

Pauls Kampe and Architecture of Liepāja

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ABSTRACT: the Art Nouveau buildings of Liepāja have a significant place in the architectural heritage of Latvia. In most cases, there is no precise data regarding their construction history, i.e., the year of construction, architect, etc. The newly discovered design for the building at Peldu iela 33 led to a series of hypothetical conclusions about the contribution made by architect Pauls Kampe to the city of Liepāja in the early 20th century.

KEYWORDS: Art Nouveau, apartment houses, Pauls Kampe, architecture of Liepāja.

Art Nouveau buildings have a special place in the architecture of Latvia. Art Nouveau heritage of Riga has been highly acclaimed and recognised; however, the city of Liepāja also has a number of wonderful Art Nouveau buildings which comply with the highest standards of European architecture. As regards the number, concentration and artistic and stylistic qualities of these Art Nouveau buildings, Liepāja definitely outmatches many European cities that are proud of their Art Nouveau architecture. Due to the lack of documents and archival materials, the Art Nouveau of Liepāja has not received much attention yet and has not been adequately presented in scientific circles. The archives of construction designs have not been kept. In the 1970s, the Division of Construction and Architecture of the Executive Committee of the Council of Workers' Delegates of Liepāja City, which back then performed the same functions as the Construction Board performs today, threw out the preserved designs of buildings as old, useless papers, thus erasing the city's awareness of its cultural heritage values, which during the Soviet era were seen as the unwanted legacy of the detestable capitalism. Consequently, no precise dates of construction can be ascribed to many buildings and not all masterpieces of architecture can be attributed to certain architects. Anyhow, the heritage values of Liepāja deserve to be recognised and properly appreciated.

The archives of the construction designs by architects Berchi preserved in Liepāja Museum provide some information about the houses designed by Max Theodor Bertschy (Bertschy Jr., 1871–1935) and about the designs of several other architects. Nevertheless, most of the buildings remain anonymous.

A study of a variety of sources has recently produced documents, which contained previously unknown information about some buildings, including the apartment house at Peldu iela 33. One of the current owners of the building, a retired pharmacist Mrs Kaija Liepiņa, has kept two pages of the construction design signed by the architect Pauls Kampe in 1911. This discovery later led to the emergence of new facts, which allowed tracking, collecting and systematising information about the architect's life and work, and determining with a certain level of assurance the buildings he may have designed in Liepāja and Riga. This finding turned out to be a surprising one since Pauls Kampe was basically known as a serious scientist – architectural historian and teacher and not as a practicing architect [1].

Pauls Kampe (10 April 1885 – 23 February 1960, Bonn, Germany) was born near Alūksne, on the farmstead *Kampes* that was located in Karva, in Alsviķi Parish “where his ancestors had been farming the land in Vidzeme for 250 years, going through hard and difficult times” [2]. He went to school in Riga. In 1905, he began to study architecture at Riga Polytechnic



Fig. 1. Apartment house in Riga, Aleksandra Čaka iela 70. 1910. A. Vanags, P. Kampe



Fig. 2. Apartment house in Riga, Aleksandra Čaka iela 70. A fragment of the façade

Institute (RPI). Between 1906 and 1908, Kampe continued his studies in Germany, at Darmstadt Technical University, afterwards he returned to Riga where in 1910 he obtained a diploma in architecture from RPI. While he was still a student, Pauls worked in the construction office of architects Aleksandrs Vanags and Alexander Schmaeling. After graduation Pauls Kampe was drafted into the army. The statement made in 1912 reveals that his place of residence was in Liepāja, in the house of H. Katterfeld at Šķūņu (now Leona Paegles) iela 14 [3]. In the same year, Kampe became an assistant at RPI and later also an associate professor. In 1937, Pauls Kampe already was a professor at the Latvian University. After World War II he emigrated. He is the author of at least 70 publications [4], most of them being of quite a large volume. Kampe's theoretical research was devoted to a broad range of themes, though he was particularly interested in construction history and architecture of individual buildings and creative achievements of certain architects, builders and artists.

In fact, textbooks for students of architecture were the very first Kampe's publications [5, 6]. Then he published a few purely historical studies, e.g., about Viesturdārzs – the oldest park in Riga [7], about the entrance portals of Riga's ancient buildings and the city gates [8, 9, 10], about the church furnishings, church bells and churches themselves. A series of more than 10 extended articles on the construction history of the most prominent churches in Riga was included in *Latvian Encyclopedia (Latviešu konversācijas vārdnīca, 1927–1938)*, while the articles about the studies of churches in Riga and Latvia can also be found in other issues [11–15]. Pauls Kampe was also interested in interior architecture of residential buildings [16; 17]. A very extensive study about the churches built in Vidzeme under Swedish rule was published in 1937 [18], and Pauls Kampe was awarded a degree of Doctor of Architecture for it. *The Lexicon of Master Builders, Building Artisans and Architects of Livonia and Courland 1400–1850* (in German) is the most impressive work published by Kampe [19, 20]. It was published in 1951 and 1957 in two volumes and contained in total 1345 pages. Professor Pauls Kundziņš, Kampe's former colleague and friend, was rather prophetic when in 1960 he said about this monumental work: "The tremendous value of this publication will be fully assessed when a new generation of scientists free of coercion and prejudice can once again explore and study the history of Latvian architecture in independent Latvia" [21]. Pauls Kampe also devoted several studies to masters of architecture of the previous epoch, namely, Rupert Bindenschu [22], Ludwig Bohnstet [23], Jānis Fridrihs Baumanis [24] and Johann Daniel Felsko [25], and to his contemporaries as well, e.g., Aleksandrs Vanags [26], Pauls Kundziņš [27] and Eižens Laube [28].

Until now it was known that Pauls Kampe had taken part in the projects for restoration and designing of several buildings in the 1920s [29]. There are references in literature, where Kampe was named as a co-author of apartment houses in Riga, Aleksandra Čaka iela 70 (Figure 1 and 2) and Krišjāņa Valdemāra iela 71 and 73 (Figures 3 and 4), for which the construction designs were approved in 1910, and works were completed a year later [30]. These buildings are icons of National Romanticism. Their designs were developed in the office of architect Aleksandrs Vanags.



Fig. 3. Apartment house in Riga, Krišjāņa Valdemāra iela 71. 1910. A. Vanags, P. Kampe



Fig. 4. Apartment house in Riga, Krišjāņa Valdemāra iela 73. 1910. A. Vanags, P. Kampe



Fig. 5. Apartment house in Riga, Ģertūdes iela 38. 1907. A. Schmaeling and P. Kampe (?)



Fig. 6. Apartment house with shops in Riga, Ģertūdes iela 63. 1910. A. Schmaeling and P. Kampe (?)

Unfortunately, historical records have not yet revealed any other specific information about the Art Nouveau buildings designed by Kampe. However, according to contemporaries “[...] Kampe was actively realising his creative potential in architecture” [31] and “as a student and young architect, he worked in the office of architect Alexander Schmaeling in Riga where he had single-handedly completed a number of design tasks” [32]. Apparently, these ‘tasks’ could have been the designs for the apartment houses in Riga, at Ģertūdes iela 38 (1907; Figure 5) and at Ģertūdes iela 63 (1910; Figure 6). Both buildings are designed in a manner of National Romanticism and bear the features not characteristic of any other works by Alexander Schmaeling. The visual image of the first building resembles the images of the buildings designed by Vanags and Kampe.

The design of the apartment house in Liepāja, Peldu iela 33, confirms the assumption that Pauls Kampe “lived and worked in Liepāja in 1912” [33]. The owner of the building was a local cultural activist and merchant Mr K. Sleinis. The design (Figures 7 and 8) was approved at the Liepāja Construction Board on 10 October 1911. The works may have been completed in 1913.

On each floor there are two five-room apartments with all amenities and “the black staircase” leading directly to the kitchen. A well-planned layout of the apartment resembles a layout pattern prevailing in apartment houses in Riga at that time: the entrance hall leads to several rooms and to the second corridor, which then leads to another room, the kitchen, the bathroom and the toilet. A maid’s room with a window facing the courtyard can be accessed directly from the kitchen. The bathroom is located between the maid’s room and the second corridor, its upper part includes a window to the maid’s room bringing the second light into it. Anyhow, the layout of the building reflects also the tradition characteristic of Liepāja: small interior windows are arranged next to the entrance doors to the apartments in the staircase. Usually those are windows to maid’s rooms, but in this case they provide natural light to toilets.

The façade of the building at Peldu iela 33 (Figure 9) is restrained and elegant. At first sight it seems symmetrical and it corresponds to the symmetrical layout of the building; however, on the first floor between the left-side bay window and staircase windows there is a small projection topped with a balcony on the second floor. Only horizontal sections of the façade show these differences in the layout of each floor without repeating the drawing of the entire floor plan. The same graphical approach was used in the design of the building in Riga, at Aleksandra Čaka iela 70. In Shinto (“Way of the Gods”), Japan’s oldest religion, a slight asymmetry implies that there is no absolute truth, there are no straight “yes” or “no” answers, there is no right or wrong, and nothing is perfect, and symmetry is not perfect either. For that reason, in ancient Shinto temples a certain element was always deliberately placed so as to break up the otherwise strict symmetry.

If Pauls Kampe had lived and worked in Liepāja for some time, he would have designed more than just one apartment house. The comparison of façade composition, finish details and peculiar features of layouts may reveal other buildings that he may have

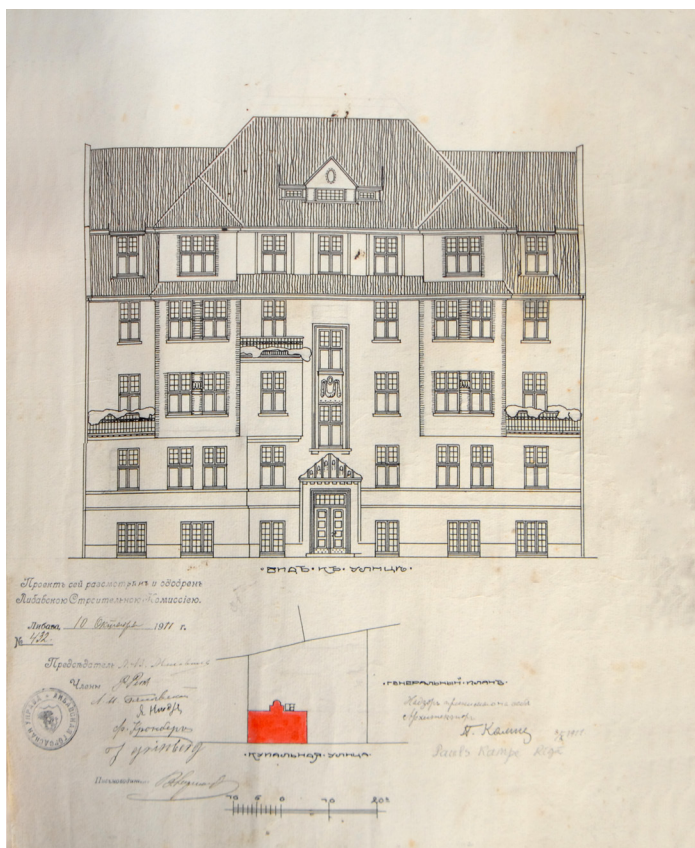


Fig. 7. Apartment house in Liepāja, Peldu iela 33. Elevation drawing. 1911. P. Kampe



Fig. 9. Apartment house in Liepāja, Peldu iela 33

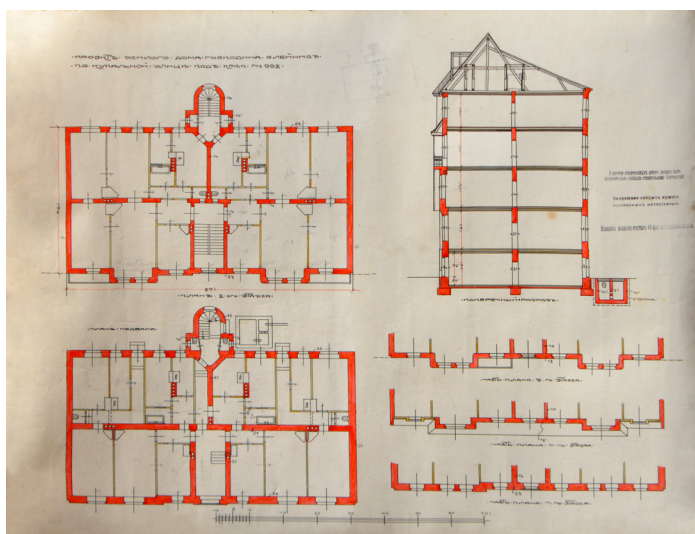


Fig. 8. Apartment house in Liepāja, Peldu iela 33. Drawings of sections and layouts

designed. Certain repeating forms as such cannot serve as proof that they have been created by the same architect; however, the characteristic approach to shaping, the general image of the building and certain architectural language used still reflect an individual artistic style of each creative personality.

Considering the aforementioned, first of all, the apartment houses at Republikas iela 19, Uliha iela 15/17 and Uliha iela 25 seem interesting. All these buildings have the same principle of the layout as the building at Peldu iela 33 (Figures 13, 16 and 15). The small differences are related to the configuration

of the plot: unlike the building at Peldu iela 33, these houses are located on the street corners. The houses at Republikas iela 19 and Uliha iela 15/17 are higher, they even include elevators. All these buildings have a semi-basement. The semi-basement floors of some buildings house a few shops and smaller and cheaper flats. In the semi-basement at Peldu iela 33 there are four small flats, and two of them have no bathrooms.

The apartment house at Republikas iela 19, overlooking the corner of Toma and Republikas Streets (Figure 11), is one of the most impressive Art Nouveau buildings in Liepāja. It has been nicknamed “the blue wonder”. As once the building was painted in a bluish tone, the nickname was suggested by its colour, though to a certain extent, the building, indeed, is a wonder of architecture considering its impressive size and artistic qualities. The building reflects the latest trends in the architecture of its period “taken over by the inhabitants of Liepāja without fail and confidently adapted to their city” [34]. The building abounds in expressive vocabulary of forms and shapes without any attached ornaments apart from two friezes with geometric patterns. One of them encircles both façades at the level of the lintels of the ground-floor apertures rising high above the semi-basement, while the other runs in the same way between the top-floor apertures. Both façades are crowned with two large, low-pitched and vertically corrugated gables. They are noticeably similar to the portal pediment in the elevation drawing of the building at Peldu iela 33. The apertures on the right wing of the façade facing Republikas iela have tapered upper corners (Figure 12). Such a shape of apertures was a characteristic stylistic feature of National Romanticism. Like in the building at Peldu iela 33,



Fig. 10. Apartment house at Republikas iela 19. A photo taken in the 1920s [35]



Fig. 12. Apartment house at Republikas iela 19. A façade fragment, Republikas iela



Fig. 11. Apartment house at Republikas iela 19. A view from the corner of Toma and Republikas Streets

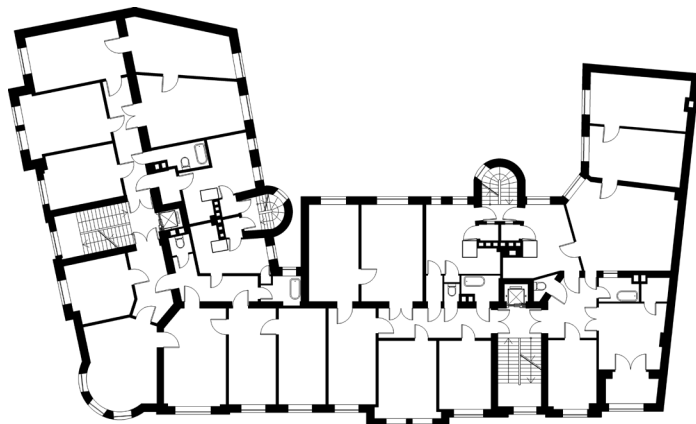


Fig. 13. Apartment house at Republikas iela 19. A layout reconstructed by architect A. Eniņa

staircase windows also form large vertical bands of glass. An old photo (Figure 10) shows that the building used to have a massive cornice and its corner tower was a bit higher than today. In 1940, the internal security agency (*KGB*) of the Soviet occupation regime moved into the building where they practiced torture and violence in the basement chambers. But the house is not to be blamed; it was, still is and will be one of the adornments of the urban scenery.

The buildings at Uliha iela 15/17 and 25 are huge multi-storey apartment houses (Figures 18 and 14). The number “1914” on the façade over the entrance at Uliha iela 25 indicates that they were built just before World War I. Like “the blue wonder”,



Fig. 14. Apartment house at Uliha iela 25. 1914



Fig. 17. Apartment house with shops at Uliha iela 15/17. A photo taken in the 1930s

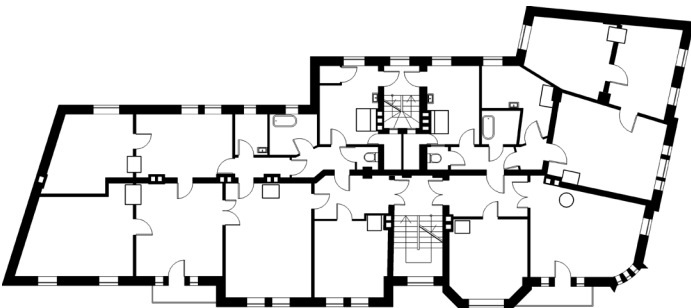


Fig. 15. Apartment house at Uliha iela 25. A layout reconstructed by architect A. Eniņa

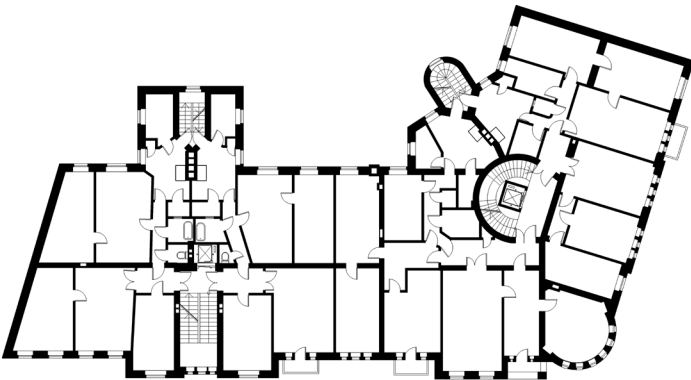


Fig. 16. Apartment house with shops at Uliha iela 15/17. A layout reconstructed by architect A. Eniņa



Fig. 18. Apartment house with shops at Uliha iela 15/17



Fig. 19. Apartment house at Liepu iela 23. 1912



Fig. 20. Apartment house at Liepu iela 23. A staircase.

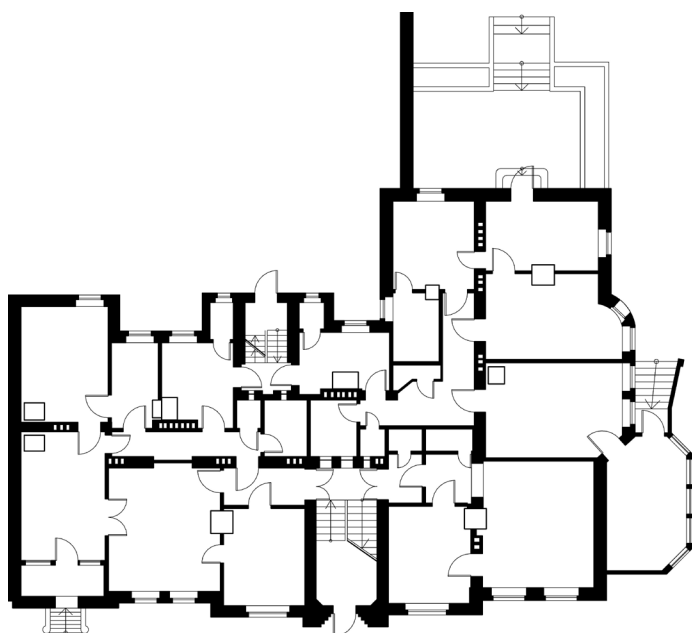


Fig. 21. Apartment house at Liepu iela 23. A layout reconstructed by architect A. Eniņa

the street-corner part of both buildings resembles a cylinder topped with a tower. Since the late 19th century, corner towers have become widespread in Riga, while in Liepāja there are just a few examples more. Both buildings have also strongly protruding and distinctive cornices that are strikingly similar to the one, which used to adorn the building at Republikas iela 19. Façades of both buildings almost have no ornamental decorations apart from a simple relief with stylised ethnographic patterns, which fills the spandrels in the corner part of the building at Uliha iela 15/17. Metal grating of the flower boxes that are attached to balcony banisters and windowsills includes small squares amid strictly arranged rectangular lines resembling the same type of details as in the building at Aleksandra Čaka iela 70, in Riga. Only close scrutiny of the façade reveals those decorative forms. Architectural elements, i.e., bay windows, balconies and loggias create the artistic expressiveness of the building. Balconies are arranged on both sides of the bay windows. This is a method of shaping that became widespread only more than ten years later in the late 1920s with the Modern Movement or Functionalism. The bay windows at Uliha iela 15/17 are crowned with loggias. This solution is the same as in the apartment houses at Ģertrūdes iela 63 and Krišjāņa Valdemāra iela 71, in Riga. Before World War II, a low-pitched triangular gable (Figure 14) rose above the loggia at the left wing of the façade making this building almost strikingly similar to “the blue wonder”. Certain features of National Romanticism account for another similarity. This does not refer to the apertures as their shapes and arrangement bespeak Perpendicular Art Nouveau. These are the sturdy pillars of loggias and the entrance porch, which strongly resemble the pillars of the buildings at Aleksandra Čaka iela 70 and Krišjāņa Valdemāra iela 71, in Riga.

The apartment house at Liepu iela 23 (Figure 19) was built almost simultaneously with the building at Peldu iela 33. The blind fanlight over the upper window of the staircase bears the number of the year “1912”. The architecture of the façade towards Liepu iela also includes some features resembling the building at Peldu iela 33. First of all, it is the massive, may be too exaggerated cornice, which is interrupted in the middle of the façade by another architectural element – in this case a high, expressive gable. Seemingly, it emphasises the axis of symmetry of the façade; however, this facade is asymmetrical, too: deep loggias supplement the composition on its left. Notable are flower boxes with openwork designs that are attached to the parapets of loggias as their grating includes rhythmically arranged geometric shapes. Staircase windows create a unique architectural sculpture. They are arranged in a multi-level bay window changing its spatial appearance on each floor. It attractively rises above the entrance portal. Like in medieval buildings, the portal consists of sections that are widening outwards. Such multi-layered portals are called perspective portals, yet in this building it is not a historical reference but it anticipates the vocabulary of angular and ridged shapes of Art Deco that came into fashion much later in the 1920s. By the way, the expression of this vocabulary can also be discerned in the corrugated gables of “the blue wonder” at Republikas iela 19. A multi-storey wooden veranda, which is fairly common for Liepāja, was added later to the building on the side of J. Janševska iela. A well-maintained staircase includes



Fig. 22. Apartment house at Krišjāņa Valdemāra iela 18, 1913. A photo taken in 1983



Fig. 24. Apartment house at Krišjāņa Valdemāra ielā 18. A fragment of the façade



Fig. 23. Apartment house at Krišjāņa Valdemāra ielā 18. A photo taken in 2012

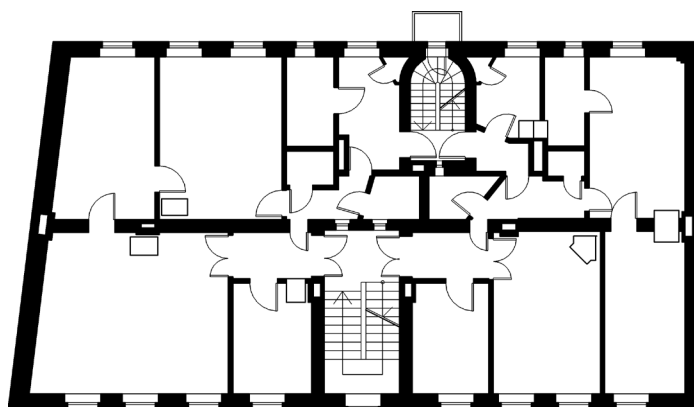


Fig. 25. Apartment house at Krišjāņa Valdemāra ielā 18. A layout reconstructed by architect A. Eniņa



Fig. 26. Apartment house at Alejas iela 6



Fig. 27. Apartment house at Alejas iela 6. A staircase

portals of entrance doors designed in a reserved manner of Art Nouveau and pillars of railings made of boards with flutes (Figure 20). Behind the small windows, which are so typical of Liepāja, in the staircase between the entrance doors to the apartments there is a bathroom and a toilet of one apartment. In the other one these rooms are facing the “black staircase”. The maid’s rooms in both apartments have windows to the courtyard (Figure 21).

The apartment house at Krišjāņa Valdemāra iela 18 (Figures 22 and 23) is another building, whose architecture reflects some similar means of architectural and artistic expression. The used layout principle is quite similar (Figure 25). A slightly-protruding bay window rising as a tower high above the building intersects a far-protruding cornice beneath the attic floor in the middle of the façade. At the top of the tower two reliefs enclose the aperture above the vertically arranged staircase windows. The left side includes the initials of Kārlis Bikše, the owner of the house, while the right side indicates the construction year, i.e., 1913 (Figure 24). Spandrels are filled with recessed reliefs that display ethnographic patterns executed in a generalised geometric manner, thus adding a tinge of National Romanticism to the building. The entrance niche to the public rooms on the ground floor was created in the 21st century.

Apartment houses at Alejas iela 6 (Figure 26) and Ferdinanda Grīniņa iela 3 (Figure 28) have almost the same façade structure. Banisters of the stairs are exactly the same in both buildings (Figures 27 and 29). However, these banisters are standard products and can be often encountered in other buildings as well. The building at Alejas iela 6 is located in the courtyard, and it is one of the rare examples when the façade of the building, which cannot be seen from the street, is architecturally refined. The layout of apartments at Ferdinanda Grīniņa iela 3, which have all possible amenities, is as exact and convenient as at Peldu iela 33 (Figure 30). The apartments do not include maid’s rooms; and it is natural because the building is located in the neighbourhood, whose residents may not have afforded to employ a servant. During the Soviet times, the attic was turned into the upper floor disrupting the harmonious façade composition.

A single-family house of a much smaller scale at Leona Paegles iela 16 (Figure 31) has the same principle of façade composition as the apartment houses at Krišjāņa Valdemāra iela 18, Alejas iela 6 and Ferdinanda Grīniņa iela 3. A slightly protruding bay window also intersects its mansard roof and the cornice in the middle of the street façade and accentuates the entrance. The massing of the building is strikingly similar to that of a country house which was going to be built in Tīnūži, Ikšķīle Parish. Its design was elaborated by architects Gerhard von Tiesenhausen and Pauls Kampe (Figure 32). The design plans and perspective drawings were published in the 1912 Yearbook of the Society of Riga’s Architects [36]. The building in Liepāja was apparently built in 1912 or a bit earlier because in 1912 it was recorded as belonging to a house owner Mrs Olga Groša [37]. At that time, Pauls Kampe lived next door, in the house of H. Katterfeld at Leona Paegles iela 14. Further speculation about who might have been the architect of the building seems needless. Decorative reliefs with some ethnographic motifs that are embedded in the façade surface account for another conspicuous similarity with the building at Krišjāņa Valdemāra iela 18.



Fig. 28. Apartment house at Ferdinanda Grīniņa iela 3

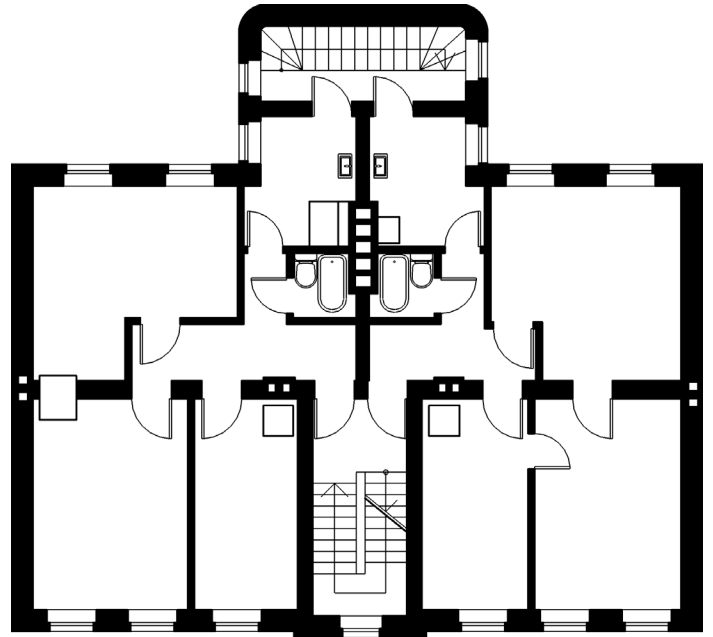


Fig. 30. Apartment house at Ferdinanda Grīniņa iela 3. A layout reconstructed by architect A. Eņiņa



Fig. 29. Apartment house at Ferdinanda Grīniņa iela 3. A staircase



Fig. 31. A single-family house at Leona Paegles iela 16. Around 1912

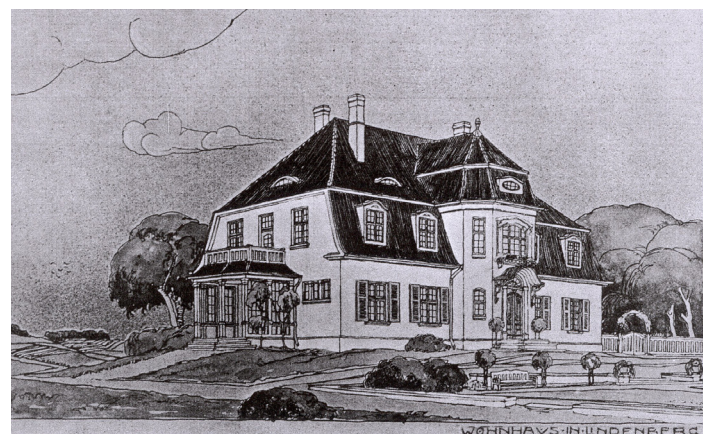


Fig. 32. A country house in Tīnūži, Ikšķile Parish. Design. 1912. G. von Tiesenhausen and P. Kampe



Fig. 33. Apartment house at Lielā iela 4, 1909



Fig. 34. Apartment house in Riga, at Aleksandra Čaka iela 55, 1910. A. Vanags and P. Kampe (?)

Their stylistic features strongly resemble the graphic manner of Art Deco of the 1920s, and in this respect the architecture of the building was way ahead of its time.

All the buildings that were designed or may have been designed by Pauls Kampe include either direct or indirect references to National Romanticism, or at least possess some features of Art Nouveau. Anyhow, the apartment house with shops at Lielā iela 4 (Figure 33) is a typical example of National Romanticism in Liepāja. Another address of this building is at Pasta iela 2, where the year “1909” is chiselled in granite on right side of the gate portal, while the letters ‘MJG’ appear on the left side, standing for the name of the construction company *Morduhs Joselis Gordins* that belonged to the owner of the house Mr M. Gordins (Figure 35). The number “1909” most likely stands for the foundation year of the company. The building was obviously built around the same time when several icons of National Romanticism appeared in Riga, among them also the apartment houses at Aleksandra Čaka iela 70 and Krišjāņa Valdemāra iela 71. The building also has all characteristic features of the formal variety of this style favoured by Aleksands Vanags who was the main author of these icons. However, this building cannot be attributed to Vanags because there is a complete list of all the buildings designed by

this architect [26, 18–19]. It allows assuming that the building may have been built in accordance with one of the first designs elaborated by Pauls Kampe in Liepāja, as it is less likely that at exactly this time some other architect would have repeated all architectural details, which characterised the buildings co-designed by Vanags and Kampe in Riga. Among other things these buildings had vigorous massing, combinations of different building materials, e.g., bands of natural stone on plastered walls, apertures with tapered upper corners, serrations under slight façade projections which sooner resembled fringes of Latvian blankets than dentils of classical cornices, bay windows whose configuration changed from segment-shaped to trapezium-shaped on different floors, and many other characteristic details. Particularly notable are rusticated granite portals. The portal in the façade towards Lielā iela is strikingly similar to the portals of the buildings designed by Vanags in Riga, especially the one at Aleksandra Čaka iela 55 (1910). Besides, the architecture of this building implies that Pauls Kampe also took part in its designing. It is implied not only by the portals, but also by the configuration of the slightly protruding bay windows and the gables above them, the patterns of balcony banisters and metal grating of flower boxes that are attached to several windowsills, the top of the corner tower and other details (Figure 33). The apartment houses in Riga, at Krišjāņa Barona iela 64 and Blaumaņa iela 31, the construction designs of which were signed by Aleksandrs Vanags in 1911, also have similar bay windows, gables, balconies and cylindrical corner towers. Like other buildings designed by Pauls Kampe, the one in Liepāja, at Lielā iela 4, also has a simple, rational and logical layout (Figure 35).

The apartment house at Republikas iela 26/28 (Figure 36) also has a visually pleasing and dynamic façade composition characteristic of National Romanticism, although its architectural finish does not include direct references or clichés of this stylistic variety, except of dentils and a wavelet motif above the entrance door. The basic principle employed in designing the clearly asymmetrical façade is exactly the same as used for the apartment house at Ģertrūdes iela 63 in Riga, i.e., the right end of the façade includes an asymmetrical bay window with another bay window on it. Above this bay window, the gable rises that dominates the whole composition, while a rectangular bay window on the left side of the façade maintains the visual balance. The top floor between the gable and the left-side bay window is shaped as a mansard.

The gable of the building at Republikas iela 26/28 resembles the one adorning the house at Liepu iela 23, though its left side slopes down a little bit lower. A two-level bay window, which is almost identical to the bay at Leona Paegles iela 16 or the top of the corner tower at Lielā iela 4, accentuates the central axis of the gable. Windows of rooms line the right side of the bay window, while staircase windows are located on its left. Like in the houses at Peldu iela 33, Uliha iela 25 and Republikas iela 19, the windows form a high vertical band that is slightly recessed into the façade. It contrasts with the horizontal stringcourse running at the level of first-floor windowsills and other distinctly horizontal finish details. Like in the buildings at Republikas iela 19, Uliha iela 15/17 and other houses, wrought iron flower boxes in an openwork design are attached to the



Fig. 35. Apartment house at Lielā iela 4. A portal on Pasta iela



Fig. 37. Apartment house at Republikas iela 26/28

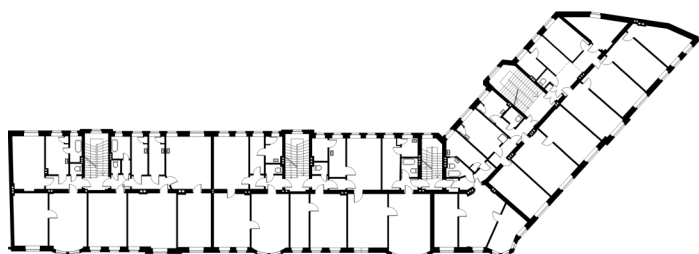


Fig. 36. Apartment house at Lielā iela 4. A layout reconstructed by architect A. Eniņa

windowsills of the rectangular bay window at the left side of the façade. The same flower boxes adorn the house in Riga, at Aleksandra Čaka iela 70, where some of the apertures are enclosed by embedded square-shaped reliefs. They are almost identical to those flanking the ground-floor apertures of the house in Liepāja, at Republikas iela 26/28. Similarity of all those details inevitably leads to a conclusion that they reflect the creative manner of the same architect and allows estimating an approximate construction date of the building, which may be around 1912.

Restoration and renovation works, which had begun in the building, were stopped because of the recession. It is planned to restore the finish in the main staircase. All ceilings in the staircase are decorated with painted figural and floral motifs that are framed within various geometric shapes (Figure 37). These murals are supplemented by a variety of geometric ornaments characteristic of Art Nouveau. They adorn walls as well.



Fig. 38. Apartment house at Republikas iela 26/28. Finish details of the staircase

As regards the style, colours and graphic manner of these murals, they strongly resemble the ceiling paintings in the staircase at Krišjāņa Valdemāra iela 55, in Liepāja. Evidently, they all were hand-painted by the same artist.

It is quite likely that Pauls Kampe may have designed some other buildings constituting the Art Nouveau heritage of Liepāja. Maybe these are the buildings at Graudu iela 28 and 34 or at Krišjāņa Barona iela 8 and Dzintaru iela 9. However, they may also have been designed by other architects who had drawn inspiration from Kampe's works. As a person the architect was "very quiet, shy and tactful. He as if lived in a different world, sequestered from others" [38]. Evidently, it was the reason why Pauls Kampe had not documented his own creative works. He even failed to mention himself as a co-author of the buildings at Aleksandra Čaka iela 70 and Krišjāņa Valdemāra iela 71, in Riga, when he was compiling the list of all designs by the architect Aleksandrs Vanags [26, 18]. Anyhow, Kampe's creative achievements must have been noteworthy; otherwise he would not have been invited to deliver lectures at the university being only 27 years old. Pauls Kampe has firmly written his name in the history of the city of Liepāja even if he designed only one building at Peldu iela 33.

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