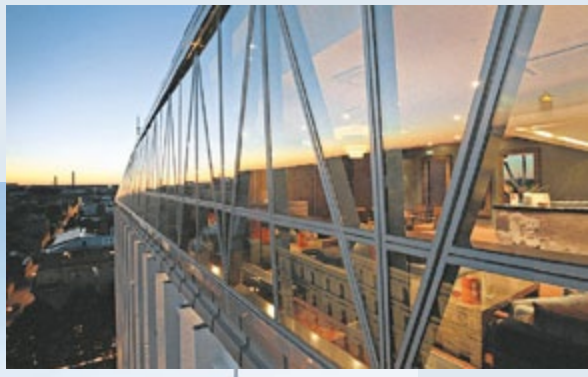
CONFERENCE PROCEEDINGS

# CULTURAL HERITAGE– CONTEMPORARY CHALLENGE

THE 4TH BALTIC SEA REGION
CULTURAL HERITAGE FORUM IN RIGA
9-11 SEPTEMBER 2010



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Edited by the State Inspection for Heritage protection of Latvia
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**Juris Dambis.** Dr. arch., Head of the State Inspection for Heritage protection of Latvia

## CULTURAL HERITAGE – CONTEMPORARY CHALLENGE: INTRODUCTION

We are living in an age of rapid change, and people must increasingly think about the development of their quality of life in the long term. People have always wanted to live and work in a comfortable, rational and aesthetically valuable environment – one that inspires us, fulfils us, and creates our mood. We want to live in a place which has a past. Each period of time leaves its tracks behind. These are monuments which enrich the place itself. The heritage of culture must not be seen as a dogma, but in pursuit of the quality of life, we must not ignore it either. Cultural heritage has been assembled by the achievements of all people, of all of humanity. It represents enormous and often insufficiently appreciated power and energy that can be used to develop any place at all. It is the foundation of stability. The cultural heritage brings along signs of place and time. It carries forward the identity of the society, and the need to preserve it for future generations means that there must be not just tested and traditional solutions, but also creative approaches to the way in which values can be reflected and brought into our everyday lives. The values of the cultural heritage are so important that societies have reason to seek out new challenges – building bridges between heritage and contemporary architecture; discovering new and unknown values; cleaning up a specific spatial environment; and also creating quality standards for a broader territory so that co-operation, understanding and interest might be facilitated. Our quality of life is most affected by the extent to which we are able to understand our environment, preserve our values, uphold that which is typical and special about the relevant place, create new values, and react actively to that which is occurring around us.

**Marianne Lehtimäki.** Coordinator
The Monitoring Group on cultural heritage in the Baltic Sea States

# SAFEGUARDING REGIONAL RICHNESS OF CULTURAL HERITAGE

The theme of the 4th Cultural Heritage Forum, "Cultural heritage – contemporary challenge", aimed at highlighting topical efforts for capable management of cultural heritage in the Baltic Sea region. The Forum was arranged by the Latvian State Inspection for Heritage Protection and the Monitoring Group on cultural heritage in the Baltic Sea States. The Nordic national heritage agencies were invited to conceptualize this theme together with the Latvian arrangers and the Monitoring Group Desk – the MG-Chair Alfredas Jomantas and the MG-Coordinator.

Thus, four Forum sessions exploited actual research and projects dealing with sustainability of historic environment and building stock; authenticity; contemporary architecture in historic surroundings; and economic argumentation of cultural heritage.

In addition, three expert seminars were prepared by regional thematic Working Groups; on coastal culture and maritime heritage that we share in the Baltic Sea region; on problems of mastering indoor climate and energy efficiency in view of the climate change in unused churches of numerous different denominations; and on time travels as educational method in heritage education. Exhibition "Preservation of Historic Ships" and presentation of documentaries on underwater heritage and restoration of historic ships were on show in the Forum premises.

This publication valorizes the content and conclusion of the 4th regional Cultural Heritage Forum. Preparations and the Forum took place in difficult economic period that affected particularly Latvia. The Monitoring Group thanks the Latvian State Inspection for Heritage Protection for its dedicated work for preparations and arrangements, and all contributing countries for their generous engagement.

## Genuine cooperation for common assets

Indeed, the Forum was a crystallization of long-term regional collaboration on cultural heritage. In 1996, five years after the collapsing of the Soviet Union that transformed economy, social and political structures of the whole region, the Ministers of Culture in the Baltic Sea States initiated cooperation of national heritage authorities in order to strengthen the common identity among the Baltic Sea States.

The network was called the Monitoring Group on cultural heritage in the Baltic Sea States. This Group acts as an intergovernmental network of the Council of the Baltic Sea States, and involves national heritage boards and ministries of culture in Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, Russian Federation and Sweden. These institutions have a national overview on heritage, resources, actors and threats, and they develop strategies to process raising challenges.

When reconnecting the region, this national expertise was exploited in order to build bridges over development gaps, enhance sustainable management of cultural heritage assets and identify themes for regional cooperation. Today, the Monitoring Group activities construct a shared knowledge base and information flow on proper cultural heritage management. In addition, numerous regional schemes require a spokesman for valorization and sustainable use of cultural heritage assets.

To carry out practical cooperation between experts in thematic fields, the Monitoring Group has initiated five working groups; on underwater heritage; on coastal heritage and maritime culture; on sustainable historic towns; on traditional building materials and maintenance on practice as well as a network on indoor climate in unused churches.

Even other thematic events and approaches are initiated. Regional Cultural Heritage Forum-events address crucial issues of regional interest. The first Forum in 2003 was titled *Baltic Sea Identity — Common Sea Common Culture?* It was hosted by the Polish Maritime Museum in Gdansk. The Forum stated that our cultural heritage is in many ways regional in its character. We can´t interpret it properly without knowing its regional dimensions, and we need each other´s assistance to manage it better.

The second Forum took place in 2005 with the theme *Urban Heritage – Collective Privilege*. It was hosted by the National Board of Antiquities, Finland. The focus was on best practices for integrated management of urban heritage. How to safeguard qualities of urban historic environment that faces intensive development pressure? How to assist local involvement in planning and management processes with this expertise? Even a market place for traditional building materials and skills was erected on the courtyard of the National Museum, and exhibitions related to the Forum theme were shown elsewhere in public premises.

The theme of the third Forum in Vilnius 2007 was *Cultural heritage and tourism Potential Impact Partnership and Governance*. The main target of this Forum was to open a dialogue between tourism and cultural heritage sectors on local, national and regional levels. The best examples of good interaction were collected from the whole region and presented at the Forum.

All these Forum-events have resulted also reports that can be found on Monitoring Group homepages (http://mg.kpd.lt/). The Forum conclusions have also been presented in various international, regional and national occasions. The 5th Cultural Heritage Forum of the Baltic Sea Sates will take place in Tallinn, Estonia in 2013.

The Forum events express our joint commitment for enhancing unique attractiveness and sustainable balance between continuation and change in historic surroundings of our common region. This wide goal requests long-term will, resourcefulness and liaisons; a sincere, common approach on political level and in practice. Donated know-how and inspiration of the Forum speakers and active involvement of participants shaped us instructive maps to progress; this publication will enable us all to transmit these messages and improve them further in our daily work.

The cultural heritage itself is a strong cause for regional collaboration since its character is regional in many ways. A jetty that functioned as the market and meeting place of a Viking village Hedeby illustrates the central role that exchange has – be it peaceful and hostile – and how the Baltic Sea has rather connected than separated people. These interactions during centuries have resulted heritage items and cultural landscape that we share today. This jetty is reconstructed in present Schleswig-Holstein in situ according to careful archaeological and historic studies. Photo Marianne Lehtimäki 2009.

The program of the 4th Cultural Heritage Forum was elaborated in keen regional collaboration. Appointed heritage experts acted as a regional Forum Task Force for three years, and the Monitoring Group on cultural heritage in the Baltic Sea States steered the approach. The Forum preparations were a key issue already on the agenda of the Iceland meeting of Monitoring Group in summer 2008. During the meeting break, the Monitoring Group members gathered for a group photo on the staircases of the boarding school. Photo Ivars Kukainis.



Events of the 4th Baltic Sea Region Cultural Heritage Forum "Cultural Heritage – Contemporary Challenge" express our joint commitment for enhancing unique attractiveness and sustainable balance between continuation and change in historic surroundings of our common region. This wide goal requests long-term will, resourcefulness and liaisons; a sincere, common approach on political level and in practice. Donated know-how and inspiration of the Forum speakers and active involvement of participants shaped us instructive maps to progress; this publication will enable us all to transmit these messages and improve them further in our daily work.

This Forum was organized upon the initiative of and collaboration with the Monitoring Group on Cultural Heritage in the Baltic Sea States* by the State Inspection for Heritage Protection of Latvia with the support of the France – UNESCO Convention for Heritage and the UNESCO World Heritage Fund.

Altogether 250 participants, including cultural heritage professionals, municipalities, representatives from education and research institutions, non-governmental and international organizations, museums, owners, architects, planners, builders, economists, developers as well as interested politicians, shared their experience and participated in discussions in four parallel sessions – Environmental assessment of historic buildings, Restoration of cultural heritage and authenticity, Cultural heritage and contemporary architecture, Cultural heritage as a public good and an asset for regional development – and agreed on the following joint resolution.

## RESOLUTION

We, participants of the 4th Baltic Sea Region Cultural Heritage Forum "Cultural Heritage – Contemporary Challenge", having assembled in Riga on 9 and 10 September 2010, state that:

1. Cultural heritage can contribute to sustainability as built resources, tested examples of enduring solutions as well as experienced excellences and best practices of well being. Cultural heritage plays an important and decisive role in a person's inter-action with the environment; it attributes to a person his identity and provides the understanding of authenticity in all aspects.

2. The conservation of cultural heritage and new development are equally important to the quality of human life. Even the historic environment needs good-quality contemporary architecture and design; however it must not be based on the destruction of heritage. Today, development principles must be aimed at the protection of natural and cultural heritage values, encouraging sustainable development as well as viewing each new high-quality contribution as potential future cultural heritage.

3. It is important to note that heritage includes both tangible and intangible elements and qualities above the earth and underwater. In order to ensure the long-term quality of human life, the protection of individual heritage objects should be extended to sustainable management of places, sites and the environment as a whole. Thus, in the protection of cultural heritage, not only the visual aspect of a place and its aesthetic understanding is important, but all factors which form the place, such as the relations between humans and their environment are as important as rational and intelligent use of resources. The contemporary understanding of the integrated concept of cultural heritage needs to be promoted and encouraged in all countries of our region.

4. Heritage is a non-renewable asset whose authenticity is one of the most important values. An authentic object provides reliable information and is specific to its own atmosphere of a place. This cannot be achieved by imitating historical expressions. The quality of layers left by all periods including natural erosion and deterioration of the asset serve as witnesses of the era and can be of heritage value. At the urban level integrity is an important tool for safeguarding and preserving historic wholeness and legibility. Together integrity and authenticity contain the historic significance of cities, towns and urban areas.

5. In the ongoing process of fast global transformation and economic ups and downs, we shall use all existing means to preserve and strengthen regional identity and cultural assets for future generations. Heritage values should be taken into careful consideration when in response to actual development challenges such as reducing emission, energy saving and other approaches towards an ecologic balance in our societies. Existing cooperative legislation and the promotion of new ones aimed at protection of cultural heritage, needs to be strengthened within the Baltic Sea region in order to provide stability and guarantee well-considered actions in the long term.

6. The quality of the spatial environment always reflects development of the society – culture, science, economy, democracy and social life. We encourage national governments to be more involved in safeguarding cultural heritage so that in the long run their actions will strengthen the ambience and attractiveness of the place and ensure the prudent development of the region.

* The Monitoring Group is appointed by the Ministers of Culture referring the political framework of the Council of the Baltic Sea States. The members represent the national heritage institutions in Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, the Russian Federation and Sweden as well as the Chairpersons of the five thematic regional Working Groups.



**Andris Piebalgs.** European Commissioner for Development

Andris Piebalgs is an experienced Latvian politician who occupied key positions in both national and European political fields. During the first Barroso Commission, starting in November 2004, he was the European Commissioner for Energy. In that capacity, he led the development of a more competitive, sustainable and secure European energy system, which is one of the crowning achievements of the Barroso I Commission. In doing so, he was instrumental in propelling EU energy issues into the centre of EU policy-making. In recognition of his leadership in European energy policy, The Economist magazine honored him with the title "Eurocrat of the Year" in 2007. In 2009, Andris Piebalgs received the "Diamond Prize" from the Regional Chamber of Commerce in Katowice (Poland) for his work in developing a cohesive European Energy Policy for the further generations. In 2009, the Energy Efficiency Global Forum presented him the Energy Efficiency Visionary Awards for his "outstanding contributions to the advancement of energy efficiency".

## CULTURAL HERITAGE FOR ECONOMICALLY SUSTAINABLE AND COHESIVE EUROPEAN UNION

Speech at the 4th Baltic Sea Region Cultural Heritage Forum opening
Riga, Latvia – 9 September 2010

Ladies and Gentlemen,

Let me start by thanking organisers of the Forum for inviting European Commission to take part in this event.

I am sure that discussion and exchanges of views during the Forum will generate a lot of ideas and synergies in Latvia as well as in the entire Baltic Sea Region – especially in order to address such important element of the cultural heritage as contemporary challenges.

I would like to start my speech by asking 2 fundamental questions:

Why is our cultural heritage so important?

What are the challenges our heritage currently faces?

First of all cultural heritage is important because it is our reference point to our past. Our heritage helps us to understand our histories and the ancestry that links us together.

But our heritage is far more than evidence of our past; it is also an integral part of our present, and of our future. An understanding of our common heritage, based on the intercultural meetings and cross-fertilisations that have taken place in Europe over centuries contributes to our common well-being. It offers an insight into today's diverse societies and shows us what can be achieved when cultures meet and inspire each other.

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Heritage is important for another reason; culture and heritage have an important role to play when it comes to building a more economically sustainable and cohesive Union.

So it is not surprising that European regions see their cultural heritage as an increasingly important vector of economic and sustainable growth. I am pleased to say that the role cultural heritage plays for economic and social development is being more and more considered in local and regional development.

Evidence of this can be seen in measures to support economic diversification of rural areas, where gaining expertise in heritage care helps increase workers' adaptability and contribute to social integration.

Furthermore, the Europe 2020 strategy aims at tapping into Europe's potential for innovation to achieve smart, sustainable and inclusive growth. Culture and cultural heritage, as well as the cultural and creative industries have a clear role to play in at least four of the Europe 2020 flagship initiatives: innovation union, the digital agenda, an industrial policy for the globalisation era and an agenda for new skills and jobs.

One could say that cultural heritage contributes to Europe's competitive potential by attracting people from all over the world to visit cities, heritage sites and museums, but also by helping to make Europe an even more attractive place to work and live and set up new businesses.

In the context of an increasingly open and competitive world, our culture and cultural heritage are important assets.

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When it comes to the challenges facing the cultural heritage sectors we can clearly say that they – like so many other sectors – are being affected by the global economic downturn.

There is a threat of cuts in public funding, there is the danger of rash decisions being taken aimed at short term economic results, without considering the long term effects. And there is a risk that under these circumstances countries and communities become more inward-looking.

The challenge is to face the downturn head on, and seek innovative ways to do things better than we did them in the past. In order to do that, we will have to be outward-looking and inquisitive.

I strongly believe that public funding for heritage care and sustainable heritage management needs to be maintained in these difficult times. One aim must be to build strong public/private partnerships to help develop the full potential of this sector.

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Ladies and Gentlemen,

The Baltic Sea Region is an outstanding example of the role of cultural heritage as a tool for reinforcing intercultural dialogue and cohesion of communities. But what is more important regarding the protection and communication of cultural heritage is that in this part of Europe not only the experts but also the ordinary citizens realized a long time ago that cultural heritage is our common wealth and therefore deserves our joint efforts.

As in many other social and economic domains, the Baltic Sea governments have decided to unify their efforts in the field of protection of cultural heritage through the Monitoring group on Cultural Heritage. This group has now become an important and very successful instrument for the promotion and development of regional cooperation and its experience can serve as a model for other European countries.

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How can the European Commission contribute to heritage protection and promotion?

For some time now, the Commission has been focusing on a more and better coordinated strategy for cultural heritage policy and actions at European level.

The basic principle in our work in this field is how to protect and at the same time open up Europe's cultural heritage to the broader public and make use of the potential this sector offers for local and regional development.

Caring for cultural heritage and its conservation and restoration is primarily a national responsibility. But I am pleased to say that the Union can lend a helping hand.

Culture starts at local level – we all identify strongly with the community we come from and where we live. This is one "layer" of our complex identities. The role of the European Union is to add value by encouraging cooperation on projects and policies between Member States, regional and local authorities, and highlighting our shared European cultural heritage.

We do this through funding programmes and by supporting the exchange of ideas and best practice. All of this is anchored on common goals, agreed by all Member States, for example: making it easier for artists and creators to work in different European countries; making it easier for museums to borrow from each other, so that the public sees more of what Europe has to offer.

Making the most of Europe's cultural diversity is the core of what we do.

We fund restoration as part of regional development, as well as research and cultural cooperation projects with a heritage theme.

Through the Structural Funds many preservation projects have been funded. But the Commission also aims at funding cross border cultural cooperation and awareness-raising for example through the EU Culture Programme, which in 2009 funded more than 50 projects with a focus on cultural heritage.

The Programme also co-funds the European Union Prize for Cultural Heritage. This year, we awarded prizes to 29 excellent examples of heritage care in Europe, highlighting the magnificent work being done to ensure that our cultural heritage can be handed on to future generations.

In addition, funds are also provided for cultural heritage through the EuroMed cooperation, through the Anna Lindh Foundation and through development projects funded by INFSO and REGIO. Projects in the field of heritage are also funded by DG Research.

Cultural and creative industries are often at the cutting edge of innovation. The challenge is to work together to create the environment in which they can deploy their potential to the full. Our Green Paper on "Unlocking the potential of cultural and creative industries" aims to identify concrete ways to achieve that objective.

We also promote our shared cultural heritage through the European Heritage Days we organise jointly with the Council of Europe; and through our proposal for a European Heritage Label, which will showcase sites that highlight and symbolise European history, the building of the European Union and European values and human rights that underpin the process of European integration.

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Our aim now is to develop synergies between all our various actions, so as to make the most of their potential to directly involve people in encounters with their heritage and contribute to mutual understanding.

Naturally we expect that investments in cultural heritage are part of an integrated approach to the sustainable development of European regions and cities. This integrated approach builds on the potential of different sectors of local economies and communities through partnerships and collaborations.

Additionally, the Commission is looking at ways to effectively share best practices in the funding of heritage and is taking account of the role this sector plays when it comes to making the places we live in in Europe more attractive and inclusive.

Today we face a very serious risk that development could transform landscapes and public spaces into more or less uniform areas, with more or less identical shopping centres, office blocks, drive-through restaurants and large scale multiplex cinemas and theatres.

Urban development in historic cities is too often a threat to existing culture-historic values. Unfortunately, this pressure on historic cities and their landscape will continue, making urban and landscape conservation one of the most dynamic and daunting tasks of our time.

It is exactly here that I see the vital role of contemporary architecture. This is most evident in cases where derelict historic inner city buildings or industrial complexes are given a new lease of life by the effective and appropriate use of these buildings, for example for housing creative and craft enterprises.

In the Baltic Sea region we can find examples of how the modern can meet the past without disturbing the environment, how to accomplish the right fusion between historical heritage and contemporary architecture.

We should bear in mind that heritage – both our common heritage and the heritage unique to each locality – is a "mediator", opening a channel to the past to help us better understand our present.

We need to find appropriate methods for its restoration and contemporary interpretation.

Ladies and Gentlemen,

As stated in the Riga Charter on Authenticity and Historical Reconstruction in Relationship to Cultural Heritage, "… the issues of reconstruction and authenticity have become of particular concern."

The creative potential of built heritage has sometimes been stifled by sterile restorations which deprive the legacy of its vitality by reducing them to a monotone exhibit.

The question here is about the right balance between authenticity and creativity. Is it possible to speak about maintaining authenticity through creation? I hope that today's discussion will contribute to finding the answer to this question.

Finally, it is of crucial importance to better link cultural heritage policy with other policy areas. The goal is to find a most appropriate way to use contemporary developments for the protection of cultural heritage and vice versa – how to promote the potential of heritage as a resource for sustainable development.

The preservation and sustainable management of cultural heritage is our common responsibility. If we want to embrace the future and aspire towards more sustainable growth, we need to know our past and use our cultural assets effectively. Cultural heritage is the link between past and future: by knowing our past we can better shape our future.

I would like to wish to all participants to use the Forum as a place for inspiration, for reflection and a starting point for action! Thank you!

**Carsten U.Larsen.** Secretary General of the Danish Parliament

Born in Holbaek, Denmark in 1952, achieved MA in prehistoric archaeology and BSc in computer science in the Copenhagen University. From 1985–1996 was Curator, National Museum of Denmark, from 1996–1997 Permanent undersecretary in the National Forest and Nature Agency. From 1997 he was the Head of department in the National Museum of Denmark, but starting from 2002 till 2008 – Director General of the National Museum of Denmark.

## CULTURAL HERITAGE AS A VALUABLE RESOURCE IN RURAL AND URBAN DEVELOPMENT

Opening speech of the 4.Baltic Sea region Cultural heritage forum, 9th September 2010

Ladies and gentlemen: I would like first of all to thank the arrangers for the honor I feel in being chosen to open this year's Forum, which is being presented under the auspices of the Baltic Sea Heritage Cooperation. And I would especially like to thank the hosts here in Riga for their generous hospitality.

Since prehistoric times, the Baltic Sea has been a fairway serving to connect different tribes and peoples living in the region. Commerce and trade, ongoing cultural exchanges and a great many wars have taken place in this part of the globe. Today, while we are living in what might be the most peaceful time that has ever been seen in this part of the world, totally new forms of cooperation are being unfolded here, including our present Forum, where knowledge that we can experience and participate in will be shared and exchanged in the coming days – right here in Riga.

The theme of this year's Forum is "building heritage". It would be hard to imagine any setting that could be more appropriate for carrying on discussions about this issue than Riga, which is considered to be one of the most exquisite cities in the Baltic Sea area, even if the competition is tough.

Indeed, it is only in the past decade that cultural heritage – in the form of buildings and comprehensive entities like cultural environments – is being used by politicians, business people and planners as a means for strengthening local profiling and development.

All the studies I have seen, including those that have been carried out in Denmark in recent years, appear to indicate that cultural heritage, which encompasses building heritage, is an important parameter governing people's choice of where they want to vacation and where they want to settle down. And there are further indications that cultural heritage shores up the general development of commerce. Danish studies have borne out that highly educated people in the workforce and innovative firms prefer the inspiration offered by unique environments. This applies to buildings and it applies to urban milieus.

But, as I will be discussing further in a little while, it has taken a good many years for us in Denmark to arrive at a realization about the qualities that are seated inherently in our cultural heritage. Above all, recognizing what cultural heritage *is* and even that it possesses a value in the first place has certainly articulated a process in itself.

Today we are using the term "cultural heritage" in a perfectly natural way. There are a lot of Europeans who want to gain a clear understanding about what cultural heritage is and what the term covers. This does not mean to imply that "cultural heritage" is a single-valued concept – far from it! In reality, there is hardly any unequivocal or authorized interpretation of the "cultural heritage" concept. However, every one of us has a sense about what it is that dwells inside the term "heritage" and what it is that dwells inside the term "culture". And many of us are fully aware that the cultural heritage concept is undergoing constant transformation.

In general, we can speak about three kinds of cultural heritage: The *movable* is what we can observe inside the museums; the non-*movable* is what we see in the cities and in the landscape, in the form of the man-made landscape, urban structures, monuments of the past, buildings and infra-structures. Finally, we sometimes speak about the *immaterial* cultural heritage.

Today, I will be addressing myself primarily to the *non*-movable cultural heritage; the point of departure I will be taking in my talk today is, of course, a Danish or a Scandinavian point of departure. However, it is my opinion that the Baltic Sea area forms such a continuous cultural whole that what goes for Danish conditions can, by and large, be said to apply to the rest of the region.

The title of this Forum: "Cultural Heritage – Contemporary Challenge" embodies a relational proposition that is valid for all times and has accordingly been well chosen. Cultural heritage will *always* pose a challenge for urban development. The art is to combine this development and the continuity.

In what follows, I will be making use of some Danish examples:

As was the case in many other places in the world, development in Scandinavia in the 1960s proceeded very rapidly. The economic boom after the Second World War and the establishment of the social welfare society made its mark everywhere and changed the Danish landscape forever.

Agriculture was intensified: the machines for cultivating the land became larger; the plowing of the fields dug deeper into the earth. Suddenly, the burial mounds and dikes were standing in the way of the increasingly larger machines. The wear and tear on the monuments of the past was more detrimental than it had ever been before and the attrition proceeded very rapidly. Villages lost their original functions and changed in character.

The factories moved out from the old sections of the city and seized hold of new industrial zones in the open countryside. Similarly, residential housing was constructed to an extent that had never been seen before.

In the cities, there were great strides made in redeveloping and laying out streets and highways as well as other organizing infrastructure that could service the ever-greater need for moving people and commodities around. The many large street break troughs that can be seen in many Danish cities still offer testimony to the dismantled urban and residential areas that were sacrificed in the name of progress.

In the cities, there were a great many pedestrian shopping streets that were laid out in the 1970s, with the result that the back areas adjacent to these streets were cleared and hollowed out in order to provide a sufficient number of parking places for the dramatically rising use of cars. We can find these kinds of streets everywhere in Denmark; they wind their way through the cities like a string surrounded by parked cars. And in the evening, when the shops are closed, these streets are often deserted.





The social welfare society was created in the course of only a few decades, while entirely new patterns of living and new patterns for the family were arising and while the forms of residential housing were also undergoing change. The city's inhabitants were being transported away from the densely populated urban sections into homes with fresh air and modern conveniences.

During this period, cultural heritage was frequently something that was merely standing in the way. Cultural heritage was under great strain. It was a time of change. To a great extent, the urban planning was being done "over the heads of the people" with a point of departure taken in what politicians believed were the people's wishes – not necessarily a matter of ill will but more because the politicians and the planners were of the firm conviction that *they* knew what was right.

Following this line of thought, it ought to be mentioned that in Denmark, 74% of the building mass was constructed after 1945. As has been mentioned, the social welfare society has changed the Danish landscape and the Danish cities in a radical way.

Around 1980, a number of things happened: the economy was no longer as solid as it had been; development slowed down a bit and the people started to impose new demands on their homes and their surrounding environments.

This did not entail that the development grinded to a halt, However, it did mean that, to a far greater degree than was the case before, many people started to realize that, in the continuing course of development, we would have to base our planning much more on the population's own wishes and, to some extent, on the protection of the landscape and the cultural heritage.

In the 1980s and the 1990s, a number of large projects were initiated under government auspices that focused on what parts of our landscapes we should be protecting and what parts we could continue to develop – "Protect and use", as it was thematically defined. In Denmark, this is a task that is continually being carried on.

And it is supposedly *this* that the present Forum actually revolves around: that consideration paid to cultural heritage and development go hand in hand; that consideration paid to both parts carries great weight; that in the sphere of sensible policy-making, there *has* to be room for both parts.

In the past 10 or 15 years, people in large portions of the globe have become aware that cultural heritage can be employed as a resource in the development related to society. And this applies to areas as diverse as quality of life, residence, tourism and commercial development.

This does not necessarily mean to say that the protection of the cultural heritage and the re-use of cultural heritage are no longer in competition with powerful forces that aim to leave their mark on, for example, the cities' development – without paying any consideration to the historical totalities. But the question to be asked is whether those who are the decision-makers have the chance to draw on a cultural historic knowledge in such a way that the most essential elements and stories will come to be implicated in their motivation for making the decisions.

All regions and all cities possess their very own history and cultural heritage, which can be utilized in relation to the development. Thirty years ago, for example, politicians and planners were not thinking all that much about how industry's landscapes, buildings and refuse could contain any potential for regional development. But now, in the post-industrial era, at a time when many large European factory layouts and entire regions have been abandoned, the matter presents itself in quite a different way.

The re-use of industrial environments is gathering momentum. Many of the examples are well known, such as Manchester and Liverpool in England and The Ruhr in Germany. The re-use of industrial buildings for cultural purposes, for office use and as domiciles for service activities are currently generating attractive surroundings for proprietors and their customers. Frequently, these environments are situated close to an urban center and offer completely new and uncommon developmental opportunities for the city centers, some of which were established in medieval times.

One of the Danish examples of such a new urban development area in Copenhagen is the Carlsberg brewery, which is located not far from the downtown section of the city. In 2006, the brewery decided to move its operations away from the 330,000 square meter site, which contains historical buildings of very high quality that were erected in the period from 1847 up until the present day.

In present day Europe, goods are being transported on ships that are so huge that the older port facilities on the waterfront have proven to be too small and the traffic has been concentrated into fewer harbors, with easier access to deep waters. Large portions of the short-distance traffic have long since been transferred from ships, initially to the railroads and then, later on, to trucks. Also, the fishing fleets have been drastically reduced in recent years.

At the same time, many industrial enterprises on the waterfront, like the large shipyards, have closed down their operations or have moved away because the enterprises are now relying much more heavily on transport by trucks. These sweeping changes entail, on the one hand, that large sums of money are being invested in building up the new harbor areas and, on the other, that the major portion of the harbor areas that were laid out prior to 1970 are no longer being used for their original purposes.

In Amsterdam, where there is not much room left that is close to the city center, large sections of the harbor area have been seized for accommodating these new purposes. At the same time, room has been provided for the more alternative activities, in the form of spaces for artists and other urbanites.

In the conversion of the so-called NDSM-shipyard, there have been deliberate attempts to preserve the raw character of the former industrial area. This has played a part in attracting and branding the many small businesses and workshops – as well as the few international media firms – that have moved in here. The abandoned buildings simultaneously contain atmosphere and absolutely firm economic potentials for being utilized in connection with new kinds of cultural activity.

And here, we are forced once again to recall that the population prefers emphatically to reside in areas where the cultural heritage has room – where there is atmosphere.

And then there is the tourist-related aspect. A large and considerable portion of domestic and international tourism is focused on cultural heritage: just think about the significance that UNESCO's World Heritage sites have on tourism. And even though families with children look for forests and beaches when they go on vacation, for reasons that can easily be understood, there are a whole lot of people who travel in quest of cultural heritage. For these travelers, the solidly cast environments exert an important influence whenever a choice is being made about where to spend the night and even when considering where there might be a suitable offering of restaurants.

I am aware that the previous Forum focused on this topic.



One of the problems we still face in Denmark is the constant relocation of businesses, stores and service trades to the highway network. In this connection, there are several problems. First of all, it becomes necessary to take recourse in vehicular transportation just to make your way to the stores. Second, this relocation is contributing to emptying the cities of their functions. However, in a country like Denmark, where the landscape and the cultural heritage clearly constitute continuously connected volumes, this traffic and this enlargement are clearly contributing to trivializing both dimensions.

A completely new challenge in the area of cultural heritage is the question of how we are going to deal with the social welfare society's buildings, infrastructure and institutions. As a jumping-off point, we have somehow agreed that they are just plain ugly. But that's not all there is to it! A far more nuanced picture emerges when we take a closer look at these buildings. It is important, here and now, to draw our attention to these large environments and buildings, because many of these buildings are being altered or maybe even being demolished in these years. Therefore, it becomes a question of analyzing what constitutes the bearing values of these buildings and of understanding the thoughts that were fundamental to their creation. Of course this does not mean to say that we've got to preserve all of them. But it is important that we have convictions about how we are administering the cultural heritage for this vital part of our society-related development.

Cultural heritage, notwithstanding all its changing forms, possesses the steady feature that it signals continuity and authenticity. In the Baltic Sea region, where, as has been mentioned, an extensive history binds us together, both in war and in peacetime and when it comes to both cultural influence and migration, we can – especially through the work being performed by the Baltic Sea Heritage Cooperation – inspire each other in such a way that cultural heritage will become a *must* and a distinctive development factor.

It is my hope that this conference can and will play a part in tying a stronger connection among the various players who are watching over our building heritage in the Baltic Sea region. And that this Forum, moreover, can play a part in inspiring the decision-makers in the countries around The Baltic Sea to become even more attentive to the many possibilities that the cultural heritage contains when it comes to rewarding experiences and a good life.

**Session "Environmental assessment of historic buildings"**

Referring to the presentations:

**Life Cycle perspectives on built heritage** by
**Chris Butters**, Architect, GAIA Architects – Norway

**Historic buildings – resources and challenges** by
**Marte Boro**, Architect MNAL, Directorate for Cultural Heritage – Norway

**Traditional windows – the best choice** by
**Thomas Kampmann**, Architect MAA, Civ. Ing., Center for Bygningsbevaring i Raadvad – Denmark

Moderator **Harald Ibenholt**, architect, Directorate for Cultural Heritage of Norway

## RECOMMENDATIONS

### Framework

Historic buildings and towns represent invested resources in addition to economic and cultural values. Buildings influence the environment in their life time by energy consumption and environmental impact during construction, use, maintenance, demolition and waste. The resources invested in buildings should be administered in the best way for as long a time as possible. Major pressures today for changes in our cities and built environments are climate, sustainability and energy conservation. These forces may be a threat to cultural heritage, by a one-sided focus on technical efficiency, in particular for energy.

Historic buildings may thus be either torn down, or renovated badly, in the rush to reduce carbon emissions; assisted by short term economic calculations.

### Theses

There is a large potential for energy efficiency of old buildings. Improvements must be made with respect to both the physical aspects and the cultural values. For listed buildings and national monuments there is a limited potential for energy improvements, but passive house standard is possible to achieve for a substantial part of the building stock.

Original and traditional windows can be easily improved. By adding a new inner frame, they become nearly as good as modern windows regarding energy loss and noise reduction. As renovated windows will have a service life 3–6 times longer than normally used replacement windows, this will cause a considerable environmental and economic advantage for society and for heritage.

The heritage sector offers an important, indeed essential, counterweight in the debate about sustainability. Tools like the Sustainability Value Map create a real understanding of the full meaning and value of heritage for sustainable development. Standardized methods for assessments and measures for energy efficiency in historical buildings should consider life-cycle reviews and take embodied energy into account. Research on historical buildings is looking into the future, not only the past.

### Provocative questions

Why are we not doing complete life cycle assessments on rehabilitation of existing buildings versus demolishing and building new ones?

Energy cost will be decisive in Environmental Accounts. Can energy/climate experts prove that demolition and building new low energy buildings is better in a complete life cycle perspective than preserving and improving existing ones?

Cultural heritage has recognised advantages in the fields of society and culture. How can we bring forth and communicate better the ecological advantages?

**CHRIS BUTTERS.** Architect and consultant, GAIA group in Norway

Chris has degrees in Literature and Architecture from South Africa and France. He is an architect and consultant with the GAIA group in Norway, and has designed projects including housing, renovations, schools, a hospital in Bhutan, and a master plan for an Ecocity in Taiwan. An expert in energy and sustainability, he has lectured internationally, published widely and is the author of several books. He has a special interest in traditions, cultural values and sustainability.

## LIFE CYCLE PERSPECTIVES AND SUSTAINABILITY IN BUILT HERITAGE

There are pressures today for deep changes in our cities and built environments. These include normal urban growth as well as new "sustainability" pressures for densification and energy conservation. Today's environmental and climate challenges are driving forces that often push for major physical and technical changes – and demolition of old buildings. This approach is supported by the logic of market forces and economic growth, which are more interested in selling us new technologies, buildings and products than in conserving what exists. These forces can in many ways pose a threat to our cultural heritage.

Good, sustainable architecture and urbanism often uses principles and solutions inspired by local traditional roots. This is one of the great values of cultural preservation; our traditions should be living roots, which keep growing new branches – not just dead memories and historical documentation. For sure, history should not stand still, and some major changes are necessary, yes – but *which ones*? And what are society's priorities? Sustainability is the keyword. Too often, the debate is about climate and environmental sustainability only. But if we apply systematic thinking about sustainable development, and a whole life cycle approach, one finds many good arguments for *conserving* cultural heritage.

On the one hand, we can make many changes. Renovating old buildings to energy-saving or sustainable standard is often difficult, but there are inspiring examples now of old urban buildings which have been renovated right up to zero net energy (or zero carbon) standard. This presentation includes examples from Germany and Switzerland.

But what are appropriate levels for sustainable solutions: city, region, or individual building?

On what scale should we solve the energy problem? At the level of individual buildings, or larger supply systems? The first principle is *always* to reduce energy needs; but for many of the most valuable cultural properties, a very low energy standard is impossible without wrecking their identity. It therefore makes more sense to say that energy for such heritage buildings should be mainly solved at *another level* – on the supply side instead – with renewable energy from outside the city. This may in addition cost much less that struggling to upgrade the historic structures.

We also need to see the growing importance of *materials*. Today's trend of low energy and passive houses has dangers. It addresses the energy issue, but often ignores life cycle, materials throughput, indoor health, robustness, and other essential issues. Demolition and new energy efficient construction implies massive use of new materials and resources. Analysis shows that the lifecycle impacts of the materials can be *nearly 50%* – nearly as much as the energy the building uses over 50 years.





Newer buildings contain more toxic materials. Healthy buildings is another reason why the materials throughput is so important. Historic buildings are made of very few and natural materials, with little embodied energy, small ecological footprint, and little health hazard. This is a major value, both economic and ecological, in existing structures.

Heritage includes "softer" values such as cultural identity, aesthetics, interpretative value. It is important for us to develop arguments that bring forth the real, whole, value to society of heritage work.

My main focus has been to explore connections between cultural heritage and sustainability. The Sustainability Value Map is a tool which shows users how heritage often contains exactly the qualities that we want in modern sustainable design; both at the overall urban scale, in individual buildings, and in details like the materials. Yes, very low energy buildings should be part of the solution, and we must work radically for this. But we must oppose, and educate, the narrow technologists about sustainability in its full sense.

### A holistic tool for working with sustainability

Sustainable development is not just about environmental efficiency. It is also about society, culture, qualities and values. Which is exactly what Heritage is all about. We need to develop better arguments that help us to counteract forces that are destructive of heritage. There is a huge need for better ways to conceptualise sustainable development, or sustainable design, in a complete way – including both objective and subjective aspects. This is really important both to counteract specialist thinking – the energy and technology lobby – and to help people think in a holistic way in decision making processes. There are now many EIA and Ecoprofile tools; but many are unsystematic, or complicated to use, and many still address only the *environmental* issues, not the *complete* field of sustainability with its three essential parts of environment, economy and society.

The Sustainability Value Map is now being used in several countries and in a surprisingly wide variety of applications. It is a practical tool for planning and evaluation of projects. It has the powerful function of making users think in an integrated, holistic way. This is especially valuable for heritage work – because it brings out the full meaning of sustainability in discussions and decision making. It is a way to see the whole picture. It is also very effective in working with citizens and user groups.

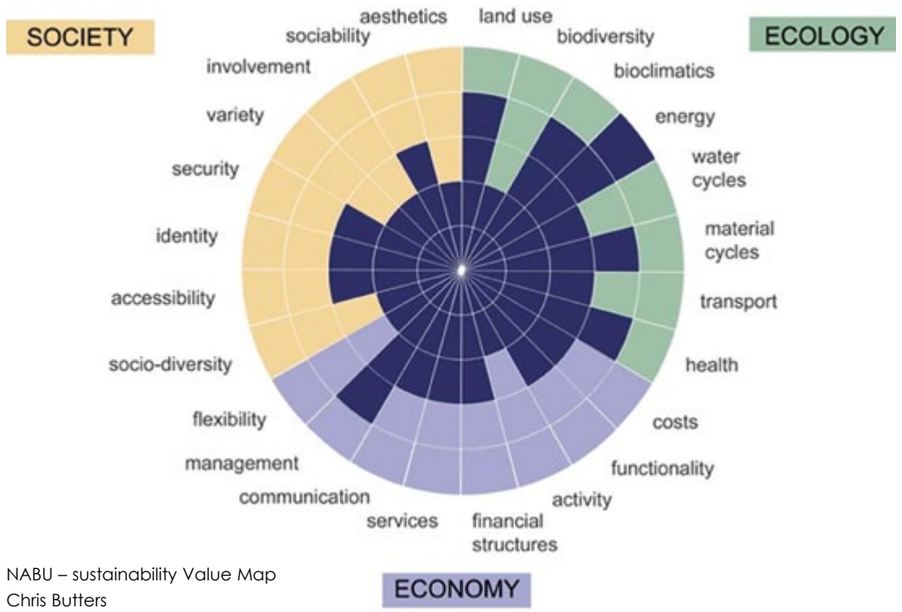
The three aspects of ecology, economy and society are combined in one figure. The parameters shown here are typical, but can vary, and should be tailor made for different project types.

The field of energy and climate is dominated by number crunchers who want everything to be exactly quantified. This often diverts attention from other important issues. We need *holistic* value judgements. One can assess parts of a project exactly – such as costs, energy use or climate emissions. But in the real world, decisions are *never* made on a wholly objective technical or economic basis – nor should they be. This in turn means that for many real life purposes, exact quantification is not really necessary. It is thus often not necessary to use the Value Map with detailed calculations. What the Map does is to place the technical information into a holistic framework, so that specialists are forced to see, and discuss, the whole; and to make decisions including the important, soft subjective issues. It also shows how issues are interrelated, and how success with one factor may be at the expense of another. A zero energy house

which is ugly, or expensive, is not really very interesting! – any good project should have a good balance between all three areas.

The Sustainability Value Map communicates immediately to people because it is conceptually clear and visually simple. Heritage authorities work with climate, energy and building materials; but from a different angle – a more holistic angle – which is closer to a complete concept of sustainability. The Value Map is a working tool to advance us from *environmental* assessment to *sustainability* assessment.

See: http://www.universell-utforming.miljo.no/file_upload/idebank%20article%20chris%20butters.pdf




NABU – sustainability Value Map
Chris Butters

**The Value Map visualises the goal that *all* architecture and city planning should fulfil the three conditions of sustainability**



**Marte Boro.** Architect, Senior Adviser, Directorate for Cultural Heritage in Norway

Marte Boro is a trained architect and has worked with cultural heritage management for many years. She was until recently Head of The Cultural Heritage Management Office in the municipality of Oslo, Norway. She has worked with the technical aspects of the management of historic buildings and is now employed by Directorate for Cultural Heritage in Norway (Riksantikvaren) working witheenvironmental aspects, life cycle assessments and energy efficiency and old buildings.

## HISTORIC BUILDINGS – RESOURCES AND CHALLENGES

There is a need to reduce the burden on the climate and to save energy. This means that the requirement for buildings energy efficiency increases. It is obvious that there is considerable potential for energy efficiency in old buildings. But improvements must be made with respect to both the physical aspects and the cultural values.

### Regulatory requirements and old buildings

Regulatory requirements in the Building Act are adapted to new houses, but they also apply to existing buildings by major renovations. It is expected more stringent requirements for existing buildings in the future when it comes to energy efficiency. This is a challenge because these measures may lead to major changes of valuable cultural heritage and to building physical damages.

Houses built before the Second World War and new buildings have different principles of building physics. Old buildings consist of few materials and the materials are weak and diffusion open. The walls have no diffusion-prof layer and consist very often of one kind or few kinds of materials – for example brick/plaster or wood. This is simple designed structures that leak air and heat – and thereby the construction will dry and the air flow contributes to the ventilation. Modern building technology, on the other hand is based on air and water tight structures and controlled ventilation.

As a result, modern building specifications may lead to construction injuries, because the structures become colder and wetter and thus cause the attack of rot, frost cracking, etc., in addition to the fact that historical values are destroyed because of visual changes, replacement of building components, change in material use etc.

### A European standard

The Directive on *Energy performance of buildings* aims to improve energy performance in the European buildings, old and new. Member States may decide not to set or apply the requirements for some categories of historic buildings. But most of Europe's historic buildings are not included in the exemption. Therefor Norway has proposed to develop a standard for improving energy efficiency of architecturally, culturally or historically valuable buildings while preserving their inherent cultural heritage values. The field is complicated and it is a need for guidance so that the cultural and historical values are not lost due to lack of knowledge and insufficient practice. Generally the guidelines will be able to apply to a wide range of existing buildings

where special considerations are needed in order to find a sustainable compromise between energy consumption and building conservation.

### Life cycle thinking

Excisting buildings are devoted significant resources – also called "Embodied energy". Old buildings have many positive environmental features in addition to cultural values. The present one sided focus on energy performance might cause that old buildings` positive environmental characteristics are not properly taken into account. Therefore we must broaden the perspective to a holistic life-cycle perspective. If not – we will not be able to do the appropriate environmental measures.

The log house has been upgraded by better insulation and heating with bio fuels and utilizing solar energy. Bakklandet, Trondheim, Norway.

The results from a study that compares greenhouse gas emission from an old log house (picture) and a new low energy building shows that the old house compete strongly with the new one. The log house has been upgraded by better insulation and heating with bio fuels and utilizing solar energy. Although the old house still uses far more energy in the operational phase, the loads from materials used in the new building will be so high that over the lifespan of 60 years the two buildings emit roughly the same amount of greenhouse gas.



**Thomas Kampmann,** Architect MAA, Civil Engineer

Thomas Kampmann has since 2000 been working at the "Center for Bygningsbevaring" (Center for Building Maintenance) which is located in Raadvad near Copenhagen. He is responsible for projects about windows with special focus on energy loose. He also works with measurement of historical buildings, both traditional and with digital instruments, building restoration, primarily maintenance and energy improvement of windows, and press campaigns. In addition he gives lectures in building archaeology and measurement at the Architecture School of Copenhagen.

## TRADITIONAL WINDOWS – THE BEST CHOICE

Energy aspects concerning windows, is a hot topic these days. Center for Building maintenance in Raadvad has been working with this subject during a decade in cooperation with the Technical University of Denmark. Energy reductions are at the centre of many political initiatives these years. Until now building legislation provide exemptions for historical buildings but it is expected that these issues will put a pressure on getting better energy efficiency in historic buildings, too.

As a consequence we started cooperation with the Technical University of Denmark examining the energy losses in different Danish windows, traditional as well as modern ones normally used for replacement. The unexpected result being that a traditional window, mounted with a single layer of energy glass, has a better energy performance than all modern windows normally used for replacements!

Typical Danish windows with four casements and double glazing were examined, as well as modern windows made out of wood, plastic or wood/aluminium. All new windows were mounted with sealed units. The earliest sealed units consisted of two layers of glass glued together in a metal frame. Later on the unit was improved by coating on one of the glasses and filling Argon instead of normal air between the glasses. In a window there is an energy loss through the glass, and for sealed units also through the metal frame around the casement, plus through the casement and frame.

The energy loss is indicated by the U-value. The energy loss through the casement and frame were calculated after international standards. A window is an untypical part of a house as the building also receives energy from the sun. In Denmark approximately one third of the energy lost during the heating season will be replaced from the sun. The sun energy through the windows is indicated by the g-value. The energy balance is the sum of total energy loss and energy received from the sun during the heating season. It is indicated with energy flow in kWh/$m^2$ per year.

The result of the investigation was rather a surprise. Some of the most widely used wood/aluminium windows had an energy loss so high that they were illegal to use in new houses and with a double energy loss compared to a traditional window energy improved with one layer of energy glass. That was even though the wood/aluminium windows were mounted with the new very efficient sealed units with an U-value of only 1,1.

After the success with the cooperation with the Technical University of Denmark, we started to investigate in noise insulation of traditional windows. Noise insulation is measured in decibel and every time there is a reduction on 8 – 10 dB, the ear will conceive it as half the noise impact.

# Energy improvements of windows

1845: Traditional wooden window with one layer of standard glass.

U-window: 4,5

Energy-loss: ÷300 kWh/m² year

Noise reduction $R_w$: 22 dB

1845/1973: Traditional window with two layers of standard glass. First used 1731 in Denmark

U-window: 2,3

Energy-loss: ÷118 kWh/m² year

Noise reduction $R_w$: 37 dB

2008: Modern wood/aluminium window with 1,1 low-E double glazing.

U-window: 2,1

Energy-loss: ÷108 kWh/m² year

Noise reduction $R_w$: 32 dB

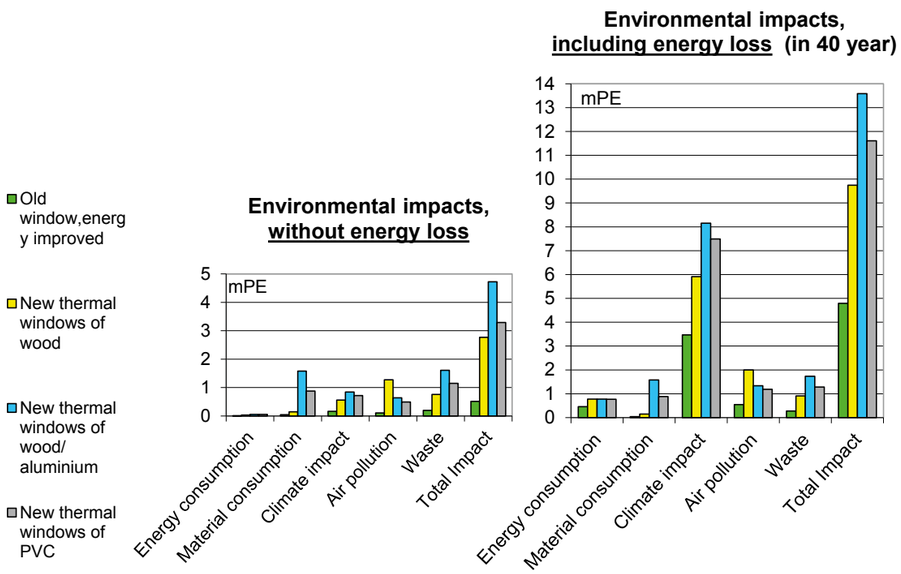
1845/2010: Traditional window mounted with one layer of E-glass at the inside.

U-window: 1,6

Energy-loss: ÷59 kWh/m² year

Noise reduction $R_w$: 45 dB

# Life cycle analyses of windows




Centre for Building Preservation, Denmark

In order to find the noise reduction a window was measured in a laboratory and the conclusion was that double glassed windows, with a large distance between the two glasses, have a noise reduction up to 45 dB. As comparison a new window with sealed unit reduces noise by 30 – 34 dB.Research in 2004 at the Danish Building Research Institute has shown big differences in how much various window solutions impact on the environment. The total impact is calculated with the program BEAT where the unit is milli-Person Equivalent, mPE. It is seen that today's most popular window used for replacement, the 'maintenance free' wood-aluminium window with sealed units, impacts the environment – inclusive energy loss – 280 % more than the renovated old windows (13,6 compared with 4,8 mPE). Also note that the plastic windows with sealed units impact 240 % more and the window of wood with sealed units 200 % more compared to the renovated old windows.

There are nearly no environmental impacts by renovating old windows. As the renovated windows will have a remaining life time of 100–150 years in comparison with the lifetime of 20–40 years of the normally used replacement windows, this will cause a considerable environmental and economic advantage for the consumers and for the society.

On the other hand the climate changes from e.g. northern Norway to southern Denmark, and therefore the same investigation concerning energy loss, sound insulation and life cycle analyses should be done in each climate zone for typical windows in each country.

**Session "Restoration of cultural heritage and authenticity"**

Referring to the presentations:

**Authenticity in building restoration** by
**Pål Anders Stensson**, Senior Architect, National Heritage Board – Sweden

**Authenticity in management of Cultural Landscapes** by
**Kolbjorn Waern**, landscape architect – Sweden

**Authenticity for the small scale property owner** by
**Lennart Edlund**, County Heritage Officer – Sweden

**Authenticity in restoration of the Modern Movement** by
**Petur Armannsson,** Architect FAI – Iceland

Moderators: **Christian Runeby**, Head of the Heritage Support Unit, National Heritage Board of Sweden, and **Pēteris Blūms**, Architect, State Inspection for Heritage protection of Latvia

## RECOMMENDATIONS

Authenticity is the most **important aspects** when measuring the quality of cultural heritage objects. An authentic cultural heritage property has a high **social and economic value** for the owner and is of great importance to society. Authenticity is a quality **for everyone** involved, the property owner, the neighborhood, the businesses and the tourists. An authentic architectural object contains fundamental and unique information and is a **positive trade mark** which stimulates as well as enriches the surrounding urban or rural area!

The concept of authenticity can be defined as **originality or genuineness**. It involves overall landscape and urban context, architecture, interiors and details. The quality of authenticity is dependent on the reliability and **credibility** of the messages conveyed by the object.

**Original materials**, shapes, colors and construction methods are of utmost importance but the original use and function are also of great importance. The original design has a great value but **changes or additions** throughout the life of the object are equally important, if they are of adequate quality.

In order to respect or achieve authenticity, a **good documentation** is necessary, including the architectural and structural design as well as the historic technical and functional development of the object. Every architectural object and relevant archives should be surveyed in view of future maintenance and restorations.

When cultural heritage is subject to **interventions**, the aspect of authenticity should be a major consideration for the decisions by property owner, expert and the authorities. Insensitive changes, additions or reductions of the design or function of an architectural object reduces the value.

**Authenticity can be preserved** and even strengthened in a well planned intervention. The owner and experts have to preserve and respect the original design of the cultural heritage object as well as the successive historic alterations. In the renovation or restoration project, original materials, shapes and colors should be used; any addition or new function has to coincide with, and not damage, the authentic qualities of material, structure and design.

These principles apply to the object or landscape of high cultural historical value as well as to the **normal urban and rural buildings and interiors**.

**Pål Anders Stensson.** Senior architect, National Heritage Board of Sweden.

Graduated 1979 from Lund University, department of Architecture and has since studied conservation, history, geography and international development. He has held positions as municipal architect as well as expert at the regional and at national level. In the private sector he has been senior architect and head of architect departments. Since 1991, he has managed the studio Arkitekt Stensson AB. He holds a position at the Swedish National Heritage Board, being responsible for architectural and urban restoration. In Sweden his architectural designs include residential areas, theatres, museums, schools, villas, offices, tourism, prisons and industries. The restoration projects include fortifications, churches, banks, mosques, museums, industries and manors. Internationally, since 1985 he has taken part in international projects. A regional project with UN-FAO, covered six African countries and advocated the use of traditional, appropriate and sustainable building technique. In Bosnia & Herzegovina, cultural heritage destroyed by war was restored and reconstructed in cooperation with Unesco. In Libya, Stensson was manager of an urban planning unit, preparing plans and methodology in cooperation with UN-Habitat. Management and comprehensive planning was supported in Lithuania, Hebron and Kosovo. The project," Preservation Plan for Nora Historic City", got a Europa Nostra-medal in 1995. In 1998, he made the Management Plan for Engelsberg, a World Heritage Site. The preservation of Pershyttan Iron Works got a Europa Nostra Medal in 2004. The activities in Bosnia & Herzegovina, through CHwB, were honoured by a Europa Nostra Diploma in 2006.

## AUTHENTICITY IN BUILDING RESTORATION

Up to the mid 18th century any alterations on an object, a building or an urban area was done to meet the functional and technical demands and was executed in the contemporary aesthetic, architectonic or urban style using the technical knowledge and resources of the period.

Around the end of the 18th century political and religious awakenings, combined with technical progress laid the foundation for a romantic and idealistic revival of the lost medieval, gothic, period which was seen as the "authentic" origin of the European spirit.

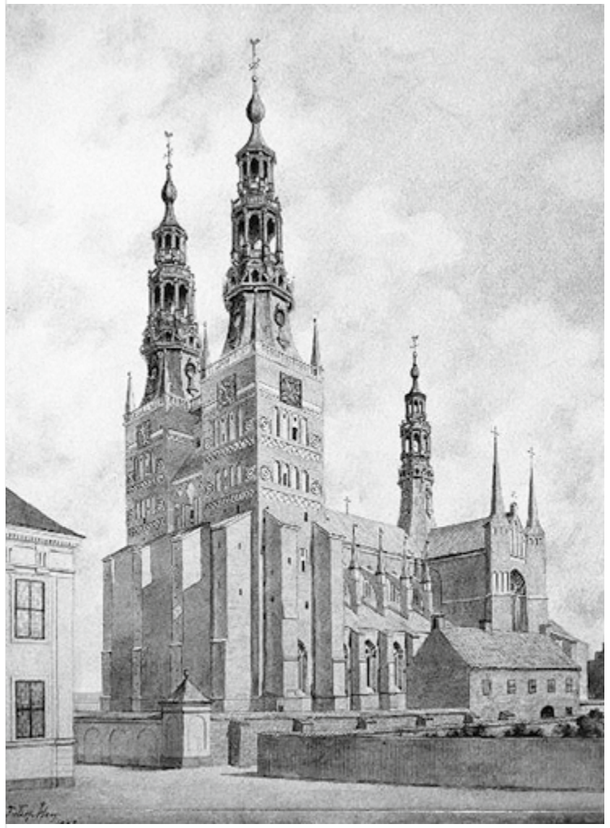
During the 19th century, with the basis in England and with important contributions from France, the Gothic Revival transformed the cultural historical objects, with the cathedrals as the most visible example, into an idealized version of what they should have been from the beginning, had the resources been available. Based on archaeological and historical research and using modern technology, restorers emptied the buildings of any aesthetic contribution from the 16th and 17th century and replaced large parts of the fabric.

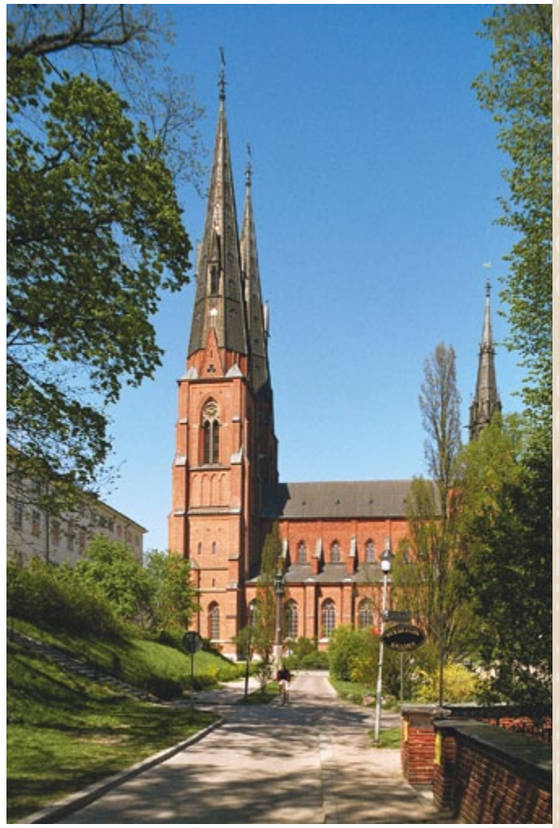
The results of "restoration", as it was called, were often stunning and spiritually inspiring but due to the massive loss of material historic evidence a counter reaction was emerging from the middle of the 19th century. Beginning in England, then in Germany, Austria, France and the Nordic countries, writers and artists raged over the restorations causing destruction. Instead they advocated respect for all the aesthetic alterations and "authentic" historic material being added to the original architectural design since its conception. Slowly this conservation movement gained ground throughout Europe but it was not until the emergence of the modernist movement in the 1920: s that it had conquered and was seen as the basis for modern conservation methodology.

By then the debate in Italy had started and, due to the delay and the massive scale of historic material, the ideological approach and the concept of "authenticity" became more complex and pragmatic, Restoration projects was executed with a combination of architectonic idealism, historic respect and scientific research, resulting in Italy being the theoretical and practical source for the international development of restoration methodology.

Through conferences in Athens 1931 and in Venice 1964 international guidelines for conservation practice were established. In Nara, in 1994, the concept of "authenticity" was elaborated and it was emphasized that this concept was applicable to objects of art, architecture and landscapes. Authenticity in building restoration was seen as the "credibility and truthfulness" of the "information sources" giving us understanding of the changing (in time and space) values attributed to cultural heritage" objects and sites. Since then authenticity has, together with integrity, been the major factor determining the quality of cultural heritage.

In present day restorations, scientific historical and technical research, as well as respect for all historical layers of the object, are natural ingredients of professional building restoration. On this foundation, principles of idealistic, and even romantic, restoration have regained ground using the original and natural materials as well as modern technology. Additionally, the concept of sustainable development of society, in social, economical, technical and ecological terms, has become an integral part of any analysis of values as well as any intervention decision.





Uppsala Cathedral: before 1700 and the present facade after the last restoration in the 1970's.

**Lennart Edlund**. Senior adviser in Governor´s staff (Heritage and International affairs),County of Gotland.

In 1973 Lennart Edlund achieved Bachelor of Arts (Art history, ethnology, archaeology), University of Uppsala, in 1989 University degree in Art of restoration, Academy of Art, Stockholm. Since 2005 he is Senior adviser in Governor´s staff (Heritage and International affairs), County of Gotland. In 2000 – 2005 he managed monitoring mission and was an expert support for Sida concerning investigation and preservation of Cultural Heritage in Palestine. In 2004 – 2009 he was a manager of cross border development project Sweden, Latvia and Belarus. Publication of articles and books on theme of heritage, preservation and restoration, Exhibitions on theme of heritage, he is also a Member and head of professional societies and organisations.

## AUTHENTICITY FOR THE SMALL SCALE PROPERTY OWNER

Presumably, the interest in houses and building environments has never been greater than today. As individuals we are daily fed with television programs about transforming our houses and interiors. Construction materials and tools are adapted to “self builders” and messages from the material industry and stylists are about being trendy, let your imagination run free and that everything is possible for almost everyone. Objects not protected are exposed to strong pressures for changes. It particularly affects small houses in urban and residential areas. This contrasts with the heritage sector’s efforts for understanding of historic values and the importance of caution and consideration. The practical conservation is directed mainly against what is considered as having a high protection value, a minority of the building stock. In assessing of what is valuable, the concept of authenticity weighs heavy. This leads to a momentum where not protected objects are excluded and left behind. To market forces and trends. This situation contributes to different perceptions of the concept of authenticity and a mismatch between the public (heritage sector) and private (property owners), between to preserve and renew. The heritage sector’s policy is known and well-formulated, individuals and stakeholders more diffuse. Interviews among house owners indicate that they apprehend their house as an opportunity where anything possible. Functionality, modernity and personal touch creates housing quality, not authenticity and appreciation of existing values. Authenticity in the meaning of original and well preserved therefore has little effect on small house owners and is even experienced as something negative. This means that selected parts of our stock of buildings are protected and preserved with origin as ideal, while others live their own lives as a sort of time-changing images of personal touch and latest trends. In our current approach, the unchanged is classified as interesting and valuable, not what is changed. One might ask why because in both cases it’s a true story about someone’s thoughts and acting. Maybe we should talk more about quality and honesty as core values – in materials, aesthetics and design. Perhaps we should also highlight the documentation as an alternative to the strict conservation because beside the critical opinion about authenticity as housing quality, there was a great interest about the annual rings in the history of the house and the area. In this way the small scaled property owner also could be an interesting target group for the heritage sector.

Changed and unchanged.

**Kolbjorn Waern.** Landscape architect.

Kolbjörn Waern has a degree in landscape architecture from the Swedish University of Agriculture. He has also studied landscape architecture at Cornell University, New York, and adjacent subjects at the universities of Stockholm and Gothenburg. Kolbjörn Waern is a practicing landscape architect since 1978. He works within his own consulting firm Waern Landskap AB since 1990. The focus of the firm is the documentation and restoration of historical landscapes. Major clients include the Swedish Property Board, the Swedish Fortifications Agency and other public property owners. Over the last ten years the commissions include the parks and landscapes of Läckö castle, Gunnebo manor, Engsö castle, Karlberg castle, the historical parks of Gothenburg and the historical forts of Varberg, Nya Älvsborg and Bohus. Kolbjörn Waern is chief landscape architect for the royal parks of Ulriksdal and Haga in Stockholm, commissioned by the Swedish Property Board and the Royal court in 2008. Haga is the residence of the crown princess Victoria and her husband Daniel. Kolbjörn Waern has authored numerous book chapters and other publications on landscape architecture and he lectures on the subject in various contexts.

## AUTHENTICITY IN MANAGEMENT OF CULTURAL LANDSCAPES

The concept of authenticity is related to genuineness and an original look or layout. This concept is difficult to use when it comes to parks, gardens and landscapes, since they are built up mainly by vegetation that is in constant growth. Change is therefore a built-in feature in historical landscapes.

The preservation and restoration of historical landscapes raises other questions than the preservation and restoration of buildings. How do you preserve something that is in constant growth and change? How do you restore a 19th century park back to the original design, when the trees that were originally planted are now 200 years old?

Historical parks and gardens can be divided into two major categories: formal "classical" gardens and informal "English" gardens and parks. The preservation of the formal garden faces different problems than the preservation of the English park.

Authenticity in the preservation of the formal garden

The formal garden in the French and Italian tradition can be maintained and preserved in a similar way as a building. Constant and uninterrupted pruning of trees and shrubs conserves the architectural shape and preserves the plants. When a plant finally dies it can be replaced by a new one, as can, for example, an old and broken window in a building.

However, most formal gardens in Sweden have had periods of neglected care. In the 18th century gardens of Engsö castle the pruning of the trees in the avenues were neglected in periods, with the result that the trees grew taller than originally intended. In the 1990´s the trees were dramatically cut back to the height they presumably had 250 years earlier, changing the voluminous trees into strange looking stumps. Would the cutting down of the old trees and the planting of new ones have been a better way to recreate the look of the park in the 1750´s? If the aim is to increase the authenticity of the gardens, what is most authentic – newly planted trees, the way it looked 250 years ago, or keeping the original, 250 years old trees, although taller and wider than originally intended?

For the park of the Karlberg castle in Stockholm I suggested a different approach. The park was owned and planned by the Swedish "prime minister" Magnus Gabriel de la Gardie in the 17th century. The baroque gardens had extensive *bosquées*, made up by massive plantings of pruned trees. After De la Gardie left Karlberg the trees were left to grow freely. Today the former *bosquées* resemble a forest with tall and old trees and there is no way the visitor can understand that here once was a baroque garden. A plan has now been adopted for the long term maintenance and restoration of the gardens. As the present trees die one by one, new trees are suggested to be planted and pruned in the 17th century manner. Eventually all trees are replaced and the bosquées are fully restored. This process may extend over a hundred years. In the meantime, the old trees that remain will stand as monuments over the centuries when the bosquées were left to grow freely.



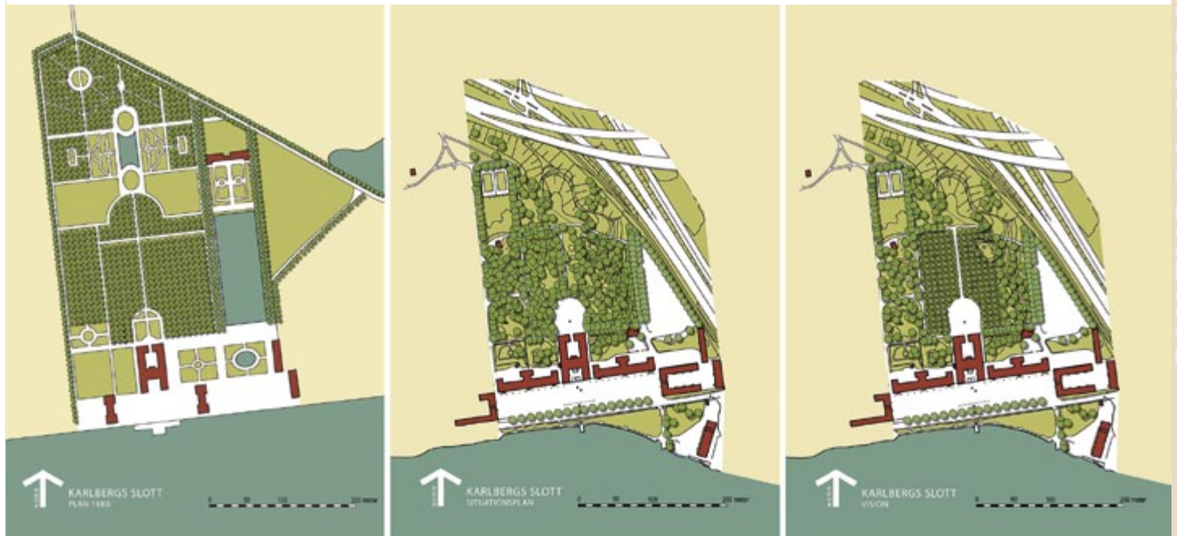
**Authenticity in the preservation of the English park**

By the end of the 18th century the English landscape garden style swept over Europe. These parks, such as most public parks in the cities of Europe and America, are characterized by large trees in informal formations. These freely grown trees often have a life cycle of 200–300 years, and during this time they change dramatically, growing to the height of 25–30 meters.

The royal park Haga in Stockholm was laid out in the 1780´s by the Swedish king Gustav III as one of the first parks in Sweden in the English landscape style. The park houses Haga Palace, the residence of the Swedish crown princess Victoria and her husband. There are strong feelings among the citizens of Stockholm to "preserve" the park and all cutting of trees in the park is strongly criticized by the public and in media. However, the park has an area of 130 hectares and there is thus a massive yearly tree growth, slowly changing the park from a semi-open pastoral landscape to a wooded area. It takes great pedagogic skills to explain to the public the need for the removal of vegetation, including big trees, in order to preserve the original intentions of the historic park.

Finally, another approach has been suggested for the historical landscape of Gunnebo Manor outside Gothenburg. The famous formal garden was in the 18th century surrounded by farmland. Over the last two centuries, however, the farmland has slowly evolved in the direction of an English landscape park, due to the ambitions of a long line of previous owners. Rather than restoring the 18th century rural landscape, the process towards an English landscape park can be accepted and continued. The ever ongoing change, an authentic characteristic of the historical landscape, is thereby preserved.

The park of the Karlberg castle in Stockholm: plan of 1680, situation in 2010 and the vision for future.



**PETUR H. ARMANNSSON**. Architect.

Born 1961 in Hafnarfjordur, Iceland. Completed a professional degree in architecture (B. Arch. Hons) from The University of Toronto, Canada in 1986. Post-graduate studies in architectural design and theory at Cornell University, Ithaca, New York 1988–1990, completed with an M.Arch. degree in 1990. Architect in the firm of Dagny Helgadottir og Gudni Palsson, Reykjavik, 1990–1993. Director of the Architecture Department, Reykjavik Art Museum 1993–2006. Practicing architect at Glama–Kim architects, Reykjavik since 2006. Visiting professor (2002–2004) and part-time lecturer at Iceland Academy of the Arts. Vice-chairman of the National Architectural Heritage Board of Iceland, 2003–2009. Expert advisor in architecture representing Iceland for Nordisk Kulturfond (2004–2005) and Mies van der Rohe Pavilion Award for European Architecture. Curator of exhibitions, author of books, articles and media programs on 20th century architecture in Iceland.

# NOT OLD ENOUGH FOR AUTHENTICITY SAVEGUARDING OF THE MODERN MOVEMENT

## Introduction

Architectural heritage can be classified into periods and categories, the nature of which can affect the philosophy and methods of its restoration. One way to define categories of basic values in buildings was prestented in 1959 by the Dutch architect Aldo Van Eyck, the so-called Otterloo Circles.[1] There he indentified three main traditions in architecture:

- The classical tradition – immutability and rest
- The tradition of spontaneous building – vernacular of the heart
- Modern tradition – change and movement

Each of these three traditions need a special approach when it comes to restoration. Vernacular architecture, based on local materials and craftmanship, "architecture without architects", has very different qualities to be preserved than classical buildings, designed and built by means of drawings and geometric priciples. Equally different is the modern tradition, based on universal concepts of form, space and industrialized construction technology. In many cases, products and technical solutions, that were important for the original architecture of a modern movement building, are not in production any more. Stictly authentic restoration in such a case can involve making very expensive, custom reproductions of former mass-produced products, that are no longer available. Products, that due to advance in building science, have been replaced which new and more sophisticated solutions. The modern movement was all about progress and technology, and the question is: which is more authentic, the exact original state of the building or the philosophy behind its design?

## Relative significance of modern architectural heritage

Assessment of heritage value in architecture is in my opinion always relative. Each place has periods of architecture that define it character. The role of conservation is to protect and strenghten this identity. What may be seen as insignificant in one time and place, can be viewed as very important in another. In cities with many centuries of rich building heritage, modern period may be insignificant. In cities with shorter history, modern architecture can play a major role in their identity.

One example of the latter case is Iceland. Nearly all vernacular buildings dating before 1800´s are lost, only a handful of examples remains. Oldest remaining stone buildings in the classical tradition date from 1750. In the city of Reykjavik. 0,36 % of buildings are built prior to 1900, only 1,3 % are more than 100 years old.[2] The historic core is a tiny village with small-scale houses of wood, typically clad with corrugated iron. A strong characteristic of Reykjavik is the concrete architecture of 1930´s, 40´s and 50´s. Localised functionalism, that derives its character from available materials and products at that time. In comparison with the great works of pioneer Nordic architects such as E.G. Asplund, Alvar Aalto and Arne Jacobsen, these buildings may seem provincial and insignificant as architecture. In the local context, however, they are very important as a cultural heritage. They have become the local tradition, part of the identity of a place.

In the post war period, modern architecture in Iceland reached a climax during the 1950´s and 1960´s, in residental districts and private houses in particular. In the context of a country which has no medival churches or castles, renaissance townhouses or baroque palaces, these "new" historic buildings, have a special meaning as cultural heritage.

## When does a building become "historic"?

Restoration of modern movement architecture can involve problems of very different nature: from the scientific reconstruction of individual pioneering buildings to decisions about the fate of run-down post-war housing projects and failed urban plans. Built environment, which in many cases has proven to be detrimental to place and local culture? Conservation of historic buildings is generally viewed as a positive affair, but when it comes to modern architecture, people´s opinions often tend to be negative.

This is often the case in the Anglo-Amerian countries. Prince Charles of England, well known for his dislike of modern architecture, once stated his view that contemporary architects were causing more serious damage to the cityscape of London than the bomings of Luftwaffe. There, the debate between contemporary architects and conservationists tends to be polarised and antagonistic. More often than not, the demolition of modern buildings is profiled as a great improvement to the built environment.

In Scandinavia, the common view on the modern tradition tends to be more positive. Early on, the new architecture became symbol of social welfare and open, democratic society. Human scale and use of natural materials became characteristics of modern Scandinavian architecture, which early on gained international reputation for quality. Even less glorius affairs, like the "Millionprogrammet" housing plan in Stockholm, are viewed with symphatic eyes, with emphasis on improvements rather than demolishions.

Can architecture viewed as ugly or destructive to a historic context be considered as cultural heritage? How far can we go in correcting what we consider as mistakes of the past? Is our view of recent history based on prejudice, will coming generations see things differently? Should

[1] Strauven, Francis: *Aldo Van Eyck: The Shape of Relativity*, (Amsterdam, 1998), p. 350. Strauven, Francis: *Aldo Van Eyck: The Shape of Relativity*, (Amsterdam, 1998), p. 350.

[2] Áshildur Haraldsdóttir. "Aðeins 0,36 % húsa er frá því fyrir 1900", *101 Tækifæri* [Snorri Freyr Hilmarsson, editor] (Reykjavík, 2010) p. 15.

"bad" modern buildings get the benefit of the doubt in the name of heritage protection, because they, manifest the true spirit of their time, regardless of whether we like them or not?

Modern architecture, by its very nature, was originally preceived as a break with tradition, something eternally new. The question of time and age was not a real issue in the early days of the modern movement. Today, what was once a challenge to history has become part of history.

Many modern buildings were not designed as finite objects but as a flexible system of components, that could evolve and change through time. Growth and renewal were inherent in the concept. Other modern buildings were designed to have only a limited lifespan. Machine-like objects, intended to serve a particular function for a certain period of time, and then be disposed of. They were not neccessarily intended as permanent part of a place or objects to withstand the test of time.

In 1957, two drive-in car service stations were built on two main roads leading into the city of Reykjavik. This was the first independent commission of a young architect, who is today "the grand old man" in his profession. Considered to be the first American style drive-in´s in the Nordic countries, they were milestone projects in evolution of modern architecture in Iceland. Built of light weight components made in a car factory, the stations were symbol of new life-style. It was a elebration of economic progress and common car ownership, part of new kind of urban landscape where the private car became an increasingly important factor.[3]

Few years ago, the architect was asked about their future, when the last remains of one station were still standing. Should they be saved or not? His answer was that those buildings had been conceived of as temporary products, just like the cars they were serving. Requirements and design standards of such stations had changed and therefore it made no sense to restore them in their original form. However, he would have liked to design new and up-to-date stations to replace them, perhaps based on similar principles, but with current technology. A true testimony of our time, like the old ones were in the 1950´s.

In the early 1960´s, the local oil companies built new and modern drive-in gas stations all around Iceland. Stations like this one, built by Shell in suburban Reykjavik, became icons of 1960´s Icelandic modern design and local building skills. Today, almost all of them have either been demolished or altered beyond recognition. This is how the Shell-station looks now. As far as I can tell it is the only one of this type which is still remaining. Others have either been demolished or deprived of their original architectural integrity by corporate branding guidelines, that do not allow regional derivatives in architecture. Given this, it is easy to argue that this building is indeed a very important example of cultural heritage, that should be protected and restored.

Cars and buildings are important indicators of time, particularly in old photographs. When it comes to modern architecture, the building often look more new than the cars of the same period. (1920´s photo of Villa Stein, historic car but the building, for those who don´t know, does not appear all that historic). There are many such interesting examples of old building that look new and new buildings that look older than they actually are.

Mass-produced consumer products like cars go through a certain process, from cradle to grave, so to speak. In few years, they go from being new and shiny to worn-out and neglected wrecks. After 10–15 years, most are destroyed, only few examples survive. At a certain point

[3] Pétur H. Ármannsson, Halldóra Arnardóttir [editiors]. Manfreð Vilhjálmsson arkitekt (Reykjavík, 2009, p. 62.)



in time, those that remain become antique, are restored and celebrated as historic icons. In Iceland, cars can qualify as anitique at age of 25, which means that cars model 1985 are now regarded as historic cars.

Buildings go through a similar process as cars. From being new they go into a dark period of changes and disrespect, until one day they are recognised as objects of historic value? Often that happens too late.

Is such a process of "natural selection" something that heritage people should accept? Placing a time limit, like with the age of cars, say 30 or 50 years, is one way to define a selection. Or are there ways to think of new architecture as being historic from the very beginning? Should we protect new buildings before changes start to affect their original integrity? Is such a wholistic approach to architectural conservation realistic?

**Authenticity and the role of the author**

Metods of assessment of heritage value specify certain criterias: cultural and architectural significance, importance for the context, authenticity and technical state. Generally speaking, these criterias are valid in the assessment of modern movement heritage. In all conservation, specialized expert knowledge is needed in the selection and restoration process. I have already mentioned the difficulty in seeing long term value in things recent. There are two more points that I would like to add regarding the special nature of the concervation of modern buildings.

The first one has to do with authenticity, in the case when the original architect is still alive, when the question of restoration comes up. Which is then more authentic, the building in its original state or the opinion of the architect that originally designed it?

In 1964, the famous Villa Savoye of Le Corbusier was listed as a Historic Monument by the French Government. The building was considered to be a monument of 20th century architecture, recognized as such in professional circles worldwide. It was one of Le Corbusier´s universally known masterpieces, an avant-garde milestone in architecture and modern culture. The listing was the result of several years of conservation efforts, starting in 1959, when the building was in danger of being demolished after a long period of neglect.

It the beginning of the rescue program, it went without saying that Le Corbusier should be appointed as the architect in charge of the restoration and repair work of the villa. He started working on proposals which included some changes and improvements to accommodate new functions. But when the building was formally listed, the administration took over and the project slipped out of his hands. He had not been appointed the official title "Architect of Historic Monuments", and therefore he did not have the professional rights to restore the masterpiece, that he himself had created. The other reason was the fear of conservation experts, that Le Corbusier as architect might suggest too many changes to the villa that might go against the principles of good conservation practice.[4] In other words, in order to save Villa Savoye as a masterpiece, it had to be protected from Le Corbusier!

Strange as it sounds, it may well be that the original architect is not always the best person to determine the fate of his early buildings. Later generations might value different qualities in the architecture than those in priority with the author. In their late career, architects like other

[4] Sbriglio, Jacques. Le Corbusier: La Villa Savoye / The Villa Savoye (Basel, 1999), p. 152–168.

creative individuals often get distanced from their early work. They may be thinking along very different lines and can thus be less sensitive in making changes to own designs than an outside person. On the other hand, information and insights from the author are invaluable to explain and clarify why things are they way they are, reducing the risk of decision making based on speculations and inadequate information.

Related to this is the second point. I stated earlier the need for expert knowledge in the assessment and restoration process of modern buildings, either from the original author or a body of qualified experts. This is indeed necessary, but may not be enough. Should we preserve a housing project that is a social failiure for the sole reason that is the work of a notable architect? Is it unreasonable to assume that a building or urban intervention has to pass a certain test of time – technically, socially and aesteticly – in order to qualify for a protection status? Buildings are not listed just to satisfy the architect or a small group of experts. They are granted heritage status because they have meaning for the society and culture at large, because of important qualities that are worth preserving. Qualities, that have to be understood by more than just a small group of specialists.

When it comes to modern architecture, this is a delicate matter. In spite of good intentions, too many modern buildings and town plans have failed to communicate effectively to its ultimate users and thus contribute to a better and more meaningful way of life. One reaction to this problem was the so-called "post–modernism" of the 1970´s and 1980´s, which like moderism itself, asked all the right questions but more than often failed to come up with equally satisfactory answers in built form. Today, the post-modern period has become one chapter in our history. Much like the 1985 car, the architectural ideas and solutions so eagerly discussed in the

Veganesti drive-in, Akureyri, Iceland. 1961. Architect: Manfred Vilhjalmsson. (demolished).
Photo: Manfred Vilhjalmsson





1980´s have been moving through the dark shadow of time, mostly forgotten and despised by the contemporary avant-garde elite. The buildings of the 1980´s have yet to become antique, but that will happen some day, for sure.

## Conclusion

In a conservation policy for the Centre of Reykjavik, Iceland, from 1996, there was an important general guideline stating that *the original architectural integrity of buildings should be respected regardless of their style and age*.[5] Buildings of all periods should be allowed to evolve and change, as long as the changes were made with respect and understanding of scale, proportions and other important qualities of the original architecture. In the case of modern movement buildings, the task is often to find ways to accommodate changing needs and necessary technical improvements without compromising the integrity of their architecture.

I believe in sustainability in the management of building heritage. Each generation needs to act according to its best knowlegde to conserve and enhance the spirit of each place, leaving it better for future generations. Things should not be eliminated just because they look unattractive. Before making decisions, we need to understand why things are the way they are, how they came to be and what alternatives there are for improvement.

Buildings and town plans are not fixed things. They evolve through time and respond to ever changing needs. It is better to change and adopt than to eliminate, to keep aspects of quality but find solutions to other less successful. That is the best way to ensure the process of historic continuity. Ideally, concervation and innovation should go hand in hand.

[5] Húsvernd í Reykjavík [Addendum to Reykjavik Master Plan 1996–2016], p. 5.

**Lisbeth Soderqvist.** Associated Professor in History of Art, Swedish Research Council Research Officer

Focuses on modernistic architecture and urban planning in the context of the development of the European welfare-state. She has written books and articles on this subject. One aim is to describe how currents of ideas, spread in society, were implemented into the field of architecture and urban planning. Marxism, structuralism and existentialism for example, but also women's liberation. Consequently, modernism has many faces. Another aim is to raise the question: can mass-housing from the 1960's, by most people apprehended as ugly, be classified as being a part of the cultural heritage?

# MASS HOUSING OF THE 1960's: A MODERN CULTURAL HERITAGE?

(*Published in "Nortopia, Nordic Modern Architecture and postwar Germany*" (Jovis Verlag 2009)

## Welfare for all in the new towns

This is a tale of postwar constructed environments which arose as the European welfare states took shape.[1] When these environments were planned and built, they offered an attractive alternative to the traditional town, associated with the more undesirable aspects of capitalism and urban growth.

The 'new towns' were initially regarded as an expression of the modern welfare state, but during the 1960s they came to be used as targets for general social criticism. In discussion in Sweden today, they are often used by architects as an illustration of the disastrous consequences of allowing the wrong planning principles to prevail. They claim that the new towns are badly designed, and that this is one of the main reasons why they are characterized by ethnic segregation and poverty.

In this article, I want to propagate a different tale of the new towns. The examples are Swedish with references to new towns built in other parts of the world. My starting point is not that the new towns are badly designed, and/or an expression of a misguided housing policy; instead, I want to describe the ideas and thoughts behind their development. I will also analyze the critics' arguments. The question is: what are they really saying? As has been noted by other researchers, the segregation which is now at the center of the new town discussion both influences and is influenced by local perceptions; it clings to the people who live there. It is important to bear this in mind when we write and describe the new towns.[2]

## Postwar town planning ideals: small towns divided into neighborhood units

After the Second World War, many town planners made use of the principle known as neighborhood planning, which became the twentieth century's predominant planning principle and had its roots in sociology, rather a fashionable discipline in the postwar era. Sociologists considered that the primary group, consisting of family, friends?, and neighbors was of great importance to the individual's social development. The inclusive interpersonal relations which were developed face to face, in small groups, were assumed to form the basis of social cohesion.[3] In large towns, it was difficult for people to build social networks, according to the sociologists. People became isolated and rootless and, in extreme cases, even criminal and asocial. Here was a chance, it was thought, for planners and architects to contribute, firstly by building new towns with relatively few inhabitants, and secondly by dividing these towns into still smaller units, so-called neighborhood units, so that processes of socialization would be facilitated by the nature of the physical environment.

## Traffic segregation

In the decades after the Second World War, traffic routes and streets were planned to a large extent on the basis of what is known as the principle of traffic segregation. There was widespread support for the idea of abandoning the traditional type of road network. In the 1930s, the international organisation CIAM (Les Congres Internationaux d'Architecture Moderne), which attracted many architects with an intrerest in architecture and planning, drew up a set of guidelines for "the functional city".

This was disseminated above all during the 1940s. Key ingredients included parallel residential blocks with large unbuilt but planted areas in between, and separated from the road network, as well as multi-story blocks, terraced housing, recreation areas between the buildings (playgrounds, parks, sports grounds, etc.) and intersection-free traffic routes.[4]

## Industrialization and the standardization of construction

At the end of the Second World War, many European countries were faced with the task of extensive reconstruction; not least, new housing was needed. State subsidies and preferential loans were given to the construction industry to enable it to develop new building methods. Up until the 1940s and 1950s, building was still done manually, and appeared almost antiquated in contrast with other spheres of labor. By modernizing the methods used, it would be possible to increase the speed of production. The aim was to provide cheap, good-quality homes relatively quickly.[5] The mode of production did not automatically determine the look of the buildings; although this was in some cases an uncompromising expression of the production process, architects chose in other cases to tone down this aspect. In other words, architectural values, rather than technology per se, were decisive in determining the result.[6]

## Great Britain and the New towns program

The principle of building new towns divided into neighborhood units was applied in many countries. New towns were built in Germany, France, Italy, Hungary, the Soviet Union, Scandinavia, the USA, and Israel. The best-known is Brasilia in South America. But for the majority of people,

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1 This article is based on the book by Lisbeth Söderqvist: *Att gestalta välfärd. Från idé till byggd miljö*. Stockholm: Forskningsrådet Formas och Riksantikvarieämbetet, 2008.

2 Kerstin Bodström: "Värdet på förortsbörsen," in: Gun Frank (ed.): *Spelet om staden,* Stockholm: Formas, 2005, pp. 145–158

3 Nils Mortensen: "Den amerikanska pragmatismen," in: Heine Andersen and Lars Bo Kaspersen (eds.): *Klassisk och modern samhällsteori,* Lund: Studentlitteratur, 2003, pp. 149–150.

4 This guideline was regarded as the most genuine expression of modernism. See José Luis Sert: *Can Our Cities Survive? An ABC of Urban Problems, Their Analyses, Their Solutions: Based on the Proposals Formulated by the CIAM,* Cambridge: Harvard University Press, 1942.

5 Selective housing allowances for families and general subsidies for housing production were proposed by the Social Housing Commission, SOU, 1945: 63.

6 Brian Finnimore: *Houses From the Factory: System Building and the Welfare State 1942–74,* London: Rivers Oram Press, 1989.

Great Britain is probably most closely associated with this development. The plans for London in particular (1943 and 1945) were circulated and read with great interest by planners in other countries. Many of them also travelled to Britain to conduct field studies.

According to the Labour government which took the decision to build the new towns in 1946, they were to be socially balanced, meaning that in each town there should be different types of housing and workplaces for people with different levels of income and education. One important ingredient was that the neighborhoods should have places for their inhabitants to meet. The interaction which arose in the district's central meeting place, called the 'community center', was an important component; this was where the sense of community, which sociologists considered to be of such importance for the individual, would be generated. Without this there was a risk that people would end up on the margins of society, or else form sub-groups with hostile attitudes to one another, such as class hatred.[7] Society could counteract these tendencies by planning towns for socio-economic integration, with places for people to meet and interact.

Deckhouse, London, a house-type with streets in the air, popular around 1970.

[7] These aspects of societal development are discussed by such American sociologists as Lloyd Warner and the so-called Chicago School of sociologists. Maurice B. Stein: *Identity and Anxiety: Survival of the Person in Mass Society,* New York: Free Press, 1960, pp. 8–9, pp. 91–92.



**British Stevenage and Swedish Vällingby**

Stevenage New Town was one of the very first new towns to be built in Great Britain from the end of the 1940s onwards. It was planned for 60,000 inhabitants: six neighborhoods with 10,000 inhabitants each.[8] The project gained a reputation and attracted many visitors, including some from Sweden.[9] It is well-known that the architects who took part in the planning of Vällingby in Stockholm were in close contact with the British planners involved in the development of Stevenage.[10] Vällingby is a contemporary equivalent of Stevenage. Like the British example, the new town of Vällingby was divided into a number of neighborhood units.[11] The town center, Vällingby centrum, was given a location approximately in the middle of the new town. It was planned that the total population would reach 60,000,[12] the same as in Stevenage.

Both Stevenage and Vällingby included workplaces as well as dwellings for various groups with different levels of education and income, which was regarded by the Britons as a necessary precondition for social integration and social stability.[13] This idea was by no means self-evident; in the 1940s, there were those who expressed an ambivalent view of the idea of mixing different socio-economic groups. But postwar residential areas in Sweden generally follow the Vällingby model, with housing for various social classes. There were meeting places, corresponding to the British community centers, both in the new town's large central complex, the 'town center', and in the smaller center complexes in each neighborhood unit.[14]

There was a discussion in Great Britain concerning how far from the nearest large town the new towns could be built. There were those who favored relatively large and completely independent towns at a considerable distance from the old town centers, a viewpoint familiar to Swedish architects from the widely-circulated publication *Nutida engelsk samhällsplanering* ("Contemporary Community Planning in England"). [15] One problem, though, was that the further away the new towns were, the less easy, presumably, it would be to attract people to move there from the old ones. There was no question of forcing them to move, either in Great Britain or in Sweden. For this reason, many of the new towns were eventually located relatively close to the older urban centers. Cumbernauld New Town, for example, is situated some 16–20 kilometers from the center of Glasgow. The journey by local train takes 25 minutes, almost exactly the same journey time as between Stockholm central station and Vällingby. In the case of Stockholm, another factor was that the planners had to stick within local government

[8] *Building the New Town of Stevenage*. Hertfordshire: Stevenage Development Corporation, Hertfordshire, 1954, p. 9.

[9] Peter Self: "Introduction: new towns in the modern world," in: Hazel Evans (ed.): *New Towns: The British Experience,* London: C. Knight for the Town and Planning Association, 1972, pp. 1–10.

[10] Ulrika Sax: *Vällingby, ett levande drama,* Stockholm: Stockholmia, 1998, p. 90, and a lecture by Ulrika Sax at a conference at Stockholms Stadsmuseum, 6 December 2004.

[11] Grimsta is often not mentioned. The fact that Grimsta was one of the well-known neighborhoods in Vällingby is mentioned by David Pass, *Vällingby and Farsta: From Ideas to Reality,* Cambridge, Mass.: MIT Press, 1973, p. 13.

[12] "Hemmen och samhällsplaneringen", SOU [Statens offentliga utredningar; Swedish Government Official Reports] 1956: 32, p. 137 (quotation from *Byggmästaren* 1956, no. 3). This is how architect Sven Markelius describes Vällingby. The Swedish planners generally used the term 'district' (stadsdel) for what I am here calling 'neighborhood unit' (grannskapsenhet).

[13] The head office of the power company Statliga Vattenfall was located in the new town, as was that of Svenska Bostäder (the future proprietor of Vällingby center). The carriage depot of SL, the public transport provider for Stockholm county, was also built here. In Johannelund, next to Vällingby, there is an industrial and office zone. In addition, there were all the job opportunities offered by the shops in the town center. Sax: *Vällingby, ett levande drama,* p. 12.

[14] Sax: *Vällingby, ett levande drama,* pp. 110–113, pp. 125–128.

[15] Otto Danneskiold-Samsųe: *Nutida engelsk samhällsplanering,* Stockholm: Forum, 1945.

boundaries. Vällingby borders on the municipality of Järfälla, and was therefore as far out as the Stockholm Town-Building Office could operate at that time.[16]

### The 1960s: The New Town of Skärholmen

In Stockholm, Vällingby was followed by the new towns of Farsta and Skärholmen, which followed more or less the same pattern. It is perhaps surprising that Vällingby is commonly described as a success, while Skärholmen was immediately declared a failure.

Skärholmen is situated on the south-western outskirts of Stockholm, bordering on the municipality of Huddinge. The planning of the area began in the mid 1950s, just after the official opening of Vällingby in 1954.[17]It was estimated that the population would reach about 55,000,[18] roughly the same as many of the British new towns planned in the 1940s or Vällingby. Like Vällingby, Skärholmen offered various types of housing; single family houses accounted for a third of the dwellings.[19] The plans also included separate old people's homes, nursing homes, and housing for pensioners.

There were plenty of workplaces in this part of Stockholm, and new ones were added; the plans for the new town included land earmarked for offices and light industry, and employment opportunities arose as the town grew; the shops in the center had to be staffed, as did old people's homes, schools, and other public services.

It is a reasonable interpretation to say that the ideal of integrating different socioeconomic groups as well as young and old people is reflected in the plan, and that the aim was to create a socially balanced community with housing and employment for various social classes and groups, roughly along the lines formulated by British politicians and planners in the 1940s. This goal had also, as we have seen, played a key role in the designing of Vällingby. Other similarities can be mentioned: both projects applied the principles of neighborhood planning and traffic segregation. The latter means, as we have seen, that traffic is not routed into residential areas, but rather diverted round them.

There were many similarities between Vällingby and Skärholmen, but they differed in two respects. The Stockholm Chamber of Commerce recommended that Skärholmen should have 4000 – 5000 parking spaces, and this number was in fact provided.[20]

At about the same time, Vällingby had only 1000. Furthermore, the area occupied by shops in the center of Skärholmen was considerably larger than in Vällingby. In 1968, when Skärholmen

[16] Half of the parish of Spånga was incorporated into Stockholm in 1949, allowing for expansion of Vällingby. Marianne Råberg: "Stockholms Ytterstad," in: Göran Söderström and Elisabeth Jermsten (eds.): *Stockholm utanför tullarna. Nittiosju stadsdelar i ytterstaden,* Stockholm: Stockholmia, 2004, pp. 11–32, p. 27.

[17] Memorandum of 8 November 1956 concerning plans for investigation of the possibility of developing Sätra-Vårby and Brännkyrka-Huddinge. Document in housing authority archives, Stockholm Town-Building Office, Pl 5009. See also Stockholm Regional Planning Board: *Förslag till Regionplan för Stockholmstrakten 1958,* Stockholm: Seelig, 1958, map supplement B, which shows that the structural plan for the area was ready at that date. It may be noted, however, that the large central complex on the map is situated in what was to become Sätra, and not Skärholmen.

[18] "Beskrivning till principförslag till generalplan för del av Skärholmen-Vårby," dated 28.06.1962, in housing authority archives, Stockholm Town-Building Office, Pl 5010, "Beskrivning till generalplan för stadsdelarna Skärholmen och Vårberg i Stockholm," dated 12.09.1963, in housing authority archives, Stockholm Town-Building Office, Pl 5010.

[19] According to the documentation accompanying the plans, it was intended that 30% of the population of Skärholmen would live in terraced or detached houses. Stockholm Central Board of Administration's report and memorandum, no. 44, 1961. Copy in housing authority archives, Stockholm Town-Building Office, Pl 5009, "Beskrivning till generalplan för stadsdelarna Skärholmen och Vårberg i Stockholm," Pl 5010.

[20] Letter to Josef Stäck, 29.01.1963, in housing authority archives, Stockholm Town-Building Office, Pl 5010.





was opened, there were some 53,000 square meters of retail floor space. By comparison, plans for Vällingby in the late 1940s had provided for a central complex with only 3,300 square meters of floor space. The difference, according to a survey made before the planning of Skärholmen, was due to people's increased purchasing power. New goods and demands had arisen, and mass production meant that goods which had once been beyond the reach of all but a small proportion of consumers were now, in the 1960s, affordable for almost anyone. The rapid rise in car ownership had also influenced shopping habits; distance to shops had become less significant to customers, and this was to the advantage of large central retail complexes. People were attracted to these by the greater range of goods they offered. The same development was also seen in other countries.[21]

The plans for Skärholmen included numerous places of assembly: restaurants, cafes, meeting rooms, a Free Church (as well as the state church), a theatre/cinema, premises for the Workers' Educational Association, a bowling hall, a swimming pool and sports hall, among others. No one in the new town was to be deprived of social services such as health and dental care, a labor exchange, police station and post office.[22] There were extensive unbuilt areas for outdoor activities, and a so-called outdoor center. Sports fields, a harbor for pleasure boats, a campsite, and two open-air swimming pools were also included in the plan, as were eight play centers and large playgrounds with equipment and staff. There were also a riding school, footpaths for rambling, a cycle path, and a shooting range. Each neighborhood also had a church, library, schools, youth center, day nurseries, and kindergartens. In Bredäng, an indoor swimming pool was built at more or less the same time as the housing. In Skärholmen, plans for an indoor swimming pool came to fruition in the 1980s.

### The Skärholmen debate

When Skärholmen center was opened in 1968, a critical debate, commonly called the Skärholmen debate, broke out in the press.[23] The most frequently cited passage from this debate is probably one published in the daily *Dagens Nyheter* two days after the opening, and written by the author and literary critic Lars-Olof Franzén: "Tear Skärholmen down. […] The only thing you can use Skärholmen for is rolling bottles to make one hell of a noise between the walls. Tear it down!"

The dramatist Margareta Garpe called Skärholmen "the concentration camp of the welfare state."[24] The art critic Ulf Hård af Segerstad was among those who, in a series of articles in Svenska Dagbladet, sharply criticized the design of Skärholmen. In his view, Skärholmen did

[21] The retail trade association of Stockholm city and county, which took part in the survey, referred to statistics gathered in Sweden and abroad, and to experiences from Vällingby center, but also from American and European conurbations. Statement by the retail trade association of Stockholm city and county, 12.06.1963, in housing authority archives, Stockholm Town-Building Office, Pl 5010.

[22] Stockholm Town-Building Office, Pl 5010 "Situationsplan" 22.02.1963; undated working document by architects' firm of Willhelm Boijsen and Dag Efverdal with the heading 'Fritid', in housing authority archives, Stockholm Town-Building Office, Pl 6235; Allan Westerman: "Utvecklingen efter Årsta," in: *Arkitektur,* 1965, pp. 267–276.

[23] According to the library service agency's publication *Svenska Tidningsartiklar,* the Skärholmen debate consisted of 27 articles published in the daily press during a three-month period at the end of 1968. But there were also other articles in which Skärholmen was discussed in various ways, even though not all of them can be said to have Skärholmen as their main topic. I made a preliminary selection of 55 articles from daily newspapers, of which 20 are referred to in the text. The majority, as will be clear from the selection hereunder, were published in three newspapers: *Dagens Nyheter, Expressen,* and *Svenska Dagbladet.*

[24] Ann Hellman: "Skärholmen – myt och verklighet," in: Ulrika Sax (ed.): *Miljonprogram i Stockholm,* Stockholm: Stockholms stadsmuseum, 2000, pp. 112–119, p. 113.

not offer "opportunities for individual self-realization". "This is not a society built for people of balanced psycho-physical development in a living social environment; it is a consumer center for the crippled version of humanity [.....] that could be called four-wheel man."

Ulf Hård af Segerstad thought that Skärholmen forced people to live a life marked by consumption and car travel: consumption, because Skärholmen was "a society for compulsive buyers" and car travel, because Skärholmen was to a large extent suited to the needs of motorists, which forced people to travel by car. These twin compulsions deformed people both mentally and physically: mentally, because the forces of commerce drove people into conformism and threatened individual development, and physically, because the design of the town forced people into driving.[25]

High-risers Skärholmen.

### Marxism and the critique of consumption

In capitalist society, people were alienated and deprived of the chance to create an authentic life for themselves – this was one of the messages of the left-wing intellectuals who, as is well known, had largely taken the initiative in problem formulation at the time in question. Many adherents of western Marxism, which constituted an alternative to the form of Marxism developed in the east, emphasized exactly this vulnerability of the individual; this has been described as the 'humanisation' of Marx.

[25] Source for this extract and the one immediately above: Ulf Hård af Segerstad: "Den fyrhjuliga människan – stadens sabotör," in: *Svenska Dagbladet,* 14.09.1968.





Marx was interpreted as a philosopher who focused his attention on the individual, rather than being a social theorist.[26] The 'thousand Marxisms', cross-fertilized with structuralism and phenomenology, and with its roots in the interwar period, were disseminated during the 1950s, and during the following decade Marx was read and interpreted by growing numbers of people. There arose variants of Marxism such as Maoism and Trotskyism, to name but two well-known examples.[27]

If I assume that our relationship with reality is expressed through our conception of how the world is constructed, Ulf Hård af Segerstad's wording can be interpreted as being permeated with Marxist ideology. This does not mean that he must have been a Marxist, but rather that he was caught in a frame of thinking that was widespread at the time. An alternative interpretation is that his criticism is an expression of a culturally conservative stance. Both cultural conservatives and Marxists argue that consumption, as a phenomenon, is characterized by manipulation; the basis for this argument is an analysis intended to show that we do not actually need all the goods we buy, but are manipulated into consumption.[28]

As can be seen from the article referred to above, Ulf Hård af Segerstad regards the commercial element in the town-center complex, and motoring, as direct threats to the individual. The great range of goods on offer in the shops, and the car, are regarded as negative expressions of mass production and technical rationality. This caused the disintegration of the individual which, according to Marx's interpreters, led to alienation. They thought that people in a technological society became alienated from their work, from themselves, from society and from nature. Shops and cars were projected into symbols of a society where the individual could not live an authentic life, but became, as Segerstad expresses it, deformed, by – it is implied – consumer society.

### To live or to buy?

Olle Bengtzon was a journalist on the daily newspaper *Expressen* who wrote almost exclusively about housing issues. For him, the architecture of Skärholmen center was a problem. The scale of it was "inhuman," with "enormous shop-windows" and "huge roofs". Only a few people – completely at the mercy of the powers of commerce – were to be seen in the desolate "temple-court of Mammon," as Bengtzon calls Skärholmen.

He uses this expression to say that the planners and builders of Skärholmen were in the hands of capitalism, or "Mammon". He describes the architecture as exaggeratedly variegated, sumptuous and commercial: "every bit as gaudy and extravagant as the goods sold there." He pleads for a more intimate architecture that offers human contact – life and movement – instead of the desolation that characterized Skärholmen.

According to Bengtzon, the town center would have been able to offer an "all-round social service" and a "square full of life" if architects had shown greater concern for everyday life instead of single-mindedly prioritizing commercial demands. Above all, they should have

[26] Based on Sven-Erik Liedman: *En värld att vinna. Aspekter på den unge Karl Marx,* Stockholm: Bonnier, 1968, p. 120, pp. 205–206. In the notes on page 205 he names a number of authors who contributed to this 'humanisation'.

[27] Per Månsson: "Marxism," in: Andersen and Kaspersen (eds.): *Klassisk och modern samhällsteori*, 2003, pp. 42–52.

[28] Peder Aléx: "Vägra konsumera? Nedslag i konsumtionens idéhistoria," lecture, University of Umeå, [209.85.129.132/search?q=cache:YJ4ViDkECZcJ:www8.umu.se/humfak/kansliet/alex_peder_docforel.html+Vägra+konsumera&cd=3&hl=sv&ct=clnk&gl=se], December 2005 [cache-version 6.04.2009]

"accepted" the Swedish climate and therefore built an indoor center; a roof over Skärholmen center would have made it possible to create a livelier and more congenial environment.[29]

The view that a roof over Skärholmen would have created a livelier and more human environment was shared by Bengtzon's colleague Clas Brunius. He compared Skärholmen center with another, similar complex in the municipality of Täby, and observed that the inhabitants of Skärholmen were strikingly taciturn, while the atmosphere in Täby center was reminiscent of that in the market-hall in Florence: "It's full of life. Conversation and laughter mix with happy sounds from the music stand. It's nice and warm under the roof. There are no doors to keep you out of the shops. The library is open, with a display of freshly-picked mushrooms from the area. [.....] It's a place where street life flourishes."[30] Advertising for Täby center also highlighted the free activities on offer. Visitors were invited to leave their coats at the reception, and stroll and relax in the "all-year-round summer warmth," admire the greenery and the fountains "in a pleasant environment," while the children enjoyed themselves in the playground. There were "moving pavements" between the different levels, and free parking spaces outside.[31] The fact that visitors had no need to buy anything in order to take part in the life of Täby center was of key importance for Brunius' positive attitude to the place. The opposite was true of Skärholmen; there, women and pensioners stood outside in the cold wind, silently gazing at the goods in the shop windows.[32]

### A light in the darkness: gallery-access houses

In the Skärholmen debate, gallery-access houses were seen as a light in the darkness that was Skärholmen. "People feel at home in these houses," wrote Olle Bengtzon, and went on: "The communal galleries give rise to natural contact between both children and adults." He made this claim in an otherwise negative article about Skärholmen with the title "Skärholmen, a Terrible Indictment".[33]Access galleries were generally seen in the 1960s as social spaces and meeting places. They were also regarded by many in the profession as an expression of structuralism, a theory within the social sciences which attracted great interest at that time.[34]

### Criticisms of the 'Neighbourhood' principle

Skärholmen was much too far from the metro, said the critics. It was impossible for a housewife who wanted to break out of her isolation (!) to spend a few spare hours during the day visiting the National Museum, for instance, even though the metro journey itself only took 20 minutes. The walk from her home to the metro station was so long that it made a journey into the center of Stockholm considerably more difficult.

[29] Olle Bengtzon: "Skärholmens centrum – en uppvisning av svenskt överflöd," in: *Expressen,* 06.09.1968. Rebecka Tarschys also called department stores "temples"; "the Domus temple" is how she describes the Domus department store in Skärholmen, in "Skärholmen klart – nya mänskligare tag", in: *Dagens Nyheter,* 04.09.1968.

[30] Clas Brunius: "Skärholmen? Nej! Täby? Ja!", in: *Expressen,* 30.09.1968.

[31] Advertisement för Täby center in *Svenska Dagbladet,* 26.09.1968.

[32] Brunius: "Skärholmen? Nej! Täby? Ja!".

[33] Olle Bengtzon: "Skärholmen, en ohygglig anklagelse," in: *Expressen,* 18.06.1970.

[34] One architect who often made use of access galleries in his projects was Ralph Erskine – for example, several years before the Skärholmen debate, in his design for the nationally-known Brittgården in Tibro. When the project was presented in architectural journals, the authors of the articles were unanimous in agreeing that access galleries promoted social communication. See the articles "Brittgården i Tibro" in the Danish journal *Arkitektur,* no. 5, 1966, pp. 200–207, and "Tibro" and "Angående Tibro" in the Swedish journal *Arkitektur,* no. 6, 1965, pp. 167–170 and pp. 172–179.





Ulf Hård af Segerstad claims that her freedom to develop herself was restricted because the planners of Skärholmen had given too little consideration to women's everyday circumstances.[35]

The solution would have been to build a linear town,[36] a type of design centered around a linear communication route. If the plan for Skärholmen and the surrounding neighborhoods had followed this ideal, it would have meant shorter walking distances for the inhabitants. During the time that had elapsed between the planning and building of Skärholmen, the widespread idea of new towns divided into neighborhoods had become unfashionable. It had been superseded by the kind of plan popularized by, among others, the planners of Hook New Town (London County Council, 1961), a British town which was never actually built, but which nevertheless achieved world fame. As well as having a linear center, it was densely built up, with traffic segregation in the vertical dimension; instead of parking spaces at ground level outside the central complex, they were put in the basement. In this way, the architects freed up space for housing alongside the center, which helped to reduce walking distances. Brasilia, the new capital of Brazil, was also linear, as were a number of other contemporary projects in Europe. It is often the case in debates about architecture and town-planning that the built environment is loaded with strong connotations, either negative or positive, which overshadow nuances. In line with this tendency, Skärholmen came to be regarded not only as out-of-date but also unsuitable and even harmful, not least because of the long walking distances; short walking distances were regarded as an expression of planning suited to people's everyday lives.

### Inhabitants – victims of an unequal distribution of power

The Skärholmen debate was to focus largely on those groups in society whom the critics believed the architects had paid too little attention to. Women, children, pensioners, low wage-earners, and the disabled were among such groups mentioned, for example, by Thomas Michelsén in *Dagens Nyheter*. He thought Skärholmen probably functioned very well for healthy, high-earning car-owners, but hardly for other groups such as the low-waged, "the carless," the elderly, and the disabled.[37] Skärholmen was anti-egalitarian.

The fact that in the midst of prosperity there were groups and individuals who had not benefited from the rises in real income was a focus of discussion during the 1960s, and this is reflected not only in Michelsén's contributions but those of many other commentators too. This was connected with the observations of left-wing intellectuals in the 1960s that there were oppositions within society.[38] There were people in the welfare state who could be defined as poor.[39] A similar discussion was under way in Great Britain at the same time.[40] The concern which critics in the Skärholmen debate showed for women, children, the low-waged, and other groups can in

[35] Ulf Hård af Segerstad: "Från Skärholmen till Nationalmuseum," in: *Svenska Dagbladet*, 11.01.1968.

[36] Ulf Hård af Segerstad: "Skärholmen som våra barnbarns slum," in: *Svenska Dagbladet,* 1.11.1968. Thomas Michélsen: "Från Skärholmen till Järva," in: *Dagens Nyheter,* 20.11.1968.

[37] Michelsén: "Från Skärholmen till Järva". Concern for disadvantaged groups became a typical feature of the times. Lars Gyllensten presents similar arguments in two published articles on urban architecture in general: "Arkitektur och samhälle," in: *Dagens Nyheter,* 24.09.1968, and in one on the rebuilding of Stockholm's city center: "Samhällsplanering – teknik eller politik," in: *Dagens Nyheter,* 26.09.1968. Elderly people, children and youths, the sick, and the disabled were citizens who had been disadvantaged, he believed, when the town was planned for "healthy, young, well-off car-owners".

[38] Pål Strandbakken: "Det konfliktteoretiska alternativet till functionalism," in: Andersen and Kaspersen: *Klassisk och modern samhällsteori,* pp. 344–349.

[39] Göran Therborn: "Arbetarrörelsen och välfärdsstaten," in: *Arkiv för arbetarrörelsens historia,* no. 41/42, 1989, pp. 3–51, p. 24.

[40] Dennis Hardy: *From New Towns to Green Politics,* London: E and FN Spon, 1991, p. 6, pp. 63–94.

other words be understood as an expression of the contemporary criticism directed at society's inability to create equality, that is to say welfare and freedom of choice for all.

Equality is a matter of power. In contributions to the Skärholmen debate, there was a tacit ambition to reveal the power relations that favor certain groups but disadvantage others. The inhabitants whom critics regarded as victims of an unequal distribution of power were highlighted in the debate. The interests of these groups, it was said, had been given low or zero priority among those who had planned the development of Skärholmen. This view can be exemplified by an article in which Ulf Hård af Segerstad criticizes the tower blocks on the terrace above the center. He calls them "a vision seen from the E4".[41] He implies that the blocks were not built for the inhabitants, who according to Olle Bengtzon suffered from unhappiness and isolation. Instead, the architects had prioritized the need of motorists for visual stimulation; when they drove along Skärholmsvägen at high speed they could nevertheless catch a glimpse of the grandiose buildings on the terrace by the center. The blocks were there to catch the motorist's eye, and the price, according to Bengtzon, was paid by their inhabitants, who lived in blocks built on an "inhuman" scale on a "bare concrete deck".[42] This is one of a number of expressions of the unequal society that Skärholmen represented.

The 'power analyses' critics conducted in the context of the debate also revealed that children were the victims of the unequal distribution of power. They were "strangled in their opportunities to develop," one psychologist believed.[43] Skärholmen was not designed with their needs in mind. One key problem was that they had nothing to do; they were inactive and lacked stimulation,[44] a claim which possibly suggests that its author was unaware that Skärholmen had plenty of open-air recreation areas, woodland, football pitches, and play parks. One welfare officer says of the children in Skärholmen that: "Many of them are like the concrete that surrounds them – hard and distrustful." According to this source, the children have become so impaired that they cannot be reached by conventional treatment methods. The situation in Skärholmen, the reader of the article is given to understand, was so extraordinary that even the experts were at a loss as what to do; Skärholmen produced a type of person who had difficulty in making contact with others, and who was emotionally cold and introverted.[45]

Women represented another vulnerable group in Skärholmen. They were isolated, resigned to their fate and lonely, and they had no opportunity to develop themselves. The gloominess of women's existence led to a rise in alcohol problems; Skärholmen "turned women into secret drinkers," as *Aftonbladet* put it.[46] A woman says she would like to go on a course to learn something, but there are no courses in Skärholmen. The meager social environment contrasts with the physical: the super-modern laundry and the new furniture in the flat. The subtext of the article is that the high material standard of living is paid for by women; men are never at home, since they are constantly working to pay for all these luxuries.[47]

[41] Ulf Hård af Segerstad: "Skärholmen som våra barnbarns slum," in: *Svenska Dagbladet,* 1.01.1968.

[42] Olle Bengtzon: "Skärholmen, en ohygglig anklagelse," in: *Expressen,* 18.06.1970.

[43] Gange Rolf: "Barnet verkar strypt," in: *Dagens Nyheter,* Sydväst, 25.06.1969.

[44] Åsa Moberg: "Hemmafru i Skärholmen," in: *Aftonbladet,* 30.08.1968.

[45] Ann Toreskog: "Så blir barnen som lever i förorternas stenöknar," in: *Expressen,* 17.06.1970.

[46] Margareta Garpe: "Skärholmen tvingar fruarna att smygsupa," in: *Aftonbladet,* 23.09.1968.

[47] Åsa Moberg: "Hemmafru i Skärholmen," in: *Aftonbladet* 30.08.1968. Similar criticisms were levelled at Bredäng. "It's a gradual death of the soul" say women in this suburb, according to Ulf Anzelius in "Förortstristess i Bredäng," in: *Dagens Nyheter,* Sydväst, 25.09.1968.



## Equality and service

The Skärholmen debate expressed currents of thought that were prevalent in the 1960s, not least the idea of equality, including equality between the sexes. Women's often unfree choice to "work at home" was noted increasingly in the early 1960s. Gender roles were to be the major topic of debate in the following years.[48] One contribution to the debate was the so-called low-income commission, appointed in 1965. The commission showed that many women had so much housework to do that it was difficult or impossible for them to combine it with employment. Housework was not a free choice, but forced women to stay at home, regardless of whether they wished to do so or not.[49] The commission also showed that there were large income differentials in Sweden, perhaps bigger than had generally been imagined. One of the groups with low incomes, or none whatsoever, was women.[50]

One way to enable women to take up employment was for society to offer support services to the family. This was by no means a new idea. Blocks of service flats had, earlier, been provided with restaurants and day nurseries, making it possible for both parents to work. In Sweden, service flats were the subject of a number of reports, in which their advantages were often emphasized.[51] Among representatives for the state and its municipalities, however, there was little interest, so that there was relatively little construction of collective housing in Sweden, not least because the high level of service was considered to be too expensive.[52]

In the light of the rise in real incomes in the 1950s and 1960s, the costs that might be involved in an increased commitment to public services came to be seen as reasonable. One driving force was the women's movement, which contributed to putting the concept of equality high on the agenda. Women's rights to employment and individual development were taken more seriously, especially the demand for childcare. Furthermore, the housewife ideal yielded to the needs of the employment market; this is at least how many people interpreted the parliamentary resolution on a substantial extension childcare of 1963. During the first half of the 1960s, representatives of the labor market campaigned to encourage women into employment.

Newspapers published positively-loaded articles about working women, and Swedish radio produced a series of programmes entitled "The Housewife Changes Jobs" ("Hemmafrun byter yrke").[53]

## Service becomes a subject for research

In 1967, the government appointed a committee with the task of considering problems in the area of housing and services. The term 'services' was taken to include whatever lightened the burden of housework and provided increased opportunities for activities to develop the personality. Childcare, care of the elderly, the sick and the disabled, and leisure services, i.e. premises

[48] Kjell Östberg: 1968. *När allting var i rörelse,* Stockholm: Prisma, 2002, pp. 49–50.

[49] Göran Ahrne: *Hushållsarbete och dubbelarbete, Utkast till kapitel 8 i betänkandet om svenska folkets levnadsförhållanden i Låginkomstutredningen,* Stockholm: Allmänna förlag, 1971.

[50] Per Holmberg and Holger Ström: *Välstånd med slagsida. Låginkomstutredningens första betänkande i sammandrag,* Stockholm: Allmänna förlag, 1970.

[51] Sven Markelius was among those who assumed that tower blocks with communal facilities to make housework easier would become usual in the future. Sven Markelius: "Människan i centrum?," in: *Plan,* no. 1/2, 1950, pp. 47–53.

[52] Brita Åkerman: *88 år på 1900-talet,* Stockholm: Fischer, 1994, pp. 163–164 and "Hemmen och samhällsplaneringen," SOU 1956: 32, p. 9.

[53] Östberg: 1968. *När allting var i rörelse,* pp. 49–50.

with organized activities (comparable with civic halls) were included, as were cleaning and cooking, which could be offered to households.[54] New state and municipal rent allowances enabled less well-off families to move into flats with a high level of services.[55]

Social service became a way of creating an equitable society with a high Standard of living for all. The concept of service took on almost as great an importance as the concept of equality. Equality was not only a matter of gender. Every aspect that might have a negative impact on the individual's development prospects, and inhibit their freedom of choices and options was taken into account: class, age, disability, etc. By providing housing services, society contributed to raising living standards, especially for those groups whose opportunities were severely restricted without such services. The concept of service was used not only by state researchers but also by architects, judging by the fact that their own journal *Arkitektur* dealt with the concept several times. Walkways inside buildings or covered passages, short walking distances and a high level of service, including staffed receptions, became the ideal in the latter half of the 1960s, as is evident from the Skärholmen debate, from the architects' own journal *Arkitektur,* and from other publications.[56]

### The egalitarian town of Norra Järva

Entries for the competition for the development of the Norra Järva new town in 1967 show that the ideals described above were also established among practicing architects.

The competitors emphasized the concept of service. Walkways inside buildings or covered passages were common elements in the entries, so that the residents could move easily and conveniently between the dwellings and the various service facilities. 'New-old town' was a term used in the competition's winning entry, meaning integration, compactness, life, and movement. Gallery-access houses were common in the entries, as well as tower blocks.[57] It can be added that the Järva competition was judged a year before the start of the Skärholmen debate, so it was not the case that Skärholmen acted as a watershed.

The buildings of Norra Järva were designed around a pedestrian zone. It is, in other words, a linear town. The main thoroughfare is not built-in, but parts of it are covered by a roof. The ideal solution would have been to create an 'indoor street', but in Norra Järva, and in many other cases, the planners made do with a roof to offer protection against strong sunshine and rain, and heating in the street surface to melt snow and ice. Cultural and commercial services are concentrated along the thoroughfare in Norra Järva, along with the metro, which has two entrances at each station in order to minimize walking distances, and day nurseries, 'meeting points', and schools, which were also intended for the inhabitants to use after school hours for meetings, courses, etc.

By removing services and meeting places to the main communication route, which was within easy reach of everyone, this plan, along with the high level of services, contributed towards equality. Groups which, without support, had limited opportunities to shape their lives as they wished, would achieve a higher standard of living with the service offered by Norra Järva; for instance women, if they had small children, needed childcare to be able to work, and many

[54] "Boendeservice 1," SOU 1968: 38, p. 9.

[55] "Boendeservice 1," SOU 1968: 38, p. 78.

[56] "Höga eller låga hus," SOU 1967: 30, p. 117.

[57] *Arkitekttävlingar,* no. 3, 1967, "Järvafältet," pp. 81–110.





elderly people needed day-to-day help if they were to be able to choose where they lived. If services were not provided, they were forced into care homes. Interpreted in this way, the plan is an expression of a politically critical architecture. It aims to reform an unequal society. Alongside the central thoroughfare there are blocks of flats, including gallery-access houses. This type of housing, praised in the Skärholmen debate, was built in large quantities in Norra Järva. Between the houses there are playgrounds and sports fields, hobby workshops, day nurseries, and so on. There are also low-rise blocks of flats and terrace houses made available to rent. Rentable terrace houses can be seen as an answer to the criticism that people with low incomes had to live in flats, even though many of them, according to a number of studies, expressed a wish to live in a self-contained house. Even though a large number of terraced and detached houses had been built in the 1950s and 1960s, they were not normally available for rent. The compact, low-rise areas of rentable terrace houses can thus be interpreted as a reflection of the debate about the unequal society.

Architects and building firms were in charge, while the 'users', as people were called around 1970, were powerless; this was how the criticism of inequality in this area was widely interpreted. Modern architecture was elitist, liked by architects but disliked by the general public. The architectural style that came into vogue during the 1970s, in Akalla and elsewhere, could be interpreted as a consequence of this criticism. Allowing terrace house architecture to go back to the designs of Swedish peasant culture enabled the creation of a more egalitarian relationship between the profession and the users. Here, architects showed that they had something to learn from a folk tradition.

To a large extent, in the planning and in the resulting built environment, Norra Järva is an expression of the ideals which the critics of Skärholmen advocated. Norra Järva had features that were lacking in Skärholmen. But the two developments also had certain things in common. They were both new towns with workplaces, housing, and commercial and cultural facilities. They both had educational institutions, health care and other social services, even if the social services in Norra Järva were regarded as more comprehensive. They both date from approximately the same time, as is reflected in their architectural design. They both follow the principle of traffic segregation and they are both situated in environmentally attractive areas: Skärholmen on the shores of Lake Mälaren and Norra Järva adjacent to a captivating and variet natural landscape with, among other features, extensive rambling areas, three lakes, over 1000 hectares of forest, open land, and older buildings in the form of farms and cottages from the 18th and 19th centuries.[58]

Both Skärholmen and Norra Järva were planned as independent towns, in many respects if not in all, and this entailed planning for the establishment of businesses. The business zone in Kista in Norra Järva became one of the most successful not just in Sweden but in the whole world. In the 1980s, because the computer industry was concentrated here, it became known as Sweden's Silicon Valley. In an International comparison, Kista has been found to have the world's fifth-greatest concentration of IT firms.[59] This status is reflected in a number of prestigious and architectonically exclusive office blocks. Communications are excellent, with short journey times to Arlanda airport as well as to the center of Stockholm.

[58] Jan-Erik Tomth: *Att bo i Norra Järva,* Stockholm: Utrednings- och statistikkontoret, 1984, p. 192

[59] From Johan Rittsél: "Kista," in: Söderström and Jermsten: *Stockholm utanför tullarna,* pp. 354–359, p. 359.

## Social problems and design

Happy working mothers with access to a high level of services did not become the symbol of Norra Järva, which had short walking distances, good services, galleryaccess houses, and rentable terrace houses. On the contrary, it had to fight a battle against the label 'problem area'. During the 1970s, as the town gradually took shape, new towns were generally presented in the media as failures, dirty and untidy. The pictures were dominated by social outcasts and criminals. Ten years later, the rezidents were still a problem group, this time because of their ethnic origin.[60]

Today's debate concerns the ethnic segregation and poverty in some of the new towns; the inhabitants have a relatively low average income. In some sectors of the town-planning profession, it is claimed that this state of affairs is a result of the physical planning of the new towns, and that they should therefore be rebuilt. The principle of building new towns divided into neighborhood units creates isolation, it is said.

Traffic segregation, which was ultimately intended to create a better living environment, especially for children, is today seen as a hindrance to economic development.

There is a belief that through traffic generates enterprise and trade, but also security, according to Swedish architects who, in the early 1990s, discovered Jane Jacobs' *The Death and Life of Great American Cities* (1961). Inspired by this book, which deals with the situation in New York at the end of the 1950s, they claim that the built environments of the 1960s and 1970s, which are planned so as to exclude through traffic as far as possible, are wrongly constructed. With a different type of street plan, people from immigrant backgrounds, who find it difficult to gain a foothold in the job market, would be able to create their own job opportunities by developing businesses, the critics say.

Perhaps implicit in this view of the need for streets is the notion that small businesses owned by people with immigrant backgrounds are synonymous with the sale of pizzas and sweets, i.e. the restaurant and retail trades, which tend to be located in streets or squares with large numbers of passers-by.[61]

Architects believe, therefore, that the design of the street network has a decisive influence on social problems such as ethnic and economic segregation. We only need to rebuild problem areas, build new streets and reduce the space taken up by park areas, and allow residents to buy properties, so they say, and there will be better integration and enterprise will flourish. The last point is crucial, because when the towns came into being, according to the stories being circulated today, there was no provision made for employment. This is, as we have seen, an erroneous assertion (think of Kista, for example) and illustrates the commentators' lack of knowledge of the places they have set themselves up as experts on.

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[60] Urban Ericsson, Irene Molina, and Per-Markku Ristilammi: *Miljonprogram och media. Föreställningar om människor och förorter,* Stockholm: Riksantikvarieämbetet, 2002, p. 18. It is important to emember that there are some districts which are rarely or never mentioned in such discussions from this period, whereas other areas recur constantly.

[61] A change of ownership is also on the agenda; a sale of public housing is recommended. The account given of these criticisms is based on a number of articles by Jerker Söderlind in which he criticizes the new towns. The illustrations here are from three articles, from 2001, 2004, and 2005. In the 2004 article, the towns are called "ghettos" and described in terms of isolation and desolation. The author argues consistently that both the physical design and the form of ownership need changing. He cites as his basis for the latter view an article in *Göteborgsposten* by two politicians, of the Social Democratic and Moderate parties. See Jerker Söderlind: "En arkitekts försvarstal," in: *Dagens Nyheter,* 20.06.2001; Jerker Söderlind, Tigran Hasic et al.: "Så kan Tensta förvandlas" (with the introduction "Blås liv i gettona"), in: *Svenska Dagbladet*, 9.12.2004; Jerker Söderlind: "ABC för Stockholm," in: *Stockholm den växande staden,* Stockholm: Samfundet Sankt Eriks Årsbok, 2005, pp. 116–125.





Regardless of what the ambitions of the new town critics are – political, social, or careerist – systematic criticism of the new towns will clearly not promote either integration or economic development.[62] Those who wish to contribute to a positive development should, in my view, find other ways of doing so, rather than using models of town-planning that are fashionable today as the basis for criticizing what was built yesterday.

## Positive expectations and undreamed possibilities

It should be possible to investigate the positive aspects of the environments in question, not only their limitations. If, for example, I accept the idea that it would be a good thing if more businesses were established in the new towns, I could ask how many of the inhabitants have training and/or experience in fields other than the restaurant and retail trades, activities which, according to the debate, require a different type of town from the one that actually exists. Perhaps the inhabitants' skills extend over a number of areas such as the information and service sectors, manufacturing and workshop industries, horticulture or food production, to name but a few which would not require any rebuilding of the street network. The new towns already have industrial zones with premises suitable for firms. The local community can perhaps make a positive contribution, rather than functioning solely as a limiting factor. Inhabitants who start and run firms can become local celebrities in a neighborhood unit or a small town (a place described in negative terms as an isolated enclave): people who are seen on their way to or from work, in the shops, at a parents' meeting, in the park or the swimming pool. They can pass on their experience, build networks, and by their mere presence serve as an inspiration to others.

Nature, with all the possibilities it offers for recreation and play, can also be seen as a resource and not, as in today's debate, as a problem. Jane Jacobs' theory that parks have a divisive and isolating effect because people do not want to be in them after dusk, should, I think, be weighed against the positive influence of parks and other green areas during the daytime. Anyone who suggested that, for example, Hampstead Heath in London should be built on, for the reasons put forward by Jacobs, would almost certainly meet with resistance.

In Stockholm, some architects say exactly the same of the unbuilt area of Norra Järva. The natural surroundings are among the things most valued by the inhabitants, who do not, therefore, share the view that nature is a problem.[63] It remains to be seen how much resistance they can offer.

The well-developed social, cultural, and commercial facilities (there are apparently between 130 and 140 shops in Kista and in Skärholmens centrum); the traffic-free, child-friendly, and quiet residential areas; the well-equipped playgrounds; the good communications; swimming-pools, riding schools and sports facilities – these are other assets.

I finish by quoting the American sociologist Richard Senneth, who in the 1990s visited Hallunda/Norsborg, a neighbourhood in the new town of Botkyrka. Standing in front of a block of flats and its courtyard, green with vegetation, he shouted out: "These are your problem areas?! Is there an empty apartment? I'll move in right away!"[64]

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[62] This was noted earlier by Ericsson, Molina and Ristilammi: *Miljonprogram och media.*

[63] Tomth: *Att bo i Norra Järva*, p. 192.

[64] Professor Richard Sennett was taking part in a seminar which included an excursion to a residential area. It was organized by the Multicultural Center in Fittja, Stockholm, on the initiative of Professor Karl-Olof Arnstberg (1995/96).

**Alexander Skokan.** Associate of the Russian Academy of the Architecture and Building sciences, Academician of the International Academy of Architecture.

In 1966 graduated Moscow Architecture Institute. Laureate of Russian National Award. Merited designer of Moscow city. Member of commission, responsible for Russian National Awards. Laureate of Golden Award in 1997 for nomination The Best Project and in 1999 for nomination The Best Building. Numerous buildings, built by his projects, are ranking among Moscow's best projects in the last decade. 1966–1969 architect in "Mosprojekti 2". 1986–1988 architect in monumental and decorative art complex, Russian Union of Artists. Since 1989, the Head and senior architect in architects office *«Остоженка»*. Important projects: projects which are performed for the group of New Element Housing; interiors and expositions for the Auschwitz museum, Soviet division, projects of the office *«Остоженка»*. Preservation and development of cultural heritage are the main accents in the work of Alexander Skokan.

## RESTORATION OF CULTURAL HERITAGE AND AUTHENTICITY

### Cultural heritage and contemporary architecture in Russia.

Cultural heritage – it is what we have inherited from our ancestors, what we need to use wisely, if possible – enrich, and pass on to our children.

The presence in urban environment of historic elements, originals instead of imitations, ensures the fundamental need of people for self-identification.

What is the origin of this cultural heritage in our cities and what are the society's traditional attitudes towards it?

According to Russian philosopher Nikolai Fedotov, Russia has three faces, three facades, three points of cultural connections to the rest of the world: firstly, Kiev – the connection to the Mediterranean culture via Byzantium and Constantinople; secondly, Moscow – representing Russia as oriented towards the East; and thirdly – St. Petersburg – link to West-European culture through the Baltic region.

Obviously, it is largely due to this third connection that we are now present in this forum and discuss these common issues.

On the other hand, there exists a complex and contradictory history of formation and development of Russian culture, which determines the specific attitude of the society towards cultural heritage.

Socio-cultural studies show that "for most people originality of a site means little, but historical motives in architecture attract people more than in the past."

Russian history is characterized by frequent fundamental cultural shocks, when the value of previous cultural achievements was denied or severely criticized.

The most recent of such cultural changes happened around 20 years ago when the values and achievements of the Soviet era were abandoned.

The construction boom of the last years and adoption of a commercial approach to urban development have brought to the forefront the issue of preservation and survival of historic buildings.





Despite the improvement of laws and bureaucratic structures responsible for preservation of monuments, and a rather active and visible public movement towards their protection, the number of disappearing historic sites is increasing, the cultural layer of our surroundings is getting ever thinner and poorer.

There exists a principal conflict between the need for development, modernisation of our cities, and the wish to preserve the historical environment.

This contradictory situation in the Russian practice is often connected with the increasing number of pseudo-historic sites – imitations that have zero cultural and historic value yet a high commercial value because this method of reconstruction allows increasing the dimensions of a building, installing modern technological systems etc.

Another rather widespread practice is unscientific, questionable restoration with addition of new parts.

The beginning of such practice was the rebuilding in the 1990's of the Cathedral of Christ the Saviour, which was blown up in the 1930's. The cathedral, which was built using concrete, metal and other contemporary buildings materials and has an underground parking, a hall for meetings and other services, and which was built on the foundation of the unfinished Palace of the Soviets, is visually quite similar to its prototype but in reality it is an absolutely new cult building.

This clearly political campaign, which was presented as a form of apology for the destruction of numerous churches in the Soviet period, received blessing of the church and public support, and since that it has been seen as a positive example of restoration of lost values.

Even more, the city council of Moscow even attempted to announce the newly built cathedral as a historic monument.

This Russian phenomenon of attitude towards authenticity of surroundings finds its roots in history: wooden buildings, frequent fires that destructed entire towns, and quick rebuilding, which was a natural approach in the technology of wooden construction.

An official of Moscow city once wrote about the rebuilding of the city after the great fire of 1812 that "the Moscow fire greatly contributed to embellishment of the city."

The speed of rebuilding and the rebuilding process itself is almost considered of higher value than its material outcome.

Almost any work by a contemporary architect in a historic city is interaction with the context – cultural, historical, and social. Elements of cultural heritage are present here both in tangible form (buildings, utilities etc.) and intangible form – local


Cathedral of Christ the Saviour.
A postcard of the 19th century

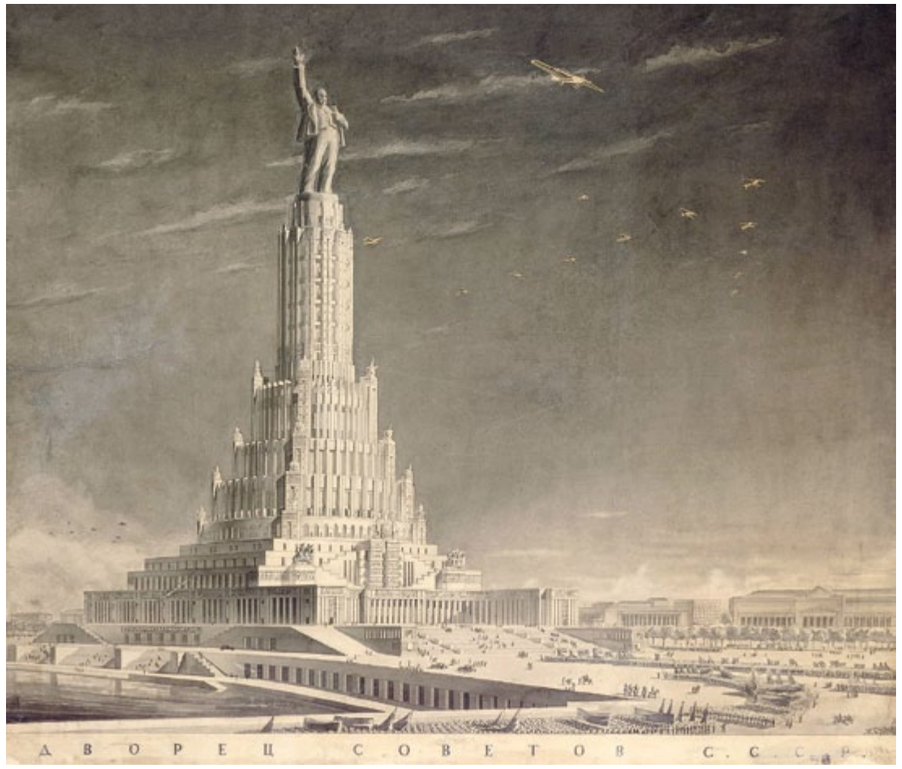
legends, traditions, stories, famous places, strange things and anomalies, i.e., everything that can be classified under the term "spirit of the place" (genius locus).

Skilfulness of an architect is the ability to read this information and find a reasonable compromise between the agenda of the building and these metaphysical factors, to create architecture that is fitting for the particular place.

This thesis is opposed by the striving of contemporary architecture towards universalisation and internationalisation, which is, on the one hand, determined by the fact that currently almost everywhere construction employs universal technologies and identical building materials, and this to a certain extent determines architectural solutions. On the other hand, it is presence in a common universal professional community, in which any architectural ideas, particularism or simply fashions immediately become common property.

In short, there are quite many reasons for unification of architectural solutions, and therefore when we see in a contemporary architecture magazine some architectural work, we are more likely to determine the author of the design than the place where the design is implemented.

All of this threatens with the loss of regional authenticity, which is a process I would rather oppose than assist.




Palace of the Soviets. Unrealized project of 1930s. It began to build on the site of the destroyed Cathedral of Christ the Saviour



**Leonid Arinstein.** Adviser of the Russian Culture Foundation president

Born in 1925 in Rostov-on-Don. Professor of philology. Graduated Romanic-German and Russian language department, Philology faculty of Leningrad University. Author of about 200 scientific works and books about Pushkin's, Lermontov's and Griboyedov's life and works. He became main collaborator in such cultural editions like "Lermontov's encyclopedia" (written about 100 articles) and "*The Complete Works of Alexander Pushkin in English*" 15 volumes, which have been published in United Kingdom in 1999–2003. Scientific range of interests: antiquity, culture of Western Europe, Russian literature, comparative research of civilization of Christianity in Eastern and Western Europe. Lectured history of world culture and foreign and Russian literature in high schools of Russia, more than ten years directed foreign language department in Architecture – Building Academy of St. Petersburg. Performed with lectures in universities of United Kingdom (Cambridge, London, Edinburg, Bristol, Birmingham), as well as universities of Rome, Cologne, Bratislava, Gdansk. Over the many years he practiced Russian cultural heritage conversion into native country in Russian Cultural Foundation.

## SPECIFICITIES OF THE CULTURAL HERITAGE PROTECTION IN RUSSIA

The first half of the 20th century in Russia was an epoch of wars, revolutions, aggressive spiritual and cultural intolerance, accompanied by mass destruction of cultural heritage. Thousands of churches, manors, architectural monuments were destroyed. The list of destroyed monuments is impressive: in Moscow these include the Cathedral of Jesus the Saviour (I remember how crowds of horrified pious people gathered near the Cathedral which was to be demolished – I was six years old then), Strastnoi Monastery, the Red Gate, the Triumphal Arch, Suharev Tower, Kitay-gorod Wall, Voskresensk Gate, Chudov Monastery in the Kremlinand others.

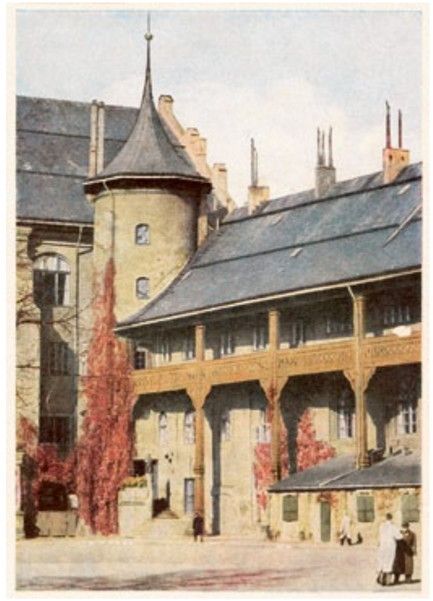
The process, which started in the period of revolution of 1917–1918, continued to a lesser extent for the next three decades, and recurred during Khrushchev's "thaw" (50's to early 60's), when many churches were destroyed which had by miracle survived the Lenin-Stalin period.

In the 1920's–30's, the Bolsheviks destroyed not only architectural heritage – they attempted to erase from people's memory the historical names of cities, villages and streets. In the 1990's many historical names were given back.

Since the second half of the 20th century, the most important task in preservation and restoration of cultural heritage in Russia has been not only restoration and re-creation of destroyed monuments but also a shift in public awareness. Intelligentsia played an important role here: museum staff, culture historians, lecturers – owing to their efforts it was possible to change the public awareness from destructive to creative. A prominent role was also played by public organisations like the All-Russian Society for Protection of Monuments of History and Culture, Russian Culture Foundation and others.

The Second World War also caused much destruction. Unlike the Bolsheviks, who purposefully destroyed churches and monasteries, during the war more damage was caused to museums, including outstanding architectural ensembles near St. Petersburg (Petrodvorets, Tsarskoe Selo, Pavlovsk, Gatchina). During the war the famous unique Amber Room was taken from the Tsarskoe Selo palace to Germany and perished at the end of the war in the basements of Konigsberg Castle in April 1945.

In the 1990's a reverse process started – intensive re-creation of cultural monuments: in Moscow the Cathedral of Jesus the Saviour and the Voskresensk Gate were rebuilt, in St. Petersburg artists



Knights' gallery in Konigsberg castle where the Amber Room was located until April 1945 (illustration from a German magazine, author's collection). High-risers Skärholmen.

re-created the Amber Room from old photographs and drawings, and it was returned to its original location in Catherine Palace.

Return of Russian cultural values from abroad also started with active involvement of the Russian Culture Foundation. This includes not only libraries, archives, works of art by Russian painters but also church icons. For example, Memel Iconostasis from the period of Empress Elizabeth Petrovna (mid 18th century), which was located abroad for a long time, was the first church relic to be returned to Russia. It was carefully restored using the funds of the Russian Culture Foundation in the workshops of Tretyakov Gallery, after which it was placed in the rebuilt Cathedral of Jesus the Saviour in Kaliningrad (former Konigsberg).

Currently, new threats to cultural heritage have emerged from the side of private owners and large monopolies the interests of which often conflict with aesthetic norms and pose a threat of destruction of individual monuments and entire historical architectural complexes and landscapes. In the last few years alone tenths of buildings registered as historic cultural monuments have been demolished in St. Petersburg to create space for construction of elite residential buildings.

In the fight against the threat of new barbarism a major role is played not only by national but also international public, which, irrespective of national borders, can influence the situation by forming public opinion and effectively assist in preserving cultural heritage. Active protests by the people of St. Petersburg and intervention by UNESCO have prevented construction in the historic centre of the city of the 400-metre Gazprom skyscraper, which would have seriously distorted the unique skyline of the "northern capital".

Historic Memel iconostasis from 18th century in the Cathedral of Jesus the Saviour in Kaliningrad (photo by I. Toroshchin).



# IV CULTURAL HERITAGE AND CONTEMPORARY ARCHITECTURE

**Session "Cultural heritage and contemporary architecture"**

Referring to the presentations:

**Contemporary architecture in historic environment** by
**Jānis Krastiņš,** Ph. D. arch, Riga Technical University – Latvia

**City-densification and high-rise building in Baltic and Nordic capitals** by
**Odd Iglebaek,** Architect and editor of "Journal of Nordregio",
Nordic centre for Spatial Development – Sweden

**Urban Heritage Analysis DIVE – studying the development potential and capacity for change of historic areas** by
**Dag Arne Reinar,** Architect, Directorate for Cultural Heritage – Norway

**Designing in historic environment** by
**Andris Kronbergs,** Architect, Head of Architects bureau "Arhis", President of Latvian Architect Union – Latvia

Moderators: **Juris Dambis,** Ph.D.arch. Head of State Inspection for Heritage Protection of Latvia and
**Jānis Dripe,** Riga City architect

## RECOMMENDATIONS

The discussion has taken place gathering 107 specialists (architects, planners, art historians, entrepreneurs etc.) and the recommendations were elaborated for the promotion of the dialogue and cooperation between cultural heritage field and contemporary architecture.

1. Growing challenges of globalization urges us to establish mutually strong strategies to bridge the contemporary architecture and cultural heritage so to preserve and maintain the common identity of the Baltic Sea region and to promote sustainable and quality development of society and space where it is living;
2. Contemporary understanding of the preservation of cultural heritage includes the development of quality architecture within historic environments; quality architecture can compliment heritage values. Quality and excellence in contemporary architecture adds value and is the cultural heritage for the future.
3. Each site needs a concise, clear, philosophically comprehensive and strong analysis of its cultural values, well defined and culturally sensitive and specific policy for economical development and clear and viable spatial vision.
4. In order to develop architectural spaces in harmony and without creating conflicts, contemporary architecture must respect existing dominant qualities of the place, acknowledge the spatial specificities, building volume and character of the place and regard the traditional materials and historically created sense of place, yet recognizing/ allowing also the use of new innovative materials and forms which contribute to the value of the place.

5. The original is the highest value within the historical environment, despite its age. By destroying the original society looses part of its heritage which cannot be recreated. Sense of place cannot be developed by reconstruction. To build a copy means to give a preference to a certain time period or architectural style and to neglect the value of continued development of the humanity and cultural diversity.
6. Each period in architecture has its specific characteristics; these periods correspond to each other. Only continuous and quality synergies between these developments secure sustainable and well thought-out development of the society and the place – heritage and memories inspire emerging new qualities which later on become the heritage itself. Society is defined by the sense of its heritage and sense of the place it is living in. This sense is characterized by the contemporary architecture and developments which therefore mirror the self-respect of the culture.
7. It is necessary to continue and strengthen professional cooperation within the Baltic Sea region in order to facilitate discussions which improve the development of comprehensive and relevant national policy documents on the development of architecture and architectural space.

**Jānis Krastiņš.** Architect, Dr.habil.arch., professor, Head of the Department of History and Theory of Architectural Design, Faculty of Architecture and Urban Planning, Riga Technical University.

Full member of the Latvian Academy of Sciences (1994). Member of the Latvian Association of Architects since (1970). Professional awards: Förderungsbeitrag des Camillo Sitte-Fonds (Austria, 1985), Jānis Baumanis award in Architecture (Latvia, 1989), Fulbright award (USA, 1994), Great medal of the Latvian Academy of Sciences (1998), Baltic Assembly award (1998), Riga-award (2002), Cultural heritage award (Latvia) of 2004, Order "Al Merito della republica Italiana" (2004). A number of architectural projects and investigations of cultural monuments and more than 630 publications, among them 23 books on different architectural issues.

## CONTEMPORARY ARCHITECTURE IN HISTORIC ENVIRONMENT

Each period in architecture comes with its own style and language of formal expression. For example, the spires of gothic churches in the panorama of Riga city have been replaced by multi-level baroque towers. The scale of buildings in historic centres of cities has changed. Other changes, which have introduced new qualities, have taken place too. Something that was once scorned upon has now been recognized as a global cultural value. However, in all times there has been and will be good and also not so good architecture. Every now and then extravagant and excessively ambitious buildings are created, but at the same time also primitive buildings, which lack the features of architecture, are constructed. Truly high-quality architecture stands out thanks to correct artistic and spatial composition that fits in with the environment, as well as harmonic balance and clearly perceivable interrelations with the surroundings.

Buildings that do not fit in the environment are a frequent subject of professional discussions, but this is not a purely contemporary phenomenon. For example, the Customs Armoury Warehouse in Riga, Torņa Street 1 (1828–1832, J. Spazier, I. Lukini, A. Nellinger) nowadays is a national architectural monument, but this does not mean that the building is an achievement in urban development. Both in terms of its dimensions and scale of individual details it still remains a foreign body in the townscape of Old Riga.

The issue of relations between the existing urban environment and new buildings became particularly important with the flourishing of Modern movement or Functionalism in the 1930's. Functionalism came with a simplified (often called poor) language of architecture, and a nihilistic attitude towards architectural heritage of the recent periods and traditions of urbanism. It rejected in principle the pattern of closed perimetral blocks, which for the most part determines the historic cityscape. For example, it was planned to completely destroy the seclusion of the medieval core of Riga, level off the Bastejkalns hill and spatially connect Old Riga with the surrounding boulevards. There were also plans for gradual widening of all streets of the central part of the city. In their plans urban developers drew new building lines across existing buildings, effectively dooming almost all what was created by previous generations. These plans were discarded only at the end of the 20th century.

After the Second World War urban methods acquired already in the pre-war period were clearly further developed. War damages simultaneously facilitated and promoted large-scale transformations of the urban environment. To replace destroyed buildings, new buildings, which sharply

contrasted with the scale and context of the surrounding environment, were constructed. It became a norm to set back new buildings from the historically established building lines.

Quite often contrast is declared to be a method of artistic composition, however not any difference constitutes a contrast. Contrast is achieved only when its type is clearly defined (directional contrast, geometric shape contrast, colour contrast, surface texture contrast etc.). Otherwise, the difference is not a contrast but simply incompatibility with the environmental context. A number of buildings in the centre of Riga have become "classics" of such incompatibility – the administrative building in Republikas laukums 2 (1968–1978, A. Reinfelds, V. Kadirkovs and V. Maike), "Stockmann" supermarket and cinema complex in 13. janvāra iela 8 (2000–2003, architects office "Postformprojekts"), and the shopping centre "Triangula bastions" in 11. novembra krastmala 17 (2000–2003, *J. Gertmanis architects* office). The last building was called a "cow pie"[1] even by the responsible officials of Riga city. Not so long ago the high-rise building in Republikas laukums 2 in the Citadel has been accompanied by two additional large-scale buildings that are equally incompatible with the surrounding environment – the residential building in Republikas laukums 3 (2003–2005, U. Šēnbergs) nicknamed the "Teapot" and Citadele, an office building in Republikas laukums 2a (2001–2008, M. von Gerkan).

The attitude of the Functionalism to urban environment is clearly reflected in the changes that took place in the main street of Riga – Brīvības iela. In the 19th century it was still a street with small wooden buildings of the former suburbs, but already in the early 1900's the streetscape was determined by multi-storey brick buildings. In 1961, a new idea emerged to transform the street. The basic principle was to turn it into "an integral part of the public and trade centre of the city", into a "showcase" in which "industrial, art and culture achievements"[2] would be demonstrated. The spatial structure of the existing environment was a priori assumed to be bad and obstructive. Therefore, to "eliminate this **unpleasant heritage** (emphasis by me – J. K.), a two-storey pavilions were chosen as the main element of new building stock", which was "formed using modern structural elements with a uniform span and architectural solution", and it "can be used like universal departments in industrial architecture for any purpose: cafe, salon, shop, showroom etc." Above this uniform two-storey structure stretching along the entire length of the street, it was planned to construct 12 to 16 storey buildings that would "pleasantly contrast" with the "peaceful and **uniform** (emphasis by me – J. K.) buildings along the street"[3]

Figure 1. Visualisations for buildings along Brīvības Street: corner of Elizabetes street, buildings between Dzirnavu and Blaumaņa streets, corner of Brīvības and Ģertrūdes streets. Drawings by I. Strautmanis, 1961.

[1] Triangula bastion – yet another case of powerlessness against builders? [online]. *Tvnet.lv* [retrieved on 28.11.2011.]. http://www.tvnet.lv/zinas/latvija/310836-triangula_bastions_karteja_bezspeciba_buvnieku_prieksa

[2] Melbergs, G. Ļeņina iela nākotnē. *Zinātne un Tehnika*, 1964, Nr. 2, 5. lpp.

[3] Melbergs, G. Op. cit.



In line with the ideas of transformation of Brīvības iela the hotel "Latvia" was built at Elizabetes iela 55 (1967–1978, A. Reinfelds, A. Grīna, V. Maike and I. Paegle), Public Services Building at Brīvības iela 49/53 (1968–1972, State Industrial Enterprise Designing Institute) and Dailes Theatre at Brīvības iela 75 (1959–1976, M. Staņa, I. Jākobsons, H. Kanders and others). The 24-storey hotel is significantly higher than the 10-storey building envisaged in the original concept. There were reasons to talk about the "negative influence of the giant on the panorama of the centre and closest surroundings"[4], but high-rise buildings dissonant with environmental scale were a widespread fashion in almost all of Europe in the 1960's. The Public Services Building was evaluated in architectural critique as a "much more insecure" solution. The low two-storey part of the building had been moved at least 5 metres behind the building line, and slightly deeper in the block it is overshadowed by a ten-storey building made in primitive forms. Thus the architecturally significant historic building on the corner of Brīvības and Lāčplēša streets (1908, E. Laube) has become "an unwelcome foreign object in the streetscape" creating the impression that "the building has been preserved only temporarily".[5] Thus "significant departures" were made to the transformation project of Brīvības iela, and "thus the authors can disclaim from moral responsibility also in respect of their erroneous assumptions".[6] The public space in front of Dailes Theatre, which is without reason called a square, also lacks a spatial frame that can be defined in architectural terms.

Each urban development or architectural solution is a reflection of the overall ideas and professional level of its time. The last decade of the 20th century was characterized by rapid changes in architecture and urban development approaches. Around the turn of the millennium, intense building activity started. Postmodernism gave place to so-called new minimalism, which in reality is a superficial reincarnation of means of expression that were discarded already in the 1980's. At the same time, interest in cultural heritage increased. In 1997, the historic centre of Riga was inscribed on the UNESCO World Heritage List. It provided not only moral but also legal basis for return to the principles of development of historic environment in line with the building regulations adopted in the second half of the 19th century, which ensured integrity, harmony and spatial balance of the building pattern.

Already in late 1990's the facade of the former Public Services Building facing Brīvības iela acquired a panoramic elevator, and in 2002–2004, on the corner with Ģertrūdes Street a new office building (Brīvības iela 51, architect I. Maurāne) was constructed in line with the historic building line. In 2000/2001, hotel "Latvia" was completely rebuilt (now "Reval Hotel Latvia", J. Poga, J. Norde, V. Sarma and others), and later in the block along Brīvības, Dzirnavu and Baznīcas streets new buildings were constructed in line with the building lines and heights specified in the historic building regulations.

A place that still needs to be dealt with is the so-called square in front of Dailes Theatre. Actually, it is a spatially disintegrated place, which in the regulations currently in force is classified as "public outdoor space that shall not be covered with buildings".[7] Obviously, in this case first should be developed legal and then economic preconditions for high-quality integration of this place into the urban fabric. But this is impossible without at least a few new

[4] Holcmanis, A. How plans become reality in building the main street of the city. Thoughts on spatial composition of Lenin Street. *Literatūra un Māksla*, 1968, 2 March, p.8.

[5] Holcmanis, A. Op. cit., p.9.

[6] Lejnieks, J. *Riga which is there no more*. Riga: Zinātne, 1998, p.181.

[7] Regulations regarding the Preservation and Protection of the Historic Centre of Riga. Cabinet Regulation No. 127 of 8 March 2004. *Latvian laws and regulations on protection of heritage in Riga*, Riga: State Inspection for Heritage Protection, 2008, pp. 49–57.

buildings in the area of this "square". The architecture of Dailes Theatre is of sufficiently high quality, however the quality of urban space is determined by harmonic balance and clearly perceivable interrelations instead of the value of individual buildings.

Figure 2. Latvian national Opera at Aspazijas bulvāris 3 and residential & office building at Martas iela 7. Photos by J. Krastiņš

One of the first large public buildings constructed after the regaining of independence of Latvia was the restoration of the Latvian National Opera and its extension (1992–2001, I. Jākobsons, J. Gertmanis, I. Grietēna and others). The extension of the Opera is an example of perfect contextual architecture. Several high-quality buildings have been constructed in the historic centre of Riga and its protection zone, for example, the residential and office building in Martas iela 7 (2006–2008, G. Legzdiņš), Krāslavas iela 14 (2006–2009, G. Grabovskis, K. Brakmane and J. Mercs) etc. The latter stands out due to a certain level of extravaganza and continuous glass and polished stone finish, which is considered a typical contemporary feature, but owing to its articulation which is strong and precise in terms of scale, the building excellently fits in the historic environment.

Each period in architecture must bring a contemporary contribution, but such new contributions must harmonically react to the scale, character of the environment and building traditions, and conform natural laws that have determined the development of the man-made environment.

**Odd Iglebaek.** Architect and a journalist

Odd Iglebaek, architect and journalist writing in particular on international and regional development issues. 2006–2011 he was editor of the now ceased the Journal of Nordregio. Later wrintings include studies on transport planning and land use in the Nordic capitals for the Norwegian Ministry of Evironment. Odd Iglebaek holds a BSc(Hon) in Architectural Studies from University of Strathclyde in Glasgow in 1973. In 1986 he finalized a one year course in Development Studies at University of Uppsala.

## CITY-DENSIFICATION AND HIGH-RISE BUILDING IN BALTIC AND NORDIC CAPITALS

### On skyscrapers and desires – some Baltic and Nordic lessons

The first time Helsinki saw the construction of a high-rise building in the city centre was in 1931. It is a slim tower – the *Hotel Torni* – 60 metres or 13 floors in height standing on a small rise in the city centre.. Since its construction no new high-rise buildings have been erected in the centre of Finland's capital.

The *Postgirobygget* building from 1975 – 110 metres and 26 floors – in Oslo is perhaps the least successfully implemented Nordic high-rise building design. Firstly, it has a relatively dark brownish metal-cladding-type facade. Secondly, the building is rather voluminous and thirdly it is inauspiciously positioned in the lowest part of what is called the Oslo "amphitheatre", the green hills which surround the city at the end of the Oslofjord.

In the Nordic context Oslo is clearly edging ahead in the field of high-rise development in the established city centres. This conclusion is amplified by the fact that they are currently in the process of adding ten relatively high and voluminous buildings in a ribbon several hundred metres long – the Barcode-project – close to the two already existing rather massive constructions *Postgirobygget* and the *Oslo Plaza Hotel.*

In Stockholm developers are pushing to build more extensively in the city centre. A 16 storey high new hotel and large conference facility has recently been constructed just south of the Central station rendering the famous profile of the City Hall (*Stadshuset*) much less visible.

Stockholm has something unusual to boast in this regard, namely, as a skyscrapers' interest-group fighting to launch new high-rises and arguinzg that sheer height, or simple magnitude, is important. Plans exist for two new 140 metre-high towers called *Tors torn*. This is similar to what is planned for Copenhagen's northern harbour Marmormolen.

The driving force behind many of the new densification projects in Stockholm is *Jernhusen*, the property-company of the state-owned *SJ* (Swedish Railways). Similarly, in Oslo it is primarily *HAV* (owned by the city's Port Authority), *ROM* (owned by the Norwegian State Railways) and *Entra* (owned by the Ministry of Trade and Industry).

Copenhagen did not participate in the international trend from the 1920s to build higher. In this city, it has long been a major building principle that new structures should relate to their surroundings.

Recent years have seen strong forces wanting to build high "dead" in the centre of Copenhagen. Thus far, it seems unlikely that much will come of it. The reason is twofold; strong public protest

against “skyscrapers” and secondly the fact that the authorities have already invested heavily in a new metro system. The most sensible course of action then it is argued is to utilise the potentials inherent in such transport facilities first.

Estonia, Latvia and Lithuania achieved their independence from the Soviet Union in 1991. The capital city of each country fortunately retained its historic “old town” centre more or less intact. Except for church-spires maximum height is, at most, six floors. The exception was usually a large city centre hotel approximately twenty-stories high built in the 1960s or 1970s.

Vilnius’ “Old Town” joined the UNESCO list of world heritage sites in 1994. Three years later Riga and Tallinn were accepted into this prestigious group. The charming structures make all three locations unmissable tourist destinations. Developers however are also attracted to these unique settings.

In Vilnius, this fascination began in 2000-01 with the first 33 floor commercial building. Almost 129 metres high the building was almost double the height of the previous highest in the locale, the church-tower of St. John’s. In the same year, Riga saw the construction of the *Hansa Bank* (now *Swed Bank*) headquarters rising to 121 metres in height. In 2006, the 113 metre high *Tomimae commercial centre* was erected in Tallinn.

Since all of these new “skyscrapers” were located in or very close to the so-called ‘protection’ or “buffer-zones” allotted to the heritage sites, the new structures generated a significant amount of discussion. Local grassroots activists and sections of the professional communities protested. UNESCO was, moreover, far from happy with this haphazard modernity. In particular, they were concerned about the impact on the skylines of the old town centres.

The advice given was that decisions to increase the density of the already emerging high-rise zones, should be a bid to halt the move towards ‘eclecticism’ across the entire skyline of each city. Vilnius and Riga have more or less followed these recommendations while Tallinn it would appear has not.

In Tallinn, they may also soon be able to take the lead in the unofficial Baltic-Nordic tall building race. The present highest building in the Baltic-Nordic area is currently the “Turning Torso” in Malmö rising 190 metres. In Estonia’s capital this can soon to be beaten by some 20 metres. Official permissions have been given to build as high as 210 metres, however only for one building!

Reference: http://www.nordregio.se/en/Metameny/About-Nordregio/Journal-of-Nordregio/Journal-of-Nordregio-2010/Special-issue-of-the-Journal-of-Nordregio--only-available-in-digital-format/

A typical example of modern high-rise buildings in the Baltic capitals. Here is the old town of Riga up front and the Swed Bank tower to the left on the river bank.

Bjørvika in Oslo is the only example of high-rise building clusters in the Baltic and Nordic countries, so far.

**Dag Arne Reinar.** Architect, Senior Advisor, Directorate for Cultural Heritage, Norway. www.ra.no
Chair of the Sustainable Historic Towns Working Group

http://mg.kpd.lt/LT/16/Sustainable-Historic-Towns.htm

A Handbook about DIVE: Urban Heritage Analysis (Eng.pdf)
http://www.riksantikvaren.no/filestore/DIVE-english-web.pdf

Kulturhistorisk stedsanalyse: En veileder i bruk av DIVE
http://www.riksantikvaren.no/filestore/DIVE-web2.pdf

## URBAN HERITAGE ANALYSIS DIVE – STUDYING THE DEVELOPMENT POTENTIAL AND CAPACITY FOR CHANGE OF HISTORIC AREAS

Towns and cities are continually testing the boundary and balance between continuity and change. The urban heritage analysis known as DIVE addresses some of the challenges which are encountered when viewing historic and cultural environments as both qualitative and functional resources. The perspective offers new arenas for action, but at the same time it requires strategies and means that are adapted to the current dynamics of the city, and of planning and heritage management.

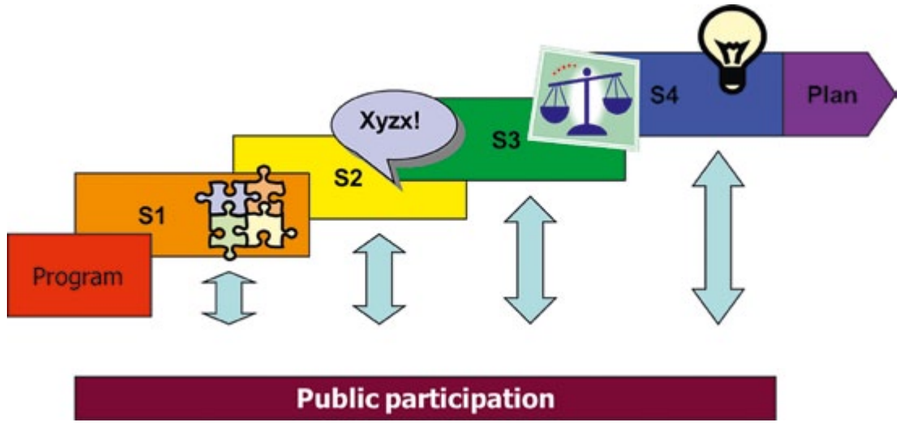
The DIVE approach encourages cross-disciplinary and cross-sector cooperation, and emphasizes the importance of public participation, communication and dissemination of results. The logic of DIVE is compatible with a number of methodologies and approached found in other fields and professions. This underlines its strength as an instrument which can match the ever evolving rationale of tomorrow's urban development. Target groups include stakeholders, planners, cultural heritage professionals and decision-makers involved in urban conservation projects and planning, both in the public and private sector.

A DIVE analysis can be used in various ways. It may be to highlight the qualities and potential of the cultural heritage in the coming development of an area, or to draw attention to essential historical features in simple or complex areas. The flexible, systematic and transparent nature of the analysis makes it a powerful tool towards achieving well balanced management and development strategies.

DIVE is the result of two international projects: Interreg IIIB "Sustainable Historic Towns: Urban Heritage as an Asset of Development" (SuHiTo 2003-05) and "Communicating Heritage in Development Processes" (SuHiTo/Co-Herit 2007–08). Both projects were initiated by the Working Group *Sustainable Historic Towns*, under the Monitoring Group of the Baltic Sea States Cultural Cooperation.

A DIVE analysis can function both as a foundation and support tool for planning work, and as an independent knowledge building process. In both cases the purpose is to transform cultural historical information from passive to operational knowledge through a critical, creative, systematic and goal-orientated process. The cultural-historical profile of the analysis encompasses a broad spectrum of environmental and societal determinants, perceptions and themes.






Structure of DIVE

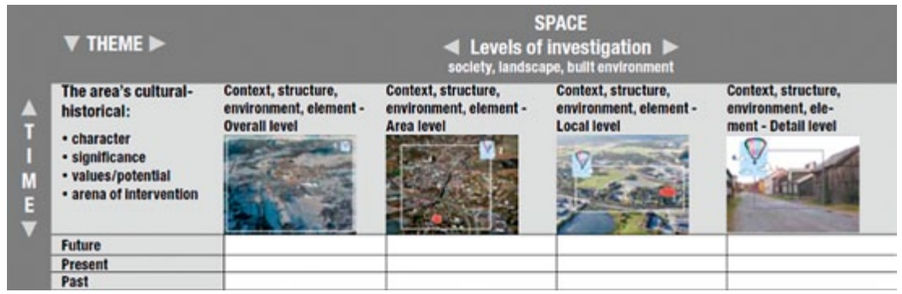



Illustration: Time/space matrix (Time window)

The space/time matrix can be used throughout the analytical process, as basis for discussing the area's character, significance, values/opportunities and arenas for action. The vertical time axis represents the area's development, both chronologically and topically.

The horizontal axis shows the development's physical manifestations – at a number of chosen geographical scales

### The four steps of the DIVE analysis

**Step 1: What characterizes the area's evolution and present situation?**

Relevant subtasks include: Collecting information about the site's origin and development; Systematizing the historical information; Describing and conveying the acquired and processed knowledge.

**Step 2: What are the area's significant narratives and qualities, and why are they important?**

Relevant subtasks include: Interpreting the historical contexts and layers; Studying the area's historical condition (legibility, integrity, authenticity); Describing and conveying the area's historical significance.

**Step 3: What is the area's historical value, development potential and capacity for change?**

Relevant subtasks include: Attributing value to significant cultural heritage qualities; Studying the development potential and vulnerability of prioritized cultural heritage; Describing and conveying the capacity for change of the cultural heritage resources.

**Step 4: What is the arena for intervention and activating the area's historic resources?**

Relevant subtasks include: Defining the arena of intervention and action; Suggesting implementation strategies and principles; Proposing concrete measures and instrument.

The phrase "arena of intervention and action" describes the field of action that is potentially available to the planners or actors. It relates to what measures may be envisaged for preserving, changing and/or activating the heritage in question, both in terms of what kinds of intervention and their extent or scale. The term does not only include the physical elements that may be subject to interventions, but also the non-physical determinants such as stakeholders, legislation, funding and other opportunities and constraints. All of these together constitute the potential for action.

### Space-time matrix (time window)

In order to be applied effectively, the historical material collected must be organized as a knowledge database for the interpretative and evaluative phases of the analysis. A useful tool for systematizing this work is the time/space matrix or time window. In this matrix the information on the area's historical contents and relationships can be sorted, stored and communicated. Horizontal and vertical time sequences can be made, at various geographical scales, to illustrate developments in various natural and cultural processes. For internet application the matrices can function as an archive. The "windows" or cells in the matrix can then function as links to further information. These matrices can then be used as reference material and as a starting point for discussions in all the following phases – description, interpretation, valuation and enablement.

Discussing character, significance, capacity for change and arena for action, at different urban and spatial levels, are central to the DIVE approach. Photos of Ålesund, Norway 2009: Dag Arne Reinar



**Andris Kronbergs.** Architect, architects office "Arhis", Chairman of the Latvian Association of Architects

Born in 1951. In 1975 graduated from the Faculty of Architecture and Building, Polytechnic Institute of Riga. Work experience: 1974–1985 architect and managing director of designing institute Urban-project, 1985–1996 deputy head architect in Riga Architecture Board. Since 1988 architect, managing director in architects office ARHIS. Since 2003 member and head of the Council of Preservation and Development of Historical Centre of Riga. Since 2006 member of Riga City Architect's Collegium, member and chairman of the Latvian Association of Architects. In 2003 nominated for the Pritzker Architecture Prize.

## DESIGNING IN HISTORIC ENVIRONMENT

Experience of architects office "Projektēšanas birojs ARHIS" SIA, and some examples.

Sections of the report:

1. Restoration.
2. Reconstruction – construction of buildings in places where nothing (or almost nothing) remains of the historic substance.
3. Rebuilding – modification, adaptation of buildings and making additions to them.
4. New building solutions in historic environment.
5. Context and memories – whether memories are part of the historic "environment".

Opinion formed from experience:

"When designing in historic environment, architects encounter completely different and specific problems, and each case requires a **unique** solution."

### Restoration

This section of the report will not include any "true" example of this practice, because, considering that restoration is a truly specific and scientific practice, I cannot share such experience simply because I do not have it with the exception of some fragmentary work in the framework of some reconstruction or rebuilding projects.

### Reconstruction

Demonstration of two examples of the practice illustrates how different approaches are required and possible in cases when nothing or almost nothing remains from the historic "truth".

Reconstruction of former warehouse at Palasta 7 in Riga. The remaining original substance – basement constructions in poor technical condition, a fragment of defensive wall, photos showing the past situation (but showing nothing more than the overall spatial composition of the building).

**Main theses of the adopted solution:**

- The remaining original elements of buildings are preserved and restored (defensive wall, vaulted basements).

- We design the spatial composition of the building to be reconstructed by exactly imitating the historic spatial composition.
- The building to be reconstructed can and **should** be constructed using modern constructions and employing contemporary building methods, technologies and principles which characterize the features of the time of this "last" reconstruction.

Reconstruction of former warehouse at Palasta 7 in Riga. © "Arhis"

Reconstruction of so-called Fitinghof House in Līvu Square is characterized by the fact that the external wall of the building with its unmistakable architectural expression had survived and this original substance was clearly defined as something to be preserved. Despite some technical difficulties we managed to preserve this wall as an original, and essentially it serves as the building's main architectonic value that forms the urban environment. Most of the other original structures of the house had been lost.

**Main theses of the adopted solution:**

- Preserve and restore the external wall of the building, which serves as the main "carrier" of architectonic and urban planning solutions and principles.
- Preserve and restore all other remaining original parts.
- Create the layout and constructive system of the building according to today's needs and possibilities.

Reconstruction of the Fitinghof House in Līvu Square. © "Arhis"



## Rebuilding

I will describe the principles we have used in rebuilding of houses with a few different practical examples, to say that each case is "unique", but maybe some similar principles can be distinguished.

House rebuilding project in Riga, Grēcinieku 4 is special because the house facing the street still has elements of various periods that are seen as valuable (interior elements, decors, even structural parts of the building), but the values in the part in backyard are insignificant, and here it is possible to build a new, modern building, thus making the use of the property efficient and economically feasible.

**Main theses of the adopted solution:**

- Preserve and restore the building facing the street, where there are original, valuable structures and elements.
- Build the new building at the back of the yard using contemporary technological and architectonic principles.
- Use architectonic and artistic techniques to accentuate the difference between ideas and technological possibilities of different periods, thus characterizing the time of the rebuilding.

House rebuilding project
in Riga, Grēcinieku 4.
© "Arhis"

Rebuilding of the block surrounded by Antonijas, Dzirnavu and Zaļā streets is special due to the **complexity** of the project.

Three previously seemingly unrelated sites are now developed together.

The first to be rebuilt was the former office building built during the Soviet period – it was transformed into a hotel.

The second stage involved construction of a multi-level car parking in the middle of the block.

The third stage – rebuilding of the existing historic industrial building into an office building.

Fourth stage – construction of a new residential building.

This case shows the situation where, creating a multifunctional structure characteristic to city centre, we again encounter a range of various issues – so-called Soviet heritage, historic industrial environment, contemporary needs.

When transforming the former office building into a hotel the basic structure of the building was maintained by supplementing it with necessary functional rooms and transforming the technical floor into an architecturally contrasting, contemporary public floor (conference centre).

When rebuilding the former factory building, all valuable structures (spatial composition, facades) of the building were preserved, and a new top floor was built.

The new residential building was created as a new spatial composition slightly reacting in its architectonic expression to the character of surrounding historic buildings.

When rebuilding the former factory into editorial office of a newspaper, similar principles were applied – use what can be used and add what is missing.

This example of building the office of Diena newspaper shows that it is possible to adapt to today's needs even rather unattractive industrial buildings.

Rebuilding of the block surrounded by Antonijas, Dzirnavu and Zaļā streets. © "Arhis"

**New buildings in historic environment**

The building In Riga, Baznīcas 22 was created by following these principles:

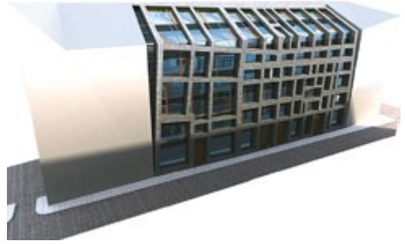
- the building is designed by taking into consideration the surrounding building context as "background building".
- The system of proportions of facades takes into consideration the proportions and dimensions of historic buildings, facade finish incorporates a copy of the facade of the wooden building which previously stood on the site.

New building In Riga, Baznīcas 22. © "Arhis"



The design for a new building at Grēcinieku 25 is created in a place where above ground level nothing of the previous building remains, yet underground the original basement structure and geometry remains, which served as the impulse for creation of the main idea behind the new building.

The historic structure and geometry of the basement became the basis for development of facade architecture and architectural/artistic expression and image of the new building. By developing it into a multidimensional way, the "historic truth" becomes valuable in creation of the new building.



Visualisations of new building at Grēcinieku 25. © "Arhis"

**Memories and context**

In my opinion, the feelings and memories that lie somewhere in subconsciousness can often become the key to finding a solution or a stimulating factor in making decisions both in creating new buildings and rebuilding existing ones.

The architectonic image of the mortuary of a small countryside cemetery was probably influenced by memories of traditional countryside life elements – a shed with two entrances (drive-through), barn, threshing floor of a grain drying building, memories of some festivities which were celebrated in the shed etc.

The simple shape and principle of the mortuary building is an interpretation of the traditional. © "Arhis"

The solution for rebuilding of a small residential house in Jūrmala has its roots in common memories – not only the traditional simple lifestyle of fishermen, world of things, traditional colour and texture palette, but also the aggregate of personal memories and private relationships.

This aggregate of impulses has formed the reconstruction of the building by applying the following principles:

- the size and spatial composition of the building are characteristic, sufficient and should be preserved.
- individual characteristic elements of layout (for example, some very small rooms) are preserved as characteristic and rational.
- modern engineering solutions are planned in the building, as well as appropriate heat insulation.
- in the finish of the building simple traditional materials can be used, allowing interpretation in their application.
- A small extension is acceptable, which shall be created by using modern technologies and possibilities.

Rebuilding of a small residential house in Jūrmala. © "Arhis"



**Edouard Francois.** Architect, Int.FRIBA, agency B2B2SP Maison Edouard François

Born in 2 April 1957 in Boulogne-Billancourt (Hauts-de-Seine). Architect (since 1986), manager of the firm François & Roche (1990–1993) then of the agency B2B2SP Maison Edouard François (formerly Edouard François & Associés, then OAL). Professor at the École Méditerranéenne des Jardins et du Paysage, Grasse (1995–1996), the École Spéciale d'Architecture,Paris (1997–1998), the Architectural Association School, London (1997–1999), the École Nationale Supérieure du Paysage, Versailles (1998–1999), the École de Paris-Conflans (1999–2000) and the École d'Architecture Paris-Val de Marne (2000–2001). Member of the Association Architectes Français à l'Export (Afex), of the general assembly of the Institut Français d'Architecture (2000). Author of the books Construire avec la nature (1999) and L'Immeuble qui pousse (2000) and numerous articles in the specialist and international press. Awards: 1997 First Prize, International Forum of Young Architects at the Sofia Architecture Biennial (Bulgaria). 2000 Nominated for the Équerre d'Argent. Nominated for the Mies Van der Rohe Prize. 2002 Medal of the Académie d'Architecture (Fondation Le Soufraché).

## MURÉ TROUÉ ET MOULÉ TROUÉ: NEW CONCEPTS TO BUILD IN HISTORIC ENVIRONMENT

### Fouquet's Barrière

Seven buildings (real and false Haussmannians and one from the 70s) owned by the Barrière group on the corner of the Champs Elysées and Avenue Georges V. The aim: to unify this heterogeneous collection of buildings, use them to build the seventh Parisian palace and give it a strong image. In this sensitive context, historical and highly exposed, we invented the "moulé-troué": copying the only Haussmannian façade of Fouquet's and applying it like wallpaper over the facades to be renovated. The latter are liberally pierced with large openings according to the plans. The interior courtyard is colonised by a vertical forest of aluminium branches and a hanging garden offers a magical change of scene. The traffic layout allowed us to offer the high quality of work expected. The moment it opened, the hotel became a key Parisian building.

Edouard François is one of the chief international protagonists of green architecture and his work focuses on matter, context, use, economy and ecology, following the preoccupations of sustainable development. His multi-national team of architects and urbanists also work on landscape design and graphic design projects from their studio in Montparnasse. François is equally interested in the science of architecture and the art of architecture. He is a technologist and an artist who studied town planning at the prestigious Ecole Nationale des Ponts et Chaussées, and architecture, landscape architecture and engineering at the Ecole Nationale Supérieure des Beaux-Arts, Paris and the Architectural Association in London. For him there are many elements to architecture: technical, economic and legal. Beyond the pragmatic he believes it is necessary for the architect to consider how both society and individuals work. But he also revels in complexity. 'Man can live solely within architecture,' he says, 'he needs a complex building which must be decorated. Only in this way can he be happy.'

He became widely known for his Chateau de Lez in Montpellier (2000) – 'the building that grows'. Its exterior walls feature rocks held in place by a stainless-steel net covered in plants and its seven staircases are clad with vegetal walls which are automatically irrigated. It was used by the Ministry of Culture in its campaign to promote quality in architecture. There followed his

Tower Flower in Paris which overlooks a park and is completely veiled in white bamboo and typifies his decorative approach to architecture.

In 2006 he tackled the problem of how to humanize car parking with a 1600 place underground car park in the Place des Ternes in Paris's 17th arrondissement. Coloured light washes the floor to aid way-finding and glass sided stairwells help with issue of security. Characteristically 'trees' push up through all five floors, clad with jungle-like plants. His work responds in a chameleon-like way to its surroundings, so that when he was asked to design an ecological 80 room hotel on the Champs Elysées in Paris, he responded to the lack of a natural context, producing a grey concrete replica like the ghost of the monumental façade of the nearby old Fouquet Hotel. He describes the resulting Hotel Fouquet's Barrière (2006) as a 'silent and free' building.

His latest project is Edenbio, a Parisian housing block of 100 social apartments and ateliers for artists, with community rooms and a restaurant. The buildings are faced with a timber scaffold colonized by thousands of wisterias. The office is currently working on the very precious Samaritaine project in the middle of Paris: how to turn the famous store in Paris into a Flagship for LVMH Cheval Blanc? He runs a tower project in Paris intra muros and also two major urban projects in The Grand Paris area and in Sweden.

Fouquet's Barriere Hotel, Paris
© Floriane de Lassée

Fouquet's Barriere Hotel, Paris
© Edouard François

# V CULTURAL HERITAGE AS A PUBLIC GOOD AND AN ASSET IN LOCAL AND REGIONAL DEVELOPMENT



**Session "Cultural heritage as a public good and an asset for regional development"**

Referring to the presentations:

**Built heritage management as a trading zone** by
**Raine Mäntysalo,** Professor, Director, Centre for Urban and Regional Studies (YTK), Aalto University, Finland

**Heritage as a Good** by
**Christer Bengs**, Professor, Department of urban and rural development,
Swedish University of Agricultural Sciences

**Heritage management and place marketing – theoretical and practical issues** by
**Krister Olsson,** Assistant professor, Division of Urban and Regional
Studies, Royal Institute of Technology – Sweden

**The role of manor houses and castles in the context of land branding** by
**Stefan Wenzl,** Architect, Ministry for Transport, Building and Regional
Development in Mecklenburg-Western Pomerania – Germany

**Seaplane hangars in Tallinn – creating a new museum and attempts how to combine in that development state and local interests with public awarness** by
**Urmas Dresen,** Director, Estonian maritime museum

Moderators: **Mikko Mälkki,** Architect and researcher, Centre for Urban and Regional Studies, Aalto University in Finland, and **Gunta Lukstina,** Architect, spatial planner and lecturer at University of Latvia

## RECOMMENDATIONS

Cultural Heritage functions as a special attraction, as a generator of economic activities and development, and as a source of local pride and identity. Heritage has an intrinsic value for human culture, and it produces both public and private benefits. It is even an asset in the market. One of the key questions concerning the preservation of Built and Maritime Heritage is: What can be done to develop the sustainable utilization of these assets?

Baltic Sea Region Cultural Heritage Forum recommends that public and private actors, representing varied fields of expertise, work together to advance the public discussion on the multiple values of heritage, from various actors' perspectives, so that both actualized and potential values of heritage can be fully taken into account in policy and decision making.

The Forum also recommends that all stakeholders working with sites and other material or immaterial issues of cultural importance – including Heritage professionals, planners and other public authorities, as well as NGOs and private sector – work on developing and advancing new co-operation models in the management, utilization and maintenance of Built and Maritime Heritage.

The Forum emphasizes the importance of exchanging know-how and information on good Heritage management practices in the Baltic Sea Region. Sharing the knowledge and experiences of successful practices between all stakeholders and experts, both nationally and internationally, is essential for developing and elaborating the current practices further, and for strengthening the local and regional co-operation.

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## BUILT HERITAGE MANAGEMENT AS A TRADING ZONE

Built heritage management is largely about managing conflicting values and interests that are projected to the heritage site. While there may be divergences of opinions concerning the principles of built heritage preservation among the heritage professionals, the more severe disputes take place when there are stakeholders representing different interests related to the site in general. Then the discussion may deal with the worth of preserving a given site on the whole. There may be property development interests, difficulties in finding appropriate use for the existing buildings, and problems in covering maintenance costs of the site. These issues can be discouraging preservation. In the face of such controversies, with powerful stakeholders potentially on the opposing side, successful built heritage preservation requires skills in negotiation and conflict resolution. This is a topic that is likely to have a growing relevance in the practice and research on built heritage management.

Peter Galison's concept of *trading zone* offers interesting insights to negotiation, conflict management and coordination of activities. When analysing interaction between different professions in tasks where cooperation between separate scientific disciplines is necessary but challenging, Galison has paid attention to how stakeholders can create ways to exchange information and resources and coordinate their activities even when they represent different rationalities, sometimes with diverging interests. There may be just a restricted number of common concepts, together with an agreement on certain procedures that are followed. However, this kind of zone of shared understanding can already allow site-specific, pragmatic problem-solving and coordination of actions, despite the differences in deeper values, beliefs and rationalities between the participating stakeholders. Trading zone is an intermediate domain in which procedures can be coordinated locally even where broader meanings clash.

Within trading zone, the use and nature of language is of importance, since language defines the information that can be handed back and forth. Language, however, refers here not only to verbal language. The trading zone theory emphasizes how terms, procedures, tools and material objects in use together form an "exchange language". Different infrastructures, procedures and concepts function as essential parts of this "interlanguage" for the mutual out-talk between members of different subcultures with differing goals.

The exchange of information is made possible e.g. by transforming highly elaborate and complicated issues into "thin descriptions" that are more easily understandable to other stakeholders and convey relevant information bound to cooperation. These "thin descriptions" allow the stakeholders to explore together how to guide coordination of activities – while still paying homage to the separate beliefs and values. Interlanguages may also develop richer over time, as the stakeholders find new ways of interacting with one another and trading between different aims.



The motivation of the parties to seek a shared basis for coordination of activities is essential. At the same time, the trading zone theory offers tools for understanding communication and cooperation between parties that have differences in beliefs and interests. The theory may help in understanding how to generate local circumstances where coordinated interaction and partial consensus can be achieved and strengthened, despite differences in deep values between the actors.

Recently, Christer Gustafsson has applied trading zone concept to built heritage management. Gustafsson has named his application of the trading zone approach *Halland Model*, referring to certain transformations of communicative settings around a given heritage site or region. In these settings stakeholders were able to project in a supportive manner their own motivations and goals and engage in trading between them with other stakeholders. Through such multi-problem-oriented approach the built heritage preservation project may be seen as a catalyst for a much broader array of societal and environmental goals, besides mere preservation.

Successful built heritage preservation requires skills in negotiation. An essential question is how to generate local circumstances where coordinated interaction and sufficient consensus in practical questions can be achieved. Through a multi-problem-oriented approach the built heritage preservation project may become a catalyst for a broader array of societal and environmental goals. Suvilahti, a former energy production area in Helsinki, is currently in a process of transformation. The area, with its historically valuable buildings, will be utilised for cultural activities and business supporting these activities.

Photo by Mikko Mälkki

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**Christer Bengs.** Professor, Department of Urban and Rural Development
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Previous appointments: 2005–2006: Professor (chair: architecture), Luleå University of Technology, 2005: Guest professor, stadsbyggnad (urban planning and design), Lunds Universitet, 1998–2005: Professor (planning, with emphasis on European planning systems), Helsinki University of Technology, Helsinki, Finland (part time), 1997–2005: Senior research fellow, Nordregio, Stockholm, Sweden (part time).

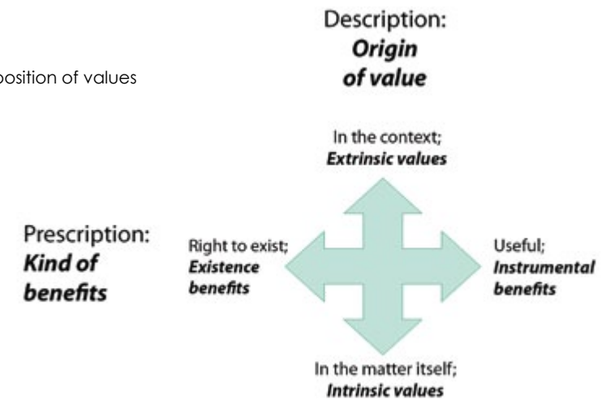
## HERITAGE AND ITS DISTRIBUTION

### 1. On value

Public focus on heritage protection started already in Renaissance Rome and developed later on across nation states as part of nationalistic ideology. Heritage as a vehicle for group identities has since developed into a mainstream activity encompassing all forms of artefacts. Anything can now be conceived as heritage regardless of its age, kind, size, properties or quality, as long as it is thought to promote group identity. In order to understand how values are determined, an analytical model is presented here.

The *origin* of value seems to be entirely embedded in the social context where evaluation takes place, producing ***extrinsic values***. In each singular case, however, the contextual dimension of evaluation seems to escape the evaluators' attention, and an artefact is judged on the basis of its alleged factual properties, which are equalled with its ***intrinsic values***. Another dimension of value concerns its *kind* in terms of usefulness such as economy or practical utility, producing ***instrumental benefits***. We can, however, imagine matters or artefacts that seem to lack any usefulness, but still seem to possess value, that is ***existence benefits***.

Figure 1: The composition of values




If the criteria for defining "heritage" are independent of any factual properties, how can then protection be motivated and argued for? Who should be in the position to determine what is "heritage"? With reference to the institutional theory of art, we could speak about the "heritage world" as the true guardians: i.e. owners of heritage, museums, civil servants and government officials, art dealers and connoisseurs, collectors, heritage media and the enlightened public. The sociology of the heritage world needs to be studied.



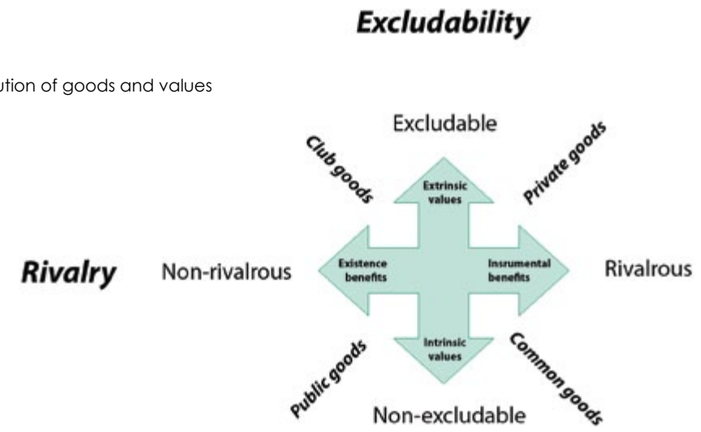
Built heritage is visible for many people. This makes townscapes and landscapes a public concern. The protection of a historical city is best accomplished by protecting the morphology of the city such as the division between public and private land, the street system and the property division of the single city blocks. If the morphology is kept intact, the change of elements such as single buildings does not by necessity destroy the overall townscape.

Heritage protection has turned out to be economically beneficial for national economies as well as for local communities and single owners of heritage. In some countries like Norway and UK, the owners have joined force and founded organisations for the promotion of heritage. The direct effects of heritage protection include the sustaining and recreating of traditional crafts, which have been of importance in creating local viability. Indirectly, heritage protection supports a multitude of industries related to the production and management of cultural events, art and handicraft, which have positive effects on the local economy.

### 2. On goods

The character of a market place involves two dimensions: the degree of *rivalry* versus *non-rivalry,* and the degree of *exclusion* versus *inclusion.* In economics, a classification of different goods has been developed. *Private goods* (rivalrous, excludable) are exchanged on the market place. *Public goods* (non-rivalrous, non-excludable) represent the other extreme and they include utilities such as air, national defence or the judicial system, which are available for everyone on equal terms. *Club goods* (non-rivalrous, excludable) include goods available on equal terms within a given circle of consumers while *common goods* or *common-pool resources* (rivalrous, non-excludable) encompass goods that are free for anybody, but limited in number, which causes rivalry among consumers.

Figure 2. Distribution of goods and values




When regarding the physical environment as a whole, it is obvious that an increasing part of urban environment is produced and consumed as private goods. The relative importance of common land and club-controlled land has decreased and the public property is often seen as the only option to private property. This has narrowed the understanding of alternatives available for the protection and utilisation of urban heritage. Applying the whole range of categories of goods is motivated by the fact that there seems to be a correspondence between the various value forms discussed above and the different forms of goods.

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Since 2008 he is research leader for the research group Urban Planning and Design. He holds a Doctor's degree in Regional Planning. His research interests are concerned with culture and regional development; cultural heritage management and planning; city marketing; urban planning; infrastructure planning; planning theory; planning and decision making processes; cultural economics.

## HERITAGE MANAGEMENT AND PLACE MARKETING – THEORETICAL AND PRACTICAL ISSUES

The traditional view on cultural heritage is that it consists of specific objects and well-defined areas, which have been defined by heritage experts. This designated heritage is expected to serve a useful purpose as a cultural resource, and, thus, contribute to the identity and well-being of individuals and local communities. However, societal development in the last few decades, including economic and cultural globalisation, and its local implications, has come to challenge traditional views and ways of working with cultural heritage. Due to this development, cultural heritage is also increasingly considered as an economic resource, and designated heritage is regarded an asset in place marketing strategies in planning for urban and regional development, attractiveness and competitiveness.

This short article examines contemporary heritage management and planning, and place marketing from the perspective of theory and practice. The main argument put forward is that there is a discrepancy between contemporary theories and current practice.

Designated cultural heritage is increasingly considered an economic resource in urban and regional development planning. Investments in cultural heritage are often expected to contribute to future economic development, not least in declining cities and regions, which have experienced a harsh economic, social and spatial structural change. This increased interest can be regarded as a response to changing prerequisites for urban and regional development during the last few decades, including de-industrialisation, a diminishing public sector, increased mobility, and, above all, tough territorial competition.

In public management, place marketing has emerged as a key-concept associated with planning for urban and regional development, attractiveness and competitiveness. In practice, place marketing is often equated with place branding and promotional activities, including e.g. the creation of landmarks and the staging of events. Often it is the urban and regional administrators that define the place products, i.e. the local and regional qualities that are seen as attractive and worth developing and will be used for communicating a positive image and a brand. Their action is based on a traditional notion of planning as an instrumental rational activity, guided by expert perspectives and judgements. Furthermore, the traditional view on planning is that it is a product-oriented process in which the aims are identified before the actual planning process starts.





However, developments in planning theory in the recent decades have come to defy this traditional view on planning. In particular, there has emerged a communicative planning ideal, which is process-oriented and encourages the inclusion of all affected parties in the decision-making process. In the ideal communicative process, the planning aims are identified through a dialogue between a variety of stakeholders.

Cultural heritage is not a straightforward concept. A commonly held notion about built cultural heritage is that it consists of material remains from the past – especially historical buildings and areas – that are carrying narratives, and, thus, potential immaterial meanings. Traditionally, heritage management has been seen as a task for experts and, consequently, the general public has been absent in the management process. However, based on the above reasoning, the key issue in built heritage management is the process of interpretation of the past, which could also be understood as a result of interaction and communication between various interests. In other words, seen from perspectives of contemporary planning theories, cultural heritage could be understood as a result deriving from a negotiation process among various stakeholders.

Likewise, as for place marketing, the theory stresses demand-orientation, but in practice place marketing is still seen as a supply-oriented process.

Based on this analysis the main conclusion is that in order to fully utilise cultural heritage as a cultural and economic resource in urban and regional development and planning, there is a need to develop new ways of working in heritage management practice. Instead of focusing on values defined by experts, it is in particular an issue of providing layman (e.g. local citizens) opportunities to express their views about parts and aspects of urban and regional environments that give meaning and create values for them.


Figure 1. Place marketing; practice and theory.

**Stefan Wenzl.** Architect, Ministry of Transport, Building and Regional Development, Mecklenburg-Vorpommern

Born 1959. Studied architecture in Munich. Since 1988 held various positions in the State Building Construction management building in Bavaria and from 1994 in Mecklenburg-Western Pomerania. Since 2004, inter alia responsible for the palaces and gardens owned by the Land Mecklenburg-Western Pomerania.

# THE ROLE OF MANOR HOUSES AND CASTLES IN THE CONTEXT OF COUNTRY BRANDING IN MECKLENBURG-VORPOMMERN

## Historical Background

Mecklenburg-Vorpommern is regarded as the region with the highest density of castles and manor houses in Europe. No one knows the exact number of objects that were created here from the late Middle Ages to the beginning of the 20th century. Approximately 3,000 estates and manor houses should have been existed, about 2,000 are still to be found, of which about 1,000 are listed as historical buildings.

The cause of this exceptionally rich cultural landscape is the settlement history of the region east of the river Elbe. Despite the occupation by German settlers from the 11th century the region remained sparsely populated. Only a few cities, apart from the trade centres on the Baltic coast, were able to develop into urban agglomerations. In particular, the ravages of the Thirty Years War and the absence of further influx of settlers from the western areas led to the stagnation of social structures in the region. While the influence of the landed gentry grew steadily, the political power of the sovereign decreased. This situation favored the development of large estates. At the beginning of the 20th century about 60 % of the agricultural area were managed by farms with more than 100 hectares. The average of the German Empire in this time was, however, only 22 %.

From the beginning of the 18th century, these large tracts of land gave their owners the possibility to invest in luxurious estates and to build great manor houses of often only residential purpose. Only with the land reform and collectivization in the Soviet zone after World War II, there was a fundamental social change, which resulted in the loss of many manor houses by their demolition or conversion. This trend continued even after the German reunification in 1990, when many maintained residential and commercial buildings were abandoned and replaced by new buildings.

The specific political and economic conditions in the historic provinces of Mecklenburg and Pomerania, especially the concentration of large property in the hands of a few, led to this specific building culture, which is dominated by estates and mansions.

Royal residences which have been built by the dukes and grand dukes of Mecklenburg-Schwerin, Mecklenburg-Strelitz and Mecklenburg-Güstrow and which are now owned by the state:

Schwerin, Güstrow, Ludwigslust, Neustrelitz, Hohenzieritz, Mirow, Wiligrad, Hohenzieritz, Granitz

Most mansions and stately buildings which have been built by the landed gentry and since the middle of the 19th century by rich merchants are now mainly in private or municipal ownership:

Bothmer, Ludorf, Kaarz, Kittendorf, Kölzow, Stolpe





The different kinds of ownership also lead to differing uses – some mansions are still used as private residences:

Dalwitz

Commercial (or gastronomic) use:

Castle Ludorf

Cultural (museums) use:

Schwerin, Bothmer, Ludwigslust, Dargun

## Tourism in Mecklenburg-Vorpommern

Tourism in Mecklenburg-Vorpommern has developed in the years since 1990 to one of the most important economic sectors. This is reflected by steadily increasing number of visitors and overnight stays. However, this positive development is mainly limited to the coastal region, while the interior parts of the country show significantly lower results. Especially in these traditional agricultural areas of the country you may find the vast number of castles and stately homes. To increase the touristic attraction of these regions in recent years, tourism managers made greater efforts to combine the unique selling points (USP) of Mecklenburg-Vorpommern, namely nature and culture.

These activities include the Mecklenburg-Vorpommern Festival, a music festival which is presented during summer in a number of stately homes, castles and gardens of the country. In addition to these major events, a large number of smaller art events is carried out.

Especially on the topic <Castles and Gardens> there is a number of initiatives and associations that take care of the preservation and development of these objects besides the owners and state or municipal authorities. These activities are usually not coordinated and often have different interests. Also there are different information services, which again have different target groups.

This situation gave cause for an initiative of the regional Ministry of Transport, Building and Regional Development, which is responsible for all state castles and gardens, to offer the various actors a common marketing platform to display their objects and activities. The large state-owned palaces and gardens should have the role of locomotives or lighthouses. Because of their popularity and their artistic qualities, they should awake visitors´ interest in the topic "castles and gardens", and at the same time also inform about the other touristic products in the region. The idea is to create an objective, non-profit-oriented brand, under whose umbrella all the objects that have defined quality characteristics may be presented. Prerequisite for inclusion of a building in the presentation is the aesthetic or historical significance of the object, as well as the willingness of the owner to make his house or his garden at least in parts available for the public. In addition to the presentation of the buildings and gardens, their historical and aesthetic significance, the marketing platform also gives a basic information on tourist infrastructure.

There is also specific background information that will allow a more detailed study of specific topics. For example, the historical reasons for the development of this specific cultural landscape, the important families or the most important architects and gardeners will be presented. Since the brand is developed, maintained and funded by a state institution, there are no commercial goals for individual objects. The private owners of the objects will be allowed to

do marketing activities by linking the official site to a private site. Currently about 120 castles, gardens and stately homes in state, municipal or private property are presented under the brand (http://www.schloesser-gaerten-mv.de/).

Meanwhile there is a number of applications for inclusion in the presentation.

We are optimistic the brand will develop as a mark of quality and we hope other private initiatives will develop under this umbrella.

As a next step, the site will be translated into English.

We would appreciate it if the idea of such a common representation of the cultural heritage could find interest beyond the borders of Mecklenburg-Vorpommern. Perhaps it might even succeed to establish such an initiative for the entire Baltic region. We would be happy to provide our ideas and experiences collected on the way to realization.

Private and agricultural use:
Dalwitz manor

Internet portal "Castles, gardens and manorhouses Mecklenburg-Vorpommern"






**Urmas Dresen.** Head of the Estonian Maritime museum.

Underwater archaeologist, author of several nautical exhibitions and compilations

Born in Tallinn at 08.12.1958 and 1985 graduated Tartu University as historian. After that worked in Estonian Maritime museum as researcher and later head of departament of maritime history. In 1998 in September was appointed to the position of director in Estonian maritime museum. Special interest has always been shiprestoration (icebreaker Suur Tõll) and history of 19th century seafaring in Estonia. In 2003 was the starting point in our development on Seaplane Harbour (Lennusadam) project and 11.05.2012 the hangars were opened to the public.

## SEAPLANE HANGARS IN TALLINN – CREATING A NEW MUSEUM AND ATTEMPTS HOW TO COMBINE IN THAT DEVELOPMENT STATE AND LOCAL INTERESTS WITH PUBLIC AWARENESS

At the end of 1913, research work commenced on constructing an airfield which was to be built as part of the Peter the Great's sea fortress (nowadays Patarei). For this purpose, 6,000 square fathoms of land was appropriated a couple of hundred meters in the direction of Paljassaare. The construction of Noblessner's shipyard had already begun on the adjacent plot and pursuant to the basic principles and plans of Tallinn's fortifications as approved by Nikolai II in 1911, the plan foresaw the construction of two identical and adjacent hangar complexes. At the beginning of March in 1916, Colonel Aleksandr Jaron, who was responsible for the construction works, sent 11 local and foreign companies calls for proposals for designing these hangars, which were then modestly referred to as reinforced concrete sheds. The deadlines were quite short due to the ongoing World War and bids were already expected by the end of March. Construction was set to start during the period of April 15th and June 1st, 1916.

However, things did not go so smoothly and the successful project was chosen in the course of negotiations held on April 29th. The winning project was submitted by a Danish company, *Christiani & Nielsen* (project manager Herluf Trolle Forchhammer and constructor Sven Schulz) and it comprised of three shell concrete domes with a general plan of 50x100 meters. On June 9th the same company, "*Christiani & Nielsen*" was also given the task of constructing the hangars. The company had an advantage, because it had a representative office in St. Petersburg and was involved in the construction of Noblessner's slipway.

The actual construction commenced on July 5th, 1916 on the site officially named as Tallinn's Seaplane Harbor and in parallel with the hangars port piers were also constructed.

On October 13th, 1917, the construction team received an order to suspend all construction due to the war. Fortunately the hangars were almost ready by that time (only short of large-scale sliding doors, ramps for launching the planes and the floors had no wood cover). These seaplane hangars are unique shell concrete structures, which demonstrate engineering 20 years ahead of its time.

### Seaplane Harbour

On January 9th, 1919, the officials of the Estonian Defence Forces drew up an instrument of transfer of the Seaplane Harbor and on March 13th, 1919, the Naval Air Squad was established. The barracks were finished in 1921 and were subsequently occupied by the Aviation School.

Pursuant to documents formalized in the summer of 1940, at the beginning of the Soviet occupation the area was expropriated to serve the military needs of the Soviet Army.

In Novemebr 1918 an unairworthy wreckage of an abandoned German seaplane, *Friedrichshafen FF 41 A* was found in the hangars. The remains of the plane were used for the first plane of the Estonian Air Force.

On January 9th, 1919, the officials of the Estonian Defence Forces drew up an instrument of transfer of the Seaplane Harbor and on March 13th, 1919, the Naval Air Squad was established. The barracks were finished in 1921 and were subsequently occupied by the Aviation School. Reconstruction ended a year later with the former garage now a staff HQ. In addition, the construction of a launching bridge commenced and the training division was relocated to the barracks until 1927.

Since September 1930, the Air Force HQ operated at the Seaplane Harbor under Colonel Richard Tomberg. The barracks were shared by the Air Force Artillery Squad and the Naval Air Brigade. The hangars were used not only for seaplanes, but also artillery, different vehicles and supplies of the Tank Regiment.

The Naval Air Brigade was formed on July 5th, 1932 and had at its disposal 4 Hawker Harts and 2 Avro 626 seaplanes. That year, the premises of the hangars, the so-called Air Barracks, received a complete overhaul. The area was also known as the Small Mine Port. It was a well-maintained area, with some sports facilities, eg. a small stadium, tennis courts, firing range and a bathing area. Estonian pilots were well-known for their interest in sports.

On September 29th, 1933, the world famous aviator Charles Lindbergh with wife Ann Marlow flew here from Moscow and landed at the hangars on the seaplane, "*Lockheed Sirius*" (he was the first pilot to cross the Atlantic on the "*Spirit of St. Louis*").

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**The Post-War Years**

On January 24th, 1945, the secret decision No 010 of the ESSR National Economy Council granted the military a 14.2 ha premises in the area located on Küti and Noole streets. From then on until the end of the 1980s, the whole territory was under the control of the Baltic Shipping Administration and other Soviet military contingents. In addition, the roadstead fleet was based at the harbor. For decades the area remained closed off for regular citizens.

In 1951 a new pier No 36A was constructed on the former piers No 36 and 37 which were built during the time of hangar construction for the purpose of shielding the water area from north winds. In 1962, Professor Heinrich Laul of the Tallinn Polytechnic Institute published, "Reinforced Concrete II", where he discusses Tallinn's seaplane hangars as unique construction objects of great importance, which have been unfortunately overlooked. In 1979, Jevgeni Kaljundi compiled the first comprehensive historical overview of the construction of seaplane hangars.

On December 29th, 1989, a small enterprise SEK (the company was liquidated in 1998) was formed with the ESSR Construction Committee, which obtained control over industrial buildings in military use (wood processing) located on Küti street. On December 24th, 1991, SEK allegedly transferred the property (except the piers and hangars) to the joint company B&E.





On October 5th, 1993, the premises was transferred by the order of the Government to the Ministry of Defence (MoD) and on March 15th, 1994, the ministry took control of piers 37, 36 and 36a (located at Küti 15a.). A year later the premises was transferred to the Ministry of the Environment and thus the historical territory of the Seaplane Harbor was halved. On December 14th, 1994, the MoD unilaterally assumed the hangars and piers No 38 and 39 as well as other structures (Küti 17). However, the repossession was only formal and lead to prolonged court proceedings. On June 4th, 1996, the premises on Küti 17 and 17A were transferred by a government order under the jurisdiction of the Ministry of Justice which revealed a serious conflict between the authorities and illegal private possessors. On November 14th, 1997, the Ministry of Justice filed a suit with the Tallinn City Court with the request to confirm the state as the legal owner of the premises located at Küti 17 and 17A and retrieve them from illegal possessors. On August 30th, 1996, the hangars were taken under protection by the order of the Ministry of Culture.

On June 5th, 2000, President Lennart Meri tried to visit the premises, but was obstructed from entering the territory by a non-Estonian speaking security guard.

On August 25th, 2000, the Tallinn City Court decided in favor of the state. However, the decision was appealed by the defendant citing a violation of process regulations. In September-October 2001, the repairs of the roof cover of the central dome and the rain system were financed by the Tallinn Cultural Heritage Department. At the same time the court proceedings continued between the state and the illegal possessors. In July 2006, the Estonian authorities finally repossessed the Seaplane Harbor and ended the court saga that had lasted for 10 years.

**Maritime Museum and the Seaplane Harbor – vision**

The idea and opportunity to develop a harbor for the museum arose in August 2003, when it became clear that the contract to keep the ice breaker "Suur Tõll" at the Admiralty basin in the city center was about to expire.

**Maritime Museum and the Seaplane Harbor – vision**

For years the Estonian Maritime Museum had been searching for a harbor for its growing museum fleet, which as a result was scattered. The idea and opportunity to develop a harbor for the museum arose in August 2003, when it became clear that the contract to keep the ice breaker "Suur Tõll" at the Admiralty basin in the city center was about to expire. Part of the seaplane harbor belonged to the Ministry of the Environment and the ownership of the other part was under dispute. The seaplane harbor was in a very bad condition, but after some basic maintenance the first ship was ready to be transferred. The icebreaker "Suur Tõll" arrived there on January 26th, 2004.

By October 2004, all other museum's ships – submarine "Lembit", mine vessel "Kalev", patrol boat "Grift" and the research vessel "Mare" – were brought to the Seaplane Harbor. By July 2006, the complications surrounding ownership had come to a favorable end and from then on the museum has been able to develop the harbor in a comprehensive manner. The reconstruction design of the harbor was finished in the autumn of 2007. The new project foresees the construction of an additional pier. The first phase of renovations was started in February 2008 and ended in June. The harbor's capacity was enlarged by the installment of floating piers. museum plans to enlarge its open air exposition at the harbor. In the future the Seaplane Harbor will be the starting point of the coastal promenade stretching to the center of the city.

**Short chronology of the Lennusadam (seaplane harbour) with hangars**

- 1915 –1917 design & building by Danish company Christiani & Nielsen
- 1917 – 1918 I World War period and German occupation
- 1919 – 1940 Base of the Estonian seaplane squadron and Flight School
- 1940 – 1991 used by Soviet Baltic Fleet
- 1991 – 2006 sold illegally to different companies with russian background
- 1996 – 2006 complicated ownership case is several times at different Courts in Estonia
- 2004 in January maritime museum steam icebreaker Suur Tõll firstly arrived at the Seaplane Harbour (Lennusadam)
- 2007 all Seaplane harbour territory is under the Maritime museum control
- 2004 – 2005 all museumships in harbour
- 2006 harbour reconstruction project was completed
- 2007 Seaplane harbour I stage development plan received EU funding for 3 million EUR
- 2007 – 2008 construction of the new facilities (part of the pier, visitors centre, children play-ground) in the harbour
- 2008 – 2009 preliminary planning and architectural design before the second stage of development. The public procurement carried out in spring for the design of the seaplane hangar exhibition and for the restoration design work for the hangars was won by KOKO Arhitektid (Andrus Kõresaar, Raivo Kotov), who involved engineers Professor Karl Õiger and dr Heiki Onton in the restoration. KOKO Arhitektid are well known for such designs as the Estonian pavilion at EXPO2000 in Hannover; Tallinn Synagogue; the Fahle building; and Metro Plaza.
- 2008 in August EU funding application for Seaplane harbour II stage of development
- 2010 in June EU funding for 14,7 million EUR was granted
- 2010 in April started the reconstruction of the longest pier (176 m) of the harbour, completed in November 2010
- 2011 May – July lifting from the sea 600 tons submarine "Lembit" and moving it inside the hangars to be the main atraction of the new museum
- 2010 April – 2011 December renovation of the seaplane hangars. Total length of the renovated cracks on the hangars roof are 3,6 km. By sandblast (250 tons of sand used) were cleaned 19 000 running metres of steel frames inside the old concrete. During the winter period all buiding were covered by 25 000 $m^2$ tent and 40 diesel fans hold the neccessary temperature inside for the restoration.
- From the 2011 December the heating of the seaplane hangars are based to the special seawater system and it is succesful, inside temperature is +19 C.
- Januar – May 2012 installing and building the exhibitions area
- 11.05.2012 official opening of the new museum
- 2014 – 2016 III stage of Lennusadam development (all harbour piers will be completed, renovation of the two old buildings for the multifunctional visitors center)





**Development problems**

1. Despite of the short distance (1,5 km) from the city centre the district is not very well known yet
2. Soviet military background because it was closed to the public all the post war years
3. In the short distance is the former prison Patarei (historically old naval fortress from 1840ties), what was closed in 2004
4. Even if maritime museum will complete this development stage the surrounding area will remain for some years quite the same us today (missing new streets and sea promenade)

**Positive sides of the development**

1. Relatively good cooperation between city and the state (Estonian maritime museum belongs under the ministry of culture and very often city and state are in the political opposition)
2. Good marketing and development possibilities in cooperation with Tallinn 2011 EU cultural capital foundation
3. Tallinn Sea Days what has been held in two harbors (Lennusadam and Old harbor in the city centre). In 2011 around 150 000 visitors took part in three days maritime festival

Slogan for the Lennusadam (Seaplane Harbour): **a Sea full of excitement**:

- **everybody can demonstrate their skills and try their hand at different activities:** visitors can fly with a flight simulator over Tallinn or descend into the mysterious deep sea with a submarine simulator, float small ships in a special pool
- **an interactive 7,000 $m^2$ exhibition** with its contemporary visual impact helps to revive legends and brushes the dust off history's most fascinating maritime stories. So much to captivate both adults and children!
- **unique exhibits on three levels** – world unique preserved seaplane hangars, legendary submarine Lembit (open for visitors), the renowned Suur Tõll steam icebreaker, Haili sail boat, seaplane Short 184 restored in its original size, guns, mines, different ethnographic craft, 16th century Maasilinna shipwreck, and other museum ships in the harbour
- **the adjacent harbour** is an ideal place for sail boat/motorboat owners and a beautiful spot to take a walk

**The Seaplane Harbour of the Estonian Maritime Museum in figures:**

- Building area 6,234 $m^2$
- Hangars capacity: 98 000 $m^3$
- Plot size 44,556 $m^2$
- Piers length 820 m + 4 berthing floats with length 440 m
- Number of parking spaces: 90 cars + 3 buses
- Cafe 183 $m^2$, terrace 227 $m^2$ – totally 190 seats
- Inside steel bridge around the submarine weights 145 tons, but looks very elegant
- 30 m long aquarium for local fish – biggest in Estonia
- Open foyer 305 $m^2$
- Museum souvenirshop 76 $m^2$


Seaplane hangar in 1930ies, backside.

The hangar shells were in terrible condition, very near to collapsing / 2009.

Prof. Karl Õiger from the Tallinn Technical University (expert in concrete shell constructions), asked for advice from his Finnish colleagues about the possibilites to restore the shells. His colleagus from Finland did not hink that these shells could be rescued anymore.

Folding doors open / May 2012.





# VI OUTPUT FROM PRE-FORUM SEMINARS

**Tor Broström.** Chair, the Baltic Sea Region Network on Indoor Climate in Churches
The Center for Energy Efficiency in Historic Buildings at Gotland University

## INDOOR CLIMATE AND ENERGY EFFICIENCY IN CHURCHES IN VIEW OF THE CLIMATE CHANGE

### How to preserve outstanding interiors of historic churches?

The Baltic Sea region is an age-old meeting point for several religious denominations. Today, we have numerous historic churches with significant cultural values – and problematic maintenance. A growing number of those valuable historic churches are out of regular use.

Management of indoor climate and energy consumption in churches with delicate interior decorations, paintings, organs etc and, is a complicated issue that requires interdisciplinary expertise. There is a need to raise the level of competence regarding preventive conservation and implementation of measures to reduce environmental impact and to increase energy efficiency. Changing patterns of use and insufficient control add risk factors. Conflicts between preservation of cultural heritage and conventional health standards for indoor climate are also of special concern.

The Baltic Sea Region Network on Indoor Climate in Churches was establish in 2005 in collaboration with the regional working group on building preservation and maintenance in practice. The network activities provide a venue for professional exchange that was not available before. Activities have catalyzed further cooperation, resulting both in new European research projects and more informal ad-hoc exchange. In connection to the 4th regional cultural heritage Forum in Riga, the seminar of the network discussed current topics. Among other things, cooperation with the European project “Climate for Culture” was presented.

In the framework of the cultural heritage cooperation in the Baltic Sea States, the idea of network was presented and discussed in connection of a regional expert seminar on the topic “Climate in Churches – Problems and Solutions” in Riga in 2004. The Baltic Sea Region Network on Indoor Climate in Churches was composed by an invitation of Swedish professionals next year. Since then, the network has arranged expert seminar and meetings every year.

The network facilitates exchange of knowledge and know-how among professionals. Its activities include education and training, reviewing national and international guidelines, as well as other relevant reference material and research, assessing technical resources and personal expertise within the network, development and ongoing pilot projects in order to establish best practice.

The network has around 40 active members from most countries in the Baltic Sea region, working with different aspects heating and indoor climate of churches as architects, engineers, conservators, researchers etc. Since very beginning, the network chairmanship is hosted at the Center for Energy Efficiency in Historic Buildings at Gotland University. The online address for network information is www.hgo.se/churches.

Picture from the network meeting in Hamburg, May 2011, where Raine Heimsch presented the heating system in the St. Michaels Church.

M. Sc. **Agrita Ozola.** Director, Tukums museum, Latvia



## TIME TRAVELS AS AN EDUCATIONAL METHOD IN HERITAGE EDUCATION

The Children and Heritage Education Working Group seminar "Time Travels as an Educational Method in Heritage Education" took place in the one of the branches of the Tukums museum – Durbe Manor House in Tukums – September 8, 2010. It was jointly organized by the Tukums museum in cooperation with the State Inspection of Monument Protection of Latvia and it was supported by the Tukums District Council. An initiative to have the seminar before the 4TH Baltic Sea States Cultural Heritage Forum came out of the Children and Heritage Education Working Group during its operating meeting in Tallin, April 2010 when diverse experiences and Heritage Education methods were examined in order to plan cooperation projects.

Since the 19th century, nation states have drawn on the national heritage in order to construct exclusive cultural identities based on the paradigm of shared roots. As the world has been changing dramatically over the past two hundred years, the seminar was planned to discuss how cultural heritage and stories about the past benefit society today. The questions like which historic sites and stories about the past are important in creating meaning for people today, how should the past be told and whose stories should be told as well as in what way historic sites can promote social cohesion, human rights, peace and democracy are important. Purpose of the seminar was to bring together researchers and professionals from different countries working in the field to generate discussion across a broad spectrum of possible answers to these and related questions.

The seminar featured a unique "Time Travel" experience applying a widely practiced method of Historic Environment Education. Participants were introduced with an experience of the Tukums museum which is a member of an international organization "Bridging Ages". It is supporting and inspiring institutions such as museums, schools and heritage organizations utilizing nearby history to understand life and society of today by bridging the past with the present towards the future. This international organization is created in the development of Historic Environment Education and Time Travels.

Time Travels is an educational method where the participants research and take part in the life of another historical time period in order to learn about themselves and their society. The seminar gave an insight in Time Travels as a method of Historic Environment Education method and seven steps of its implementation: choice of a historical site and historical event, research process during the preparation of the program, methodological work with teachers, student's individual research, organization of Time travel and evaluation process.

The "Time Travels" programme in essence is a first person interpretation, an imitative role-play, which is created in the influence of a particular event. The participants are immersed in the roles of historical characters. To create the scenario, researchers work in the museum collection, archives and libraries, searching for detailed information about people who were involved in the particular event and trying to create a story about that which happened in the particular place in exact time period.

The Time Travel method was developed by the Kalmar County museum in Sweden in a period of last thirty years. Since year 2004 the Kalmar County museum has been actively working to

develop the particular Historic Environment Education method outside of Sweden. The international organization "Bridging Ages" was founded in Tukums October 2007 and Tukums museum is one of the members of it.

The first Time Travel program in Tukums museum "Let's experience the year 1905!" was elaborated in 2005. During the Children and Heritage Education Working Group seminar the museum professionals of the Tukums museum and teachers of the 2nd Tukums Secondary school presented some conclusions. Agrita Ozola has informed about the outcomes of the method and emphasized that the results of the trial of the "Time Travels" method stimulated reflection on the reality and influence of educational work on the understanding and implementation of the museum role. She pointed out that the Tukums museum offers the visitor the opportunity to not only view the objects in the collection and permanent exhibitions, but to gain an understanding of their context – the historic environment, in which objects have been made and used. The running of an education programme in a historic environment which is familiar to students gives the opportunity to learn in an informal atmosphere through non-traditional methods and to acquaint themselves with various subjects simultaneously, learning to recognise historic signs in their own local area. By focusing on the familiar, the programmes make history more personal, create links with the local environment and its history and assist each participant in their search for identity. Analysing the survey forms, it turned out that every student had found some relevant activity for themselves. 61.76 % of the respondents admitted that the programme helped them to understand the nature of the events of 1905, to become familiar with the participants of the revolution and to digest history study materials, which was also our aim.

The effectiveness of the programme was evaluated through an interview with history teachers who had participated in discussions during the development of the programme. During the interview they evaluated the achieved results and noted that the programme had assisted students to better understand this very complicated event in Latvian history – the 1905–1907 revolution – that the students had compared the events of present and the past and attempted to understand the fates of real life and people. After the programme, many of them went to libraries and searched for supplementary literature. The main conclusion of teachers was that a great theme had been selected for the programme and it was implemented at the right time and in the right place, and this is why the aims were fulfilled.

The another speaker Ilze Paparinska stated that the use of the Time travel method makes museum more accessible to local people and particularly – students – but the teacher of the 2nd Tukums Secondary school Skaidrīte Prancāne stressed how important is to introduce students with very complicate events in national history and let them look in their own family history and research for their own roots. She pointed out that the "Time Travels" method encourages the active participation of all students and mutual cooperation.

Participants of the seminar had a chance to take part in one of the Time Travel programs elaborated by the Tukums museum. The program "The 1st Tukums District Song Festival, 1928" is provided for the 9th and 12th grade secondary school students to facilitate their studies in the history of Latvia and to encourage participants to consider their theoretical knowledge about the development of the Latvian state, the role of democracy in that process, and the emergence of a national identity, then linking this knowledge to historical and cultural events in Tukums and its environments.

The first Tukums District Song Festival actually did take place in park of the Durbe Manor House on June 10, 1928 and it was opened by the distinguished Latvian poet Rainis. The programme is constructed like the repetition for the Song festival and it include such an activities as preparation of the repertoire for local choirs, music sheets and posters, discussions about an advertisement campaign, fachion of the national costumes and different other organisational issues. All the acitivities participants were involved, including clothing, hairdressing, cooking food and setting the table, were like it was done more then 90 years ago. There were much of music and singing, because it was substantial part of the time and it is still important part of Latvian culture. "Song maintains the spirit of the nation and spirit leads the nation," as expressed it Latvian poet Rainis.

Participants were asked to discuss contemporary aspects of the role of the individual in the development of democracy. There was a time to reflect on the particular program and discuss the Time Travel method and educational work at local historic sites as well as methods, theory, problems and opportunities. The resulting dynamic of the conference was in new ideas and practical inspiration for all participants.

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Tukums museum in the Durbe manor, during the IV BSR Cultural Heritage forum.

**Robert Domzal.** Chair, the Baltic Sea States Working Group on Coastal Culture and Maritime Heritage, Polish Maritime Museum, Gdansk

# COSTAL CULTURE AND MARITIME HERITAGE IN BALTIC SEA REGION CULTURAL INFLUENCES SHIPPED AND PRESERVED

Historic ships are unique monuments of cultural heritage. You find them in the open sea, in harbours, on lakes or in rivers. But as these monuments have always been moveable, they have often been regarded as less valuable than buildings ashore. There is no reason for that. Ships have connected people; they have brought us our food, carried goods and given incomes to most societies. Seafarers shipped cultural influences across the seas. The maritime cultures and traditions united people living far away from each other. The historic ship can be regarded as a book for reading and understanding cultural exchange and development.

In some Baltic countries there are special registers of historic ships. This is the case, for example, in Denmark, Sweden and Finland. In other countries there is no special registers. As a joint approach, the Regional Working Group on Coastal Culture and Maritime Heritage presented a preliminary list of 100 Baltic Historic Ships During the IV Cultural Heritage Forum in Riga.

For this 100 list, each membership state has chosen a maximum of 15 historical vessels, which are found either at the quayside or preserved on land. The listed vessels are more than 50 years old, built or used commercially in either Baltic or North Sea trade, and of importance for the history of seafaring in the Baltic or North Sea region.

The aim of this approach was not to find and debate over which ship constitutes the most original, important or valuable preserved historic vessel in the Baltic Sea region. The objective was to compile a representative selection of preserved vessels used in our territorial waters and:

- to collect and present information on preserved historic vessels in order to highlight the richness and diversity of the preserved ships in the Baltic Sea States;
- to promote the value and importance of historic ships to a wider audience and to decision-makers;
- to raise awareness and understanding of restoring and maintaining historic vessels.

In order to raise awareness and promote the preservation of historic ships under the threat in our region, the Working Group prepared also a poster exhibition "Baltic Ships Contemporary Challenge". This poster exhibition was opened at the IV Baltic Sea Region Cultural Heritage Forum.

**The Baltic Sea region Working Group on Coastal Culture and Maritime Heritage** was established in 2001 and involves members from national maritime institutions in Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Norway, Poland, Russia and Sweden.

The Working Group initiated the 1st Cultural Heritage Forum in Gdansk on April 3–6, 2003. For this occasion, it produced the poster exhibition "Baltic Lights – a guarantee of safe passage", which was spread in many copies to the participating countries. As a result of this successful exhibition project, the Working Group launched the "Baltic Harbours" exhibition in 2007. The "Historic harbours" exhibition presents the history of harbour development, expansion, efficiency and diversity. It comprised 12 posters, which were printed in 500 sets. They are distributed to museums, cultural institutions, schools and libraries around the Baltic Sea.

Current work of the Working Group is connected to the next exhibition project "Herring in the Baltic and the North Seas. Fishing, trade and food culture." Project leader is the Museum Vest from Norway. This exhibition should be ready for V Baltic Sea Region Cultural Heritage Forum in Tallin 2013.

Former WG projects are presented in pdf form on the web:
http://mg.kpd.lt/LT/14/Coastal-Culture-and-Maritime-Heritage.htm

Nearly all ships ever built have been destroyed, either by nature or by man. A historic ship is a ship which has survived its purpose, and they are only a few. Some of them might be wrecks; others are preserved more or less in their original condition. Here a photo from the Historic Ships exhibition…

Historic harbours have made a great contribution to the development of coastal culture in the Baltic Sea countries. In the past almost each capital on the coasts of the Baltic Sea played an important role in maritime trade or the shipbuilding industry. Cities such as Stockholm, Gdansk, Copenhagen, Riga, Helsinki, Tallinn and many others developed thanks to their accessibility to the waterfront. On photo…

**Ralf Bleile.** Chair, the Working Group on underwater heritage in the Baltic Sea region Archäologisches Landesmuseum, Stiftung Schleswig-Holsteinische Landesmuseen Schloß Gottorf, Schleswig-Holstein, Germany

# SIGNIFICANCE AND PROMOTION OF REGIONAL COLLABORATION ON UNDERWATER HERITAGE

## Our past under water – cultural heritage in the Baltic Sea

The history of the Baltic Sea began more than 12 000 years ago, as hunter-gatherer societies lived on the coasts. Not only climate has changed during the following thousands of years. Coastal areas have sunken in the south and raised up in the north. Dwellings of Mesolithic and Neolithic societies were destroyed by waves.

The first boats on the Baltic Sea were their up to 10 m long dugouts. Rock carvings show the specific construction and function of Bronze-age ships, which we have not found so far. Later, warriors paddled on board of boats like Hjortspring and rowed with ships like Nydam over the Baltic Sea. The Vikings were at home when they sailed close to the coasts of Sweden, Denmark and Norway. The "Cogs" and "Hulks" of the merchants united in the Hanse-alliance had been controlling the Baltic before a period of sea-war begun.

The domination of the Baltic Sea has changed during centuries. Not only the biggest warships sank, like the "Vasa" in the harbour of Stockholm, whole fleets were destroyed and lay well preserved on the see-bottom in water with low temperature and salinity. The mollusc "Teredo Navalis" also known as the dangerous shipworm had no chance for a long time. When scientists document and excavate parts of these unique sources they always salvage artefacts which show, that the Baltic Sea connected more as it divided.

The working group on underwater cultural heritage of the Baltic Sea has prepared and agreed a list of the 100 most valuable and important underwater sites in the Baltic Sea. The 100-list includes different kinds of underwater cultural heritage from al prehistoric and historic periods. These sites seem to be keys for understanding the unique conditions of the Baltic water and on the other hand the specific kind of culture of this region.

But what shall we do with wrecks laying 100 m deep in a dark zone? How can we show such cultural heritage and how can we mobilize the public to protect it?

Today it seems to be clear that both underwater archaeological research and an internationally organized management of the underwater cultural heritage have to go hand in hand. The protection of our common and, in the case of underwater sites, unique heritage is a main topic of the whole Baltic region. But like an underwater documentation of a complex site grows step by step and needs a lot of time, the ongoing process of the protection of the underwater heritage also progresses slowly step by step. From the Baltic Sea States only Lithuania has ratified the UNESCO Convention on the protection of underwater heritage. To go the next step it is necessary to increase efforts on education and information of underwater heritage and to find a better management of data exchange.

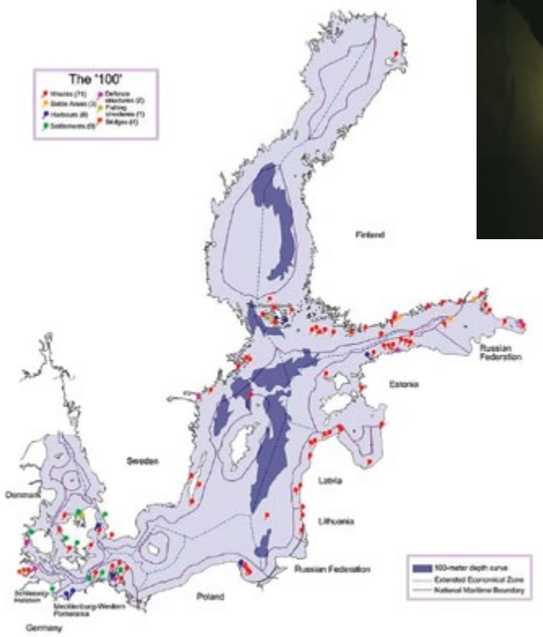
In order to explain these main topics the working group on underwater cultural heritage produced a movie which had its premier at the Riga Forum. The film shows both different kinds of underwater sites like settlements, harbour places, wrecks or fishing gears, and the different conditions like coastal areas and shallow water sceneries in territorial waters where the sites are protected by law, and up to 100 m deep wrecks laying in exclusive economic zones without any protections. It is our shared responsibility to protect and to use our past under water and the first step on this way is to make it visible!

The working group on underwater cultural heritage of the Baltic Sea was appointed by the Monitoring Group on cultural heritage in 1997. It is a network of professionals and specialists of all Baltic Sea States that exchanges information on underwater cultural heritage, discusses emerging challenges, links national projects to the regional cooperation and establishes a joint policy on good practices in order to set regional standards on underwater heritage management.

One of the most important results of the working group is the Code of good practice for the management of the underwater cultural heritage of the Baltic Sea. It is a professional, non-controversial set of guidelines and a basis for further interregional cooperation for both experts and decision-making authorities.

Some years ago the working group established an international Rutilus-Project, a cooperation to select information from the different national legislation, education and protection standards. One result is a list of the 100 most valuable and important underwater sites in the Baltic Sea, compiled by every Baltic Sea state. The 100-list combins different kinds of underwater cultural heritage from al prehistoric and historic periods: Stone-age settlements, fishing gears, harbour places and – of cause – wrecks. More information online: mg.kpd.lt.

The 100 most valuable underwater cultural heritage sites in the Baltic Sea. Rutilus-project, Swedish National Maritime Museums Report dnr 1267/03-51, 2006 (http://mg.kpd.lt/LT/66/Underwater-Heritage.htm).




Koster-wreck (depth: 35 m). Photo: Jim Hansson, Maritime Museum Sweden.

**Main Organising Bodies:** Monitoring Group on cultural heritage in the Baltic Sea States, State Inspection for Heritage Protection of Latvia.

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