



Creative
Europe



NORTHERN EUROPE
Winners of the EU prize for Cultural Heritage/
Europa Nostra Awards
1978-2018



Front cover photos

Finland - Viipuri (Vyborg) Library

Norway - The Kings road across Filefjell

Sweden - Civic Hall of Eslöv

Greenland - Historical houses in Ilimanaq

Denmark - The Pantomime Theatre

Lithuania - Liubavas Manor Watermill Museum

Estonia - Programme for owners of rural buildings

Iceland - The French Hospital

Latvia - Bauska Fortress

Back cover photos

Viipuri Library, Viipuri (Vyborg) Russia

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Preface

Throughout Europa 2018 is celebrated as the European Year of Cultural Heritage.

The Nordic Europa Nostra organizations, together with Estonian Heritage Society wish to contribute to this celebration by publishing a booklet presenting some of the most representative Nordic Winners of the European Union Prize for Cultural Heritage/Europa Nostra Awards (38), as well as all the Prize Winners from Estonia (6), Latvia (3), Lithuania (2) and Iceland (1). Since 1978, when the first competition for Europa Nostra Awards was launched, some 163 projects nominated from these eight countries have been awarded a prize, among these, a total of twelve Grand Prix. Denmark, Sweden and Norway participated from the very start of this competition, Finland entered in 1987, Estonia in 2001, Latvia in 2002, Lithuania in 2003 and Iceland in 2015. Consequently, the large majority of these prizes have ended up in the Nordic Countries.

The booklet is meant for the public at large in the region, as well as foreign visitors with interest in our rich heritage. Therefore, we have combined writing the project descriptions in the local languages with an English summary, and keeping the rest of the texts in English.

For every project nominated to the annual competition for the EU Prize for Cultural Heritage/Europa Nostra Awards, a tremendous amount of hard work, dedication and effort have been spent by owners, volunteers, professionals, neighbourhoods, interested parties,

assessors, local Europa Nostra organizations and jury members. Most of the projects nominated are of the highest quality in their country. In the end, only some 13-15 % of the nominations will receive an award! We take this opportunity to inform about the purpose and goals for celebrating the European Year of Cultural Heritage. Further, we also present some of the main activities and projects in which Europa Nostra are engaged.

It is our hope that this booklet will encourage the reader to look up and visit more of the Prize Winners, including the many which are not presented in the booklet, but which are listed at the end of the presentations.

Furthermore, the Nordic Europa Nostra organizations are planning a phase two of this project in 2019, which will focus on children's perception of living in or close to some of the Prize Winning projects you may read about in this booklet. Their response will be presented through mobile exhibitions.

A special thank to Helen Walasek for English language support. We would also like to express our gratitude to Nordic Culture Fund, The Finnish National Board of Antiquities, Minjavernd and Lucy Høeghs Foundation who gave invaluable help with the funding of this booklet.

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The European Year of Cultural Heritage 2018

In recent years the European Union has developed an integrated strategy for cultural heritage. This process has been strongly promoted and supported by Europa Nostra, the European Heritage Alliance 3.3 and many other actors in the cultural heritage sector.

The idea to organize a European Year of Cultural Heritage 2018 goes back to an initiative of the German Cultural Heritage Committee (DNK) in 2015, which was immediately embraced by Europa Nostra and many stakeholders across Europe.

That year, the European Commission supported the production of a major report by Europa Nostra and other European partners titled Cultural Heritage Counts for Europe. See p. 136 The report provided compelling evidence of the multiple benefits that heritage brings to the economy, society, environment and the quality of life in Europe.

The European Year of Cultural Heritage was officially launched at the European Cultural Forum in Milan in December 2017, while at national level, the launch took place in early 2018. The European Commission is implementing the Year together with a Stakeholder Committee, composed of 36 selected organisations, including Europa Nostra and members of the European Heritage Alliance 3.3, and national coordinators appointed by Member States and other participating countries.

The purpose of the European Year of Cultural Heritage 2018 is to encourage the sharing and appreciation of

Europe's cultural heritage as a collective resource, to raise awareness of its common history and values and to reinforce a sense of belonging to a common European space.

The general objectives of the Year are “to encourage and support the efforts of the Union, the Member States and regional and local authorities, in cooperation with the cultural sector and broader civil society, to protect, safeguard, reuse, enhance, valorise and promote Europe's cultural heritage”*

A large number of public events, exhibitions, conferences, seminars, publications at local, regional, national and European level will take place during 2018 and hopefully beyond. The ambition is to actively engage people from all backgrounds, and in particular younger people, all over Europe, in the discovery, exploration and enjoyment of the continent's rich cultural heritage.

One of the highlights of the Year is the European Cultural Heritage Summit, titled Sharing Heritage – Sharing Values, which will take place on 18–24 June 2018 in Berlin. The Summit is co-hosted by Europa Nostra, the Prussian Cultural Heritage Foundation (SPK) and the German Cultural Heritage Committee (DNK).

*Decision (EU) 2017/864 of the European Parliament and the Council of 17 May 2017

The main events will be held by the Summit's hosts on 21-22 June. Additional events will be organised by European and German partner organisations on 18-20 June and /or 23-24 June. The Summit will bring together many European leaders, both from public institutions and civil society organisations.

As a contribution to the European Year of Cultural Heritage, this year's Juries emphasised the European added value of the selected award-winning projects of the EU Prize for Cultural Heritage/Europa Nostra Awards. The 29 laureates will present their heritage accomplishment at the Excellence Fair on June 21. They will receive their Awards the following day, during the European Heritage Awards Ceremony which is co-hosted by Maestro Plácido Domingo, President of Europa Nostra, and Tibor Navracsics, European Commissioner for Education, Culture, Youth and Sport. Dr. Frank-Walter Steinmeier, President of the Federal Republic of Germany, will participate in the Ceremony.

At the Summit, Europa Nostra, together with many other heritage organisations both public and private, will advocate the need to develop an ambitious EU Agenda and Action Plan for Cultural Heritage as a lasting legacy of the European Year of Cultural Heritage. Such a European Heritage Agenda should enhance our shared sense of history and identity, provide additional financial support for the conservation, reuse, management, promotion and digitization of Europe's often endangered cultural heritage whilst also creating rewarding new jobs.



2018 
**EUROPEAN YEAR
OF CULTURAL
HERITAGE**
#EuropeForCulture

For more information about the European Year of Cultural Heritage, please visit

https://europa.eu/cultural-heritage/european-year-cultural-heritage_en

www.europanostra.org/our-work/policy/european-year-cultural-heritage

Europa Nostra

Europa Nostra is the European federation of heritage NGOs which is also supported by a wide pan-European network comprising 250 heritage NGOs with a combined membership of several million people; 120 public bodies or private companies; and more than 1000 individual members. Covering 42 countries in Europe, Europa Nostra's "raison d'être" is to give shape and voice to an ever-growing citizens' movement in favour of cultural and natural heritage across Europe.

Founded in 1963 in Paris, the organization has its headquarters in The Hague and an office in Brussels. The world-renowned opera singer Plácido Domingo is the President of Europa Nostra.



Plácido Domingo talks at European Heritage Awards Ceremony at Teatro de la Zarzuela, Madrid, 24 May 2016.

Europa Nostra's three pillars of action are:

- **Lobbying & advocating for heritage** and its multiple benefits for our economy, society, culture and environment at European level. With its extensive network of heritage stakeholders who are active at local, regional, national and European level, Europa Nostra focuses on securing adequate support for cultural heritage in various areas of European policy-making and funding. We contribute to the formulation and implementation of European strategies and policies related to heritage, through a structured dialogue with European Institutions and the coordination of the European Heritage Alliance 3.3. We also seek to actively contribute to a global mobilization for heritage, especially through our close relations with UNESCO and the Council of Europe.
- **Celebrating the most outstanding heritage projects and achievements** in all parts of Europe. Every year, Europa Nostra and the European Commission recognize excellence and dedication of professionals and volunteers involved in cultural heritage. Established in 2002, the European Union Prize for Cultural Heritage / Europa Nostra Awards is considered Europe's most prestigious prize in the field.*

* Europa Nostra Awards were launched in 1978

- **Campaigning** to save Europe’s endangered monuments, sites and landscapes, in particular through ‘The 7 Most Endangered’ programme in support of action led on the ground by our member organizations, run in partnership with the European Investment Bank Institute. Collaboration between various actors is vital to ensure that the treasures of our past are preserved for present and future generations.

Every year, Europa Nostra organizes its European Heritage Congress in a different European city: Berlin (2018), Turku (2017), Madrid (2016), Oslo (2015), Vienna (2014) and Athens (2013). The highlight of this major event is the European Heritage Awards Ceremony, which honours the winners of the Awards.

Europa Nostra is both mission-driven and member-driven and is today recognized as the most influential heritage network in Europe. In 2014, the organization received a three-year EU grant from the Creative Europe programme of the European Union to support its network’s activity on ‘Mainstreaming Heritage’ in Europe.

Members of the Europa Nostra Secretariat 2017



The European Union Prize for Cultural Heritage/ Europa Nostra Awards

The European Union Prize for Cultural Heritage / Europa Nostra Awards was launched by the European Commission in 2002 and has been run by Europa Nostra ever since. They aim to promote the highest quality standards in European conservation practice, to stimulate the trans-boundary exchange of knowledge and skills, and to encourage further exemplary efforts and practices. Indirectly, the Awards Scheme has an impact on raising awareness and appreciation amongst Europeans of the rich diversity of their cultural heritage, whilst strengthening their sense of sharing a common heritage, thereby forging closer links between communities and regions. It also contributes to educating the public on the need to preserve Europe's cultural heritage, on the threats it faces and on the practices involved in its conservation.

It celebrates and promotes best practices related to heritage conservation, research, management, voluntarism, education and communication, contributing to a stronger public recognition of cultural heritage as a strategic resource for Europe's economy and society. The Prize is supported by the Creative Europe programme of the European Union.

Every year the Awards honour up to 30 outstanding heritage achievements from all parts of Europe. Up to seven are selected as Grand Prix laureates and one receives the Public Choice Award, chosen in an online poll. All the winners receive a certificate as well as a plaque or trophy. The Grand Prix laureates also receive €10,000 each.

The awards are given in four categories:

- **CONSERVATION:** Outstanding achievements in the conservation, enhancement and adaptation to new uses of cultural heritage.
- **RESEARCH:** Outstanding research projects which lead to tangible effects in the conservation and enhancement of cultural heritage in Europe.
- **DEDICATED SERVICE by INDIVIDUALS or ORGANISATIONS:** To individuals or organizations for exceptional contributions to the protection, conservation and enhancement of cultural heritage in Europe over a long period of time.
- **EDUCATION, TRAINING and AWARENESS-RAISING:** Outstanding initiatives related to education, training and awareness-raising in the field of tangible and/or intangible cultural heritage, to promote and/or to contribute to the sustainable development of the environment.

Specialist juries made up of independent experts assess the nominated projects and select the winners in the four categories.

Since 2002, independent expert juries have selected 455 award-winning projects from 34 countries. Spain and the United Kingdom leads the list of winners with 60 awards each and Italy is third with 37 awards. In addition, a total of 102 Grand Prix, worth €10,000 each, have been presented to outstanding heritage initiatives selected from among the award-winning projects.

For the 2018 edition of the European Union Prize for Cultural Heritage / Europa Nostra Awards, a total of 160 applications were submitted by organizations and individuals from 31 countries across Europe. Historically, Class 1, Conservation, attracts the largest number of entries, as was the case in 2018.

The Europa Nostra Award Scheme dates back to 1978 when competition was in one class only: Conservation. With the entry of the European Union into the scheme in 2002, two new classes were introduced: Research and Dedicated Service. In 2008 the class of Education, Training and Awareness-Raising was added in recognition of the need to strengthen the education and training of young people in the skills and professions for the conservation of the European heritage.

GENERAL INFORMATION

www.europanostra.org/applyforanaward



Winners of the EU Cultural Heritage Prize/Europa Nostra Awards in the St. Michael Church, Turku 2017

Nordic Architectural Culture

The Nordic region is usually defined as being the northernmost part of Europe. While Denmark, Norway, Sweden, Finland and Iceland are regarded as the quintessential Nordic countries, definitions of the region often include (as we do in Europa Nostra) the Baltic countries of Estonia, Latvia and Lithuania.

Thus, the north part of the North Sea and the Baltic Sea act as a unifying element. We could say that the Nordic region mirrors the Mediterranean, and Nordic architecture might be understood as a northern counterpoint to the classical architectural culture of the Mediterranean region with which it shows both connections and contrasts.

As the unifying geographic element between the Nordic countries, the Baltic and North Seas have many heritage sites along their shores, some recognized both by Unesco as World Heritage Sites and by Europa Nostra.

Maritime sites by the Baltic on the World Heritage List include Tallinn and Riga, the capitals of Estonia and Latvia, as well as the Finnish island of Suomenlinna outside Helsinki and the naval port of Karlskrona in southern Sweden. In Denmark Kronborg Castle – Shakespeare’s Elsinore in Hamlet – on the straits of Öresund and the harbour at Bergen in Norway form distinct coastal sites which are also Unesco World Heritage listed. In Iceland the fascinating site of the French Hospital in Faskrudsfjordur, facing the North Sea, while not on the World Heritage List, is the recipient of a the EU prize for Cultural Heritage/Europa Nostra Award.

Land connections have also left their traces through the built heritage, not least in the remarkable culture of the nomadic Sami that spans the far north of Finland, Sweden and Norway. Although the typical conical huts of the Sami have survived as a living typology and craft skill, rather than through historical examples, as traces of global connections and architectural roots they form a distinct heritage.

The most obvious feature of the built heritage throughout the Nordic region is the dominant position of wooden architecture – a counterpoint to the classical stone of southern Europe, and also a survival of its wooden origins. This survival is most obvious in the



Petäjävesi Old Church, FINLAND 1760s. Unesco World Heritage Site



Seaweed Bank, Læsø DENMARK 2012 EU Prize for Cultural Heritage / Europa Nostra Award see page 26

vernacular traditions, both rural and urban, but also in more monumental examples such as the medieval Norwegian stave churches and numerous Swedish manor houses.

The greatest difference between northern and southern Europe is, of course, climate. One sign of this is the dominant position of fireplaces in the architecture of the Nordic regions. Another is insulation, which led to the early development of wooden traditions from stave constructions to mainly horizontal timber jointing. This construction type, resulting in rectangular structures, has sometimes been interpreted as the origin of the typology of classical temples, as pre-classical examples of stone

Not least important for buildings in cold climates are roofs. Classic Icelandic houses developed thick layers of turf for efficient insulation. In Denmark, where half-timber rather than log timber jointing is the dominant house type, a type of seaweed or eelgrass roofing was developed, especially on the island of Læsø, which had similar insulating effects. More commonly, thick layers of straw served the same purpose, where regional types were developed such as famously on the Swedish island of Gotland. In the long periods of winter darkness and temperatures below freezing, the importance of well protected interiors centred around fireplaces can hardly be overestimated.

While wooden architecture has remained the main vernacular tradition in most parts of the Nordic region, stone and brick architecture began to be used for churches and increasingly for other public and prominent buildings. The Romanesque style of wall construction pierced by small windows generally remained popular for churches, rather than the Gothic with its trend for ever larger expanses of glass.

Romanesque twelfth century cathedrals that became influential signature buildings can be seen, for instance, at Viborg in Denmark, at Lund in southern Sweden and at Bergen in Norway. Saint Olai's church in Tallinn, Estonia, has its roots in the twelfth century, although its present form dates mainly from succeeding centuries. Finnish medieval church architecture is on a smaller scale and goes back to thirteenth century, but the Romanesque preference for dominant grey stone wall surfaces can be seen as late as in the fifteenth century church of Sipoo.

Brick architecture with gothic features was to become a signature across the Baltic region. In Estonia the fourteenth century church of St John in Tartu is a fine representative, while in Finland Turku Cathedral and in Latvia several churches in Riga, including the cathedral, belong to this type. In Lithuania besides a number of churches, some castles, mainly in Medininkai and Trakai, also belong to this sort of Gothicism. In Sweden numerous churches, including the thirteenth century St Mary at Sigtuna, follow this trend and in Denmark one of many examples is the cathedral at Aarhus.

The arrival of the architectural profession in the region during the sixteenth century brought references to European Renaissance culture, but a preference for walls perforated by windows rather than for porticoes or other types of open columned structures was a recognizable difference from southern Europe. In military buildings this was obvious, but civil structures and palaces and houses also showed the same inclination.

In the sixteenth century Lutheranism spread throughout the Nordic countries, and churches focused more on architectural values than on visual symbolism. This, along with the medieval tradition that emphasized the fundamental wall and window relationship, influenced the use of European classicism more often as restrictively used decorative elements than as a dominant structure.

This restrictiveness can be seen even in the major royal buildings in Stockholm by Nicodemus Tessin the Younger (in spite of his Roman education) and likewise in Frederiksborg Palace in Denmark, where Tessin's original design was elaborated by J C Krieger. Frederiksborg is one of several cases where Nordic architects produced works in neighbouring Nordic countries. The royal palace in Oslo was designed by the Danish architect H D F Linstow, while Carl August Ehrensvärd, who was raised in Finland, produced his architectural works in Sweden.

Ehrensvärd, along with his contemporaries in the late eighteenth century, developed the minimalist tendencies

of earlier generations in the spirit of neoclassicism. The strict classicism of around 1800 had strong implementations in all Nordic countries. C F Hansen in Copenhagen, Christian Grosch in Oslo, Carl Ludvig Engel in Helsinki and Olof Tempelman in Stockholm were just some of the prominent architects.

Oslo and Helsinki both became newly-established capital cities in the nineteenth century, as their countries separated from Denmark and Sweden respectively. Large scale neo-classical structures became signatures for both, reflected in Oslo by the new Royal Palace and by Grosch's university buildings, and in Helsinki by Engel's Senate Square.

Stronger Nordic identities in the nineteenth century were found, however, outside the capital cities. The brick medievalism of the Swedish academic Carl Georg Brunius, active in the southern province of Sweden (formerly a part of Denmark) is a good example. The term "Baltic brick gothic" later became a label for this red brick revivalism that increasingly flourished around the turn of the twentieth century. Connections can be found in the city halls of the Nordic capitals, where the structure by Martin Nyrop in Copenhagen, begun in 1880 but completed 1905, became one of the inspirations for Ragnar Östberg's Stockholm City Hall, which had a similarly long process of realization from 1903 to 1923. A successor to these in Oslo, by Arnstein Arneberg and Magnus Poulsen, shows a more abstract version of similar concepts, with a period of creation between 1915 and 1935.

Around 1900, however, a more widespread trend was the influence of vernacular traditions, especially of log cabins and other wooden construction types. The techniques of timber construction could be used in more monumental structures, such as Frognerseteren restaurant by Holm Munthe and Holmenkollen Sanatorium by Balthasar Lange (now the Park Hotel), both in Oslo from the 1890s. In Stockholm similar inspiration was upgraded in the monumental Nordic Museum by Isak Gustaf Clason, designed in the same years, and not least in the Engelbrekt church by Lars Israel Wahlman, from around 1910. In both these works the logic of timber buildings was radically echoed in, differently applied, brick and natural stone.

Traces of vernacular timber inspiration can also be found in the development towards classicism that could be seen in all Nordic countries in the 1910s. One striking connection is in Gunnar Asplund's Woodland Chapel outside Stockholm, completed in 1920. Besides synthesizing connections to Swedish vernacular and early Mediterranean classicism, it shows some neoclassical inspiration from the late eighteenth century rustic Danish countryside manor of Liselund.

Nordic classicism became a concept, uniting the countries in joint ambitions mainly in the 1920s. This was a classicism usually devoid of the repetitive orders of its academic predecessors, more liberal and experimental, and sometimes labelled as "romantic classicism". A pioneering Danish example is the Fåborg museum by Carl Petersen, 1912-15, followed by Hack

Kampmann's Police Building in Copenhagen, 1918-24. In Sweden the Museum of Art by Sigfrid Ericson, Ernst Torulf and Arvid Bjerke, 1917-23, became a visual focus in Göteborg (Gothenburg), as did Ivar Tengbom's Concert House, 1920-26, in Stockholm. In Norway, the Vigeland Museum in Oslo by architects Lorentz Harboe Ree and Carl Buch, 1920-24 became one of the pioneering examples of the new classicism, though rooted in National Romanticism. Another key building for this tendency is Haugesund City Hall, by G Blakstad and H Munthe Kaas, designed in 1922 and completed in 1931. In Finland the new classicism was manifested above all by the parliament building in Helsinki, by J S Sirén (1924-30).

By around 1930 continental modernism had already become the focus of some Nordic architects. The rich heritage from this movement largely consists of housing, but some significant public buildings also resulted. Lars Backer's Skansen restaurant in Oslo, of 1927, is generally considered the first Nordic example, followed by more monumental cases such as Sven Markelius' Concert Hall in Helsingborg, southern Sweden, 1927-32. Markelius was a major inspiration for his young Finnish colleague Alvar Aalto, one of whose early works was the large sanatorium complex of Paimio, 1929-32. In Denmark the break with the classical and regional past was generally less radical, pioneering instead the following return to echoes of traditional features. The buildings for Aarhus University by Kay Fisker, Povl Stegemann and above all C F Møller, of the early 1930s and onwards, became an important step.

Around mid-twentieth century Nordic architects would consider themselves both a high-tech avant-garde and defenders of traditional values of modest scale, craftsmanship and historical culture. Architects who became internationally recognized, mainly the Finn, Alvar Aalto, and the Dane, Jørn Utzon, both represent interests in strong connections to site and to classical and other traditions within generally modern concepts. The international commissions of both these architects include other Nordic countries, reminding us of their traditional connections. For the Baltic States, contacts with Nordic neighbours remained scarce during the period of the Soviet Union, but after its dissolution around 1990 connections have been revitalized.

Connections have included heritage protection, not least concerning the common traditions of vernacular timber and other wooden construction. Exchange of experience and knowledge has taken place across the Baltic Sea, and also including both Norway and Iceland. The fundamental Nordic union of climate, landscape, traditional crafts and architectural heritage has continued to form a distinct identity, without excluding impressions and exchange from afar.

Johan Mårtelius



Hopperstad Church, Sogn, NORWAY Built early 13th century

Prize winners Denmark / Greenland 1978 - 2018

Europa Nostra Awards



Preamble Europa Nostra Denmark



Texaco Service Station, Charlottenlund

© Christian Lythoft

Relative to its small size and population Denmark has received more Europa Nostra Prizes than any other country in Europe: 61 Awards and 2 Grand Prix over the last 40 years. This reflects a rich heritage and a nation conscious of its long and, at times, important role in European history. The strategic location of the country as a bridge between Scandinavia and the rest of Europe should not be underestimated.

Denmark is featuring seven of the awarded projects in this booklet, covering a timespan of almost 40 years, mostly within the field of conservation.

The projects are geographically spread across Denmark and some go even further. The SASMAP project, a Danish-led European research consortium addressing the safeguarding of Europe's underwater cultural heritage was a prize winner in 2016, while in 2018 Poul Egede's Mission House in Ilimanaq, Greenland was awarded a prize.

This booklet is just one of a number of ways Europa Nostra Denmark is marking European Cultural Heritage Year 2018.

1981 - Nørre Vosborg , Vemb. Medal

Nørre Vosborg , Vemb

Herregården Vosborg omtales første gang som ”Osborg” eller ”Fosborg” omkring år 1300. Placeringen, der lå lidt syd-vest for det anlæg vi kender i dag, var strategisk gunstig ved Storåens udmunding i Nissum Fjord og tæt på den gamle oksedrivervej gennem Jylland.

Det nuværende fredede anlæg består af flere bygninger, der er opført i perioden 1532 til 1951. Selve borganlægget med omkransende volde består af fire sammenføjede bygninger, der omslutter et lukket, brolagt gårdanlæg: Gyldenstjernehuset er opført i 1570; det lave, såkaldte Ide Langehus, der er opført af Ove Bielke ca. 1655; De Lindehuset, der er fra 1760'erne og Tanghuset fra 1838 og 1857 Ladegårdsanlægget består af to bygninger, oprindeligt stalde og lader. De flankerer adkomstvejen til borgen, og ankomsten markeres af en iøjnefaldende portbygning fra 1790. Ladegårdsanlægget er opført af flere gange grundet brand. De ældste dele er opført i 1788, mens den nyeste del er fra midten af 1900-tallet.

Umiddelbart inden portbygningen på venstre hånd ligger Vosborglille, opført som aftægtsbolig i 1853. I 1976 begyndte en gennemgribende istandsættelse både af den firlængede gård og af avlsgårdens bygninger. Murene på hele anlægget, der havde været mere eller mindre forladt siden 1945, blev tørret ud, tagene blev tætnet, konstruktioner stabiliseret og vinduer og døre repareret.

Restaureringsprojektet omfattede ikke kun anlæggets bygninger, men også det omgivende landskab. Der blev delvist hugget ned og genplantet, der blev drænet og udlagt pumpeledninger til vanding. Tiltag, der var med til at sikre gårdens brug og fortsatte udvikling indenfor landbruget.

Et led i det prisbelønnede projekt var, at herregården i forbindelse med Danmarks Turistråds ”Slotsår” skulle

åbnes for publikum for første gang – ikke som et museum, men som et sted, hvor man kunne opleve et genskabt herregårdsmiljø. Prisen blev overrakt af HKH Prins Henrik, mens herregården dagen før fik besøg af Europa Nostra prisens stifter, lord Duncan-Sandys. I dag har Nr. Vosborg status som Vestjyllands fornemste herregård og fungerer som et velrenommeret kulturelt samlingssted med restaurant og kursusfaciliteter. Anlægget blev i 2007 udvidet med en hotelfløj, beliggende bag Ladegårdsanlæggets nordlige længe.

English summary:

Situated behind massive earthen walls and encircled by a moat, the manor house of Nørre Vosborg is comprised of a unique collection of buildings constructed between 1532 and 1951. Four connected buildings – each representing different architectural periods – surround a cobblestoned courtyard, making this one of Jutland’s foremost and best preserved Danish estates. The main buildings were constructed in 1570, 1655 and the 1760s, while the last wing was built between 1838 - 57. The entrance structure, a pavilion, was erected in 1790 and is flanked by two long stables of which the oldest sections date from 1788. The restoration project began in 1976 with a total renovation of the buildings surrounding the courtyard as well as the stables. At the same time the surrounding landscape was also restored, thereby securing successful farming for the future. This unusual historic farm complex was opened to the public in 1981.

The Jury’s citation: «For the exemplary restoration of the ancient castle.»

Category Conservation



© Nørre Vosborg



© Nørre Vosborg

1. The 16th century house of Gyldenstjerne prior to the restoration 2. The house of Gyldenstjerne after the restoration in 1982 3. Today Nørre Vosborg is a busy cultural- and conference centre, annually visited by thousands of guests. 4. Nørre Vosborg seen from the air



© Nørre Vosborg



© Lis Helles Olsen

www.nrvosborg.dk

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E-mail Kultur: info@nrvosborg.dk / Hotel: hotel@nrvosborg.dk

1993 - Koldinghus Castle, Kolding. Diploma

Koldinghus Slot

Koldinghus - Jyllands sidste kongeborg - har gennem sin mere end 700-årige eksistens spillet en væsentlig rolle i Danmarks historie: som grænseværn, som kongelig residens og som sæde for den lokale statsadministration. Efter en katastrofal brand i 1808, udløst af en flok spanske soldater, har slotsruinen tiltrukket sig megen opmærksomhed som malerisk ruin. Gennem mere end 100 år har den været genstand for restaureringer og gradvis indretning til kulturhistorisk museum og sted for kulturelle aktiviteter.

I 1972 begyndte en omfattende restaurering og genopbygning, gennemført under ledelse af arkitekterne Inger og Johannes Exner, som bevarer ruinen som et stærkt virkende historisk monument. De gamle mure er indkapslet og beskyttet af en ny arkitektur, der indrammer og understreger den historiske bygnings fortælleverdi på enestående vis. Ambitionen var ikke at genskabe et kongeligt slot, men at bevare en ruin, der i sig gemmer 700 års Danmarks-historie. Det har derfor været et princip, så vidt muligt at lade skiftende tiders vidnesbyrd stå udækket og at berøre ruinen så lidt som muligt.

I erkendelse af ruinens medtagne forfatning blev der i to fløje lagt nye fundamenter, hvorpå der blev rejst en konstruktion af træsøjler, der bærer tag og etageadskillelser. Det manglende murparti mod syd og øst blev udfyldt med en let trævæg ophængt i tagkonstruktionen og beklædt udvendigt med egetræsspåner. Der blev bevidst arbejdet med materialer, der adskiller sig fra de historiske, således at originale bygningsdele kan skelnes fra nye. De nye konstruktioner er udført i lamineret træ og stål, facader er udført i træ eller moderne murstensformater.

Genopbygningen blev tildelt en EUROPA NOSTRA pris

i 1993 og er medvirkende til, at Koldinghus i dag er kendt langt ud over Danmarks grænser. Museet på Koldinghus fortæller slottets og danske kongers historie, udstiller samlinger af dansk kunst og kunstindustri fra renæssancen til nu.

English summary:

For more than 700 years Koldinghus played a variety of important roles in Denmark, from safeguarding the country's borders to providing a royal residence and housing some of the nation's administration. However, a disastrous fire in 1808 left the structure in ruins. A number of restoration attempts took place over the course of the following hundred or so years, but the first comprehensive restoration was initiated in 1972 by the architects Inge Exner and Johannes Exner. This extensive restoration and re-building project focused on preserving the ruin as a potent historic monument binding the past to the present. New foundations hold giant columns of laminated wood supporting the roof, walls and the various levels thereby respecting and limiting contact with the historic monument. The new architecture frames and draws attention to various features, while at the same time protecting and preserving the monument from decay.

Today Koldinghus houses a museum and exhibitions highlighting the story of the Danish monarchy and Danish art and decorative arts from the Renaissance to the present.

The Jury's citation: «For the magnificent restoration and imaginative adaptation of one of Denmark's historic castles.»

Category Conservation

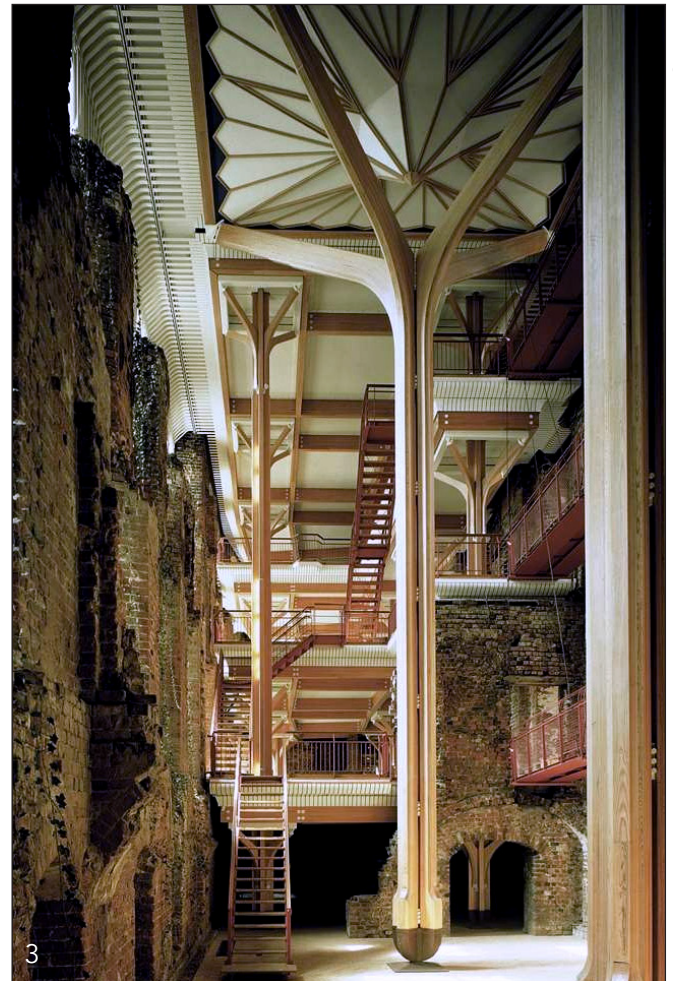


© Kurt Nielsen

1. Some of the castle ruins prior to the restoration
2. The same castle ruin after the restoration
3. An interior picture, from the open partly four storage high south wing, after the restoration



© S. Juul



© Koldinghus

www.koldinghus.dk

Address: Koldinghus 1, 6000 Kolding - Phone: +45 7633 8100

E-mail: museum@koldinghus.dk - Opening hours: 10.00-17.00

2004 - The Pantomime Theatre, Tivoli Gardens. Diploma

Pantomimeteatret, Tivoli, Kbh V

Det kinesiske Pantomimeteater i Tivoli blev opført 1874 af professor Vilhelm Dahlerup. Teatret ligger i en af verdens ældste forlystelseshaver, der besøges af mere end 4,5 mio. mennesker hvert år.

Det originale design kombineret med den teaterhistoriske betydning gør Pantomimeteatret til et monument af betragtelig betydning i Europa. Teatret opfører klassiske pantomimer, der følger en 200 år gammel, dansk tradition. Det er en populær genre, hvis oprindelse skal findes i Commedia dell'arte. Traditionen har kun overlevet i Europa takket være Pantomimeteatret, hvor faget overleveres fra danser til danser.

Bygningen, der er lavet af træ, er meget skrøbelig og udsat for konstant nedbrydning. De ydre overflader er helt dækkede af stærkt farvede, malede ornamentter eller bladguld. Inden restaureringen påbegyndtes havde træværket, facaden og ornamentterne fået omfattende råd- og fugtskader. I 2000 blev en gennemgribende restaurering af bygningens ydre, herunder facaden, sidetårnene og taget igangsat. Det lækkende zinktag blev erstattet med et af kobber, toppet med bladguld. I alt blev der brugt næsten 4 tons kobber og 22.000 ark bladguld i 23 ¾ karat. Facadebemalingen udgjorde en udfordring. Der fandtes kun meget lidt tilbage af den originale bemaling, så restaureringen blev baseret på en farvesætning fra 1950.

Restaureringen resulterede i 2005 i et diplom for ”den vellykkede restaurering af en skrøbelig pavillon i det historiske Tivoli, og teatrets uvurderlige bidrag til at bevare den unikke pantomimetradition”.

Arkitekt og professor Hans Munk Hansen, der var årets anden danske Europa Nostra prismodtager, var konsulent for Tivoli ved restaureringen Pantomimeteatret.

Begge danske prismodtagere blev fejret ved en ceremoni på Pantomimeteatret, hvor Europa Nostras daværende præsident, H.K.H. Prins Henrik, overrakte priserne.

English summary:

The Chinese-style pantomime theatre dating from 1874 is located in Tivoli Gardens in central Copenhagen, one of the world's oldest amusement parks. The theatre is still in use, keeping the traditional Danish pantomime artform alive. It is this combination of originality of design and its historic importance as a theatre which makes the pantomime theatre a monument of immense European significance. The theatre building is a painted wooden structure with many decorative elements which had suffered from widespread rot and moisture damage. The restoration process required meticulous repairs and, where necessary, new replacement parts. The original zinc roofing was replaced with copper plates coated with oil paint and 23 carat gold leaf. The colourful paint on the facade presented a particular problem as little of the original paint remained, so restoration was based on a colour scheme applied in 1950. The Danish architect and academic, Professor Hans Munk Hansen, who also received a Europa Nostra award, assisted as a consultant on the restoration.

The Jury's citation: «.For the skillful restoration of a fragile pavilion in the historic Tivoli Gardens and its invaluable contribution to the conservation of a unique pantomime tradition.»

Category Conservation



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1. Restoration of the colourful facade 2. Careful painting of one of the beams during the restoration.
3. The Pantomime theater after the successful restoration 4. The Pantomime theater during a summer day performance



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© Tivoli Gardens

www.tivoli.dk/

Address: TIVOLI, Vesterbrogade 3, 1630 København V

Opening Hours: March 24th - September 23rd Sunday – Thursday 11 - 23 Friday – Saturday 11 - 24

2006 - Texaco Service Station, Charlottenlund. Diploma

Texaco Tankstation, Charlottenlund

Tankstationen på Kystvejen ved Skovshoved Havn, 20 minutter nord for København, er tegnet af Arne Jacobsen. Den blev opført som Texaco benzintank i 1936-1937. Tankstationen er bygget i Arne Jacobsens modernistiske funkisstil, og er især kendt for sin karakteristiske paddehat. Tankstationen blev fredet i 1986 og er i dag i drift som selvbetjenings-station, ligesom servicebygningen rummer en is-café.

I 1930'erne begyndte Arne Jacobsen arbejdet på den første del af "Den hvide by ved Sundet" nemlig Bellevue Strandbad. Herefter udarbejdede han i samarbejde med Kommunen en samlet plan for området. Få år efter fulgte Bellavista og Bellevue teatret. Med "Den hvide by" iscenesatte Jacobsen den modernistiske tankegang, funkisstilen, som var et udtryk for efterkrigstidens nytænkning og troen på en bedre fremtid. Stilen afspejler samtidig en åbenhed overfor internationale arkitekter som Gunnar Asplund, Alvar Aalto, Le Corbusier, Mies van der Rohe etc. Tankstationen på Kystvejen, kun få hundrede meter syd for Bellevue Strand, blev endnu et af Jacobsens eksempler på et enestående konstrueret samspil af enkle virkemidler.

Bygningen på Kystvejen er støbt i jernbeton og beklædt med hvide Meissner fliser, der afspejler arkitektens ønske om det rene og enkle. Servicebygningens skrå tag skyder frem i en elegant ellipseformet overdækning, der er understøttet af en rund søjle i midten. I mørke oplyses ellipsens form nedefra ved hjælp af lyskastere. Omkring 1990'erne begyndte paddehatten at vise tegn på svækkelse, og man udførte en midlertidig stålunderstøtning. Senere opstod der også mistanke om forurening og

bygningen trængte generelt til en kærlig hånd. I 1999 blev delprojekterne samlet og processen for en omfattende udvendig helhedsrestaurering blev planlagt. Arbejderne blev afsluttet i 2004 og har blandt andet omfattet miljøoprensning, nye terrænbelægninger, ny støbning af den karakteristiske paddehat samt opsætning af nye fliser.

English summary:

This Texaco petrol station situated on the coastal road north of Copenhagen, was designed by the Danish architect Arne Jacobsen in 1936. As part of a greater plan for the new modern architectural style for the area, the iconic petrol station combines clean functionalistic lines of the white tiled building with an expressive circular concrete canopy supported by a single central column. Illuminated by flood-lights in the evening, the roof appears as an enormous glowing lamp welcoming travellers. Arne Jacobsen's petrol station design has links to the modernist architectural style of international architects as Gunnar Asplund, Alvar Aalto, Le Corbusier and Mies van der Rohe. Restoration involved research on materials and required production of new white glazed façade tiles and for the concrete construction to be remade. The site has under-gone an environmental clean-up, including soil replacement and ground water filtration. The restoration process has successfully revived a design icon of the International Modern Movement to its former elegant and dynamic expression.

The Jury's citation: «For the careful restoration of one of Arne Jacobsen showpieces to an attractive landmark for thousands of motorists every day.»

Category Conservation



1. Watercolor by Arne Jacobsen 2. The facade with the characteristic white tiles, during restoration.



Address: Skovshoved, Kystvejen 24, 2920 Charlottenlund
Accessible to the public

2012 - The Seaweed Bank, Island of Læsø. Award

Tangbanken, Læsø

I Kattegat finder man den lille ø, Læsø, der har en lang og helt speciel byggetradition, nemlig tage lavet af tang. Manglen på materialer gjorde, at kvinderne begyndte at rense og tørre ålegræs og udviklede en finurlig tængemetode, unik for Læsø.

I farvandet omkring øen var der i perioder enorme mængder af ålegræs. Da ålegræsset imidlertid blev angrebet af en svampesygdom, blev det vanskeligt at vedligeholde tagene, og kun omkring 20 af øens ca. 300 oprindelige tanggårde stod tilbage for få år siden. En gruppe ildsjæle gik sammen for at genoplive det gamle tægningshåndværk.

Restaureringen af Læsøs tangtage kræver masser af ålegræs. Desværre er det efter svampeangrebet i 1930-årene ikke længere en lokal ressource. I dag importerer man ålegræs fra Bogø og Lolland-Falster og deponerer det i en ”tangbank” lokalt på øen. Samtidig er der arbejdet med at genopbygge den viden og håndværksmæssige færdigheder som skal til, for at bevare de sidste tanghuse og videreføre den særlige byggetradition. Til et nyt tangtag til et gennem-snitlig hus bruger man 35-45 tons ålegræs. Et gennemsnitligt hus, der skal have helt nyt tangtag, skal bruge intet mindre end 35-45 tons ålegræs.

Tangtage er yderst langtidsholdbare, hvis de bliver vedligeholdt. De er brandsikre og vandafvisende, da saltvand helt naturligt imprægnerer tangen. Samtidig er tang for salt til, at insekter og andet kryb tager bo i det. Materialets isoleringsevne er ca. 90% af mineraluld. Dertil er de metertykke tangtage ganske pittoreske med deres sølvfarvede patinering, plantevækst og blomster.

English summary:

Farmhouses on the small Danish island Læsø in the Kattegat have used seaweed as roofing material since the 1100s. This traditional way of thatching houses was nearly wiped out over the course of just one generation due to a fungal disease in the particular seaweed species used for this building tradition – eelgrass – resulting in a lack of viable thatching material. Conservation efforts have been virtually non-existent which resulted in the introduction of new roofing materials when restoring older farm buildings. The remaining seaweed-thatched farms fell from 300 in 1930 to only 20 in 2008. In an effort to revive this dying tradition a group of craftsmen from Læsø gathered seaweed from another part of Denmark and experimented with old craft techniques, resulting in a successful test project, which formed the foundation for a new approach to seaweed conservation. To secure the conservation of the island’s built heritage, a group of enthusiasts established a ‘Seaweed Bank’ ensuring high-quality eelgrass, thereby securing this essential resource for the safeguarding of Læsø’s architectural heritage.

The Jury’s citation:«By awarding the conservation of the seaweed-thatched farmhouses on Laesoe Island the Jury draws attention to a very sensitive and threatened heritage phenomenon that would have been lost without the idea of Seaweed Bank. Focusing not only on a technical, but also social aspect of this needlework-architecture, the initiative shows a remarkable example of voluntary work done by enthusiasts, that allowed for an almost impossible preservation task to be accomplished with local and national resources.»

Category Education, Training & Awareness-Raising



© tangtag.dk



© tangtag.dk

1. Eelgrass is primarily collected in the Lolland-Falster and Bogø area and brought to Læsø 2. The Thatching has started – a new seaweed roof is forming 3. The house of Andrine was totally renovated in 2009-2012 and got a new seaweed roof 4. The house of Hedevig is part of the Læsø Museum and one of the few houses still with a well preserved seaweed roof.



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web: www.tangtag.dk
phone +45 9849 8045
mail: laesoe-museum@laesoe.dk

2016 - Preservation of Underwater Archaeological Sites. Award

Bevaring af undersøiske arkæologiske lokaliteter

Havene omkring Europa er et kulturhistorisk skatkammer. Skibsvrag, oversvømmede byer og sunkne landskaber venter på at blive opdaget og undersøgt. UNESCO anslår, at der ligger mere end 3.000.000 skibsvrag på havbunden verden over, som endnu ikke er udforsket. Men udnyttelse af havbunden til havvindmølleparker, rørledninger og undersøiske kabler truer med at beskadige den undersøiske kulturarv. Det gør det nødvendigt at udvikle nye metoder til at håndtere og beskytte Europas undersøiske fortidsminder. Et europæisk konsortium på syv forskningsinstitutioner og fire mindre virksomheder fra Danmark, Tyskland, Grækenland, Italien, Holland, Sverige og Storbritannien har arbejdet på sammen at forbedre forholdene for marinarkæologi og bevaring i Europa. Det er Nationalmuseet i Danmark, som har ledet og koordineret indsatsen i form af projektet SASMAP (Development of Tools and Techniques to Survey, Assess, Stabilise, Monitor and Preserve Underwater Archaeological Sites). Det treårige, EU-finansierede SASMAP projekt er et enestående eksempel indenfor bevaring af undersøisk kulturarv.

Konsortiet har gjort store fremskridt i udviklingen af nye metoder til at kortlægge, vurdere og beskytte Europas undersøiske kulturarv og har afprøvet metoderne i praksis på adskillige arkæologiske lokaliteter. Det drejer sig blandt andet om oldtidshavnen Sounion i Grækenland, den forhistoriske boplads Tudsehage i Danmark, den romerske by Baia i Italien samt et 1700-tals skibsvrag i Holland. Projektets resultater omfatter desuden prototyper på udstyr samt retningslinjer for varetagelse af kulturarv på havbunden. Fem danske institutioner deltog i projektet. Det er Nationalmuseet, GEUS, Vikingeskibsmuseet, Unisense A/S og Akut. Udover de danske institutioner deltog den

hollandske Kulturarvsstyrelse, Universitet i Patras, Göteborgs Universitet, Innomar GmbH, Seabed Scour Controls UK og den italienske skole for konservering.

English summary:

Europe's sea floor is a treasure trove of cultural heritage. Shipwrecks, submerged or sunken cities and significant archaeological sites largely remain undiscovered or are yet to be fully investigated. An increasing number of offshore and subsea developments such as wind farms, pipelines and cables have resulted in a greater demand for new methods of managing and preserving this priceless heritage. Consortiums of various European research centres have developed new methodologies for locating, assessing and safeguarding Europe's underwater cultural heritage contributing greatly to maritime archaeology. The project SASMAP – the development of tools and techniques to Survey, Assess, Stabilise, Monitor and Preserve underwater archaeological sites has protection of these sites as its main focus. Trials have been conducted in situ in European waters with a group of researchers included specialists in marine archaeology and conservation, in situ preservation, wood degradation, marine geochemistry and marine geophysics.

The Jury's citation: «The jury considered the SASMAP project "an example of best-practice in dealing with underwater preservation» and praised «the consortium's commitment to further disseminating their findings to heritage professionals around the world». The jury also expressed the hope that «the work to preserve our too often forgotten, underwater, heritage will continue across Europe.»

Category Research



1. Historic statues at the bottom of the sea, Baiae, Italien 2. Investigation at the bottom of the sea 3. Investigation of a limited area at the bottom of the sea 4. Artificial eelgrass mats being lowered for protection of artefacts at the bottom of the sea, Baiae, Italien



contact: David John Gregory, Senior Researcher / Honorary Professor at Nationalmuseet,
Afdelingen for Bevaring og Naturvidenskab
mail: david.john.gregory@natmus.dk

2018 - Historic Houses in Ilimanaq, Greenland. Award

Historiske huse i Ilimanaq, Grønland

To fredede historiske huse i den lille bygd Ilimanaq / Claushavn i det nordvestlige Grønland kommer fremover til at spille en vigtig rolle i formidlingen af grønlandsk verdens- og kulturarv. De to huse fra 1700-tallet har netop gennemgået en omfattende restaurering og er blevet nyindrettet som formidlingscenter, restaurant og butik.

Stedet er Ilimanaq - en lille bygd knap 300 km nord for Polarcirklen i det vestlige Grønland; et naturområde, som på UNESCOs verdensarvsliste er beskrevet som et enestående grønlandsk natur- og kulturmiljø. Interessen for at restaurere og bevare den lille grønlandske bygd, særligt to af bygdens træhuse, som udgør nogle af Grønlands ældst bevarede og fredede huse fra kolonitiden, og dermed give nyt liv til den grønlandske kulturarv, startede for over ti år siden. De to træhuse, missionæren og handelsmanden Poul Egedes hus og kolonialbutikken, har begge stor historisk og kulturel betydning for Grønland, Diskobugten og bygden og for kulturarven som helhed.

Tre år tog det at restaurere, bevare og omdanne de to huse til formidlingscenter, restaurant, konferencelokale og butik med indhandel af lokale fangster og jagtudbytter. Med restaureringen af de to huse er bevaringen af et stykke grønlandsk verdens- og kulturarv sikret og levendegjort, så kulturarven fremover kan formidles til så mange som muligt. Sideløbende med restaureringen af de to huse er der også sat andre initiativer i gang: blandt andet opførelsen af 15 moderne, smukt indpassede turisthytter i bygden.

Det er ambitionen, at projektet via turisme kan skabe blivende arbejdspladser, udvikling og indtægter til lokalsamfundet på en måde, som sikrer såvel økonomisk som social bæredygtighed – med udgangspunkt i stedets værdier og respekt for Grønlands kulturarv.

English summary:

Two listed buildings in the small frontier outpost of Ilimanaq approximately 300 km north of the polar circle in western Greenland have become central players in increasing public awareness of Greenland's unique cultural heritage. The two wooden structures from the eighteenth century – a missionary and an outpost store – are Greenland's oldest and best preserved buildings from the Danish colonial era. The three-year restoration process has transformed and adapted the buildings incorporating new functions: an information center and conference facilities, as well as a restaurant and shop. The buildings were opened to the public in June 2017 and the successful restoration has sparked a renewed interest in the former outpost bringing instigators and sustainability to the Disko Bay area which is on the UNESCO World Heritage List for its unique nature and cultural sites.

The Jury's citation: «The high quality of the building survey and preliminary investigation of this project as well as the careful conservation work carried out in difficult climatic and geographical conditions.» and: «This project emphasises the significance of vernacular architecture and is a model for other similar buildings in Greenland and throughout Europe.»

Category Conservation



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© Noah Boe-Whitehorn / Realdania By & Byg

1. The two houses, an early clear winter morning prior to the restoration 2. The managers house in 2014, prior to the restoration 3. The restoration has started, a photo from the process 4. The house of Poul Egede after the restoration, facing the bay.



© Noah Boe-Whitehorn / Realdania By & Byg



© Jan Knudsen

Frants Frandsen, project leader at Realdania By & Byg,
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www.realdania.dk

List of all winners Denmark

	Year	Project	Location	Prize	Category
1	1978	Townhouse	Helsingør	Diploma	Conservation
2	1978	Admiral Hotel København	København K	Diploma	
3	1980	"The Yellow Warehouse"	København K	Diploma	
4*	1981	Nørre Vosborg	Vemb	Medal	
5	1982	"The houses at the bridge"	Skælskør	Diploma	
6	1983	Gammel Mønt 41	København K	Diploma	
7	1983	Selsø Castle	Skibby	Diploma	
8	1983	"The Old Villa"	København	Diploma	
9	1984	Nordstjernen , Kongensgade 18	Fredericia	Diploma	
10	1985	Gl. Holtegaard, Attemosevej 170	Søllerød	Diploma	
11	1985	Gable House, Storegade 14	Tønder	Diploma	
12	1986	Thatched House, Stagebjergvej 30	Rømø	Diploma	
13	1986	Dehns Palace	København K	Diploma	
14	1987	"The Stalls" St Peders Kirkeplads 8	Næstved	Diploma	
15	1987	Søholm Country House	Hellerup	Diploma	
16	1987	Citadel-Church, Kastellet 50	København	Diploma	
17	1988	"Dr. Rudolphs Minde"	Fanø	Diploma	
18	1988	Usserød Uniform Cloth Factory	Hørsholm	Diploma	
19	1989	Støvringgaard Kloster	Randers NØ	Diploma	
20	1989	Sankt Annae Plads 1-3	København K	Diploma	

		Project	Location	Prize	Category
21	1990	The Cavalry Barracks	Aarhus	Diploma	Conservation
22	1990	Sophienberg	Rungsted Kyst	Diploma	
23	1991	Royal Danish Naval Museum	København	Diploma	
24	1991	Bjerremark Conference Center	Tønder	Diploma	
25	1991	Sønderskov Castle	Brørup	Diploma	
26	1992	Kompagnihuset	Næstved	Diploma	
27	1993	Clausholm Castle	Hadsten	Diploma	
28	1993	Wildersgade 17	København K	Diploma	
29	1993	Main Entrance to the Tivoli Garden	København V	Diploma	
30*	1993	Koldinghus Castle	Kolding	Diploma	
31	1994	The Marinefort Trekrøner	København	Diploma	
32	1994	Slotsgade 31	Haderslev	Diploma	
33	1994	Stenalt Manor	Ørsted	Diploma	
34	1995	Det Ny Theater	København	Diploma	
35	1995	Jens Bangs Stenhus	Aalborg	Diploma	
36	1995	Abelines Farm	Hvide Sande	Diploma	
37	1996	Rødkilde Watermill	Vester Skerninge	Diploma	
38	1996	The Stock Exchange Building	København K	Diploma	
39	1996	Kriegers Garden, Frederiksborg Castle	Hillerød	Diploma	

List of all winners Denmark (continued)

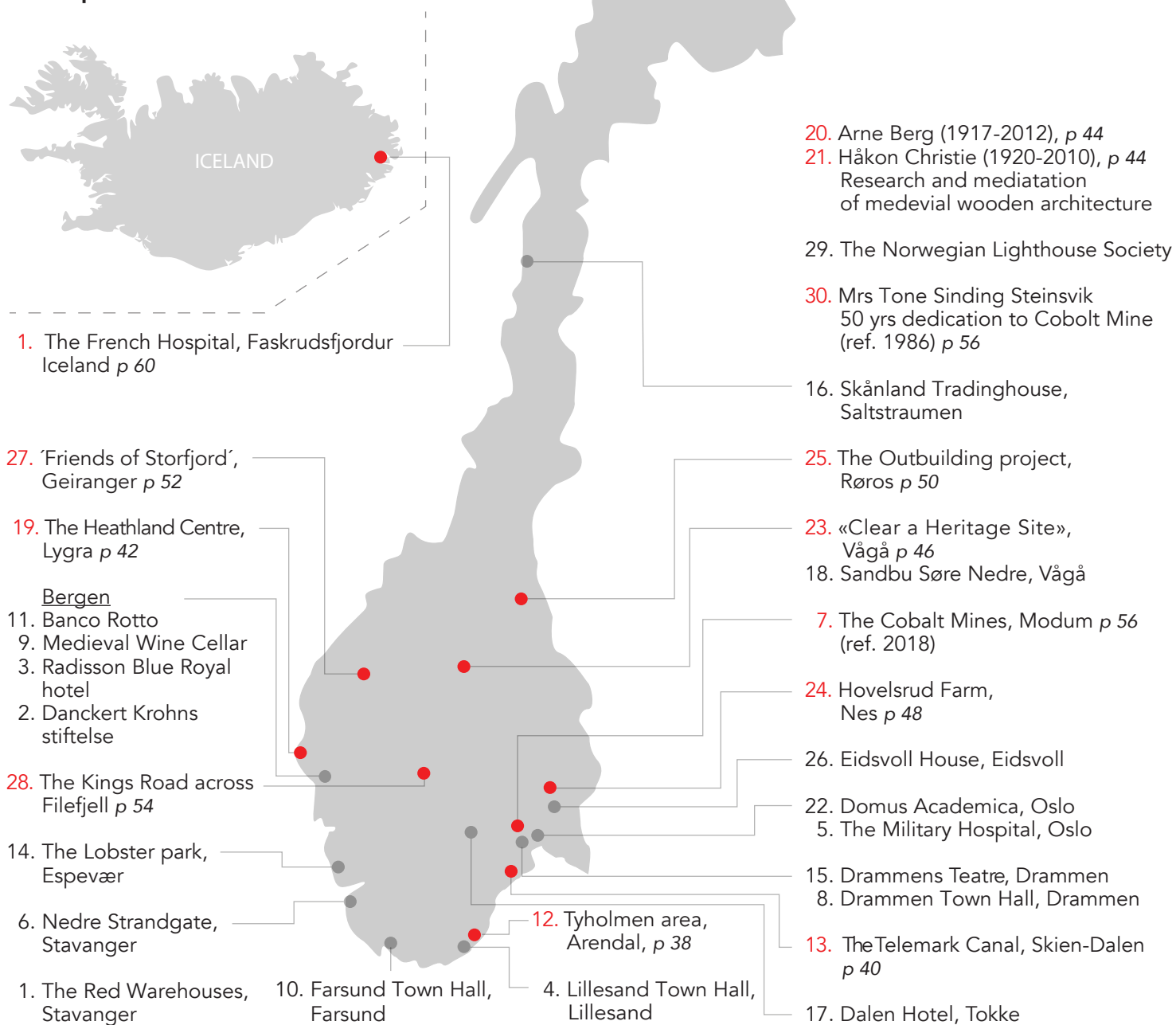
	Year	Project	Location	Prize	Category
40	1997	Øksnehallen, Halmtorvet 11	København	Diploma	Conservation
41	1997	"Brumleby"	København Ø	Diploma	
42	1997	Ny Carlsberg Glyptotek	København	Diploma	
43	1998	Christiansborg Palace Church	København K	Diploma	
44	1998	Brede Manor, I.C. Modewegs Vej 6	Lyngby	Diploma	
45	1999	Christian VII's Mansion	København	Medal	
46	1999	Lynderupgaard Manor, Østervej 1	Skals	Diploma	
47	2000	Kastellet, Gl. Hovedvagt	København	Medal	
48	2000	The Uldrup Farm, Vads Møllevej 30	Odder	Diploma	
49	2001	Turebyholm Manor House	Tureby	Medal	
50	2002	Vilhelm Lauritzen Airport Terminal	Kastrup	Medal	
51	2002	The Skjern River Restoration Project	Skjern	Diploma	
52	2002	Urban renewal scheme: the small town of Ærøskøbing		Prize	Dedicated Service
53	2003	Løvenborg, Løvenborg Allé 30	Regstrup	Diploma	Conservation
54	2003	Bellevue Theatre, Strandvejen 451	Klampenborg	Grand Prix	
55*	2004	The Pantomime Theatre at Tivoli Gardens	København V	Diploma	
56	2004	Professor Hans Munk Hansen		Medal	Dedicated Service
57	2006	Gissfeld Monastery	Haslev	Diploma	Conservation

	Year	Project	Location	Prize	Category
58*	2006	Texaco service station	Charlottenlund	Diploma	Conservation
59	2006	The Site of Illerup Ådal and the European society around 200 AD	Skanderborg	Medal	Research
60	2010	Nils Vest, dokumentarfilminstruktør og producent		Grand Prix	Dedicated Service
61*	2012	The Seaweed Bank	Island of Læsø	Award	Educ. Training & Awareness-Raising
62*	2016	Preservation of underwater archaeological sites		Award	Research
63*	2018	Historic Houses in Ilimanaq	Greenland	Award	Conservation

* Marked projects are presented in the booklet

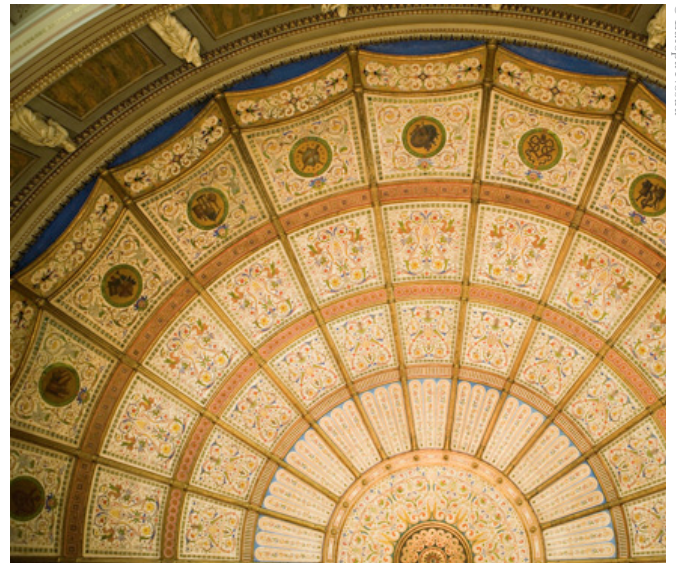
Prize winners Norway/Iceland 1978 - 2018

Europa Nostra Awards



Preamble Europa Nostra Norway

The selection of Prize Winners reflects the dramatic topography, rough climate and historically a marginally developed economy. Grand ecclesiastical and worldly buildings are hardly to be found in Norway. The long coastline of the country and its closeness to the UK and continental Europe have influenced Norwegian cultural heritage as reflected in the selection. Norway also has a large element of vernacular heritage and building traditions of which two samples are included in the booklet. Most projects are of recent years when four specialized juries have been at work. The Prize Winners include industrial heritage, landscape conservation, dedicated service, building conservation, as well as education, training and awareness raising. Three projects have received a Grand Prix and two projects are associated with UNESCO World Heritage Sites.



Domus Academica, 2006.

1991 Restoration of Town Area, Tyholmen, Arendal. Medal

Arendal sentrum er bygget over 7 holmer og kanaler, der 6 av disse holmene utgjør bydelen Tyholmen. Byens storhetstid er knyttet til seilskutetiden gjennom 1700- og 1800-tallet. Det tilførte bl.a. bygnings- og stilimpulser fra Europa og rikdom til byens rederi- og handelsnæring. Det kan man se i dag når man besøker Nedre Tyholmens mange monumentale kjøpmannsgårder og offentlige bygninger med strategisk beliggenhet mot havnen. Byens gamle rådhus, Kallevig-gården (1815), Den gamle Toldboden (1676) Det gamle politikammeret (1710), og Kløckers hus (1826), er eksempler på dette. Tilbaketrasket fra sjøen finner man "Øvre Tyholmen" med småhusbebyggelse i tre.

Arendal ble rammet av fire bybranner mellom 1798 og 1868, men Tyholmens trehusbebyggelse lå adskilt fra resten av sentrum med kanaler og ble spart for ødeleggelser. Det forklarer hvorfor Tyholmen i dag forbindes med byens gamle trehusbebyggelse.

På slutten av 1960-tallet startet en intens kamp for å redde fire av de største husene, som bystyret hadde vedtatt å sanere i 1965. Inspirert av en nyansatt fylkeskonservator og to studenter fra NTNU som skrev sine diplomoppgaver om bevaring og rehabilitering av Tyholmen, fikk man etablert "Tyholmens Venner" i 1970, en handlekraftig verneforening med faglig sterke og skriveføre medlemmer. Riksantikvaren var sterkt engasjert og Kulturrådet ga løfte om økonomisk støtte. Med kun én stemmes overvekt vedtok bystyret å bevare de fire kommunalt eide husene i 1973. Tyholmen-kampen var et pilotprosjekt som ble et eksempel for andre byer på Sørlandet.

I 1975 startet rehabiliteringen av Det gamle politikammeret, som gjennom årene hadde sunket en halv meter lavere enn gaten utenfor og var svært forfallent. Da huset fremsto gjenopprettet, nymalt og restaurert, var all motstand mot bevaring med ett blåst bort. Reguleringsplanen (verneplanen) for Tyholmen ble vedtatt i 1976, og i løpet av 1970- og 80-årene ble de fleste husene på Nedre Tyholmen rehabilitert. Tyholmen ble igjen en levende bydel med spennende butikker og serveringssteder. Arendal kommune tok selv oppgaven da Andresens bakeri ble omgjort til Kilden Ungdomssenter i 1978, og Den gamle Toldboden ble innredet til Senter for eldre. Stiftelsen Kløckers Hus kjøpte i 1983 Tyholmens best bevarte hus og etablerte her Arendal Bymuseum. I dag fremstår Tyholmen som et unikt eksempel på den karakteristiske trearkitekturen fra Sørlandet over 300 år – innenfor et konsentrert område.

English Summary:

Tyholmen, once a neglected part of Arendal, has been transformed into an area of restored wooden buildings, giving new life to commercial and cultural activities. This pioneering project for the heritage preservation of towns in Norway, showed that the restoration and reuse of old buildings can be carried out at lower costs than by demolition and rebuilding. It also shows the importance of built heritage in strengthening the identity of a town centre.

The Jury's citation: «For the successful maintenance, through restoration and adaptation for new use, of the old part of Arendal city called Tyholmen – a pioneer project for the preservation of wooden buildings.»

Category Conservation



© Hans Olaf Amundsen



© Hans Olaf Amundsen

1/2. The old police station had decayed. Photos before and after the restoration in 1975-1976. 3. The fight to save the five buildings at Nedre Tyholmen ended successfully in 1973 with a conservation approval by the City Council. 4. Kløckers House, Arendal City Museum.



© Hans Olaf Amundsen



© Hans Olaf Amundsen

Arendal Bymuseum, Kløckers Hus, Tyholmsveien 14, 4836 Arendal

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www.arendal.kommune.no

1994 Inland Waterway Telemarkskanalen. Medal

Ingen kanal kan oppvise et så variert og vakkert landskap som Telemarkskanalen. Den går fra kysten til foten av Hardangervidda – 105 km gjennom naturlige innsjøer, uthuggete kanaler og sluser.

Byggingen startet med forbindelsen mellom Skien og Norsjø (1854-61). Den andre etappen, Nordsjø - Bandak-kanalen ble ferdigstilt i 1892.

Kanalen ble hovedsakelig bygget for transport av varer, passasjerer og tømmerfløting, og for å motvirke flom. Store tømmervaser blokkerte nemlig tidligere i de trange elveløpene gjennomstrømming av vannet og førte til store oversvømmelse av innmarksområder.

Telemarkskanalen ble bygget med 8 sluser med 18 slusekamre. Høydeforskjellen mellom Skien og Dalen i Telemark er 72 meter. Det største anlegget er ved Vrangfoss med 5 slusekamre og en løftehøyde på 23 meter.

Kanalbyggingen var et stort teknisk og økonomisk løft, inspirert av de store kanalprosjektene i Europa. Det ble finansiert av det private næringsliv og det offentlige.

Skien - Norsjø-kanalen ble modernisert og utvidet for større båter. For Hydros industri på Notodden og Rjukan var kanalen en viktig forutsetning. På 1970-tallet gikk godstransporten på kanalen dramatisk tilbake og nedleggelse ble diskutert. Tekniske Museum og Riksantikvaren ville bevare anlegget som teknisk kulturminne, særlig den best bevarte delen; Norsjø - Bandak-kanalen på 82 km. (51 brygger, uthuggete kanaler og slusene og over 50 forskjellige bygninger hører til anlegget.)

I 2006 ble de siste tømmerstokkene transportert på vannet, men passasjerbåtene MS Henrik Ibsen og Victoria går i turisttrafikk mellom Skien og Dalen. Telemarkskanalen er en turistattraksjon og sysselsetter mange innen reiselivet. Det har vært flere skippertak for restaurering av kanalene, sluser, brygger og bygninger, særlig i forbindelse med 100 og 150 års-jubileene. Nye servicebygg for båtfolket er satt opp. “Telemarkskanalens Venner” har vært og er en viktig aktør i bevaringsarbeidet, sammen med fylkeskommunen. Telemark fylkeskommune er eier av kanalanlegget som ble fredet i 2017.

English Summary:

This historic canal connects the Norwegian coast with the mountainous region of Telemark. The first phase of construction started in 1854, and when the 108 km long canal was completed in 1892 it was promoted as being the most spectacular waterway in Europe. It was used for both timber and local transport as well as for tourism. With transportation increasingly turning to overland routes, the locks and structure became derelict and eventually it was proposed to close the canal down. However as the Telemark Canal was considered a unique technological and historic monument both by citizens' groups and a large number of local, regional and national public institutions, the canal was saved and a major restoration programme was initiated in 1977.

The Jury's citation: «For the successful restoration of the Telemark Canal, its environment and its boats to ensure its use and enjoyment for generations to come.»

Category Conservation



© Ole Bjørn Utstam

+47 409 20 000 / booking@telemarkskanalen.no
www.telemarkskanalen.no

2004 Heathland Centre. Grand Prix

Lynghesenteret på Lygra

Lynghesier som kulturlandskap finnes i en rekke europeiske land, fra Lofoten til Portugal, og omfatter 3600 kvadratkilometer. I Norge finnes 1/3 av denne landskapstypen knyttet til kysten, noe som gir oss et spesielt ansvar. I disse landskapene finner man spor tilbake til steinalderen. Lynghesier har i Norge vært nyttet intensivt i jordbruket frem til annen verdenskrig. Problemet med gjengroing og forfall av den tusenårige tradisjonen ble tatt opp av fagfolk på 1970-tallet og et europeisk nettverk ble dannet. Gjennom det europeiske samarbeidet har man stoppet forfallet i utvalgte områder. I Norge ble øya Lygra i Lindås på kysten av Hordaland valgt. Øya og kystområdet er rikt på kulturminner og hadde mange spor av jordbruk med fôrsanking av lyng, helårsbeiting og regelmessig brenning av gamle lyngplanter.

På Ytre Lygra 50 km nord for Bergen har man spor av lyngheskulturen 4000 år tilbake. Tufter av gårdsbruk fra vikingtiden finnes på Lurekalven nord for Lygra. På selve øya er det fem gårdsbruk hvorav to med husdyr. Her har man bevart kunnskap om bruken av landskapet i gammel tradisjon kombinert med moderne gårdsbruk. Lynghesia har også et særdeles rikt plante- og insektliv som er viktig å bevare. Kystlynghesia ble i 2015 av Regjeringen vedtatt som utvalgt naturtype. Vedtaket omfatter 388 viktige og 284 svært viktige lokaliteter med et samlet areal på 834 kvadratkilometer.

Forsknings- og forvaltningssenter for Lyngheskystkulturlandskapet ble etablert her i 2001 og åpnet opp for publikum med 2 kvadratkilometer tilbakeført landskap. Formålet med prosjektet er å vedlikeholde kystlandskapet med lynghesier og tradisjonelt dyrehold.

Hvert år blir større områder med lyng svidd av for å gi optimale beiteforhold. Samtidig gir det mulighet for forskning og pedagogisk formidling som tiltrekker seg besøkende fra hele Europa.

Lynghesenteret er i dag en avdeling av Museumssenteret i Hordaland. Eiendommen og besøksenteret eies av Stiftelsen Lynghesenteret.

I 2001 mottok Lynghesenteret Nina Muskuri-prisen (UNESCO/Hellas) for bevaringsarbeidet av lyngheskulturlandskapet på Lygra.

English Summary:

Heathland covers an area of 3,600 sq km along the west coast of Europe from Lofoten in Norway to Northern Portugal. Structural and technical changes in the agricultural sector caused the heathland to become overgrown throughout Europe. Through European cooperation, Lygra was identified as a site suitable for creating a centre for the management of a traditional heathland coastal cultural landscape. An area of 1.7 sq km was set aside for this purpose. The landscape has been restored and opened to the public. The aim of the project was to maintain an authentic heathland with all its elements: traditional breeds of farm animals and farming techniques, traditional stone and wood buildings and archeological sites. The centre provides facilities for research and education.

The Jury's citation: «For the pioneer work of preserving an authentic cultural landscape with its biological diversity and knowledge of traditions.»

Category Landscape Conservation



Lyngheisenteret, Lurevegen 1575, Ytre Lygra, 5912 Seim

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www.muho.no/lyngheisenteret

2004 Research and Mediation of Medieval Wooden Architecture. Medal Forskning og formidling av middelalderens trearkitektur

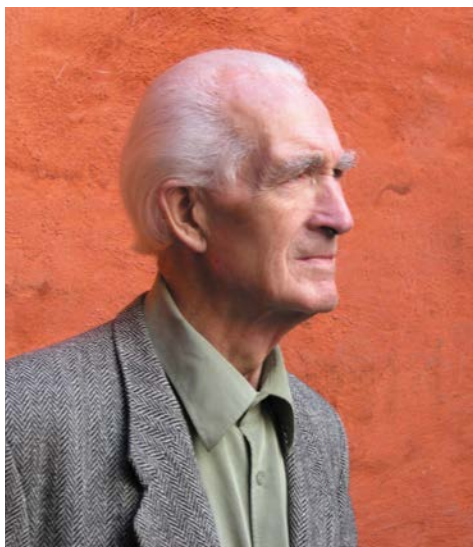


© Europa Nostra

Arne Berg (1917 - 2012)

Han arbeidet i mange år på Norsk folkemuseum, hos Riksantikvaren og Norsk institutt for kulturminne-forskning som forsker. Berg samlet og systematiserte store mengder oppmålingstegninger av eldre hus og målte og tegnet selv et stort antall. Bergs største innsats var innsamling og formidling av kunnskap om profane middelalderbygninger. Forskningen ble publisert i verket “Norske tømmerhus frå mellomalderen”. Arne Bergs oppmålings- og perspektivtegninger av gårdstun er enestående.

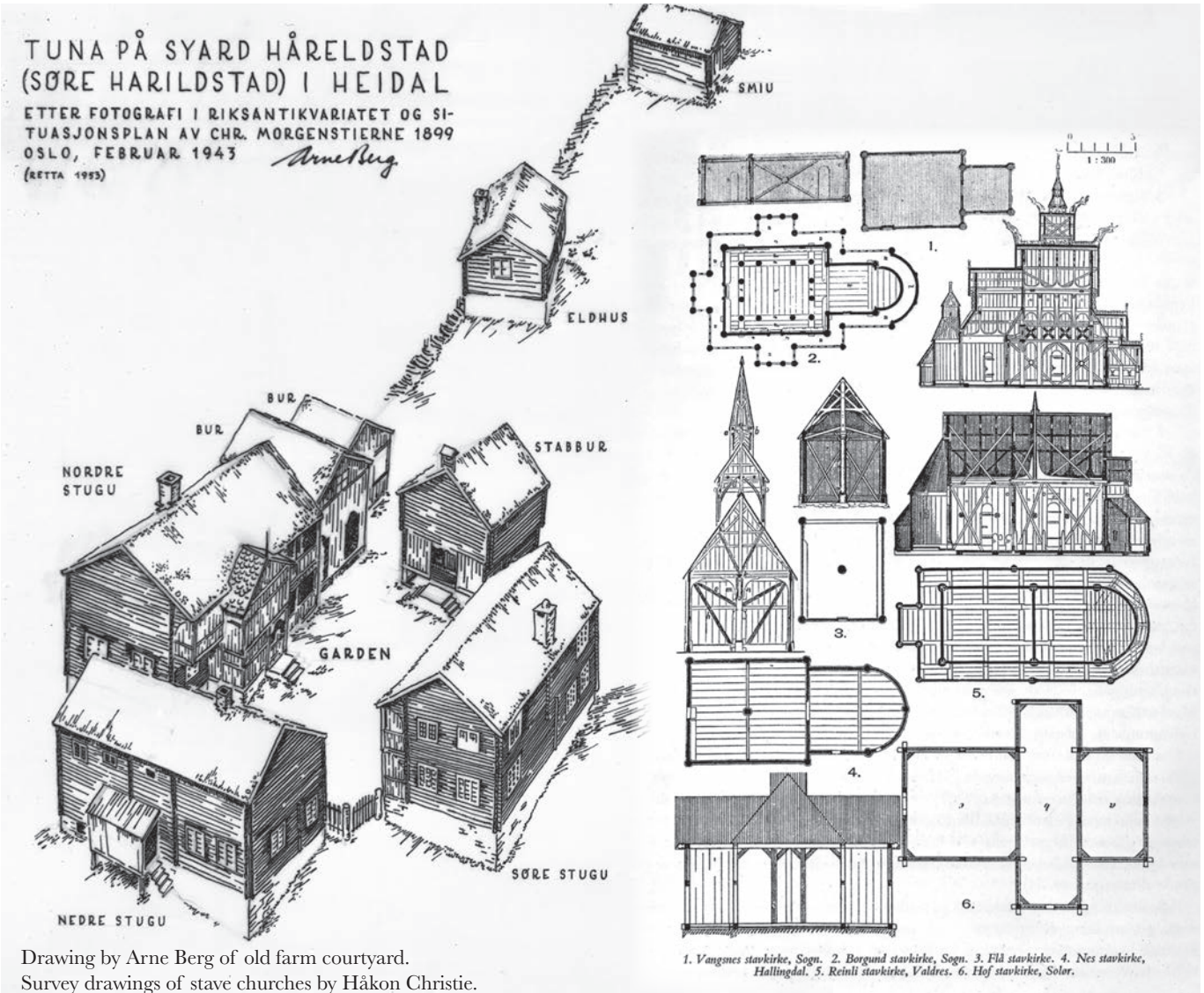
The Jury's citation: «For their complementary contribution to the understanding of Medieval vernacular and ecclesiastical wooden architecture in Scandinavia.»



© Europa Nostra

Håkon Christie (1920 - 2010)

Han arbeidet i mange år hos Riksantikvaren og Norsk institutt for kulturminneforskning som forsker. Christie var i mange år opptatt av undersøkelse og publisering av “Norges kirker”. Han har også foretatt flere arkeologiske utgravninger. Christies store bidrag til kunnskap om middelalderarkitekturen var forskning på stavkirker i Norge og Norden. På dette området gjorde han et banebrytende arbeid og skrev flere bøker som gjorde ham internasjonalt kjent. Hans oppmålinger og tegninger av stavkirker bidro til ny og betydelig forståelse av denne spesielle kulturarven. I 1995 ble han ridder av 1. klasse av St. Olavs orden. I 1999 mottok han Urnesmedaljen. Christie ble Fortidsminneforeningens æresmedlem, samt ICOMOS Norges æresmedlem.



© Arne Berg / Håkon Christie / Norsk Folkemuseum

Drawing by Arne Berg of old farm courtyard.
Survey drawings of stave churches by Håkon Christie.

1. Vangnes stavkirke, Sogn. 2. Borgund stavkirke, Sogn. 3. Fjll stavkirke. 4. Nes stavkirke, Hallingdal. 5. Reinli stavkirke, Valdres. 6. Hof stavkirke, Soler.

2012 The Project "Clear A Heritage Site". Grand Prix

Prosjektet Rydd et Kulturminne

“Rydd et kulturminne” er et bevaringsprosjekt rettet mot barn og unge, igangsatt av Stiftelsen Norsk Kulturarv. Det var første gang Norge nominerte et prosjekt i klasse 4. Det oppnådde å bli tildelt årets Grand Prix i sin klasse; utdanning, opplæring og bevisstgjøring.

Prosjektet som ble startet i 2000 har som mål å bevisstgjøre barn og unge, i alderen 7-17 år, om verdien av å ta vare på vår kulturarv. “Rydd et kulturminne” er i det alt vesentligste innrettet mot landets 3.500 barn- og ungdomsskoler. Det gjennomføres annet hvert år.

Totalt har over 31.000 barn og unge fra ca. 1.300 skoler over hele landet deltatt i arbeidet med å rehabilitere, vedlikeholde, rydde, gjøre synlig og spre informasjon om et kulturminne i sitt nærmiljø, for å bevare steder med kulturminner og kulturmonumenter, og å heve barn og unges kunnskap om kulturminner. I tillegg har arbeidet som ofte skjer i samarbeid med lokale historielag, museer o.l., ført til spredning av informasjon om lokalhistorie til andre grupper av befolkningen i lokalmiljøet, slik at identiteten til deres hjemsted har blitt styrket. Det lokale kulturminnet er ofte også inngangen til undervisning i andre skolefag.

“Rydd et kulturminne” er et typisk lavkost-prosjekt som har stor overføringsverdi. Et tilsvarende prosjekt er nylig satt i gang i Estland. I Norge har finansieringen av prosjektet kommet fra Sparebankstiftelsen.

Riksantikvaren setter hvert år opp en pris til 10 skoler med de beste prosjektene.

English Summary:

The project was started in 2000 by The Norwegian Heritage Foundation. So far, some 31,000 children (7–17 years old) have participated, involving more than 1300 schools across the country.

The Jury's citation: «The Jury appreciates the pedagogical approach of engaged teachers with the young schoolchildren on heritage sites that otherwise would have been left to degradation and neglect. By cleaning and clearing small scale landmarks in forests, fields and other rural areas, the next generation can be actively involved and is made aware of these treasures of their heritage, which may not seem outstanding on first sight, but are never the less very significant for the cultural landscape. The collaboration of schools with local authorities is an example of best practice at low cost, which can be recommended to teaching institutions all over Europe.»

Category Education, Training and Awareness Raising



© Europa Nostra

1

1. Deset School renew the fence of an old Russian grave.



© Europa Nostra

2

2. Lillemoen School restore an old Monument.



© Europa Nostra

3

3. Skodvin School restore and old house.



© Europa Nostra

4

4. Gunnarnes School restore an old Sami hut.

Stiftelsen Norsk Kulturarv (The Norwegian Heritage Foundation), Edvard Storms vei 26, 2684 Vågå

+47 46 97 51 00

www.kulturarv.no

2014 Hovelsrud Farm. Award

Hovelsrud Gård, Helgøya

På Helgøya i Mjøsa ligger Hovelsrud gård. Hagen, hvor det dyrkes grønnsaker, frukt og bær, er omgitt av et bølgende kulturlandskap med vidt utsyn over Mjøsa og omliggende bygder. Huset og hagen ble anlagt av politikeren Nils Hoel i 1840, men ble sterkt endret omkring 1950.

Restaureringen, utført av eieren av eiendommen, har medført at hele eiendommen, inkludert huset, er tilbakeført så nært som mulig til sin opprinnelige form. Den integrerte hagen med sin formelle akse fra Mjøsa opp til huset, har blitt gjenopprettet.

Det er gjort ved hjelp av tidligere opptegninger, kart og skriftlige beskrivelser. Det er benyttet plante-materiale fra prydplanter, bær og frukt av variasjoner og arter som var populære i denne perioden.

I huset har interiøret fått opprinnelige fargesetting og det er benyttet dekorasjonsteknikker fra 1840-tallet. Gulvene er malt med marmorerings- og ådrings-teknikker. Fire av de opprinnelige tapetene ble gjenskapt. Eksteriøret ble malt opp i sin opprinnelige rosa farge med en dekorative frise som løper rundt hele huset.

Dette anlegget er nært knyttet til det sørlige Europas villatradisjon, med store villaer utenfor byene hvor en kunne trekke seg tilbake og leve «det gode liv». På Hovelsrud har de gjort et prisverdig og vellykket forsøk på å gjenopplive denne livsstilen. I sin tildeling påpekte juryen eksemplets makt, her rettet mot private eiere av historiske anlegg.



© Trond Lillebo

The floors were painted with traditional marble- and graining techniques.

English Summary:

The manor house and garden were constructed in 1840. However, after about a hundred years the garden was cleared and turned into a wheat field. In 2007 the current owner of the property decided to reestablish the old garden based on old drawings, written records and photographs. The old house was also restored.

The Jury's citation: «The power of examples which the Jury noted here is directed towards private owners of historic properties. The authenticity of this restoration, using research methods and professional restorers, deserves to be widely copied. The property has also been made accessible to the public, while local jams, juices and similar products are for sale. The Jury was impressed by the passion and assiduous approach shown by the owner.»

Category Conservation



© Hovelsrud Gård

Hovelsrud Farm with its exceptionally well restored garden.

Hovelsrud Gård, 2350 Nes på Hedemarken
+47 90 96 40 70 / gardspost@hovelsrud.no
www.hovelsrud.no

2015 "The Outbuilding Project", Røros. Award

Uthusprosjektet Unesco World Heritage Site

Kobberfunnet i 1644 ble grunnlaget for etablering av Røros. To år senere var Røros kobberverk etablert, gruvedrift og smeltehytten kom raskt i gang. Byen ble anlagt ved elven og smeltehytten. Innbyggerne var nødt til å skaffe jordbruksprodukter på egen hånd og drive gårdsbruk i og utenfor byen. Bygdene omkring kunne ikke levere mat nok. Livsgrunnlaget var både bergverk og jordbruk. Selv om den gamle industrien er nedlagt og jordbruket er flyttet ut av byen, er den delen av byens historie og tradisjoner et viktig grunnlag for dagens byutvikling, bl.a. som turiststed. Trebyen med sine mange 1700- og 1800-talls hus er en blanding av norsk byggeskikk og europeiske tradisjoner. Sentrum av "Gruvebyen" Røros ble tatt opp på UNESCOs Verdensarvliste i 1980.

I 1993 fikk ICOMOS* Norge i oppdrag å evaluere verdensarvstedet Røros. Ekspertene kom bl.a. frem til at våningshus og bygninger for fellesskapet var relativt godt tatt vare på, mens det store antallet uthus manglet vedlikehold. De fleste staller, fjøs og låver som lå i byen, var ikke lenger i sin opprinnelige bruk og hadde bare i liten grad fått nye funksjoner. Landsbyens husdyrhold hadde som i mange europeiske byer opphørt, men uthusene var en viktig del av gårdene og hele bybildet. De aller fleste uthusene var i likhet med bolighusene bygget av tre og hadde begynt å få store råteskader. Derfor etablerte man Uthusprosjektet i 1996.

Formålet var å sette i stand gamle uthus som ikke lenger er i bruk, men som var en del av det bymessige landbruket som gruvearbeiderne benyttet seg av.

Fokus er blitt lagt på å bruke erfaring og fagkunnskap, samtidig som man øker kompetansen. Så lite opprinnelig materiale som mulig fjernes, og alle reparasjoner dokumenteres grundig. Prosjektet har i seg en stor grad opplæring av håndverkere, noe det er behov for å rekruttere. Hittil er 400 uthus tatt hånd om i dette prosjektet. Uthusprosjektet er en oppfølging av ICOMOS Norges før omtalte anbefalinger.

I 2010 ble verdensarvstedet Røros utvidet til å omfatte landskapet med gruver, seteranlegg nær bykjernen, enkelte kulturminner og steder innenfor cirkumferensen** (omkretsen på 45,2 km) fra 1646. Uthusprosjektet vil være aktivt i enda mange år med å restaurere et stort antall bygninger som i dag står til forfall.

English Summary:

The outbuilding project began in 1996 and is still ongoing; some 400 buildings have so far been restored.

The Jury's citation: «The decision to restore these outbuildings followed the recommendations of ICOMOS. What commended the project to the Jury was the excellent relations established between the state, the municipality and the house owners. The project turned into a platform for self-employed craftspeople linked to an actual ongoing restoration and it has functioned as a training hub for a variety of crafts and skills. Through this and the applied research the project has gained international repute and visibility.»

* *International Council On Monuments and Sites.*

** *The area where the person, who holds the sole mining rights to explore for metals and minerals, can claim lumber and charcoal supplied by the local farmers at a «cheap price».*

Category Education, Training and Awareness-Raising



© Uthusprosjektet



© Uthusprosjektet

1. A storage house for food (masstuggu) which has partly collapsed. 2. A building for storing hay, before restoration. 3./4. By careful investigation of the old houses it is possible to have them rebuilt with material and techniques previously in use.



© Uthusprosjektet



© Uthusprosjektet

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www.uthusprosjektet.no

2016 "Friends of Storfjord", Geiranger. Award

Storfjordens Venner Unesco World Heritage Site

Storfjorden ligger på Sunnmøre innenfor Ålesund. Den slynger seg 110 kilometer inn i landet og ender i Geiranger, med mange sidefjorder på veien innover.

Det vakre landskapets uberørte natur er nesten dramatisk, med bratte sidevegger dekket med skog og utallige fossefall der dype elver flommer ut fra bakenforliggende isbreer og vann. I dette isolerte og harde, men allikevel vakre terrenget har frivillige fra Storfjordens Venner strevet for å bevare den lokale byggetradisjonen til de historiske gårdene som ligger spredt utover i landskapet langs fjorden.

Foreningen som har vært aktiv siden 1975, har arbeidet på frivillig basis for bevaring og bevisstgjøring av dette landskapet som står på UNESCOs Verdensarvliste. Innsatsen er finansiert ved hjelp av innsamlede midler samt private og offentlige bidrag.

De frivillige har greid å ta vare på og levendegjøre den gamle og til dels helt unike bebyggelsen som viser hvorledes folk har levd i århundrer på utsatte steder. Storfjordens Venner har bidratt til å etablere et bærekraftig reiseliv i et lite tilgjengelig område av Norge.

I tillegg til bevaring av nærmere 130 gårdshus og ulike driftsbygninger er foreningen eier av museumsgården "Ytste Skotet" med 19 restaurerte bygninger. Gården ligger på en hylle 225 m over fjorden. I samarbeid med Sunnmøre Museum er dette et åpent museum og leirskole for barn og ungdom vår, sommer og høst.

Der formidles det immaterielle i den lokale kulturhistorien. Venneforeningen arbeider for å revitalisere lokale tradisjoner i området og forklare for besøkende hvorledes livet ble levd på disse gårdene.

Dette er et virkelig friluftsmuseum der noen av bygningene, som er innredet på en historisk korrekt måte, er åpne for besøk og overnatting. I noen tilfeller blir dyr fraktet til gårdene for å beite om sommeren. Gårdene blir således bragt tilbake til sin opprinnelige funksjon.

The Jury's citation: «The Jury felt that the long term engagement of «The Friends of Storfjord» who have worked to preserve the rural landscape and the vernacular architecture of this difficult, mountainous terrain in often times of harsh conditions is very deserving this Award. The volunteers have managed to preserve an endangered tradition over a considerable number of years (42) and have contributed to the establishment of sustainable tourism in this remote area of Norway. The Jury was impressed by the duration of this dedicated service as the enthusiasm for the buildings has been sustained over many year, exemplifying their impressive zeal for the region, the volunteers have embraced this previously forgotten region and installed in it a new and refreshing vitality. Their commitment to revitalizing the Storfjord in teaching traditional crafts and arranging educational and recreational activities for visitors has attracted sustained attention to the region.»

Category Dedicated service



© Asgeir Kværnberg



© Asgeir Kværnberg

1. Beautiful and dramatic nature, steep mountainsides and waterfalls. 2. “Dugnad” Volunteers applying traditional building techniques. 3./4. The 19 buildings at “Ytste Skotet” are today functioning as a museum and outdoor outdoors centre for children and youths, spring - autumn.



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2017 The Kings Road across Filefjell, Vang to Lærdal. Grand Prix

Kongevegen over Filefjell

I hundrevis av år gikk den viktigste veien mellom Øst- og Vestlandet gjennom Lærdal og over Filefjell til Valdres. Veiens standard og lengde har skiftet gjennom århundrene, og det finnes flere parallelle veifar, delvis fra middelalderen. Konger, handelsmenn og bønder har fulgt tråkk og veier og satt sine spor i navn som Olavsklemma (Olav den Hellige 1023) og Sverrestien (Kong Sverre 1177).

Kongevegen over Filefjell går fra et dramatisk fjordlandskap ved markedsplassen Lærdalsøyri i Sogn, over høyfjell til den frodige innlandsbygden Vang i Oppland. Den 100 km lange veistrekningen er en del av den Bergenske Kongeveien, den første kjøreveien mellom Øst- og Vestlandet fra tidlig 1800-tallet. Gårdstun, skysstasjoner, hoteller og vakre kirker ligger langs veien i skiftende landskap som gir rike natur- og kulturoplevelser.

Vindhellas Venner tok omkring 1970 initiativ til vedlikehold av en del av veien mellom Husum og Kyrkjevoll, men mange og lange strekninger av Kongeveien var i dårlig stand. Store partier av veien hadde grodd igjen, broer hadde råtnet og forfalt, og murverk rast ut. Tre til fire mil av den gamle veien er blitt borte under nye veier eller ligger i dyrket mark, men det meste fantes.

I 2009 startet Statens vegvesen og flere samarbeidspartnere prosjektet Kongevegen over Filefjell for å reetablere og revitaliserer 100 km av veien som kulturhistorisk vandringsvei. I hovedsak har prosjektet fulgt den gamle Kongeveien.

Prosjektet baserte seg på grundig forskning, forundersøkelser og bruk av tradisjonelt håndverk. Tradisjonen å bygge opp murer med natursten uten bindemiddel måtte styrkes. Derfor ble det holdt kurs i tørrmuring. Norske håndverkere og sherpaer fra Nepal arbeidet sammen om å bygge tørrmurer. Tyske tømmersvenner (Wandergesellen) bygget trebroer sammen med norske håndverkere. Slik ble veirestaureeringen også et brobyggende prosjekt mellom nasjoner.

English Summary:

The King's Road connects the west coast of Norway with the country's east. The track dates back to Medieval times. The project to revitalize the most spectacular 100 km of the road was started in 2009.

The Jury's citation: «The integrated project of culture and landscape heritage is of the highest quality and was undertaken with a real focus on best practice in building. Research was at the foundation of the project. By inviting skilled workers from Nepal and Germany to contribute to the project, traditional crafts and techniques have been recovered and shared in a natural way. Importantly, this is the recovery of an historic route and its forgotten track. The road is not an invention, but the revitalization of a heritage site which is well connected to the villages and settlements along the road which in turn enriches the local economy and motivates the local community to appreciate and care for their heritage.»

Category Conservation



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© Sverre Hjortevik

1. The Kings Road crossing the majestic Filefjell Mountains. 2. ...and further down to idyllic Lærdalsøyri down by the Sognefjord where one could connect southward by boat. 3. Store Sokni Bru in Galdane a reconstruction of bridges from the late 1700. 4. Sherpas from Nepal rebuilding the road at Vindhellaskaret.



© Jan Adhansen



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From Lærdalsøyri to Vang in Valdres
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www.visitkongevegen.no

2018 Tone Sindig Steinsvik. Award / 1986 Blaafarveværket. Diploma

Det ble funnet koboltmalm på Modum i 1772. Den spesielle blåfargen som ble utvunnet fra koboltmalmen, ble brukt ved Den Kongelige Danske Porselainsfabrik og senere ved porselenfabrikker utover i Europa. Ny teknologi gjorde koboltmalmen etter hvert mindre konkurransedyktig, og i 1898 ble verket stengt.

I 1968 engasjerte ekteparet Kjell og Tone Steinsvik seg i å ta vare på industrihistorien knyttet til Blaafarveværket, i sin tid Norges største industrivirksomhet. De ønsket å finne alternativt bruk for de mange bygningene som fortsatt var å finne på det gamle verksområdet.

Over disse 50 årene har det foregått en rehabilitering og rekonstruksjon av 65 bygninger knyttet til den gamle industri- og gruvevirksomheten. Også koboltgruvene er renoveret og ble i 1993 gjort tilgjengelig for publikum. Gjennom restaureringen av Glasshytten hvor det er bygget en modell av koboltfabrikken fra 1800-tallet, får man en unik innsikt i dette industrielle kulturminnet, som i dag utgjør et helhetlig museumsområde med stor utstrekning.

De gamle industribygningene er tatt i bruk til blant annet spisesteder, utstillingslokaler, butikker og museer. Hver sommer holdes det kunstutstillinger med anerkjente norske og nordiske kunstnere i et velegnet lokale på området. Dette har vært med å gjøre Blaafarveværket på Modum til et av de mest besøkte nasjonale minnesmerker i Norge med årlig nærmere 170.000 besøkende. Det har ikke minst bidratt til å gi Blaafarveværket en økonomi så de har kunnet fortsette sine restaureringsprosjekter og videreutvikle museet. Museet er omgitt av et stort og meget vakkert uteområde.

English Summary:

The Director and co-founder of the Norwegian Museum, Tone Sinding Steinsvik (with her late husband Kjell Rasmus Steinsvik) has saved, restored, rebuilt and successfully promoted the well-known and much visited industrial complex of Blaafarveværket at Modum. Over 50 years of intense and innovative efforts, these former cobalt mines and production works have been transformed into what is a well-run and extremely versatile museum.

The complex contains 65 houses, more than 400 acres of land and supports a plethora of activities. The museum faithfully presents the important history of the mine and its workers to approximately 170,000 visitors each year.

The famous cobalt blue pigment was mined primarily for use in the porcelain industry. However, by 1898 the facilities were closed due to obsolescence. In 1968, Mrs. Steinsvik took over the running of the industrial complex with the aim of establishing a museum. At the time, the remains of the whole industrial complex were in poor condition. Mrs. Steinsvik was insistent on the maintaining the authenticity of the site, which meant retaining the buildings in their original locations using only traditional techniques and materials.

The great, rather daring, idea of opening the museum and using art exhibitions to create much needed income for the extensive restoration project has proved to be sustainable.

Category Dedicated service / Conservation



© Blaaifarveværket

1

1. A model of the cobalt factory has been installed in the Glass works.
3. Blaaifarveværket supplied to The Royal Danish Porcelain factory.



© Blaaifarveværket

2

2. In 1840, Blaaifarveværket produced 80 % of the worlds demand.
4. Museum Director and Co-Founder Tone Sinding Steinsvik.



© Blaaifarveværket

3



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4

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List of all winners Norway

	Year	Project	Location	Prize	Category
1	1978	The Red Warehouses	Stavanger	Diploma	Conservation
2	1980	Danckert Krohns stiftelse	Bergen	Diploma	
3	1983	Radisson Blue Royal Hotel	Bergen	Diploma	
4	1983	Lillesand Town Hall	Lillesand	Diploma	
5	1984	The Military Hospital	Oslo	Medal	
6	1985	Nedre Strandgate 17-19	Stavanger	Diploma	
7*	1986	The Cobalt Mines	Åmot, Modum	Diploma	
8	1986	Drammen Town Hall	Drammen	Diploma	
9	1987	Bergen's medieval Wine Cellar	Bergen	Diploma	
10	1988	Farsund Town Hall	Farsund	Diploma	
11	1989	Banco Rotto	Bergen	Diploma	
12*	1991	Tyholmen area	Arendal	Medal	
13*	1994	The Telemark Canal	Skien-Dalen	Medal	
14	1994	The Lobster park at Espevær	Sunnhordland	Diploma	
15	1997	Drammens Theatre	Drammen	Diploma	
16	1998	Skånland Tradinghouse	Saltstraumen	Diploma	
17	2000	Dalen Hotel	Tokke	Medal	
18	2002	Sandbu Søre Nedre	Vågå	Grand Prix	
19*	2004	The Heathland Centre	Lygra	Grand Prix	
20*	2004	Arne Berg (1917-2012)		Medal	Dedicated Service

		Project	Location	Prize	Category
21*	2004	Håkon Christie (1920-2010)		Medal	Dedicated service
22	2006	Domus Academica	Oslo	Diploma	Conservation
23*	2012	Improve a Heritage Site	Vågå	Award	Education
24*	2014	Hovelsrud House and Gardens	Nes	Award	Conservation
25*	2015	The Outbuilding Project	Røros	Award	Education Training and Awareness-Raising
26	2015	Eidsvoll House	Eidsvoll	Award	Conservation
27*	2016	'Friends of the Storfjord'	Geiranger	Award	Dedicated service
28*	2017	Kings Road across Filefjell	Filefjell	Grand Prix	Conservation
29	2017	The Norwegian Lighthouse Society		Award	Dedicated service
30*	2018	Mrs. Tone Sinding Steinsvik	see winner no. 7	Award	Dedicated service

* Marked projects are presented in the booklet

2016 The French Hospital in Faskrúðsfjörður, Iceland

Endurbygging Franska spítalans á Fáskrúðsfirði

Frakkar gerðu út skip til þorskveiða á Íslandsmið frá 17. öld og fram á 20. öld og höfðu þau töluverð áhrif á samskipti Frakka við Íslendinga. Þetta voru ábatasamar veiðar, en fórnir voru miklar og mannaunir. Talið er að á 19. öld hafi um 4000 franskir fiskimenn farist við Ísland. Árið 1886 vaknaði hreyfing í Frakklandi til að bæta aðbúnað þeirra. Franski sjóherinn sendi þá spítalaskip til Íslands yfir vertíðir en það dugði ekki. Því þurfti að bæta aðbúnað í landi og var þá Franski spítalinn reistur árið 1903. Eftir að veiðum Frakka lauk 1914 misstu þessi hús hlutverk sín og voru ýmist rifin eða flutt. Spítalinn var fluttur yfir fjörðinn árið 1939, og endurreistur á Hafnarnesi, sem var þá útgerðarpláss, þar sem hann var nýttur sem íbúðarhúsnæði. Eftir að útgerð lauk í Hafnarnesi stóð húsið autt og grotnaði niður. Árið 2009 réðist Minjavernd í að flytja spítalann aftur á upprunalegan stað og endurbyggja þar ásamt öðrum byggingum sem tilheyrðu þessari starfsemi. Markmiðið var að minnast þessa markverða tímabils í sögu bæjarfélagsins með því að breyta spítalanum í hótél og safn til minningar um frönsku sjómennina. Við endurbygginguna voru notaðar upprunalegar aðferðir og timbur úr gömlu byggingunni var endurnýtt og gömlu handverki beitt til hins ítrasta.

English summary:

This project saw the relocation and restoration of the French Hospital to its original home in Faskrúðsfjörður, a village in eastern Iceland. Along with the hospital building itself, a chapel, an older infirmary and the doctor's house complete this complex of buildings which were each restored or rebuilt as a part of the project. The hospital takes its name from its role as a hospital for the many French fisherman who for centuries carried out fishing expeditions in Icelandic waters. The building was later abandoned and moved to the other side of the fjord to be used as residential accommodation. It was later abandoned and deteriorated for years. The project to restore the hospital was begun in 2009 by the cultural heritage foundation Minjavernd. The restoration was carried out with traditional crafts and materials used in the original construction.

The Jury's citation: «This project recaptures a part of European history in embracing this link between France and Iceland. The project team has acted to safeguard this valuable and fragile building and the fascinating heritage it embodies. Restoring a building such as the French Hospital for new uses is a difficult task. The solution that the team has presented is markedly intelligent. The decision to incorporate a very informative museum within the building's other function as a hotel is proof of the respect that the team had for the building's heritage and the commitment it had in making this heritage accessible to everyone.»



The French Hospital Museum



The French hospital at Hafnarnes before relocation.



The French Hospital after restoration in Fáskrúðsfjörður.

Icelandic architectural heritage

Iceland, located far in the North Atlantic is unknown to most Europeans, as are their building traditions. The island was settled by Norwegians around 900 AD who brought their building tradition to the country. Due to a lack of wood, the local construction materials were mainly stone and turf. The first houses were longhouses – one long structure with curved walls, which developed into turf farm houses, a series of interconnecting buildings with wooden gables. These were used until the end of the 19th century.

In the Middle Ages churches were the most impressive buildings constructed. These were mostly turf built, similar to the turf houses, but with a more elaborate interior. The largest churches were built of timber,

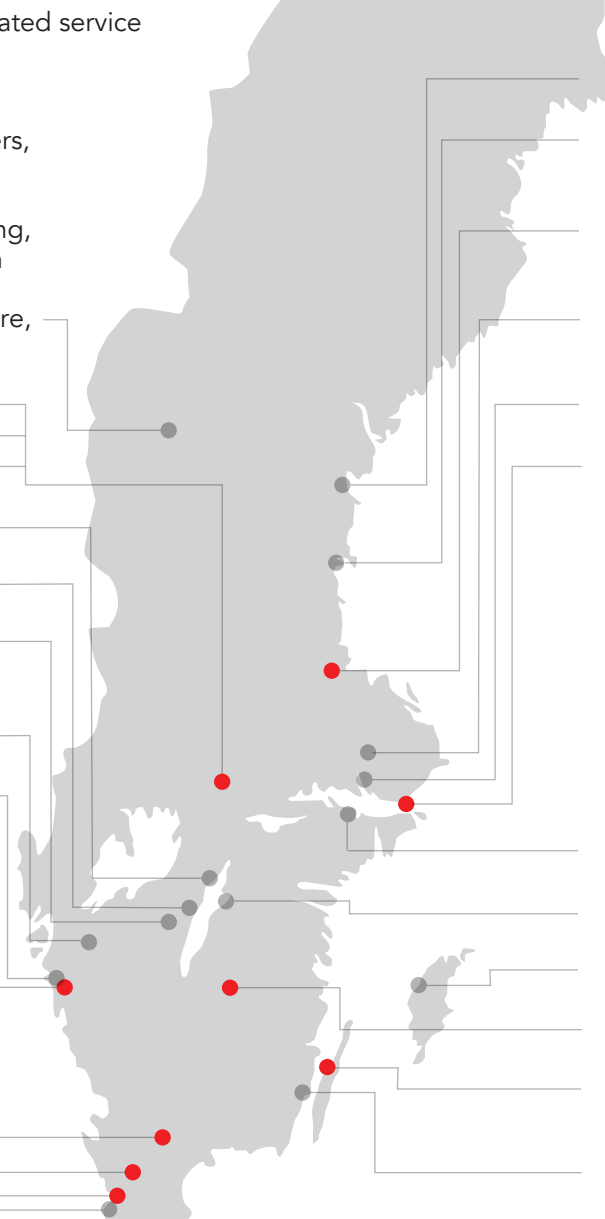
supplied from Norway or of found driftwood. Icelanders began to build houses of imported timber around the middle of the 18th century. These were of Danish influence, as Iceland was then a Danish colony. Most of these houses were built with a timber frame and clad with vertical paneling, with low walls and a steep roof. Around 1880 the decorative Swiss timber style became popular in Norway, and soon after in Iceland. These houses were timber houses with stone basements, high walls and steep roofs. Icelandic builders adapted this design to local needs and clad them with corrugated iron for protection from the harsh elements. It was this is the style that the French Hospital in Fáskrúðsfjörður was built.

Hafnargata 11-14, 750 Faskrúðsfjörður, Iceland
www.fosshotel.is/is/

Prize winners Sweden 1978 - 2018

Europa Nostra Awards

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Preamble Europa Nostra Sweden

Europa Nostra Sweden was established in 2006 as a national organization under Europa Nostra. Europa Nostra Sweden is an umbrella organization for different cultural heritage organizations, covering a diverse range of Swedish heritage and includes individual members as well as institutional ones. It is supported by The National Heritage Board, The National Property Board and many member organizations.

The board consist of five members and two substitutes who meet four times yearly and organize two public events a year, an annual meeting for all members with lectures and a seminar evening focusing on a specific topic; the lectures and seminars are public events.

The topics for seminars have varied and recently have concerned subjects as diverse as ancient industrial heritage, the destruction of cultural heritage in Syria, as well as Swedish minority heritage, specifically the heritage of the Finn Forests and the Roma people's history in Sweden.

The role of Europa Nostra Sweden is to promote good heritage practice and campaign and inform about heritage at risk. Selected European award winners are presented in Sweden together with relevant Swedish counterparts to promote a dialogue between Europe and Sweden on their experiences.

Sweden hosted the European Cultural Heritage Congress in Stockholm in 2007. For this occasion Europa Nostra Sweden published a booklet titled Swedish Heritage, containing articles and information on selected Europa Nostra prize winners. Another booklet, Stockholm Modernism, was also distributed, since this was a theme at the congress.



New kitchen in Borholm Castle

Sweden received its first Europa Nostra award in 1978 for the restoration of Skokloster castle, the same year the awards were launched. Since then Sweden has received 40 more awards in different categories. Twelve of these are presented in this book. All are listed at the end of this chapter as well as presented on the map to the left. The categories are noted in the list.

1996 - Katarina Church, Stockholm. Diploma

Katarina kyrka, Stockholm

Katarina kyrka är en av Sveriges mest framstående 1600-talskyrkor. Den ritades av arkitekt Jean de la Vallé år 1656 och utgår från den grekiska korsplanen, vars mitt täcktes av en stor tegelkupol, ett bygge som tog nästan 40 år. Snart därefter, redan år 1723 härjades kyrkan av en förödande brand, efter vilken bara murverken återstod. Kyrkan rekonstruerades på 1730-talet, då med ett nytt åttahörnigt torn, som kröntes av en träkupol, enligt ritningar av arkitekt Göran Josuæ Adelcrantz. Den 17 maj år 1990 brann kyrkan för andra gången, en chock för många stockholmare som förlorade en av stadens mest framträdande siluetter. En byggnadskommitté tillsattes av församlingen och man beslutade att omgående påbörja en återuppbyggnad.

Men efter två svåra bränder påminde den stora tegelkonstruktionen nu mer om en utbränd masugn än en kyrka, varför en rekonstruktion fick ske med största försiktighet. De kvarstående delarna måste samspela på ett harmoniskt sätt med nya komplement. Restaureringen kom därför att baseras på användning av traditionella material och tekniker, något som visade sig inte bara bli en inspirerande utmaning för konstruktörer och hantverkare, utan också en ekonomisk utmaning i en tid präglad av modernare byggnadsmetoder. Kyrkans hela interiör fick återskapas, eftersom inget av originalet återstod. Den stora utmaningen blev att skapa ett kyrkorum som ger en känsla av kontinuitet med byggnadens rekonstruerade exteriör, och samtidigt samspela med moderna tillägg. Orgelfasaden och altaruppsatsen rekonstruerades då dessa var nödvändiga för den öst-väst axel som kyrkan har haft sen de skapades. Dessa båda pjäser hade bevarats under flera sekler, trots att övrig interiör ändrats ett flertal gånger under kyrkans liv. Övrig inredning, som kyrkbänkar, predikstol, körbänkar och altare, utfördes i en modern design, med

respekt för traditionella former. Återuppbyggnaden av Katarina kyrka blev ett av Sveriges viktigaste restaureringsarbeten under senare tid och har haft stort inflytande när det gäller synen på bevarande av kulturarv och restaurering. Kyrkans återuppförande blev en stor händelse som uppmärksammades offentligt, inte bara av stockholmarna utan också av medborgarna i hela landet. Det faktum att en väsentlig del av den nödvändiga finansieringen säkrades av enskilda personer, liksom av företag och organisationer, är ett klart belägg för arbetets nationella betydelse och för allmänhetens stora engagemang.

English summary:

The Katarina Church – one of the most important Baroque buildings in Stockholm – was awarded a diploma for the splendid reconstruction of the severely destroyed church after a vicious fire on 17 May 1990. The church, designed originally in the 17th century by the architect Jean de la Vallé. For centuries the church's distinctive dome had been one of the most prominent features of the Swedish capital's skyline and its destruction 1991 left Stockholm's citizens in a state of shock. Nothing of the original interior remained. Using traditional materials and techniques, the rebuilding of the Katarina Church was one of Sweden's most important restorations. The reconstruction became a major public issue of national importance, not only for citizens of Stockholm, and a substantial part of the funding for the project came from individuals.

The Jury's citation: «For the magnificent reconstruction after disastrous fire damage of one of Stockholm's most important baroque buildings.»

Category Conservation



1. Interior right after the fire 2. Exterior with wooden structure.
3. Model of the structure 4. Exterior after restoration.



www.svenskakyrkan.se/katarina

1997 - The Old Town, Eksjö. Diploma

Gamla stan, Eksjö

Södra stadsdelen totalförstördes i en stadsbrand år 1856, men återuppfördes i tidens arkitekturströmningar. Den norra stadsdelen kom att stå i stark kontrast till den då moderna södra delen, genom sitt ålderdomliga utseende och bristande underhåll. All energi och ekonomi gick, under många år, åt att återupbygga den södra stadsdelen. Mellan åren 1954 – 1961 utdömdes 122 lägenheter, med omedelbar verkan, som obeboeliga. Den norra stadsdelen gav ett negativt, fattigt intryck, på gränsen till misär. ”Förfallet” pågick ända in på 1960 – 70 talet. Starka politiska krafter ville då riva en fjärdedel av stadsdelen, till förmån för ett Tempovaruhus. Framsynta stadsarkitekter, vilka insåg det kulturhistoriska värdet i bebyggelsen, lyckades förhindra detta.

Under en 20 års period (1967 – 90) arbetade Stadsbyggnadskontoret med medveten och konsekvent upplysningsverksamhet. Eksjöborna och dess politiker informerades ständigt om betydelsen av kulturhistoriska värden, hänsynstagande och att i framtiden skulle detta ha stor betydelse för Eksjöns identitet. Det skrevs massvis med tidningsartiklar med historiska fakta, berättelser, kulturhistorisk information samt tidskrifter med råd om underhåll typ Bevara mig väl.

1973 fick Eksjö av Nordiska Museet en utmärkelse För god förvaltning av kulturarvet genom en tydlig målsättning i planeringsarbetet i syfte att bevara den unika bebyggelsen.

Under 1980 – 90 talen ”vände vinden”, med att förstå betydelsen av de kulturhistoriska värdena.

Mellan 1990 – 2000 har en stor mängd restaureringar

och konserveringar genomförts i stadsdelen med bidrag från Länsstyrelse och Riksantikvarieämbetet.

Norra stadsdelen har i dag 41 byggnadsminnen, och området har av Riksantikvarieämbetet utsetts till Ett synnerligen betydelsefullt bebyggelseområde.

Stadsdelens fastighetsägare, invånare och kommunens politiker är i dag mycket, mycket stolta över sitt stadscentrum. Eksjö är nu ett mycket starkt turistmål, både nationellt och internationellt.

English summary:

The southern district of the wooden town Eksjö was totally demolished after a major fire in 1856. It was rebuilt and greatly contrasted with the northern part of the town, which gave an impression of poverty and decay. The northern part continued to decline until the 1960–70s when local politicians wanted to demolish a large part of it. But due to the strong opposition of the town architect and other engaged citizens this did not happen. Instead with financial support from the county council and the National Heritage Board, many houses were restored. Today the owners and the inhabitants of the houses as well as the politicians are very proud of this old part of the town which has become an important tourist destination.

The Jury's citation: «For the remarkable renovation of this important ensemble of traditional wooden buildings which has given new life to the old town centre.»

Category Conservation projects



© Lennart Grandelius



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1. Fornminnesgården från tidigt 1600-tal. Då kopparslagaregård, men nu museum. Ombyggt och tillbyggt i omgångar.
2. Krusagården från tidigt 1600-tal, men ombyggt och tillbyggt i omgångar. Eken mitt på gården, planterades av Gustav VI Adolf på sin Eriksgata 1954.
3. Centrum i Gamla Stan. Platsen är Norrebro. Till vänster i bild Arendt Byggmästares gata, och till Höger Norra Storgatan.



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www.eksjo.se

Thomas Hanzén Kulturchef

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1998 - Old Farm Buildings, Alnarp. Diploma

Gamla Ladugården, Alnarp

Alnarpsgården är en av huvudbyggnaderna vid Sveriges lantbruksuniversitet i Alnarp som ligger mellan Malmö och Lomma. Huset är en del av universitetets campus som är omgivna av en botanisk park och flera andra utomhusfaciliteter för utbildning såsom landskaps- och trädgårdslaboratoriet.

Gården byggdes 1862 efter ritningar av den danske arkitekten Ferdinand Meldahl som en undervisningsgård för djurhållning och växtodling. Där fanns även kontor och bostäder för lantarbetare. Alnarpsgården och var menad att ingå i ett symmetriskt gårdskomplex med huvudbyggnaden ”Slottet” också ritat av Meldahl.

Ekonomibyggnaderna kom inte till utförande på den tänkta platsen utan först 1867 då de gamla ekonomilångorna brunnit ner 1867 användes Meldahls ritningar som underlag för arkitekten C.H. Granzows planer. Ladugårdsanläggningen uppfördes som en symmetrisk anläggning med två stallångor och en trösklänga i u-form kring en gårdsplan. Gården slöts på den fjärde sidan av en redskapslänga med ett högre mittparti som innehöll kontor och bostad för kamreren. Den ansågs som en för sin tid en mycket modern anläggning. Fram till 1986 användes byggnaden till lantbruksundervisning och därefter övergavs den.

Under 90-talet byggdes gården om baserat på en plan av arkitekt Erik Wikerstål och undervisningen återupptogs. Idag finns här designstudios, föreläsningssalar, bibliotek, utbildningsadministration, kontor och IT-avdelning. Huset används också för konferenser och utställningar.

Genom att funktionen fortfarande är utbildning samt att många detaljer och strukturer tagits om hand och är tydliga från den tidigare designen har byggnadens kulturarvet fått leva vidare i dubbel bemärkelse. Alnarpsgården förvaltas av Akademiska hus.



© Karl Lovvick

English summary:

Alnarp Farmhouses, close to the southern city of Malmö, was built in 1862–1867 as an agricultural institute for farmers. At the time it was seen as a very modern establishment and continued with this function until 1986 when it was abandoned. In the 1990s the buildings were restored based on a design made by the architect Erik Wikerstål. They now have the function as a department of the Swedish University of Agricultural Sciences with lecture halls, library, offices, and other facilities.

The Jury's citation: «For the creative architectural solution which has enabled the reuse of a major group of farm buildings, now functioning as a university complex for agricultural education.»

Category Conservation



© Helena de Mare

2

1. Courtyard 2. Interior

<https://www.slu.se/om-slu/orter/alnarp/>
Alnarpsgården, Sundsvägen 4-6, 230 53 Alnarp
Restoration Architect Erik Wikerstål

1998 - Forsbacka Iron Works, Forsbacka. Diploma

Forsbacka bruk, Forsbacka

Forsbacka bruk vid Storsjöns utlopp i Gävleån är ett vackert park- och brukslandskap och ett av Sveriges största industrimuseer. Järnbruket anlades i mitten på 1600-talet och utvecklades under 1800-talets industrialisering till en storskalig industri med hytta, smedjor, rörverk med mera. Förutom bevarade industribyggnader finns bruksherrgård från 1777 med tillhörande engelsk park, brukskontor, orangeri, kägelbana och arbetarbostäder.

Bland de publika arrangemangen är bruket särskilt känt för sina konstupställningar och konstillationer inne i järnverket. Ambitionen med restaureringen var göra Forsbacka bruk till ett attraktivt besöksmål och bli en del i Järnriket, som är ett samarbete mellan flera kommuner i Gästrikland som lyfter fram och profilerar regionens industriella kulturarv. Järnriket samordnas och drivs av Läns museet Gävleborg.

Under 1980-talet utvecklades produktionen och det togs beslut att bruksmiljön skulle bevaras intakt som industriminne och förvaltas av en stiftelse. Många av byggnaderna var dåligt skick på grund av eftersatt underhåll och en omfattande upprustning av bruksmiljön genomfördes under andra halvan av 1990-talet. Det gjordes med hjälp av arbetsmarknadsmedel och i samarbete med Läns museet Gävleborg. Herrgården och brukskontoret byggdes om till bostadslägenheter, en omvandling som gick att förena med skyddet som byggnadsminne.

English summary:

The restoration of a large disused iron works saved it from decay and instead transformed it into one of Sweden's largest industrial museums. The iron works was established in the middle of the seventeenth century and greatly expanded during the nineteenth century. The surrounding mining environment is complex and besides the industrial buildings, there are also a manor house from 1777 with an English garden, conservatory, skittle's court, offices and workmen's dwellings. The restoration work included a transformation of the manor house and the offices to residential apartments. Today Forsbacka Iron Works is a popular visitor attraction.

The Jury's citation: «For the restoration from decay of an abandoned ironworks, and its subtle conversion into a museum and apartments, thus preserving and industrial monument of national interest.»

Category Conservation



© Calle Eklund



© Ida Driksson

1. Bruksherrgården 2. Rostugnar. 3. Forsbacka bruk.



© Calle Eklund

www.forsbackabruk.se
Stiftelsen Forsbacka bruk
Stentorpsvägen 9, Forsbacka

2002 - Gyttorp Centre, Nora. Diploma

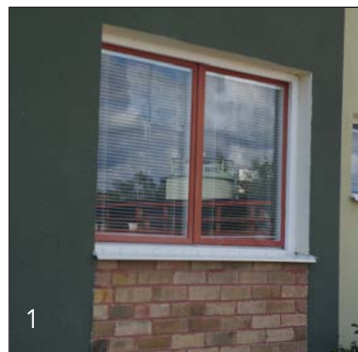
Gyttorps centrum, Nora

Gyttorp som ligger i Bergslagen är bostadsområdet som byggdes kring fabriken Nitroglycerin AB. En bruksort från välfärdstiden där fabriken ägare först lät arkitekt Ralf Erskine bygga några villor för tjänstemännen och därefter fortsatte engagemanget och omsorgen med att erbjuda välplanerade moderna lägenheter för fabriken arbetare. Arkitekten Ralf Erskine fick fortsatt uppdrag och Gyttorp kom att bli hans första större bostadsprojekt i Sverige. En centrumanläggning, villor, radhus och ca 130 lägenheter i två- till fyra våningshus uppfördes slutet 1940-talet till slutet 1950-talet. Erskine prövade nya former och material och Gyttorp fick en nyskapande egensinnig arkitektur.

Med tiden förföll området till viss del, några förändringar och ombyggnader skedde, men det mesta av de ursprungliga värdena var kvar. På mitten av 1990-talet köptes bostadsområdet av Nora kommun för att få bostadsområdet att bli attraktivt igen och ett renoveringsarbete satte igång. En upprustning av de tekniska ledningssystemen för el, vatten och avlopp utfördes. Takens värmeisolering förbättrades. Målsättningen var också att återta områdets ursprungliga ambitioner i färgsättning och material. Fasaderna återställdes och fick med antikvarisk noggrannhet tillbaka den för sin tid ovanliga färgsättningen. Ansvarig arkitekt i projektet var Peter Ljungné och Ralf Erskine konsulterades i renoveringsprocessen.

Lägenheterna renoverades och platsbyggd köksinredning, golvmaterial och färgsättning återställdes efter originalhandlingarna. Snickerier målades med linoljefärg, enligt ursprungligt utförande.

Gyttorp kunde invigas 1998 och samma år förklarades det, som det första bostadsområdet i Sverige från efterkrigstiden som byggnadsminne.



© Raoul Hjarström

English summary:

Created for the employees of Nitroglycerin AB, Gyttorps Centrum was designed by the modernist architect Ralph Erskine between 1940 to 1950. Erskine participated in the building's renovation during 1996–97, which was made possible thanks to a government grant for a restoration project. The main aim was to create an attractive modern living space, while taking the utmost care to preserve the building's cultural and architectural values. In 1998 the County Administrative Board made Gyttorps Centrum the first Swedish example of post-war town planning classified as of being cultural and historical interest.

The Jury's citation: « For the rescue and restoration of an important example of post-war welfare state housing and planning.»

Category Conservation



1. Gårdsstigen, fasaddetalj
2. Kv Kålmasken. bänk vid entrén
3. Kv Kålmasken från söder

<http://www.lansstyrelsen.se>
Gyttorp, Nora, Västmanland
Raoul.Hjartstrom@lansstyrelsen.se - Jonas.Jansson@lansstyrelsen.se

2002 - Parish House, Nora. Diploma

Nora församlingshem, Nora

Nora församlingshem, beläget mitt i staden, öster om kyrkan, trångt beläget mellan ett tingshus från 1700-talet och ett bostadshus från 1800-talet, blev stadens andra moderna tillägg efter Konsumbutikens på 1960-talet. Förslaget från Mattsson & Wik Arkitektkontor, genom Ingrid Reppen och Tina Wik, vann första pris i en arkitekttävling. Byggnaden inordnar sig i stadens urbana struktur, en regel-bunden rutnätsstad där fasaderna ligger utmed trånga trottoarer. Entréerna är därför regelmässigt förlagda till gården.

Den lösningen tog arkitekterna för denna bygga fasta på.

En träfasad mot gatan som med sin asymmetriska utformning dirigerar besökarna runt hörnet till en oregel-bunden halvcirkelformad glasad entrégård. Successivt rör man sig inåt, från gatan till en intim gård, avskild från interiören, entréhallen, genom en transparent hinna. Väl inne, ger den rundade formen en omedelbar överblick över verksamheten och kyrkan på andra sidan gatan anas genom fönstren vid cafédelen som har ett öppet samband med entréhallen.

Församlingshemmet har stadens största samlingshall, kyrkan borträknad, för 150 personer. Den ligger i en en-våningsdel till höger om entrén, medan övriga delar är i två våningar. Byggnaden är högst mot gatan och trappar ner ju längre in i kvarteret den hamnar. På så sätt följer även byggnadens höjder stadens mönster.

Formen och glaspartierna ger genomblickar, från gatan och från den ena delen av byggnaden till den andra. Den ska upplevas transparent, detta är stadens vardagsrum, dit alla är välkomna. Man ska kunna ta del av vad som försiggår i byggnaden.

Fasaden mot gatan samspelar med omgivande byggnader i skala, material och kulörer och även med den traditionella klassiska arkitekturen typisk för vår traditionella arkitektur

samtidigt som den är tydligt modern med sin asymmetriska fasad. Gårdens oregelbundna form och glasade utformning blir ett än mer modernt inslag som dock inte syns mot gatan. Att bygga huset i trä var en självklarhet eftersom Nora är en av landets bäst bevarade trästäder. Mellanbjälklaget är ett massivt träbjälklag, som platsbyggdes och blev landets första massivträbjälklag.

Församlingshemmet mottogs till en början med skepticism på grund av dess moderna utformning, men har blivit ett av stadens populäraste hus, ständigt fyllt av aktiviteter.

English summary:

The first new building in 30 years in the heart of the historic wooden town of Nora, Nora Parish House is an infill project which fits well with the cultural historical environment. The intention for the new building was to accommodate many functions – to provide an assembly hall for 150 people and a space for religious education.

The new structure interacts with the surrounding buildings in scale, material and colour, while still offering a modern design. The new structure follows the urban grid plan and the traditional location of entrances from a courtyard with an omega-shaped glazed entrance courtyard, a modern expression hidden from the street. The building is in wood using new wooden structural solutions. Here wood is used as a traditional, but at the same time, contemporary material – a material strongly linked to the Nordic tradition but with endless possibilities to meet new demands and articulations.

The Jury's citation: « For the exemplary architectural methods used for fitting a new structure into Nora's old wooden townscape.»

Category Conservation

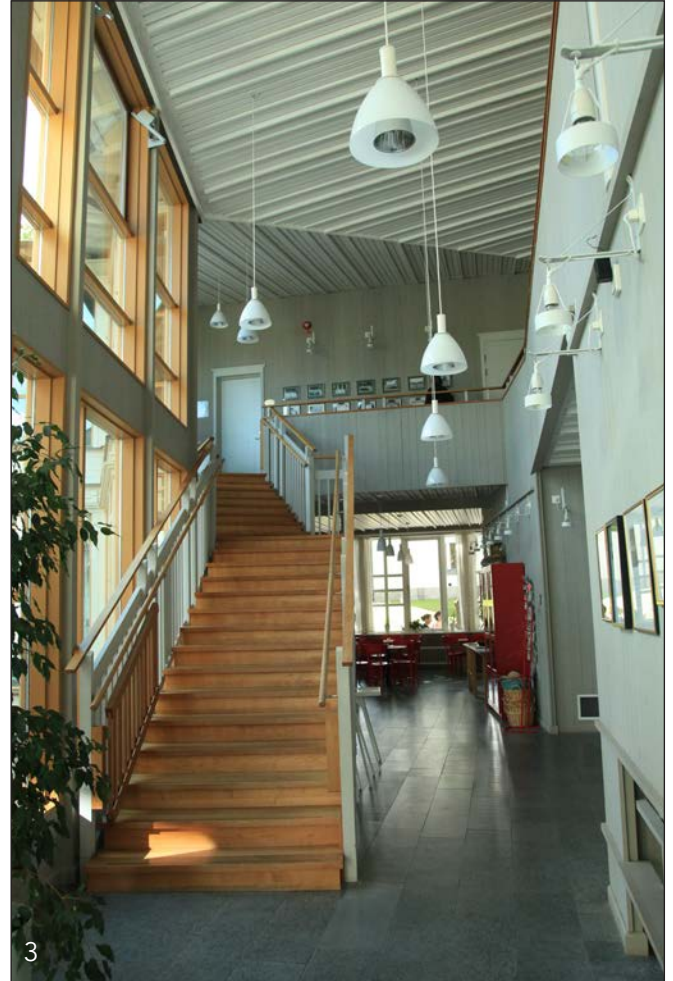


© Max Plungen - Tina Wik Arkitektur

1. Parish House seen from Kungsgatan
2. Entrance from the courtyard 3. Entrance Hall.



© Tina Wik



© Tina Wik

www.tinawikarkitekter.se
<https://www.svenskakyrkan.se/nora>

2002 - Gunnebo Manor and Gardens, Mölndal. Diploma

Gunnebo Slott och trädgårdar, Mölndal

Gunnebo slott är ett unikt exempel på neoklassicismisk arkitektur från slutet av 1700-talet med influenser från Frankrike, Tyskland och England. Handlaren John Hall Sr önskad ett sommarhus för sin familj och anlätade Göteborgs stadsarkitekt, Carl Wilhelm Carlberg som var inspirerad av sin senaste Grand Tour i Europa. Carlberg lade stor omsorg i uppdraget och ritade även möbler, inredningar och trädgården. Egendomen fick flera byggnader såsom orangeri och andra nyttobyggnader och anläggningen stod klar 1796. Gunnebo var i familjen Halls ägo fram till 1830 och efter en period med flera ägare köpte Mölndals kommun Gunnebo 1949 och det förklarades som byggnadsminne 1963.

Projektet ”Åter till 1700-talet” startade 1996 och finansierades av Mölndals kommun, Riksantikvarieämbetet och EU. Ett restaurerings- och rekonstruktionsprojekt med syftet att både bevara Gunnebo som ett historiskt dokument och samtidigt att fortsätta utveckla Gunnebo och dess miljö.

En viktig källa i projektet har arkitekt Carlbergs originalritningar varit, de har gett en unik möjlighet att bygga vidare på ursprungliga intentioner. I projektet har orangeriet rekonstruerats, köksträdgård och den formella trädgården har återskapats. En tjänstemannabyggnad, som endast funnits på en ritning från 1700-talet och aldrig kom till utförande, har nu uppförts med traditionella material och metoder. Ett syfte i projektet är att förmedla äldre hantverksmetoder till dagens hantverkare enligt mästare-lärlingsprincipen.



© Ralf Tirander - Gunnebo Slott

English summary:

Gunnebo House is a unique example of neo-classical architecture in Sweden. Erected in 1784, it shows the early influences of cultural ideas from Italy and France. The estate represents considerable diversity, from the magnificent hall to the simple rooms of the servants' quarters; from the French formal garden to the abundance of the kitchen garden and surrounding cultural landscape.

The restoration project “Gunnebo – reviving the 19th century” started 1995 with the purpose of reviving the historical surroundings and increasing knowledge of the cultural heritage. Another aim was to revitalize old crafts through training in restoration to convey ecological principles and sustainability and to serve as a source of inspiration.

The Jury's citation: «For the careful and well-documented restoration of the grounds of an 18th century neo-classical summer residence with a kitchen garden, orangery and servants house.»

Category Conservation



1. Gunnebo Slott, salongen 2. Gunnebo Slott, norra trädgården

www.gunneboslott.se
Christina Halls väg, Mölndal.

2002 - Vasikkavouma Hay-Mire, Pajala. Medal

Vasikkavouma slåttemyr, Pajala

Vasikkavouma, som ligger längs ån Vasikkajoki, är den största bevarade slåttermyn i norra Europa och belägen en mil väster om Pajala. Slåttermyn och ett 70-tal bevarade timrade lador utgör ett mycket säreget odlingslandskap som idag vårdas och hävdas av den lokala föreningen Meja Byutveckling. Slåttern går tillbaka till 1700-talet och ladorna, som tillkom på 1800-talet, var närmare 200 under dess storhetstid. De byggdes i samband med Storskiftet för att skydda höet från renarna och ersatte tidigare hässjning. Höet såldes till lokala renskötare som vinterfoder till djuren. Slåttern upphörde på 1950-talet i samband med att jordbruket rationaliserades och myren började växa igen. Ambitionen med restaureringen var att återskapa det gamla slåttermyrlandskapet, vårda ladorna samt bevara äldre tekniker och redskap. Återställandet av myren var ett led i byaförenings arbete med att utveckla bygden och skapa arbetstillfällen.

Meja Byutveckling påbörjade restaureringen av den nästan helt igenväxta myren 1996 med att röja sly och rusta upp de 70-tal lador som fanns kvar. Arbetet utfördes med ideella krafter, som till viss del var stöttat med EU-bidrag. Slåttermyn har också ett stort biologiskt värde med ett rikt växt- och fågelliv. Vasikkavouma är idag ett levande dokument på historisk markanvändning som fortsatt hävdas med traditionella metoder. Vasikkavouma har årligen 7000 besökare.

Vasikkavouma är sedan 1999 skyddat som naturreservat.

English summary:

For the preservation of the largest (250 hectares) hay-mire in Northern Europe, located 80 km north of the Arctic Circle. Since 1999 it has been designated as a nature reserve and habitat for species typical of and dependent on mire haymaking. The mire is also a cultural environment of national interest showing living documentation of its historical use. The first mire harvest date back to the 18th century but by the mid-1990s Vaikkavuoma was virtually overgrown with brushwood. Since 1996 many parts have been restored to a workable state and more than 70 log barns now bear witness to a past age. As a living project, the mire will continue to be cleared and provide tons of horsetail to be sold to local Saami as winter fodder for reindeer.

The Jury's citation: « For the important conservation of the largest surviving example of a rare hay-mire, together with its ecological setting, maintenance techniques and buildings.»

Category Conservation



© Jennie Sjöholm - Norrbottens museum



© Jennie Sjöholm - Norrbottens museum



© Jennie Sjöholm - Norrbottens museum

www.mejabyar.se
Address: Juhonpieti 3, 984 91 Pajala
Contact: Lässtyrelsen in Norrbotten / Meja Byutveckling

2003 - Borgholm Castle, Isle of Öland. Diploma

Borgholms slott, Öland

Borgholms slottsruin tronar högt på en platå med utsikt över Kalmarsund. Den storslagna ruinen, som är en av norra Europas största, har anor tillbaka till 1100-talet. Det kungliga slottet var ett av landets viktigaste fästena och större om- och tillbyggnader gjordes under medeltiden och 1500- och 1600-tal. Det nuvarande slottet uppfördes efter att dess föregångare förstörts under Kalmarkriget 1611-1613. För uppdraget anlätades tidens främste arkitekt Nicodemus Tessin d.ä. som lät bygga ett barockpalats. Slottet slutade användas under 1700-talet och 1803 lät man anlägga en klädesfabrik och färgeri i den norra längan. Det var här den våldsamma branden utbröt 1806 som totalförstörde slottet. Målsättningen för restaureringsarbetet var dels att reparera och säkerställa murverken som skadats av tidigare lagningar med cement och KC-bruk, dels få ett bättre utnyttjande av ruinen och utveckla den som besöksmål. Restaureringen gjordes under ledning av slottsarkitekt Erik Wikerstål.

Restaureringen påbörjades 1996 där arkitekten i samarbete med förvaltaren Statens fastighetsverk eftersträvade varsamhet gentemot byggnadsverket genom att använda äldre beprövade material och metoder. En viktig del i arbetet var att bygga en traditionell kalkugn för att bränna det speciella hydrauliska bruk som tidigare använts på Öland. I den bäst bevarade längan, den västra, gjordes ombyggnader för att ta fram nya ytor med lokaler för utställning, fester, konserter och andra publika arrangemang. De arkitektoniska tilläggen gjordes reversibla för att kunna tas bort utan att skada monumentet. Arkitekten valde

en lågmäld gestaltning som tar hänsyn till byggnadens egenskaper och användning av traditionella lokala material som puts, ek och kalksten. De nya ytorna och funktionerna har väsentligt ökat tillgängligheten och användningen av slottsruinen som idag är ett av Ölands främsta besöksmål.

Borgholms slottsruin ägs av svenska staten och förvaltas av Statens fastighetsverk.

English summary:

The restoration of the 12th century “Borgholms slott”, an important stronghold ruined by a fire in 1806. Following restoration, the castle has 200 square meters of covered space for public facilities, including a museum and room for exhibitions, concerts, children’s activities and banquets. Extensive repairs and restoration work began in 1996, including the construction of a lime-burning kiln to produce traditional lime mortar on site. Simultaneous to the masonry work, new beams were erected in the west tower, the vaults of the west wing were protected from damp, and new limestone floor were laid. The work was carried out using traditional methods with modest interventions.

The Jury’s citation: « For the exemplary conservation of a ruined castle by means of a revival of a traditional mortar techniques and giving enhanced access through elegant solution.»

1. Bird-eye perspective Borgholm Castle before restoration

Category Conservation



© Erik Wikerstål

www.sfv.se Statens fastighetsverk
Adress: 387 22 Borgholm
Restoration Architect Erik Wikerstål

2003 - Hovdala Castle, Hässleholm. Diploma

Hovdala slott, Hässleholm

Hovdala slott ligger vid Finjasjön strax söder om Hässleholm. Anläggningen består av en trelängad manbyggnad i sten, ett mäktigt porttorn och en stor ladugård i sten. I slottsmiljön ingår park, orangeri och köksträdgård. Den äldsta byggnaden är daterad 1511 och porttornet från år 1600 bär spår från skånska kriget 1675-1679 då danskarna med hjälp av snapphanar angrepp slottet. Byggnaderna har i stort sett bevarats intakta genom århundradena och bostadsdelens interiörer står till stora delar orörda sedan mitten av 1800-talet. Målsättningen med restaureringen var att återfå det gamla och autentiska, att bevara de symboliska årsringarna och bygga nytt på byggnadens villkor. Ambitionen var att återge slottet den känsla av lantlig empire som det hade under sin storhetstid i början på 1800-talet. Restaureringen gjordes under ledning av slottsarkitekt Krister Wall.

Slottet hade till stora delar stått oanvänt under många år när Statens fastighetsverk gick in som förvaltare av anläggningen. De påbörjade 1998 ett omfattande och ambitiöst restaureringsarbete som syftade till att göra slottet tillgängligt för allmänheten genom att utveckla anläggningen till ett besöksmål. I arbetet ingick därför att ta fram nya lokaler för utställningar, restaurang och butik. Boningshuset från 1861 som hade möblering och inredning intakt kunde iordningställas som museum. Restaureringsarbetet genomfördes med traditionella material och metoder. Ledstjärnan för arbetet var historisk kontinuitet och varsamt frilägga och bevara skikten från olika de byggnadsperioderna. De arkitektoniska tillägg som besöksverksamheten

behövde löste arkitekten genom att utifrån de bevarade årsringarna från 1500-, 1700- och 1800-talen skapa något nytt som kommunicerade med de äldre epokerna. Hovdala slott är idag ett välbesökt turistmål som sommartid tar emot cirka 50 000 besökare.

Hovdala slott är sedan 1947 statligt byggnadsminne och förvaltas av Statens fastighetsverk som hyr ut anläggningen till Hässleholms kommun.

English summary:

The restoration of a 16th century stone manor stronghold from 1770 where the buildings have largely remained intact through the ages and the living areas since the beginning of 19th century. The whole castle has been particularly well and authentically preserved and can be regarded as unique in northern Europe. Traditional materials and methods were used to repair more than 100 rooms and areas. Historical continuity was the guiding light for the restoration work. By a careful process of restoration, the “annual rings” of successive layers have been revealed within the framework of a subtle totality. The complex of Hovdala castle has now a tourist/cultural function.

The Jury's citation: « For the delicate restoration of a 16th castle using ingenious solution to integrate technical installations into the old building.»

Category Conservation



© Evebyn Thomasson/Regionmuseet Kristianstad



© Evebyn Thomasson/Regionmuseet Kristianstad



© Evebyn Thomasson/Regionmuseet Kristianstad

www.sfv.se

Adress: Pl. 6223, 281 92 Hässleholm

2004 - The Bellman House, Stockholm. Diploma

Bellmanshuset och Långa längan, Stockholm

Bellmanshuset och Långa längan ligger mellan Djurgårdskyrkan och tivolit Gröna Lund nära det gamla Djurgårdsvarvets område. Huset från 1750-talet är ett timmerhus i två våningar med rödmålad locklistpanel och med en glasad loftgång mot gatan och en vidbyggd länga i en våning. Det har en brokig historia som bostäder till varvets timmermän, fattiglägenheter i Stockholms stads ägo under 1800-talet och från 1900-talets början Gröna Lunds personalbostäder. 250 år av Djurgårdsstadens historia finns representerad i den enkla timmerbyggnaden.

Byggnaden var i mycket dåligt skick och efter att Statens fastighetsverk övertagit förvaltningen 1991 startade en restaurering 1999 - 2002. Ansvarig arkitekt var Andreas Heymowski, och projektledare var Per-Anders Johansson.

Eftersom det var stora sättningsskador säkrades husets stomme och rötangripna bottenstockar byttes ut och ny isolering gjordes mot grunden på traditionellt vis med björknäver. Med respekt för byggnaden strävades det efter att bevara så mycket som möjligt av originalmaterial och detaljer.

Stora konservatorsarbeten har gjorts invändigt för väggmålningar från 1700-talet, både på väv och panel och 152 olika tapetlager som hittades. Huset innehåller många stilar från olika epoker och restaureringsarbetena uppvisar en mängd olika förhållningssätt inom samma objekt.

Bellmanshuset blev statligt byggnadsminne redan 1935 och har tidigare förvaltas av Statens fastighetsverk som hyrde ut det till tivolit Gröna Lund. Idag har förvaltningen övertagits av Djurgårdsförvaltningen.



© Stockholmskällan

English summary:

Restoration of a traditional timber construction dating from 1755, which is one of the last remaining timber houses in Stockholm. Its foundations were collapsing into the watery clay bed and the structure was also affected by severe dry-rot damage and in imminent danger of collapsing.

The works involved replacing rotten timber logs and the conservation of the valuable 18th century cloth wall paintings. A layer of birch bark was laid between the ground and the foundations as a traditional insulation against humidity. Particular attention was paid to the preservation of the authenticity of the construction materials – old surface finishes were preserved under the new ones.

The Jury's citation: «For the delicate restoration of the timber framework of an 18th century house in Stockholm and for the conservation of its valuable painted cloth wall coverings.»



2

1. Interior from 30's 2. Bellman House from Långa gatan

Djurgårdsförvaltningen
Address: Långa gatan 4, Djurgården, Stockholm

2006 - The Civic Hall of Eslöv. Diploma

Medborgarhuset i Eslöv

Medborgarhuset i Eslöv är ett resultat av det vinnande tävlingsförslaget "Diagonal Balans" 1948 ritat av den unge arkitekten Hans Asplund, anställd vid ett internationellt designteam att rita FN-byggnaden i New York. Inspirerad av FN-konceptet medverkade han i en nio år lång process att forma Medborgarhuset till ett "gesamtkunstwerk" i den internationella trend "contemporary modern" som utvecklade en friare modernismen med skönhet och elegans i efterkrigstidens optimism.

Medborgarhuset invigdes 1957, en anläggning som bestod av flera sammanbyggda volymer. En multifunktionsbyggnad med allmänna utrymmen och administration. Som ett signum en konisk byggnadskropp för hörsalar och mötesrum i anslutning till en gemensam entréhall, atrium och restaurang.

Femtio år senare och med försummat underhåll och förfall, utskiftning av originalfönster, dörrar, puts, färgsättning mm. var Medborgarhuset hotat. Den fick dock ett skydd genom att den förklarades som byggnadsminne år 2001 och en restaurering utfördes 2001-2006 av arkitekterna Kerstin Barup och Mats Edström. Den innebar att alla målade ytor, golv och ytskikt renoverades och paneler av ek och akustikskivor av Oregon Pine återställdes. Många förlorade detaljer, snickerier och belysning rekonstruerades. Ny modern teknik för uppvärmning och ventilation installerades, tillgänglighet och brandskydd förbättrades. Nya funktioner tillkom i restaurang, kök och förråd. Hörsalar återställdes till sina ursprungsfunktioner och fick tillbaka accentkulörerna i citrongult och limegrönt och sina tak av glasblock. Inredningen kompletterades med nya möbler, bl.a. specialritade paneler, bänkar och textilier och befintliga möbler av Asplund renoverades.

Exteriört reparerades aluminiumtaket och marmordetaljer i fasaden återställdes.

English summary:

The Civic Hall in Eslöv was designed by the young architect Hans Asplund in 1948 at the same time he was a member of the international team responsible for designing the United Nation (UN) headquarters in New York. The design and interior details of this Civic Hall were therefore profoundly entrenched in the UN project and architectural developments on international scene. Finally opened in 1957, the complex comprises a structure for office facilities and a curved conical volume for the meeting halls, unified by a low one-story structure with an oval atrium at its centre.

Following listing as a national monument in 2001, the interior was meticulously restored and renovated to accommodate modern security and other requirements. The building was upgraded with café and kitchen facilities and a storage room. Furniture designed by Asplund was repaired and new furniture added. The smoked oak and Oregon pinewood panels were cleaned and oil-treated. All painted surfaces were renewed according to the original colour scheme. The plaster finish of the exterior was restored, the original aluminum roof was cleaned and repaired and the marble detailing of the façade conserved.

The Jury's citation: «For the complete restoration and renovation of a remarkable example of Scandinavian Modernism for the common use and benefit of the citizens of Eslöv.»

Category Conservation

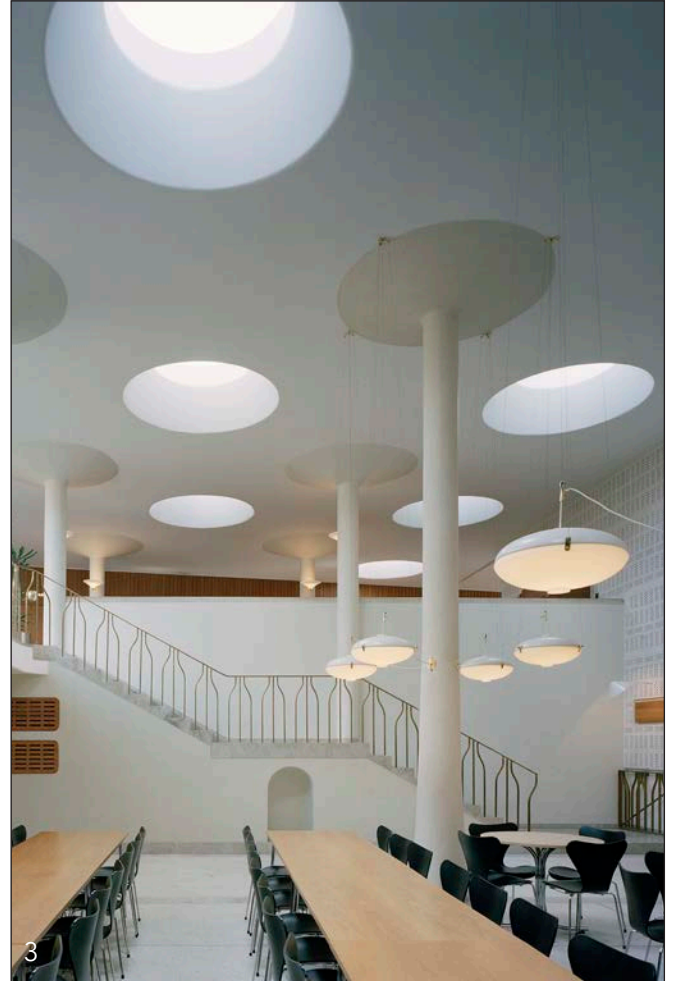


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1. Medborgarhuset med hörsalsdelen 2. Specialritad inredning
3. Restaurangdelen.



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www.medborgarhuset.com
www.barupedstrom.se
Address: Kyrkogatan 1, Eslöv

List of all winners Sweden

	Year	Project	Location	Prize	Category
1	1978	Skokloster Castle	Skokloster	Diploma	Conservation
2	1979	Fersens Palace	Stockholm	Diploma	
3	1979	Kv St Gertrud	Malmö	Diploma	
4	1980	The Crown Bakery, Sibyllegatan	Stockholm	Diploma	
5	1980	The Treasure Vault, Royal Palace	Stockholm	Diploma	
6	1981	Karlsborg Fortress	Karlsborg	Diploma	
7	1981	Bergwaldhallen Concert Hall	Stockholm	Diploma	
8	1982	SLU Ultuna Campus canteen	Uppsala	Diploma	
9	1982	The Rosenbad Block	Stockholm	Diploma	
10	1983	The Parliament Building	Stockholm	Medal	
11	1984	Alingsås Town Centre Renewal	Alingsås	Diploma	
12	1985	The Borgmästaren Block	Kalmar	Diploma	
13	1986	Conservation of Central Kalmar	Kalmar	Medal	
14	1986	The Block Drottningen	Drottningholm	Diploma	
15	1987	"Vadstena Asylen"	Vadstena	Diploma	
16	1987	The Cultural Warehouse	Sundsvall	Medal	
17	1988	Ulriksdal Palace Theatre	Stockholm	Diploma	
18	1989	"The Triangle"	Visby	Diploma	
19	1990	Hjo Town Center Renewal	Hjo	Medal	
20	1991	"Kontoristföreningen" Building	Göteborg	Diploma	
21	1991	Buildings at the mountain pasture	Östra Arådalen	Diploma	

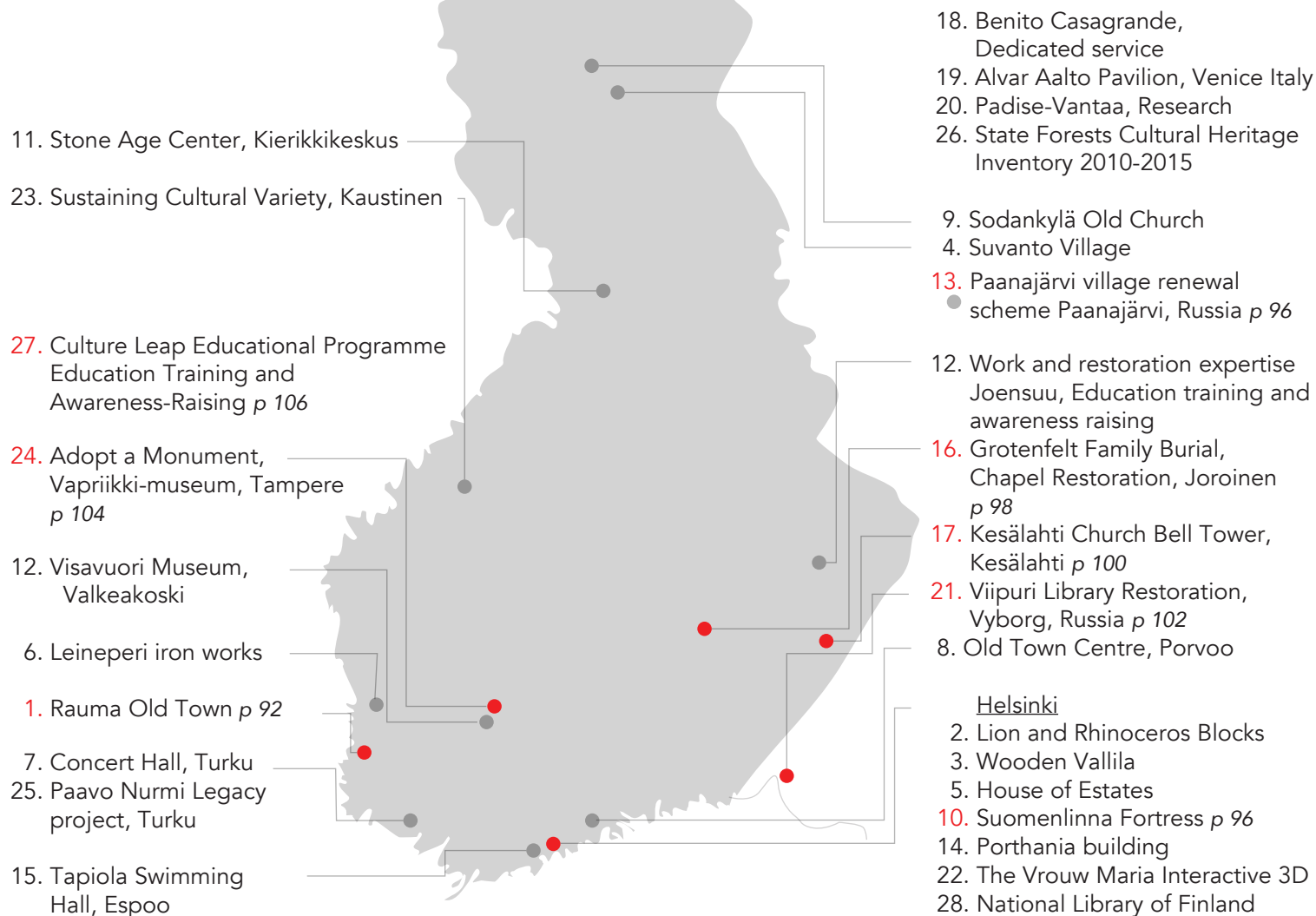
	Year	Project	Location	Prize	Category
22	1992	Restoration of the old iron works	Åkers Styckebruk	Diploma	Conservation
23	1993	Nora-Pershyttan iron works	Nora	Medal	Conservation
24	1994	Suntak Monastic Garden	Tidaholm	Diploma	Conservation
25*	1996	Katarina Church	Stockholm	Diploma	Conservation
26*	1997	The Old Town	Eksjö	Diploma	Conservation
27*	1998	Old Farm Buildings	Alnarp	Diploma	Conservation
28*	1998	Forsbacka iron works	Forsbacka	Diploma	Conservation
29*	2002	Gyttorps Centrum	Nora	Diploma	Conservation
30*	2002	Parish House	Nora	Diploma	Conservation
31*	2002	Gunnebo Manor and Gardens	Mölnadal	Diploma	Conservation
32*	2002	Vasikkavouma Hay-Mire	Pajala	Medal	Conservation
33	2002	Professor Ove Hidemark		Medal	Dedicated Service
34*	2003	Borgholm Castle	Isle of Öland	Diploma	Conservation
35*	2003	Hovdala Castle	Hässleholm	Diploma	Conservation
36	2003	Farmhouses of Hälsingland	Hudiksvall	Medal	Dedicated Service
37*	2004	The Bellman House	Stockholm	Diploma	Conservation
38	2004	PRE-MAL Skadedjursgruppen		Medal	Dedicated Service
39	2005	Cultural Heritage without Borders		Medal	Dedicated Service
40	2006	New Foundations, Town Planning 1521-1721		Diploma	Research
41*	2006	The Civic Hall of Eslöv	Eslöv	Diploma	Conservation
	2015	Invisible Tools of a Timber Framer	Göteborg	Mention	Research

* Marked projects are presented in the booklet

Prize winners Finland 1978 - 2018

Europa Nostra Awards

Overview
with page references



Preamble Europa Nostra Finland

Europa Nostra Finland has had a relatively slow start in Finland. From the 1970s to 1990s connections with Europa Nostra were maintained by individuals. After 2000 a group of individuals began Europa Nostra in Finland and finally in 2011, Europa Nostra Finland was founded. Since that time Europa Nostra has been increasingly active in the Finnish cultural heritage scene. Europa Nostra Finland has organized a Europa Nostra Council meeting in 2012 and during the Finnish Centennial Celebrations in 2017, the European Cultural Heritage Congress held in Turku.

Europa Nostra Finland co-operates with Finnish governmental bodies like the Ministry of Culture and Education, Ministry of the Environment and the

National Board of Antiquities. Naturally, working in partnership with other cultural heritage associations and institutions is the traditional Finnish way.

Europa Nostra Finland's headquarters are in Helsinki in the premises of the Finnish Local Heritage Federation (Suomen Kotiseutuliitto).

Work on the preservation of Old Rauma led to Finland's first medal from Europa Nostra in 1987. Since then, medals, diplomas, and later awards, grand prizes and special mentions have been granted to Finnish projects almost every year. By 2018 the total number of grand prizes and awards received by Finland is 16, 12 special mentions and diplomas, 28 altogether.

1987 - The Old Town of Rauma. Medal

Rauman vanha kaupunki

Lähes kaikki Suomen vanhat puukaupungit ovat pala neet ainakin kerran historiansa aikana. Rauman puukaupunki paloi vuonna 1682.

Vanhan Rauman rakennuskantaan kuuluu suurelta osin palon jälkeisiä rakennuksia, mutta suurin osa on saanut 1890 – 1910 uuden muodinmukaisen paneeliverhouksen. Alueen katuverkosto on kehittynyt keskiajalta lähtien. Nykyinen puukaupunki on ainutlaatuinen esimerkki 1700-1800-lukujen suomalaisesta puukaupunkirakentamisesta.

Vanhassa Raumassa asuu n. 800 asukasta. Vanha Rauma on laajin säilynyt puukaupunkialue Suomessa. Puurakennuksia Vanhassa Raumassa on yli 590 ja kivirakennuksia 12.

Arkkitehti Markus Bernoulli on tehnyt mittavan uran vanhan kaupungin kokonaisuuden sekä yksittäisten puurakennusten säilymisen puolesta. Markus Bernoulli on suunnitellut restaurointi- ja kunnostustöitä noin sataan rakennukseen Vanhassa Raumassa.

Joulukuussa 1991 Vanha Rauma otettiin Unescon Maailmanperintöluetteloon yhdessä Suomenlinnan kanssa.

Vuonna 2018 Vanhan Rauman maailmanperintöaluetta uhkaa suuren rakennusliikkeen hanke rakentaa mittakaavallisesti täydellisen ylisuuri ostoskeskus Vanha Rauman maailmanperintöalueen suoja-alueelle.

English summary:

Almost all wooden towns in Finland have burned down at least once during their history – it was the turn of Rauma in 1682. Although the area’s street network has developed since the Middle Ages, the present wooden town is a unique example of the Finnish wooden towns built in the 1700s and 1800s. Old Rauma has over 590 wooden buildings and 12 built of stone. The Old Rauma is still a lively and vibrant center for the whole city. The building stock in the Old Town of Rauma’s contains some 18th century buildings, but most were refurbished during 1890s–1910.

Architect Markus Bernoulli has made a long and notable career in preserving the old city as well as preserving individual wooden buildings. He has designed restorations for 100 buildings in Old Rauma. In 1991 Old Rauma was included in the UNESCO World Heritage List together with Suomenlinna Fortress.

In 2018, the Old Rauma World Heritage Site is threatened by a major construction company project to build a large shopping center inside the Vanha Rauma World Heritage Site protection zone.

The Jury’s citation: «For the admirable programme of restoration and modernisation involving numerous buildings, to create an attractive living and working environment.»

Category Conservation



1.Spring on streets. 2. Typical courtyard. 3. The Old town Main Street. 4. Street view



www.visitfinland.com/article/beautiful-rauma/

1999 - Development of Suomenlinna for Cultural Recreation. Medal

Suomenlinna linnoituksen rakennetun ympäristön kehittäminen

Suomenlinnan linnoitustyöt käynnistyivät Augustin Ehrensvärdin johdolla 1748. Paria vuotta myöhemmin linnoitus sai nimekseen Sveaborg, Viapori. 1918 linnoitus nimettiin uudelleen Suomenlinnaksi.

Linnoituksen historia on monivaiheinen. Linnoitus palveli ensin Ruotsia, sitten keisarillista Venäjää ja lopulta itsenäistä Suomea. Varuskunta- ja telakkakäytössä Suomenlinna oli vuoteen 1973 jolloin puolustusvoimat luopui suuresta osasta Suomenlinnaa. Suomenlinnan ensimmäinen käyttösuunnitelma valmistui 1974 ja siitä lähtien Suomenlinnaa on kehitetty enenevässä määrin monia käyttötarkoituksia palvelevaksi historialliseksi linnoituskokonaisuudeksi.

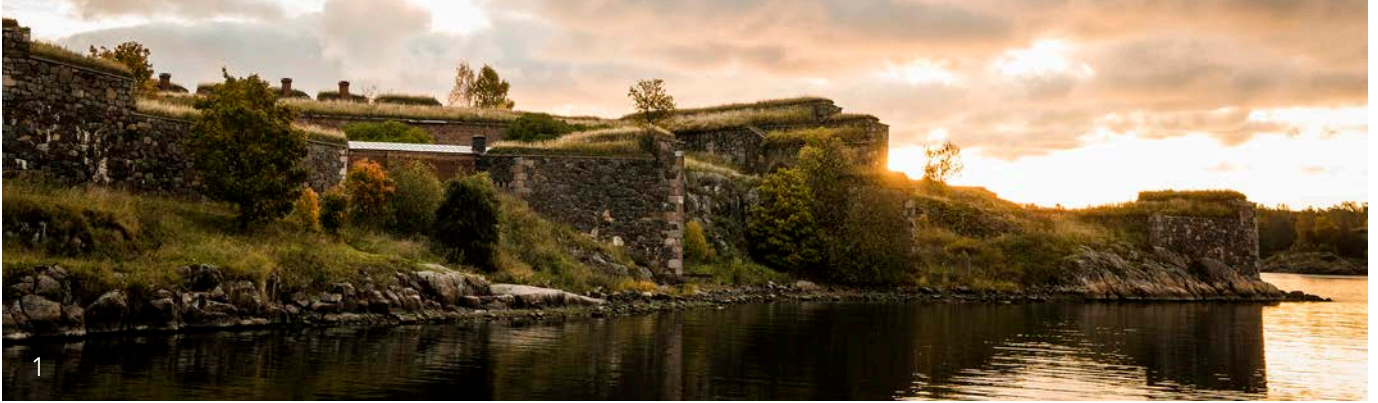
Europa Nostra -palkinto annettiin Suomenlinnan hoitokunnalle sen johdonmukaisesta ja pitkäjänteisestä ja jatkuvasti kehittyvästä työstä toisaalta Suomenlinnan kulttuurihistoriallisten arvojen säilymiseen ja kunnostamiseen liittyvistä ansioista ja toisaalta kulttuurihistoriallisesti arvokkaan alueen kehittämisestä palvelemaan kestävästi kasvavia vierailijamääriä. Kaksikymmentä vuotta palkinnon myöntämisen jälkeen voidaan huomioda, että sama kestävä kehityksen työ on edelleen jatkunut Suomenlinnassa sekä kulttuuriympäristön hoidon että toisaalta kulttuurimatkailun kehittämiseen suhteen. Suomenlinna on eittämättä kesäkausina jo matkailijamääriensä rajoilla. Kustaanmiekkan Salmen itäpuolisen laajan Vallisaaren siirtyminen Metsähallituksen hallintaan voi tulevaisuudessa helpottaa Suomenlinnan luonnon ja rakenteiden kestävyttä.

English summary:

Suomenlinna is a large sea fortress which was occupied by the Finnish Army until 1973, after which it has been renovated and developed for cultural recreation and as a historical monument. It has been an important resort for cultural recreation since Finland's independence in 1917, and in 1991 Suomenlinna was included in the UNESCO World Heritage List. Founded in 1748, Suomenlinna celebrated its 250th Anniversary in 1998.

The Governing Body of Suomenlinna has specifically invested in developing the services for cultural facilities during the last five years. Many spaces have been renovated in collaboration with the National Board of Antiquities: two restaurants, exhibition spaces, two large meeting and banqueting halls and especially the visitor centre, which is presented as an example of the development for cultural recreation.

The Jury's citation: «For the extensive, exemplary, carefully planned and successfully realised restoration and revitalisation of this very important historic fortress, which now serves as a prime resort for cultural recreation.»



© Suomenlinnan hoitokunta

1. Suomenlinna autumn. 2. Winter time aerial view. From the front Kustaanmiekka, Susisaari and Iso Mustasaari. Vallisaari low right.



© Suomenlinnan hoitokunta

www.suomenlinna.fi

2006 - Porthania Building Restoration, Helsinki. Award

Porthania-rakennuksen restaurointi, Helsingin yliopisto

Arkkitehti Aarne Ervi voitti uuden yliopistorakennuksen arkkitehtikilpailun 1949. Porthania otettiin käyttöön vaiheittain vuosina 1954-57.

Porthanian suhteen Ervin päämääränä oli suunnitella teknisesti edistysellinen yliopistorakennus, jossa yhdistyivät muunneltavuus, valoisuus sekä keveys. Alvar Aallon tavoin Ervi on suunnitelmissaan pyrkinyt luonnonvalon ja maiseman yhteispeliin rakennusten ja niiden sisätilojen kanssa.

Uusien teknisten innovaatioiden kuten esijännitettyjen palkkien tai muuntojoustavuuteen tähtäävien kerrosrakenteiden lisäksi standardointia pyrittiin Porthaniassa käyttämään hyödyksi kaikessa kalustamisessa.

Porthanian korjaustyö toteutettiin 2000-luvun alkuvuosina. Rakennuksen käyttötarkoitus säilyi korjauksessa lähes muuttumattomana. Rakennuksen talotekniset järjestelmät olivat vajaatehoiset ja pahoin vanhentuneet ja kaikkien tilojen pinnat kovan käytön kuluttamat.

Toimintojen muutoksille ja uusille teknisille järjestelmille piti löytää uusia tiloja. Jotta arvokkaiden sisätilojen interiöörejä voitiin säästää, sijoitettiin rakennusrungon ulkopuolelle uusia tekniikkaa palvelevia pystyhormeja. Alkuperäisiä viilu- ja korkkipintoja puhdistettiin ja Ervin toimiston piirtämiä kalusteita ja valaisimia kunnostettiin ja palautettiin uudelleen käyttöön.

Korjauksen suunnittelijoiden Matti Nurmelan ja Tuomo Remeksen tavoitteena oli päivittää rakennusta teknisesti ja uusia yliopiston käyttötarkoituksia huomioiden siten, että samalla rakennuksen toiminnallinen muuntojoustavuus, arkkitehtuurin periaatteet ja nyanssit sekä 1950-luvun henki säilyisivät.

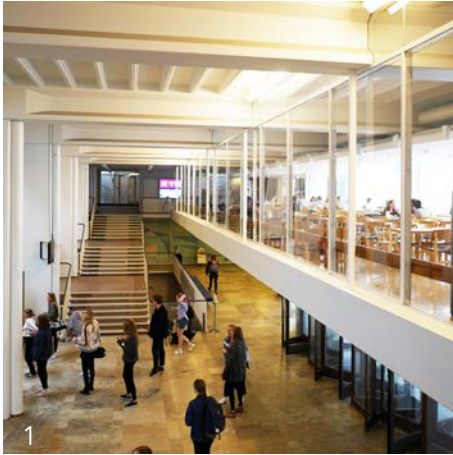
English summary:

The Porthania building at University of Helsinki is one of the most significant achievements of Finnish building heritage from the post-war era. Architect Aarne Ervi won the architecture competition for the building in 1949 and Porthania was completed in 1957. Ervi was specially interested in developing and using new techniques and materials. In Porthania several innovative and experimental solutions, such as prefabricated elements, pre-stressed beams and façade panels. New Porthania expressed openness and light and it was an optimistic symbol for the newly found respect for academic education in post-war Finland.

The restoration designed by Matti Nurmela and Tuomo Remes aimed to make the functional changes needed to serve the demands of today's university, renew the building's services and, at the same time, re-establish the original architectural values on 1950s.

The Jury's citation: «For the architectural restoration and functional rehabilitation of a large scale educational building, founded on systematic investigation, respect for authenticity and pragmatic considerations, which sets the standards for the conservation of 20th century heritage.»

Category Conservation



1. Entrance Lobby 2018. 2. Main entrance area 2018.



2009 - Grotenfelt Family Burial Chapel Conservation. Award

Grotenfeltin suvun hautakappelin konservointi, Joroinen

Vanha traditio haudata huomattavien perheiden edesmenneet kirkkojen lattioiden alle kiellettiin Ruotsissa kuninkaallisella päätöksellä v. 1774. Tämän seurauksena Grotenfeltin perhe päätti rakentaa suvulle oman hautakappelin Joroisten kylän kirkon läheisyyteen. Hautakappeli valmistui v. 1776.

Ruotsalainen taiteilija Daniel Hjulström palkattiin koristemaalamaan kappelin sisäpuoliset pinnat erilaisin puu-, kasvi-, marja-aihein sekä uskonnollisiin tekstein. Hirsien välit täytettiin puutikkukiinnityksin lumpupaperilla, joten seinistäkin saatiin tasaiset maalauspinnat.

Kappeli toimi sukuhautana vuoteen 1902, jolloin paikallinen kirkkoneuvosto päätti purattaa kappelin. Purku-uhasta johtuen suku siirretti kappelin Järvikylän kartanon maille. Siirrosta johtuen hirsivälien lumpupapereiden koristemaalaukset tuhoutuivat.

Vuodesta 1902 lähtien kappelia on käytetty siunauskappelinä ennen vainajien hautaamista. Joroisten keskustassa maantien siirto hyvin lähelle Grotenfeltin suvun hauta-alueetta sai aikaan yksityisen hautausmaan perustamisen siunauskappelin läheisyyteen. Oman hautausmaan perustaminen käynnisti samalla vanhan kappelin konservoinnin suunnittelun ja toteuttamisen.

Konservaattori Jaana Paulus työryhmineen vastasi tutkimus- ja konservointitöistä. Tavoitteena oli konservointitöiden suorittaminen taiteilija Daniel

Hjulströmin alkuperäismaalauksia kunnioittavalla tavalla. Konservointityöt suoritettiin vuosien 2005-2008 kesäkausien aikana.

English summary:

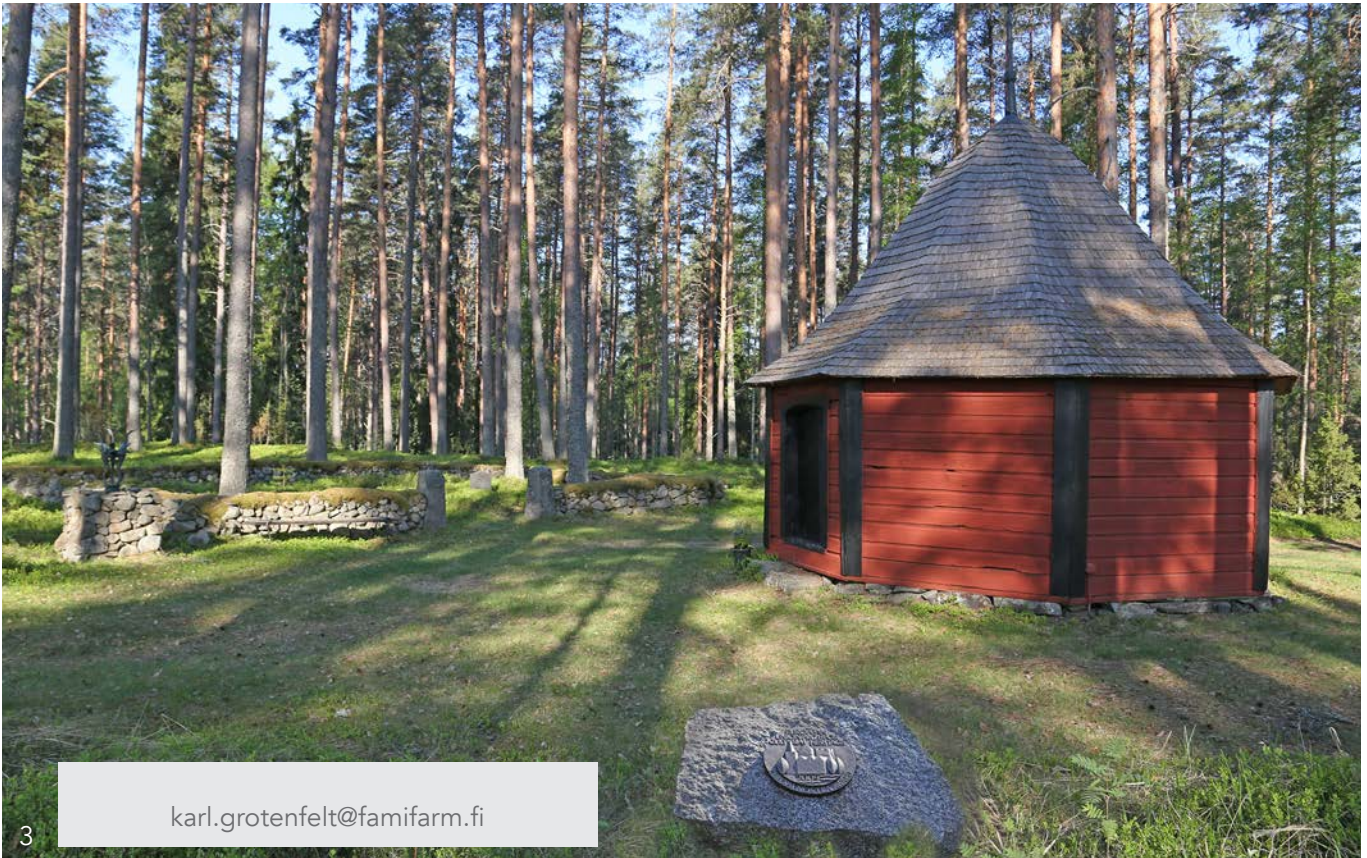
The Grotenfelt Family Burial Chapel was built in 1776 to serve as burial chapel adjacent to Joroinen village church in Eastern Finland. The Chapel was moved to Järvikylä Family Estate in 1902 and since then was used as a place where the dead could lie in state before the funeral. Built of logs, it is the only remaining wooden 18th century family chapel in Finland and its interior decorated by a Swedish artist with paintings of trees, plants, berries and biblical texts.

Conservation design and works were implemented between 2005–2008. The aim was to conserve the original paintings by Swedish artist Daniel Hjulström as carefully as possible using the original methods and materials and to give the whole space the atmosphere and spirit it originally had. Conservation Jaana Paulus and her team made all historic and technical research works as well as all the conservation works.

The Jury's citation: «The restoration of the burial chapel wall paintings was executed in a holistic way, starting with a thorough research phase followed by a delicate, sustainable and skilful implementation. The Jury finds this conservation work a remarkable model of a private initiative designed to raise local awareness and to preserve European cultural heritage.»



1. Interior 2018. Wall 2018. 3. Exterior 2018.



3
karl.grotenfelt@famifarm.fi

2009 - Kesälahti Belltower Restoration. Grand Prix

Kesälahden kellotornin restaurointi

Kesälahden nykyinen eli kolmas kellotorni pystytettiin 1835-36. Kesälahden kirkko tuhoutui kesän 1941 pommituksissa, mutta kellotorni säilyi. Vain pieni osa Suomen puurakenteisista kellotorneista on säilynyt. Ennen restaurointia kellotornin historia selvitettiin, rakenteet dokumentoitiin ja inventoitiin.

Dendrokronologisten tutkimusten avulla selvitettiin puurakenteiden ikiä. Suuri osa rakennusrungon puista oli kaadettu talvella 1827-28. Tutkimusvaiheen 2004-2005 arkkitehtina oli Antti Pihkala. Koko hankkeen projektipäällikkönä toimi Hannu Piipponen. Kellotornin restaurointiin liittyi laaja opetus- ja kunnostushanke. Ympäristö- ja arkkitehtuurikoulu Lastu organisoivat Hannu Puurusen johdolla kokeneille käsityöammattilaisille jatkokoulutusta sekä restaurointikisällin ja –mestarin ammattitutkinnon näyttökokeet. Käytännön korjaustöitä tehtiin restaurointimestari Erkki Hiipakan johdolla ”learning by doing” -periaatteella.

Kesälahden kellotornin ylemmän katon paanut oli uusittu haapapuisina v. 1994. Tuolloin uudet paanut tehtiin koneellisesti työstäen.

Kellotornin alemman katon paanujen uusinta haluttiin tehdä perinteisin työtavoin. Alemman katon paanut olivat alkuperäiset ja katot oli tervattu vuonna 1838, 1883 ja 1973.

Kunnostustyö alkoi vanhojen mäntyjen kaatamisella. Puut sahattiin ja kuivattiin ulkosalla ennen paanujen valmistamista. Paanut viimeisteltiin perinteisin käsityökaluin ja uudet naulat taottiin raudasta. Paanuja on katolla kahdessa kerroksessa ja niiden alla katon koverissa ja kuperissa osissa koivuntuohesta rakennettu

eristyskerros. Paanuja asennettiin n. 2850. Restaurointihankkeen yhtenä johtavana ajatuksena oli tietoisuuden lisääminen ja tiedon levittäminen rakennetun kulttuuriympäristön ja arvokkaan arkkitehtuurin merkityksestä.

English summary:

Kesälahti Church Bell Tower was constructed in 1836 and survived bombing in 1941, when the adjoining church was burnt down. The lower shingle roof of the bell tower was one of the oldest remaining roofs of its kind in its original state in Finland. The lower roof consists of 2,850 handmade pine shingles. The texture and patterns are formed by regular variations of straight and pointed shingle edges. Building parts were first dated through dendrochronological research, and the old materials, patterns and textures were inventoried and documented. The project employed traditional methods of making and installing the shingles, combined with tarring the roof and painting the bell-tower. For the restoration project, special workers were trained and educated. All the work phases have been documented and recorded. The project also included an international seminar and touring exhibition.

The Jury's citation: «The Jury highly appreciates the strict methodology and skilful craftsmanship undertaken to ensure that the Kesälahti Church Bell Tower can stand as a unique piece of European Wooden Heritage for future generations.»

Category Conservation



1. Old shingles 2 Restored structure. 3. Restoration completed



kesälahden kappelisk@evl.fi

www.frh-europe.org/te-finnish-shingle-roof-the-tradition-lives-on-in-kesalahti/

2015 - Viipuri Library Restoration, (Vyborg) Russia. Award

Viipurin kirjaston restaurointi

Alvar Aalto voitti Viipurin kirjaston arkkitehtuurikilpailun vuonna 1928. Tuolloin Aallon ehdotus edusti pohjoismaista klassismia. Kirjasto valmistui vasta 1935 ja tuolloin kirjasto oli muuttunut uljaan modernistiseksi rakennukseksi Paimion Parantolan tyyliin.

Kirjasto ehti toimia noin neljä vuotta, ennen kuin se joutui toisen maailmansodan jalkoihin. Vuosina 1940-41 kirjasto toimi neuvostokirjastona ja vuosina 1942-44 taas suomalaisena. Sodan loppuvaiheessa kirjasto vaurioitui ja seiso i tyhjänä yli kymmenen vuotta. Kirjasto kunnostettiin Neuvostoliiton toimesta 1950-60-luvuilla ja se avattiin uudelleen 1961.

Viipurin kirjaston restaurointi oli pitkä ja monivaiheinen prosessi. Lähinnä Suomalaisella ja länsimaisella rahoituksella kirjastoa kunnostettiin suomalaisen restaurointinäkemyksen pohjalta pala palalta vuosina 1994-2009. Vuonna 2010 Venäjän Federaatio myönsi restaurointihankkeelle rahoitusta n. 6,5 M€ ja vuosina 2011-13 kunnostettiin kirjaston suuret kirjastosalit, kaikki tekniset järjestelmät sekä julkisivut.

Restaurointiperiaatteena oli palauttaa kirjasto sen alkuperäiseen arvoonsa; alkuperäistä säilyttäen, kerroksellisuutta eli venäläiskorjauksia arvostaen ja samalla arkkitehtuurin kannalta oleellisia hävinneitä elementtejä palauttaen.

Restaurointiratkaisut päätettiin aina tapauskohtaisesti kokonaisuus huomioiden. Konkretisoiden tämä tarkoitti

mm. sitä, että pilottihankkeena vuosina 1994-95 tehty sisäänkäyntiaulan pääportaan suuri teräslasiseinä kunnostettiin täysin alkuperäisratkaisun mukaisesti siten että lasiseinän rakenteelliset ongelmat (kiinteä ulkolasi, avattava sisäpuite) säilyivät. Ongelmat ratkaistiin tarkalla detajiiikalla ja huolellisella ja modernilla tiivistyksellä.

Yhteistyöhankkeen käytännön osapuolina olivat Viipurin kirjaston Suomen restaurointiyhdistys ry, Viipurin kirjasto, Leningradin Oblast sekä lähinnä Viipurilaiset ja Pietarilaiset urakoitsijat. Hankkeen johtavana arkkitehtina toimi Tapani Mustonen Viipurin kirjaston Suomen restaurointiyhdistyksestä. Restauroinnin jälkeen kirjasto avattiin marraskuussa 2013.

The Jury's citation: «The Jury were in no doubt they were dealing here with one of the major masterpieces of the modern movement in architecture. Its exceptionally well researched and highly sensitive restoration, maintaining the library's functions but adapting them to 21st century standards, seemed to them to represent a commendable example of transnational collaboration, primarily of course between the Finnish and Russian restoration committees but with the guidance too of other international organizations concerned with 20th century heritage. Echoing Aalto, they noted: 'The building still exists and the architecture has been brought back.»

Category Conservation



1. Lending Hall 2. Lecture Hall undulating ceiling and strip window. 3. Viipuri (Vyborg) library in Winter.



www.aalto.vbgcity.ru/node/366

2016 - Adopt a Monument, Tampere. Grand Prix

Adoptoi Monumentti, iloa kulttuuriperinnöstä

Adoptoi monumentti -ohjelmassa kulttuuriympäristöä vaalitaan ihmistä varten, yhdessä ihmisten kanssa. Visio perustuu havaintoon, että vain pehmeällä suojelulla; tiedon ja mahdollistamisen avulla luodaan kulttuurisesti kestävä kehitys. Adoptoi monumentti -ohjelma lähtee siitä, että kulttuuriympäristökohteet ovat aina paikallisia ja kaipaavat paikallisten yhteisöjen ymmärtämystä, tunnistamista ja tunnustamista tullakseen vaalituiksi. Käytännössä Adoptoi monumentti -yhteisö tekee kulttuuriympäristöä saavutettavaksi yhdessä muiden kanssa, laajassa verkostossa. Adoptoija huolehtii kulttuuriperinnöstä hoitosuunnitelman avulla, selvittää sen historiaa ja järjestää paikalla tapahtumia. Adoptoitaviksi kohteiksi on valikoitunut esimerkiksi rautakautisia ja historiallisia puolustusvarustuksia, rautakautisia hautaröykkiöitä, keskiaikainen kirkko, kivikautisia asuinpaikkoja, kiviaitoja ja erilaista teollisuusperintöä. Lisäksi vaalitaan rakennettua perintöä; hylättyjä viljamakasiineja, kioskeja, puhelinkoppeja, laululavoja ja kellareita. Adoptoija voi olla yhteisö, yhdistys, yritys tai julkisyhteisö, kuten koulu. Adoptoijilta ei edellytetä aikaisempaa kokemusta tai alan erikoistaitoja. Ammattityöt hoidetaan ammattilaisten toimesta hoitotyön eri vaiheissa. Adoptoi monumentti -työn tukena työskentelee maakuntamuseossa monipuolinen tiimi kulttuuriperinnön hoidon ammattilaisia. Adoptoi monumentin parissa toimii tällä hetkellä yli 1000 vapaaehtoista. Toimintamuoto on laajentunut Tampereen ympäristöstä muualle Suomeen. Adoptoi monumentista on oltu kiinnostuneita myös monin paikoin Euroopassa, Venäjällä ja jopa Etelä-Amerikassa.

English summary:

The Adopt a Monument programme aims to maintain the cultural environment for the people and with the people. The only way to achieve culturally sustainable development is to employ soft conservation, a method that rests on communication and facilitation. The Adopt a Monument programme sees that cultural environment sites are always local and need to be recognised, understood and appreciated by locals.

Adopters manage the site according to plans drawn up by professionals. They study history and organise events. Sites include historic and prehistoric fortifications, boundary walls, industrial heritage, kiosks and cellars. An adopter can be a community, an association, a company or a public entity such as a school. No previous experience is required, nor any special skills. The programme enjoys the support of professionals in the Vapriikki Museum Centre. There are currently more than 1,000 volunteers involved with the programme. The concept has been adopted elsewhere in Finland, and there is interest in many other countries as well.

The Jury's citation: «Adopt a Monument' is a creative way to actively involve local inhabitants in the care and preservation of their local heritage and helps to encourage the protection of smaller, unprotected buildings". "This Grand Prix is in commendation of the work of those involved with this project and the tremendous effort that they have put into promoting good, active citizenship and encouraging the commitment of the local communities to their local heritage.»

Category Education, Training and Awareness-Raising



1. Milavida Cellar, adopt event. 2. Information board on Adopted site. 3. "Talkoot" on Stone Age site. 4. Cultural camp on Iron Age site.



www.vapriikki.fi
www.adoptoimonumentti.fi
twitter: @Vapriikki

2018 - Culture Leap, Educational Programme. Award

Kulttuurivoltti: Kasvatussuunnitelmat Suomessa

Kulttuurikasvatussuunnitelma tarjoaa lapsille ja nuorille kulttuuri- ja kulttuuriperintökasvatusta osana kunnan perusopetusta. Kulttuurivoltti-hankkeessa tähdättiin näiden suunnitelmien määrälliseen kasvattamiseen. Hankkeessa tuotettiin verkkotyökalu, kulttuurikasvatussuunnitelma.fi, jonka avulla kunnat voivat itsenäisesti laatia kulttuurikasvatussuunnitelman, joka perustuu heidän omaan paikalliseen kulttuuritarjontaansa. Työkalu on vapaasti kaikkien käytettävissä kolmella kielellä (suomi, ruotsi ja englanti).

Kulttuurikasvatussuunnitelma pohjautuu paikalliseen kulttuuri- ja taidetarjontaan. Sen kautta lapsi ja nuori tutustuu koulupäivän aikana systemaattisesti oman kuntansa kulttuurielämään ja oppii itse tuottamaan luovia sisältöjä. Suunnitelmallisuus tukee lasten ja nuorten perusoikeutta kokea ja tuottaa kulttuuria. Osa suunnitelmista on tehty alueellisessa yhteistyössä, ja niissä hyödynnetään kuntarajat ylittäviä toimintamalleja. Kulttuurikasvatussuunnitelmien kulttuuripoliittinen vaikuttavuus kunnissa on merkittävä, koska niiden avulla kulttuurikasvatuksesta tulee tasa-arvoista, tavoitteellista ja organisoitua. Kulttuurikasvatuksen määrä ja laatu eivät tällöin riipu esimerkiksi yksittäisten opettajien kiinnostuksesta tai koulun sijainnista.

Kulttuurivoltti -hankkeen toteuttivat yhteistyössä Suomen Kulttuuriperintökasvatuksen seura Suomen lastenkulttuurikeskusten liiton kanssa ja sen tärkeimmät yhteistyökumppanit olivat Kuntaliitto, Opetushallitus ja Taiteen edistämiskeskus. Hanketta rahoitti opetus- ja kulttuuriministeriö. Taiteen edistämiskeskus tuki

työpajakiertueen järjestämistä. Hanke järjesti vuonna 2016 valtakunnallisen työpajakiertueen ”Kulttuuria kouluun!” Yhteensä työpajoissa oli lähes 500 osallistujaa ja kiertue tavoitti 83 Suomen kuntaa. Lisäksi hankkeessa järjestettiin 17 alueellista kehittämisprojektia eri puolilla Suomea. Kulttuurikasvatussuunnitelmia oli hankkeen päätyttyä 2016 noin 90 Suomen kunnassa ja 50 kuntaan suunnitelma oli valmisteilla.

English summary:

The Culture Leap project aimed to increase the amount of Cultural Education Plans in Finland, a public programme for schools which ensures that all children and young people get the chance to experience their cultural heritage. The project produced an online tool that enables municipalities to prepare a Cultural Education Plan based on their local and regional heritage.

The Jury's citation: «This project offers a relatively low-cost but high impact framework that is applicable across Europe for educational planning which has cultural values at its heart. Culture Leap has stressed the importance of including education related to the arts, culture and heritage in the regular curriculum, in turn underlining its important role in creating responsible citizenship and instilling value in innovation and creativity. The project outlines an inclusive and flexible approach to educational planning through an innovative use of digital technology, which is relevant at local, national and European levels. It proves how digital technology can help to accelerate or maximise the results and impact in wider communities.»

Category Education, Training and Awareness-Raising



1. Art Testers project. 2. Annantalo Cultural Center. 3. Children's Cultural Center Lastu 4. Lastu during the summer



www.kulttuuriperintokasvatus.fi

List of all winners Finland

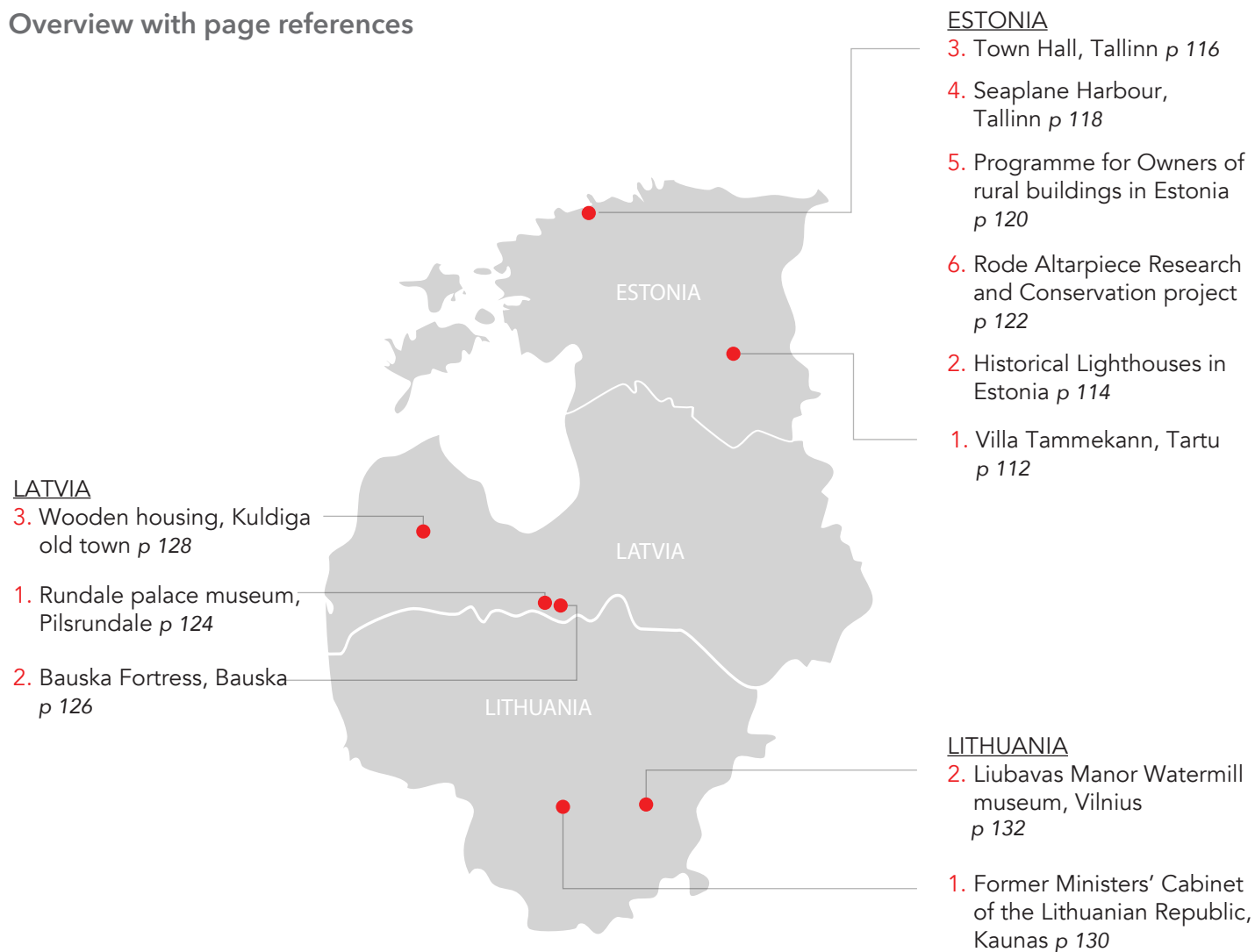
	Year	Project	Location	Prize	Category
1*	1987	Rauma Old Town	Rauma	Medal	Conservation
2	1988	Lion and Rhinoceros Blocks	Helsinki	Diploma	
3	1990	Wooden Vallila	Helsinki	Diploma	
4	1991	Suvanto Village	Suvanto	Diploma	
5	1992	House of Estates	Helsinki	Medal	
6	1993	Leineperi iron works	Leineperi	Diploma	
7	1995	Turku Concert Hall	Turku	Medal	
8	1995	Old Porvoo Town Centre renewal scheme	Porvoo	Diploma	
9	1996	Sodankylä Old Church	Sodankylä	Diploma	
10*	2000	Suomenlinna Fortress	Helsinki	Medal	
11	2002	Stone Age Center	Kierikkikeskus	Grand Prix	
12	2004	Visavuori Museum	Valkeakoski	Diploma	
13	2005	Paanajärvi village renewal scheme	Paanajärvi, Russia	Medal	
14*	2006	Porthania Building	Helsinki	Medal	
15	2007	Tapiola Swimming Hall	Espoo	Medal	
16*	2009	Grotenfelt Family Burial Chapel	Joroinen	Award	
17*	2009	Kesälahti Church Bell Tower	Kesälahti	Grand Prix	

	Year	Project	Location	Prize	Category
18	2012	Benito Casagrande		Special Mention	Dedicated service
19	2012	Alvar Aalto Pavilion (1956)	Camp Venice, Italy	Special Mention	Conservation
20	2014	Padise-Vantaa	Estonia/Finland	Special Mention	Research
21*	2015	Viipuri Library Restoration	Vyborg, Russia	Award	Conservation
22	2015	The Vrouw Maria Interactive 3D Virtual Simulation	Helsinki	Special Mention	Research
23	2015	Sustaining Cultural Variety	Kaustinen		Education Training Awareness-Raising
24*	2016	Adopt a Monument, Vapriikki-museum	Tampere	Grand Prix	
25	2017	Paavo Nurmi Legacy Project	Turku	Award	
26	2017	State Forests Cultural Heritage Inventory 2010-2015		Special Mention	Research
27*	2018	Culture Leap Educational Programme		Award	Education Training Awareness-Raising
28	2018	National Library of Finland, Restoration	Helsinki	Special Mention	Conservation

* Marked projects are presented in the booklet

Prize winners Estonia/Latvia/Lithuania 1978 - 2018 Europa Nostra Awards

Overview with page references



Preamble Europa Nostra Estonia

In 2001 Estonia received its first award from Europa Nostra for exemplary and carefully planned restoration of a 1930s villa in Tartu – designed by famous Finnish architect Alvar Aalto and restored by talented Finnish architects Mustonen and Casagrande. In the same year a documentary film about wooden houses and their restoration called „Kalamaja – possibility of a wooden town“ was awarded the title of the best film at Europa Nostra Heritage Film Festival in Toblach, Italy. This film was made in close cooperation between Estonia and Sweden. These prizes demonstrate long history and close cooperation between Estonia and our Nordic neighbours. In 2006 a Medal was awarded to the network Association of Significant Cemeteries in Europe with Estonia being one of its 80 members. The Jury stated: ”For remarkably effective communication network developed to raise awareness at all levels on the

importance and incredible wealth of historic and artistic cemeteries throughout Europe.”

Since 2015 Estonian Heritage Society represents Estonia in Europa Nostra. Estonian Heritage Society was founded in 1987 and is the largest heritage organisation in Estonia. It unites over 50 member organisations and individual members from all Estonia. Over the years Estonian Heritage Society has nominated candidates for the heritage awards, but also worked in the programme „The 7 Most Endangered“. Estonia’s six prize winners from 2001 to 2016 are represented in this book. In 2016 the 7 Most Endangered programme identified the sea fort Patarei in Tallinn as an endangered monument that needs immediate attention and action. Patarei is situated side-by-side with the outstanding Sea Plane hangars that won the Grand Prix in 2013.

2001 - Alvar Aalto - Villa Tammekann, Tartu, Estonia. Medal

Villa Tammekann, Tartu

Funktsionalistlikus stiilis elamu on ehitatud Soome arhitekti Alvar Aalto 1932. aastal valminud projekti järgi. Hoone omanik oli Tartu Ülikooli maateaduse professor August Tammekann ja tema soomlannast abikaasa Anna Irene. Professor Tammekann oli 1920. aastate algul Tartu Ülikoolis maateadust õpetanud Helsingi ülikooli professor J. G. Granö õpilane. Pärast Teist maailmasõda villa riigistati ja muudeti korterelamuks. 1994. aastal tagastati maja endiste omanike pärijatele, kellelt ostis hoone Turu ülikool. Elamu restaureeriti aastatel 1999-2000 vastavalt arhitekt Alvar Aalto algele projektile. Restaureerimisprojekti arhitekt oli Aalto objektide restaureerimisele spetsialiseerunud arhitekt Tapani Mustonen. Juba 1930. aastate keskel valmides ei vastanud elamu täpselt Aalto projektile, olles mõnevõrra lihtsustunud. Eksploatatsioonis oli algusest peale probleemiks vett läbi laskev lamekatuse, mis pärast Teist maailmasõda muudeti kelpkatuseks.

Pearõhk Alvar Aalto projekteeritud elamus oli siseruumide funktsionaalsusel, olles nii oma aja kui ka kaasaja seisukohalt väga hästi toimiva lahendusega. Aalto projekti keskne element on juba varasemal perioodil üldjoontes visandatud kombinatsioon terve elutoa laiusest lintaknast ja sellest allpool asetsevast kaminast. Fassaadid on projekteeritud siseruumidest lähtuvalt, omades seetõttu küllalt eriilmelisi aknaid. Hoone tänavapoolsel küljel lisanduvad bergalo ja garaaž. Hoone fassaadid on valged, vundament hall, avatäited helehallid. Interjööris domineerib samuti hele koloriit: valged seinad ja helebeežid ukсед. I korrusel

on männilauast lakitud põrandad, II korrusel värvitud laudpõrandad. Hoones on kasutatud Aalto enda kavandatud ja teisi Arteki toodetavaid mööbliesemeid. Aastast 1997 on Tammekannu villa kultuurimälestisena riikliku kaitse all.

English summary:

Alvar Aalto designed three buildings for Estonia but only one was realized – Villa Tammekann in Tartu. In the 1930s Villa Tammekann was not built fully in accordance with Alvar Aalto's designs: despite this the Tammekann family moved into the house in 1933. Turku University Foundation purchased Villa Tammekann in 1998 and decided to renovate the house in keeping with Alvar Aalto's designs with the support by the Alvar Aalto Foundation. Villa Tammekann – the Granö Centre for the Universities of Turku and Tartu – now serves as a base for cooperation between the universities of Turku and Tartu.

The restoration was led by the architects Tapani Mustonen and Benito Casagrande.

The Jury's citation: « For the exemplary and carefully planned successful rehabilitation of an early villa by the young architect Alvar Aalto to its original design.»

Category Conservation



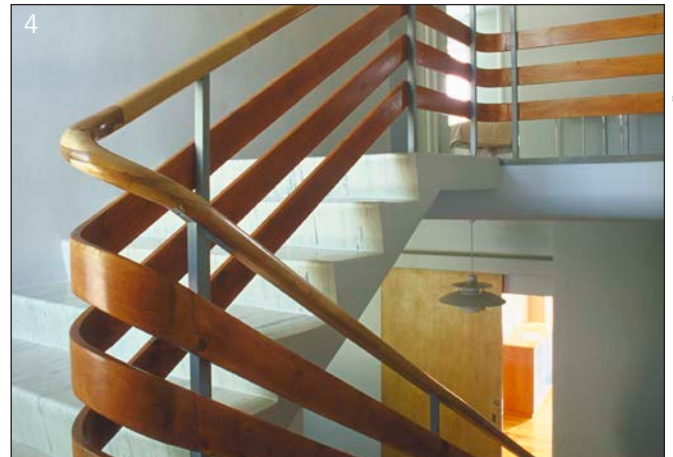
© Kaarlo Haagen



© Kaarlo Haagen



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© Kaarlo Haagen

The Granö Centre
www.turunyliopistosaatio.fi

2004 - Estonian Historic Lighthouses. Medal

Eesti ajaloolised tuletornid

Oma uurimuses Eesti ajaloolistest tuletornidest käsitles Jaan Vali 31 tuletorni ning nende juurde kuuluvaid ehitisi. Vali selgitas välja igaühe ajaloolise tausta, säilivuse ja kultuuriväärtuse. Pikki aastaid kestnud uurimistöö lõppes mahuka raamatuga „Eesti tuletornide ajalugu“. Uurimistöö viis autori mitmetesse arhiividesse ja muuseumitesse nii Eestis kui naabermaades. Muinsuskaitsejана soovis autor esile tuua tuletornide kui kultuuripärandi tähtsuse. Tähelepanu on pööratud tuletornide ajaloolisele taustale ja tähtsusele meresõidu seisukohalt, tuletehnika arengule ning inimeste osale tuletornide töös. Põhjalikku käsitlemist on leidnud meremärkide süsteemne võrk Eesti rannikul – nii püsimärgid kui ujumärkidest tulelaevad ja ajalooliselt tähtsamad tulepoid. Alates 1993. aastast on suur osa tuletornidest automatiseeritud, nende ajaloolised tehnoloogiad on asendatud kaasaegsetega ning tavapärase tuletornivahi amet on kadunud. Uurimistöös teeb Jaan Vali ettepanekud ajalooliste tuletornide riiklikuks kaitseks. „Tuletornide ajastu on lõppemas ja on vähe tõenäoline, et uusi klassikalisi tuletorne juurde ehitama hakatakse. Senised ehitised jätkavad tööd dubleerivate meresõidu abivahenditena. See ülesanne on endiselt aktuaalne, eriti kohtades, kus laevateed on kitsad ja ohud suured,“ kirjutab Jaan Vali.

English summary:

Estonian lighthouses once were powerful symbols of the development of trade, navigation and technology, but are now falling into disuse. Since 1993 Estonian lighthouses and beacons have been automated and most of their technological installations replaced. Jaan Vali's study records the cultural and historical values of the Estonian lighthouses and makes proposals for their protection. It gives a historical overview, analyses their construction methods and materials, light installations, duties of their personnel and includes a thorough inventory of 31 lighthouse stations of different types and periods. The archives of the Estonian Maritime Board, Maritime Museum and the Russian Central Archive of the Navy in St Petersburg provided much of the material gathered.

The Jury's citation: «It is a comprehensive study which brings the ubiquitous yet endangered emblems of Estonian seafaring history to the attention of the public, and proposes to include the most remarkable examples under State protection as listed buildings.»

1. Keri lighthouse in need of urgent restoration.
2. Keri lighthouse in 1927.
3. Kõpu lighthouse has safeguarded seafarers for five hundred years. Photo from the 1930s.
4. Today Kõpu lighthouse is a popular tourist attraction.

Category Research



© Jaan Vahi



© Jaan Vahi collection



© Jaan Vahi



© Jaan Vahi

Contact: Estonian Heritage Society
www.muinsuskaitse.ee

2005 - Town Hall, Tallinn, Estonia. Medal

Tallinna Raekoda

Tallinna Raekoda on Põhjamaade vanim ja ainus säilinud gooti stiilis raekoda. Selle ehituslugu sai alguse juba 1248. aastal, kui Taani kuningas Erik IV Adraraha kinnitas Tallinnale Lübecki linnaõiguse, millele toetudes alustas raekojas tööd hansakaupmeeste seast valitud raad. Selle sammuga astus Tallinn Euroopa õigusruumi. Linnavalitsus töötas raekojas kuni 1970. aastani. Täna seni täidab raekoda oma ajaloolist funktsiooni linna esindushoonena ning pärast mahukaid restaureerimistöid võtab külalisi vastu ka kontserdipaiga ja muuseumina.

19. sajandil ehitati neogooti stiilis ümber nii raekoja aknad kui ka idafassaad. 20. sajandisse jõudis raekoda suurte välis- ning sisekujunduslike muutustega, millele tuli veel lisa 20. sajandi I poolel. 1944. aasta 9. märtsi pommirünnakus süttis raekoja tornikiiver põlema ning hävis. See sai tõukeks raekoja restaureerimistöode algusele pärast sõda.

Suuremahulised restaureerimistööd toimusid raekojas aastatel 1999 – 2004. 2005. aastal pälvitud Europa Nostra medal on tunnustus kõrgel tasemel tehtud töö ning autentsete materjalide kasutamise eest taastamistöodel. Konserveeriti ka 16. sajandist pärit maalingud ja prahist puhastati ning võeti kasutusele raekoja pööning.

English summary:

The only surviving Gothic town hall in Northern Europe, it dates back to the 13th century, having acquired its present appearance in 1404. The fifty-year restoration came to its final stage in 1999–2004, when the aim was to improve the conditions for preservation. The protective conservation of the limestone constituted the main part of the works. Synthetic finishing materials were replaced with authentic natural ones in the interior rooms; unique 16th century paintings were conserved; the attic was cleared of rubble. The building was opened to the public as a museum and for concerts and receptions. An observation platform was created in the tower which was also opened to the public.

The Jury's citation: «For the revival of the last surviving Gothic Town Hall in Northern Europe and the exemplary revealing of all the historical layers of this icon of the great European tradition of municipal power.»

Category Conservation



© raekoda Tallinn



© raekoda Tallinn

1. Facade of the Tallinn Town Hall prior to cleaning in 2000. 2. Facade of the Tallinn Town Hall after cleaning in 2001.



© raekoda Tallinn



© raekoda Tallinn

www.raekoda.tallinn.ee

2013 - Seaplane Harbour, Tallinn, Estonia. Grand Prix

Lennusadama angaarid Tallinnas

Lennusadam rajati koos vesilennukite angaariga sada aastat tagasi Vene tsaar Nikolai II käsul, osana Peeter Suure merekindlusest. Angaar on oma arhitektuurilt erakordne hoone: need olid esimesed nii suured, ainsagi sisemise tugipostita raudbetoonkupid maailmas. Kuni Teise Maailmasõjani seisid siin vesilennukid.

Vesilennukite angaaride suurimaks väärtuseks on nende ehitustehnoloogilised lahendused. Angaaride kandvad konstruktsioonid on ehitatud monoliitset raudbetoonist. 109x36m suuruse põhiplaaniga hoone katuse moodustavad kolm madalat segmentkuplit, mille kooriku paksuseks on 8 – 12 cm. Konstruktsiooni püsivuse seisukohast oleks kooriku võinud teha veelgi õhema, kuid ilmastikku arvestades sellest loobuti. Ehitise raskust kannavad ja jaotavad tugipostidele neli raudbetoonist kaart, mille vahele moodustuvad kuplid. Kaarte alumised otsad on betoneeritud sügavale maasse. Angaaride peamine väärtus seisnebki monoliitsetes, ilma sisemiste tugikaarteta raudbetoonist kuplites. Toonaseid arvutus- ja ehitustehnoloogiaid silmas pidades on tegemist harukordse ehitisega. Tegemist võib olla ehitusajaloo ühe esimese suuremõtmelise raudbetoonist kuppelkoorik-konstruktsiooniga.

Lennusadama angaaride konserveerimise arhitektuurivõistluse võitsid 2009. aastal KOKO arhitektid. Tihedat koostööd tehti Tallinna Tehnikaülikooli teadlaste ning Eesti Meremuuseumi juhtkonnaga. Tänapäeval on Meremuuseumi lennuangaarid üheks kõige külastatavamaks muuseumiks Eestis.

English summary:

The hangars at Tallinn Seaplane Harbour are the most important engineering landmark in the region. They are thought to be the first large-scale reinforced concrete shell structure in the world. When the hangars were first built, *The Builder*, a British architectural journal, compared them with Hagia Sophia in Istanbul. In the Soviet period, the seaplane harbour was in the hands of the military and the neglected hangars were decaying rapidly. By the time the restoration work began in 2009, the building was in terrible disrepair and on the verge of collapsing. Quick action carried out by an experienced team helped to save and refurbish the structure. In 2010- 2012, the seaplane harbour was renovated as a maritime museum which opened in May 2012. It has since become Tallinn's most visited attraction after the Old Town and the most visited museum in Estonia.

The Jury's citation: «These reinforced concrete seaplane hangars, begun in 1912, are undoubtedly one of Europe's most remarkable aviation monuments. Their pioneering shell structure matched their use for a pioneering 20th century activity, powered flight. Their survival up to the present day is equally remarkable. The Jury's award to this project recognizes the exemplary and technically complex restoration of the structure when it seemed beyond all hope of repair. Sheltering a popular maritime museum today, the restored seaplane hangars also play a part in the regeneration of a hitherto run-down neighbourhood of the Estonian capital.»

Category Conservation



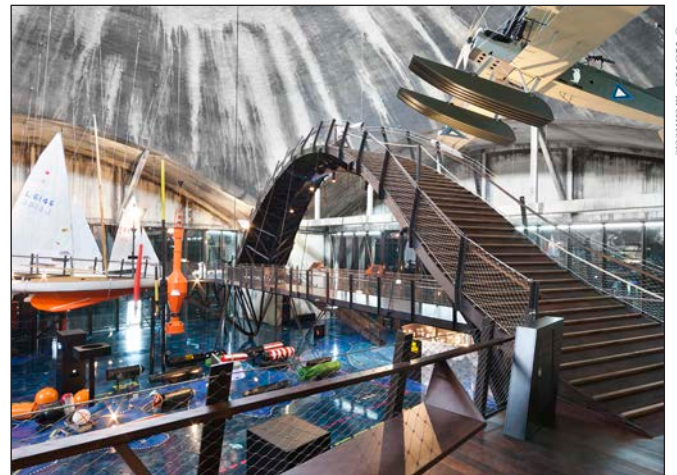
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www.meremuuseum.ee/lennusadam

2015 - Programme for Owners of Rural Buildings in Estonia. Grand Prix

Praktilised koolitused maamajade omanikele

Eesti Vabaõhumuuseum asutati 1957. aastal Tallinna lähistel asuvale krundile, kus rekonstrueeriti 18. sajandi küla ja kaluriküla koos kiriku, kõrtsi, koolimaja, tuulikute ja taluhoonetega mitmelt poolt Eestist. 2008. aastal otsustas muuseum oma eesmärgi põhjalikult laiendada: alustati koolitusprogrammiga maamajade omanikele Eestis. Suur osa Eesti maa-arhitektuurist ei kuulu riigi kaitse all olevate kultuurimälestiste hulka ning nende säilitamine sõltub ainult omanike vastutusest. Maainimesed vajavad praktilist nõu ja eeskujut oma hoonete taastamisel ja hooldamisel.

Praktiliste koolituste programmiga on muuseum kasvanud laiemaks oma esialgselt territooriumilt, ulatudes nüüd kõikjale Eestis. Kursused põhinevad konkreetsetel objektidel, kus osavõtjad õpivad ise töötades, aidates sellega kaasa maa-arhitektuuri säilitamisele ja hooldamisele riigi erinevates paigus. Koolitusprogrammi algusest saadik on muuseum läbi viinud üle 80 praktilise töötoa, millest on osa võtnud rohkem kui 1700 osalejat.

„Algupärastes hoonetes elavad inimesed, kelle majad ei ole muinsuskaitse all, on kõikjal Euroopas jäetud tihti ükski saamaks hakkama hoonete hoolduse ja säilitamisega. Seetõttu oli žüriil hea meel tunnustada muuseumi algatust tulla appi maamajade omanikele Eestis ja pakkuda neile praktilisi koolitusi, olles seega eeskujuks tervele Euroopale. See algatus ei aita mitte üksnes säilitada traditsioonilisi töövõtteid ja au sees hoida vanu ehitusmaterjale, vaid ühendab need kaasaegse tehnoloogiaga kohandamaks maju 21. sajandi nõuetele vastavaks. Tõsiasi, et aastate vältel on nii palju majaomanikke kursustel osalenud, annab tunnistust programmi edukusest.“

English summary:

The Estonian Open Air Museum was established in 1957 on a single site near Tallinn, with the reconstruction of an 18th-century rural/fishing village, complete with church, inn, schoolhouse, several mills and a collection of farm buildings from all over the country. In 2008 the Museum decided to start a programme of training for owners of heritage rural buildings. The majority of Estonian farm architecture are not listed monuments and their preservation remains solely the responsibility of the owners. People in rural areas need practical advice, with examples to follow, in how to renovate their old rural properties.

In organizing training courses, the museum has thus grown from its original territory and extended its activities throughout the nation. Special courses are based on case studies where participants can learn by doing, and thus contribute with their work to the preservation and future maintenance of the vernacular architecture of the different regions. In the years since its foundation, the Museum has organised more than 80 practical training courses for over 1,700 participants.

The Jury's citation: «The Jury were pleased to proclaim this Museum's initiative to help owners of traditional rural houses in Estonia with practical hands-on training as an example to the rest of Europe. It helps not only to preserve traditional building skills and use of traditional materials, but promotes the integration of modern technology to adapt houses for the 21st century.»

Category Education, Training & Awareness-raising



© Estonian Open Air Museum



© Estonian Open Air Museum

1. Painting a building at Loodi Manor with traditional paints, 2013. 2. Plastering course, 2012.
3. Restoring old windows, 2012. 4. Restoring granite walls in Vaida, 2014



© Estonian Open Air Museum



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<https://evm.ee>

2017 - Rode Altarpiece Research and Conservation Project. Award

Rode altari uurimine ja konserveerimine

Estonia

2013. aasta sügisel alustas Eesti Kunstimuuseum mahuka projektiga, mille eesmärk oli Niguliste kiriku peaaltari retaabli (1478–1481) uurimine ja konserveerimine.

Kappaltar valmis tuntud Lübecki meistri Hermen Rode töökojas ja see on üks suurejoonelisemaid ja paremini säilinud hiliskeskaegseid Hansakunsti näiteid kogu Euroopas. Muljetavaldav on ka kappaltari suurus, mis on ligikaudu 6 × 3,5 meetrit.

Rode kappaltari ulatuslikud konserveerimistööd toimusid juba aastatel 1975–1992, kuid tööd jäid lõpetamata poliitiliste muutuste tõttu Eestis ja Nõukogude Liidus. Põhiosas jõuti kappaltar restaureerida, kuid uhked skulptuurid on tänaseni vaid osaliselt konserveeritud. Eesti Kunstimuuseumi konservatorite töö eesmärgiks oligi tööde lõpule viimine.

Projekti teeb silmapaistvaks uuringute valdkondadevaheliskus ja koostöö erinevate teadusdistsipliinide vahel. Lisaks kappaltari uuringutele ja konserveerimisele oli projekti eesmärk koondada Eesti tehniliste uuringute teadusressurs. Rode projekti raames töötas väga tihedas koostöös interdistsiplinaarne uurijate grupp, mis koondas nii reaal- kui humanitaarteadlasi. Nende teadustöö tulemusel sündis märkimisväärset uut teadmist ühe Eesti olulisima kunstiteose kohta. Võrdlusanalüüsid viidi läbi ka teistele Hermen Rode töökojale atribueeritud teostele. Uurimisprojekti raames sündinud uued teadmised on aluseks muinsuskaitse uuringute arengule Eestis, Euroopas ja mujal.

English summary:

The project concentrated on the retable of the high altar of St. Nicholas' Church, which was completed in the workshop of the Lübeck master Hermen Rode. Rode's altar is one of the most impressive and best preserved examples of late medieval Hanseatic art in whole of Europe, especially due to its grand size, measuring approximately 6 x 3.5 metres.

The project stood out for its interdisciplinary and collaborative approach to research. Within the framework of the Rode project, an interdisciplinary group of researchers from the sciences and the humanities worked closely together. The project was internationally praised for the promotion of study results and for attracting the general public's attention. The new knowledge which has emerged from this research forms the basis for further development in the heritage field in Estonia, Europe and beyond.

The Jury's citation: «The project represents absolute best practice in painting and sculptural conservation and research and is a huge achievement in interdisciplinary and international collaboration», stated the Jury. The results have been brought together in a web-based media portal on the topic of the Tallinn and Lübeck altarpieces which includes high resolution and infrared photographs of the painting. This excellent online presentation ensures that the results of the study are accessible to the general public and specialists the world over.»

Category Research



1/2/3. Retable of the High Altar of Tallinn's St. Nicholas' Church



<https://nigulistemuseum.ekm.ee>

2003 Rundāle Palace Museum in Pilsrundale. Diploma

Rundale Pils Muzej

Latvia

Rundāles pils ir izcils baroka laika apbūves ansamblis, kas tapis kā Kurzemes hercoga Ernsta Johana Bīrona rezidence. Pils būvniecība pēc arhitekta Frančesko Rastrelli izstrādātā projekta politisku apstākļu dēļ noritēja divos posmos: no 1736. līdz 1740. gadam un no 1764. līdz 1768. gadam. Pēdējā posmā pabeidza pils interjeru izveidi un turpināja apkārtējo ēku būvniecību un franču dārza iekopšanu. Pils interjeru izveidē līdzdarbojās Berlīnes tēlnieks un stuka marmora meistars Johans Mihaels Grafs ar savu komandu un itāļu monumentālās glezniecības meistari Frančesko Antonio Martini un Karlo Cuki, radot ievērojamākos rokoko stila interjerus Baltijā.

Pēc Kurzemes hercogistes pievienošanas Krievijas impērijai (1795), cariene Karīna II Rundāles pili uzdāvināja grāfam Valerianam Zubovam. Zubovu un pēc tam Šuvalovu dzimtas īpašumā pils atradās līdz Latvijas Republikas agrārājam reformai (1920). Pēc nacionalizācijas pilij mēģināja piemērot jaunas funkcijas, un daļā telpu iekārtoja pamatskolu. Kad pili pārņēma Valsts vēsturiskais muzejs (1933), sākās atsevišķu telpu restaurācija, kā arī baznīcu un dekoratīvās mākslas ekspozīciju veidošana. Laikā pēc Otrā pasaules kara notika lielākie postījumi – pils zālēs glabāja labību, sportoja u. tml.

Pēc patstāvīga Rundāles pils muzeja izveides (1972) par galveno uzdevumu kļuva pils ansambla atjaunošana atbilstoši 18. gs. otrās puses situācijai. Īstenojot sarežģītus restaurācijas darbus, muzejs izveidojās par vienu no vadošajiem zinātniskās restaurācijas centriem Latvijā. Paralēli noritēja Latvijas senākā posma mākslas un arhitektūras pētniecība un kolekciju veidošana.

Rundāles pils interjera apdares restaurācija noslēdzās 2014. gadā. Tomēr joprojām ir jānodrošina pils kompleksa uzturēšana. Muzejā turpinās pētnieciskais darbs par dažādām Latvijas mākslas vēsturei būtiskām tēmām; tiek iekārtotas jaunas ekspozīcijas un papildinātas esošās, kā arī tiek izdotas pētījumu publikācijas. 2002. gadā piešķirtā Europa Nostra atzinība ir veicinājusi muzeja atpazīstamību un paaugstinājusi konkurētspēju Eiropas Savienības struktūrfondu konkursos.

English Summary:

The palace of the Duke of Courland that was built in 18th century over a lengthy period has become a well-known museum in Latvia. During the restoration of Rundāle Palace, it has become a microcosm of Latvia's intellectual potential and a monument to its past: a school for conservation, restoration, and art history, and a centre for museum management. Museum collected items from neglected manor houses and churches in Latvia during times of religious repression under the Soviet Union. Its publishing activities include monographs, catalogues and scientific articles about various topics of art and architecture history in Latvia, conservation practice and heraldry. Since 2002, the Europa Nostra award has contributed to the recognition of the Rundāle Palace Museum and has enhanced and increased its competitiveness in bids for European Union Structural Funds.

The Jury's citation: «For a thirty-year achievement as a museum, school for conservation, restoration and art history and as a centre for museum management.»

Category Conservation



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1. Areal view of the Rundāle Palace. 2. The Gold Hall, initially served as Throne Room for the Duke. 3. The White Hall is sculpturally the richest room in Rundāle Palace, the best place to fully appreciate the craft of stuccodore Johann Michael Graff. 4. The Duke's State Bedroom.



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Rundāle Palace Museum, Bauska

+ 371-63 962 274

www.rundale.net

2004 Bauskas Fortress-Ruin, Latvia. Diploma

Bauskas cietokšņa drupu konservācijā

Bauskas cietokšņa drupas ir Latvijas valsts nozīmes arhitektūras un arheoloģijas piemineklis, kas glabā informāciju par 15.gs. fortifikāciju, mūra būvkonstrukcijām, sienu apdares veidiem, celtniecības materiāliem, kā arī par pils pārbūvēm un vēsturi. Neraugoties uz to, ka drupu tehniskais stāvoklis bija uz glābšanas iespējamības robežas, konservācijas darbiem pakļautajā drupu daļā izdevies apturēt sabrukšanas procesu un nodrošināt mūru statisku stabilitāti, minimāli iejaucoties objekta substancē, saglabājot mūru stāstošo vērtību, vizuālās zīmes un vecuma patinējumu, kas pilnībā atbilst izvirzītajai projekta koncepcijai – iekonservēt būvi visā tās daudzslāņainībā, vienlaikus nezaudējot drupu romantisko iedarbību, vēsturiski informatīvo un emocionālo vērtību. Darbu gaitā senās celtnes drupas tika padarītas vieglāk izprotamas, izceļot vai precizējot sienās atrodamo vēsturisko informāciju. Ar vislielāko rūpību tika fiksēti celtnes fragmenti, kas nesā informāciju par telpu apdari, stūru atrašanās vietām, ailēm, pārsegumiem, pārbūvēm.

Bauskas projekts izvirza konkrētu filozofiski, tehnoloģiski un tehniski izstrādātu, praksē pārbaudītu pieeju torskālās arhitektūras saglabāšanai, kuras kvalitāti nodrošina vēsturisko amatniecības paņēmieni un materiālu izpēti un pielietojums. Vēsturiskā būve un tajā izmantotās tehnoloģijas ir neizsmeļams izziņas avots, kas ietver gan materiāla atlasu un sagatavošanu, gan akmens apstrādi un mūrēšanas tehnikas, gan virsmu apstrādi un faktūru veidošanu. Tāpēc konservācijas darbu realizācijas process tika veidots kā speciālistu starptautisku diskusiju objekts, restauratoru un strādnieku apmācības vieta.

Cietokšņa drupu konservācija veikta 2002.g. programmas „Culture 2000” projekta “Tradicionālo celtniecības amatu renesanse un moderno restaurācijas tehnoloģiju sintēze 15.gs. Bauskas cietokšņa drupu konservācijā” ietvaros.

English Summary:

Bauska fortress-ruin is a monument of architecture and archaeology of national significance comprising information on the 15th century fortification, masonry constructions, and types of wall finishes, building materials, as well as the history of the castle and reconstruction works.

In spite of the fact that the technical condition of the ruins was on the point when their saving could be impossible, in the part of ruins subject to conservation the process of destruction was stopped and the static stability of masonry was achieved by minimum interference with the substance of the site; maintaining the story-telling value of the masonry, visual signs and aging patina fully complies with the project concept: to fully preserve the original construction, at the same time not losing the romantic air of the ruins and their historical and emotional value. Bauska project offers a specific philosophical and both technically and technologically elaborated approach to preservation of torsk architecture, which has been tested in practice. The quality of conservation works was ensured by study of the historical crafts and materials, and their application.

Category Conservation



© V. Lejters



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© R. Hofmanns

1. The S tower before conservation. View A, 2002. 2. The S tower after conservation. View A, 2002. 3. Bauska fortress-ruin, 2015.
4. The S tower before conservation. View B, 2002. 5. The S tower after conservation. View B, 2002.



© V. Lejters



© M. Skanis

Bauska Castle Museum, Pilskalns, Bauska, Bauska district, LV-3901, Latvia
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www.bauskaspil.lv

2013 Conservation Programme of Kuldīga Old Town. Award

Kuldīgas vecpilsētas saglabāšanas programma

Latvia

Kuldīgas novada pašvaldība balvai pieteica Kuldīgas Restaurācijas centra rīkotās aktivitātes „Aktivitāšu komplekss Kuldīgas vecpilsētas saglabāšanai”, kurā ietilpst kultūras mantojuma laboratorijas, regulārās logu apkopes akcijas vecpilsētas iedzīvotājiem un „Mākslas nārsta” akcijas vecpilsētas namos. Šis pieteikums tika iesniegts kategorijā nr. 4 „Izglītība, apmācība un izpratnes veicināšana par kultūras mantojumu.”

Kopš 2010. gada, kad Kuldīgas novada pašvaldība izveidoja Restaurācijas centru, tā rīkotās izglītojošās akcijas ieguvušas labas vecpilsētas iedzīvotāju un namu apsaimniekotāju atsaucsmes. Centra rīkotos pasākumus un praktiskās nodarbības labprāt apmeklē restauratori, amatnieki, arhitekti un būvnieki. Restaurācijas centram izveidojusies veiksmīga sadarbība ar Raumas restaurācijas centru „Tamela” Somijā, Drebakas Restaurācijas centru Norvēģijā, kā arī arhitekta Jorgena Tofta Jessena arhitektu biroju Dānijā, kopīgi rīkojot starptautiskās kultūras mantojuma laboratorijas.

Eivinds Falks, organizācijas “Norvēģijas amatniecības attīstība” direktors par dalību mantojuma laboratorijā paudis viedokli: “Paldies par lielisko nedēļu. Mēs esam ļoti iedvesmoti un piepildīti ar lietderīgām zināšanām un radošu iedvesmu. Kuldīga ir patiesi nozīmīga pilsēta visas Baltijas jūras baseina valstu mērogā. Es domāju, ka pilsētai ir milzīgs potenciāls, lai to veidotu par visa reģiona amatniecības apmācības un izpētes centru.” No žūrijas atzinuma: „Kas visvairāk pārsteidza žūriju tieši šajā projektā - ka tas ir spēcīgs piemērs plašākā Eiropas kontekstā. Balva tiek piešķirta gan par izpratnes celšanas aspektu vietējā sabiedrībā, gan arī par tās lomu

restaurešanas un mantojuma uzturēšanas apmācībā īstā reālā mantojuma teritorijā. Ir panākta ne tikai vietējo iedzīvotāju iesaistīšana, bet arī akadēmisko pētnieku, arhitektu un amatnieku, pat ārvalstu ekspertu iesaiste par limitētiem finansiāliem resursiem. Tas ir labs modelis visām Eiropas valstīm, kurām ir koka ēku mantojums.”

English Summary:

Since 2008 Kuldīga Restoration Centre worked on a programme of awareness raising with regard to the preservation of Kuldīga's Old Town. Its main activities have been: cultural heritage laboratories, the action Art Spawn and action for the regular maintenance of the windows.

The special character of Kuldīga's Old Town come from its more than 400 wooden houses built between 17th and 19th centuries. There have been citizens living in the old town for generations, but the Soviet period with its lack of private ownership led to an attitude of indifference towards the maintenance of the buildings.

While people quickly understand that museums, churches and castles are heritage sites, but it is sometimes less obvious for them that old houses where they have always lived may be the same, and equally in need of regular care and maintenance.

To address this, the Restoration Centre has initiated activities where local citizens could actively become involved. Targeted at citizens of the old town – owners of buildings, craftspeople and architects – all these activities developed a better understanding of the cultural heritage as well as reinforcing local identity.

Category Education, Training and Awareness-Raising

The Jury's citation: «What struck the Jury particularly about this project was its power of example in a wider European context. The award recognizes both its awareness-raising aspect among the local community and also its role in establishing training for the restoration and maintenance of an area of genuinely everyday heritage. Obtaining the involvement, not only of local people, but also of academic researchers, architects and craftspeople, and even experts from abroad, all on very limited financial resources, constitutes a model for any European country possessing examples of built heritage in wood.



© Laima Gutmane/Den Martino

1. Old town of Kuldīga.

2/3. Activity “Cultural heritage laboratory” in 2008. Project participants discuss typical threads of the maintenance of facades.



2
© Laima Gutmane/Den Martino



3
© Laima Gutmane/Den Martino

Kuldīgas restaurācijas centrs, Baznīcas iela 30, Kuldīga, Kuldīgas novads
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www.facebook.com/kuldigasrestauracijascentrs/

2003 Former Ministers' Cabinet, Lithuania. Diploma

Rūmai buvo pastatyti 1889–1890 metais ir tarnavo kaip Kauno tvirtovės

Inžinierių valdybos viršininko rezidencija, kadangi tuo metu Kaunas priklausė Rusijos imperijai.

Pastato paskirtis buvo gyvenamoji, tačiau kai Lietuva tapo nepriklausoma, 1919 m. pastate buvo įkurdinta Lietuvos Respublikos Švietimo ministerija.

1921 m. pastatas buvo perleistas Ministrų kabinetui, kuris čia dirbo iki 1940 m. sovietų okupacijos.

1924 m. pastatas buvo renovuotas, išplėstas bei papildytas naujais elementais, o 1930 m. buvo atliktas jo kapitalinis remontas:

antrame aukšte buvo įrengtas tarnybinis butas. 1935–1939 m. šiame bute gyveno užsienio reikalų ministras Stasys Lozoraitis (1898–1983) su šeima.

Tarpukario laikotarpiu pastate posėdžiavo Ministrų kabinetas, vyko užsienio šalyse rezidavusių Lietuvos diplomatų konferencijos, priėmimai Lietuvoje rezidavusio diplomatinio korpuso garbei.

Restauruojant buvo atliktas konstrukcijų stiprinimas ir autentiškų detalių bei dekoru tvarkymas, tačiau prarastos detalės nebuvo atkurtos

norint „pagrąžinti“ visumą – vietoje jų buvo įterpti šiuolaikiniai elementai. Buvo restauruota lubų tapyba, šviestuvai, koklių krosnis bei ketaus laiptai.

Didelis dėmesys skirtas fasadų, durų restauravimui, parketo perklojimui pagal išlikusį pavyzdį ir pagrindinės laiptinės apdailos

rekonstravimui. Šiandien pastate įsikūręs Vytauto Didžiojo Universiteto rektoratas, jame taip pat veikia S. ir S. Lozoraičių muziejus.

English summary:

The building was constructed in 1889–1890 as the residence of the head of the Engineer's Board of the tsarist Kaunas Fortress, at the time when Kaunas belonged to the Russian Empire. Its primary purpose was residential, but it changed after Lithuania regained its independence.

The Ministry of Education of the Republic of Lithuania was established here. In 1921 the building was handed over to the Cabinet of Ministers (who worked here until the Soviet occupation in 1940).

The building was renovated, upgraded and supplemented with new elements in 1924. A major repair was carried out in 1930, when the second floor was turned into an apartment. Foreign Minister Stasys Lozoraitis (1898–1983) and his family lived in this apartment from 1935 to 1939. During the interwar period, the Cabinet of Ministers met in this building. They hosted conferences for Lithuanian diplomats residing abroad, as well as receptions in honour of the diplomatic corps residing in Kaunas.

From 1998 to 2000 structural repairs were made and authentic details and decorations restored, but details that were lost were not returned just to 'beautify' the whole. They were re-interpreted with modern details. Elements like the ceiling paintings, chandeliers, a tiled furnace and a cast iron staircase were restored. Great care was taken in restoring the facade, the doors, in-relying the parquet according to original samples and in reconstructing wall decorations in the main staircase.

Today the rectorate of Vytautas Magnus University is located in this building, which also hosts the Museum of S. and S. Lozoraičiai.

Category Conservation



© Jonas Petronis

Interior of the Former Minister's Cabinet



© Jonas Petronis

Interior of the Former Minister's Cabinet

Vytauto Didžiojo universitetas
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2012 Liubavas Manor Watermill Museum, Lithuania. Award

Liubavo dvaro malūnas-muziejus

Liubavo dvaro sodybos vandens malūnas pastatytas 1902 m. ankstesniojo vietoje. Pastato konstrukcija yra iš skelto akmens luitų, durų ir langų apvadai ir karnizas – iš raudonų plytų mūro. Malūne buvo sumontuota ypač kokybiška technologinė įranga. Švediška „frensio“ tipo lėtaeigė hidroturbina net ir vasarą, per sausrą smarkiai sumažėjus vandens srautui, puikiai suko įrenginius. Vandens malūne veikė net keliolika įrenginių, atliekančių įvairias funkcijas, tokias kaip grūdų valymas, malimas, separavimas, medienos ir metalo apdirbimas ir net elektros gamyba.

Malūno pastatas nuo 1975 m. nustojo veikęs ir buvo apleistas, jam grėsė sunykimas. Gelbėti pastato ėmėsi gretimai esančio Europos parko įkūrėjas Gintaras Karosas, jo vizija tapo svarbi sutelkiant tyrėjų ir restauratorių pastangas. Liubavo vandens malūnas-muziejus su visa aplinkine infrastruktūra dabar kruopščiai sutvarkytas ir pritaikytas pažinimui. Naudojant tyrimus, kiekviena architektūrinė ar technologinės įrangos detalė restauruota su meile ir kokybiškai. Vėl, kaip prieš daugelį metų, autentiška hidroturbina gamina žalią elektros energiją, istorinė ekspozicija leidžia geriau pažinti ir įstabią vieno seniausių Lietuvoje Liubavo dvaro istoriją, ir čia gyvenusius valstybei svarbius asmenis. Liubavo vandens malūnas-muziejus padarė įtaką ir tolesniam Liubavo dvaro atgimimui bei virsmui istorijos, kultūros ir technikos paveldo muziejumi. 2017 m. duris atvėrė dar keletas ekspozicijų, tarp jų seniausia Lietuvoje XVIII a. Liubavo dvaro baroko stiliaus oranžerija-muziejus.

English Summary:

Liubavas watermill is one of the few buildings remaining from the former Liubavas Manor. The overall aim of the project was to preserve the watermill and to make it accessible to the public through its adaptation to a museum.

The watermill, a construction of cleaved stone, was built in 1902. It stands out by its architectural, engineering and aesthetic value. The building had not been in use for many years and was under risk of total ruin. Hence, it required urgent and complex efforts of conservation and restoration. The building itself, the technological equipment and specific landscape characteristics have been thoroughly restored to retain the authentic values of the watermill.

Traditional techniques and building materials, typical to the period of construction of the building, were used. Thorough research enabled the restorers to achieve maximum level of authenticity. Moreover, it provided material for an exhibition, which has been designed and installed in the final phase of the project.

The Jury's citation: «This example of vernacular architecture, in use until 1975, survived a difficult period of neglect. The restoration is very modest inside and outside. It is done with love and care. With it comes a book embedding the mill in a thorough way into its historical and landscape context. The jury is very pleased with the fact that the mill is being cared for now in a way that allows it to be a little anchor point for retelling and reevaluating the interesting history of the area.»

Category Conservation



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© Europa Nostra

1/2. Interior of the Watermill. 3/4. The the watermill, fully restored.



© Europa Nostra



© Europa Nostra

Liubavas Manor Watermill Museum, Vulnius

+ 370 5 237 7077

www.liubavas.lt

The 7 Most Endangered Programme

“The 7 Most Endangered programme” identifies endangered monuments and sites in Europe and mobilizes public and private partners on a local, national and European level to find a viable future for those sites. Throughout its history, Europa Nostra has worked to mobilize attention and support for heritage exposed to threats in Europe. The introduction of the programme has raised the quality and profile of this never ending task.

‘The 7 Most Endangered’ programme was launched in January 2013 by Europa Nostra with the European Investment Bank Institute as founding partner and the Council of Europe Development Bank as associated partner. It was inspired by a successful similar project run by the US National Trust for Historic Preservation. ‘The 7 Most Endangered’ is not a funding programme. Its aim is to serve as a catalyst for action and to promote “the power of example”.

The fourth list of ‘The 7 Most Endangered’ monuments and sites was announced in April 2018: (listed in alphabetical order of their country): Post-Byzantine Churches in Voskopojë and Vithkuqi in Albania, Historic Centre of Vienna in Austria, The Buzludzha Monument in Bulgaria, David Gareji Monasteries and Hermitage in Georgia, Constanta Casino in Romania, The Prinkipo Greek Orphanage, Princes’ Island in Turkey and Grimsby Ice Factory, United Kingdom. Previous lists were published in 2013, 2014, and 2016.

Entries can be submitted by Europa Nostra’s country

representations, member and associate organisations as well as by established public and private bodies active in the heritage field located in countries where Europa Nostra is not yet represented.

An international advisory panel, comprising specialists in history, archaeology, architecture, conservation and finance, meet to discuss over the applications and shortlist the 12 most endangered monuments and sites. The final list of 7 sites is selected by the Board of Europa Nostra.

Heritage and financial experts from Europa Nostra and the European Investment Bank Institute follow up and undertake “rescue missions” to the 7 sites, together with other partners and the nominators. The multidisciplinary teams will provide technical advice, identify possible sources of funding and mobilize wide support to save these heritage landmarks. The Specialists will formulate feasible action plans for each of them, in close cooperation with national and local public and private stakeholders.

The results and recommendations of these missions are summarised in reports that are presented during a public event and made available on this website.

“The 7 Most Endangered” has the support of the Creative Europe programme of the European Union, as part of Europa Nostra’s networking project “Sharing Heritage - Sharing Values”. The programme is taking place every second year. Candidates for 2020 should be submitted by June 2019.



The 7 Most Endangered Heritage Sites in Europe announced April 2018:

- | | |
|---|--|
| 1. The Buzludzha Monument, Bulgaria | 5. Grimsby Ice Factory, United Kingdom |
| 2. Post-Byzantine churches in Voskopoja and Vithkuqi, Albania | 6. David Gareji Monasteries and Hermitage, Georgia |
| 3. Constanta Casino, Romania | 7. Historic Centre of Vienna, Austria |
| 4. The Prinkipo Greek Orphanage, Princes' Islands, Turkey | |

Two projects from Northern Europe were selected to the list of the 7 Most Endangered Heritage Sites in 2016;

- Patarei Sea Fort in Tallinn, Estonia
- Malmi Airport in Helsinki, Finland.

patarei.org/en/

www.malmiairport.fi

For more information about these two sites, please visit the websites.

Cultural Heritage Counts for Europe

The aims of the project "Cultural Heritage Counts for Europe" (CHCFE) were to raise greater awareness related to the many benefits of cultural heritage for Europe's economy, society, culture and environment, it also presented strategic recommendations on how to tap into heritage's full potential. This European cooperation research project was funded by the EU Culture programme and carried out from 2013 to 2015.

The CHCFE project was coordinated by Europa Nostra through a Steering Group, composed of six partners* They worked together towards collecting, analysing and consolidating evidence-based research and case studies from different EU countries on the impact of cultural heritage on the economy, society, culture and environment. More than 600 projects, which took place in the years 1993-2013, were examined.

The Key findings in the report show how adopting a holistic approach is an added value when measuring the impact of cultural heritage on employment, identity, regional attractiveness, creativity and innovation, economic contribution, climate change, quality of life, education and lifelong learning, and social cohesion. See illustration on the opposite page.

In the Executive Summary and Strategic Recommendations of the report, the CHCFE Steering Committee calls for:

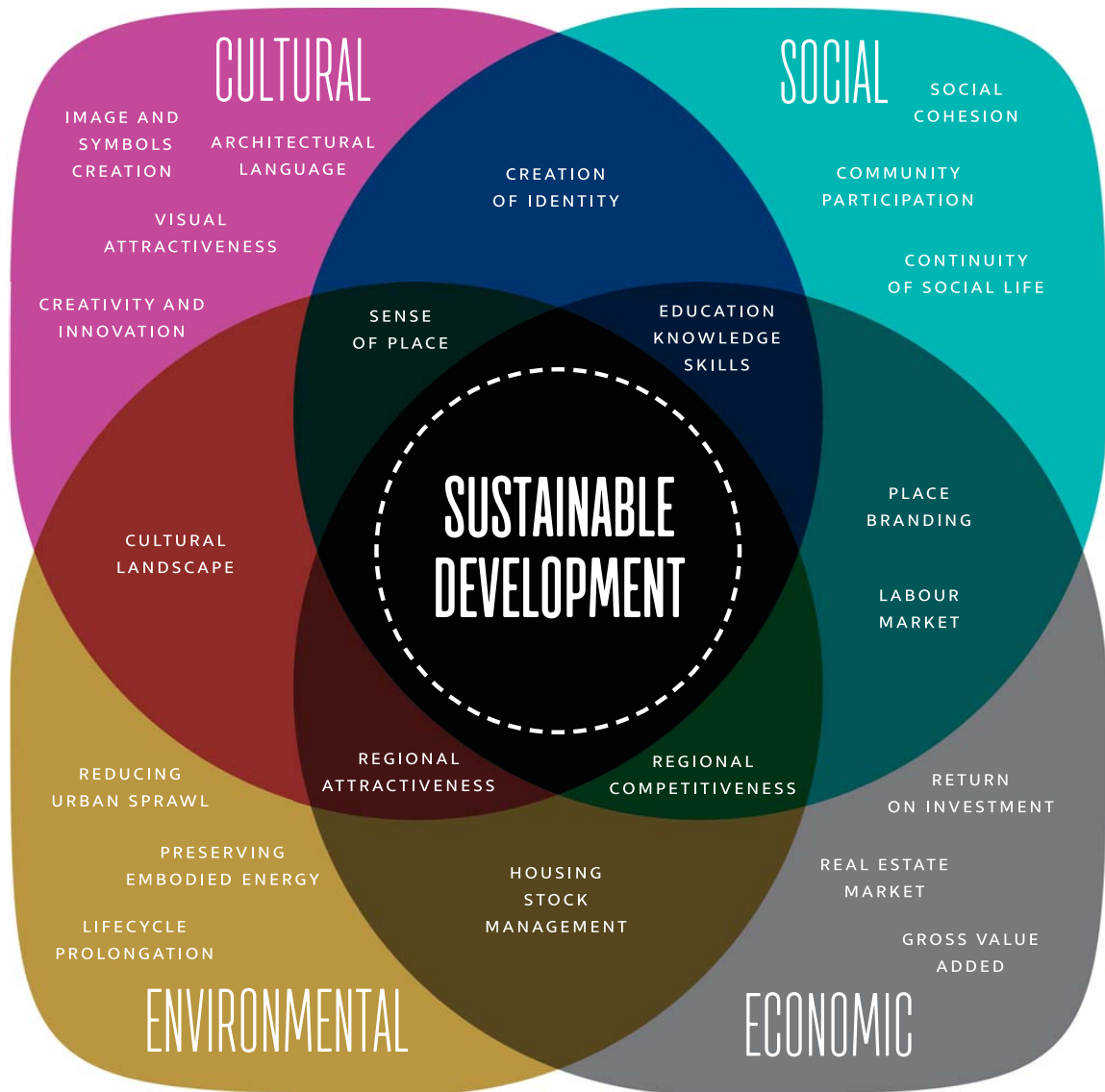
- The elaboration of specific "heritage indicators" to facilitate and improve the collection of cultural statistics which are key to support policy makers in evidence-based policy making.

- The holistic impact assessment to be conducted as a requirement in all EU funded heritage projects to better measure impact and monitor trends over longer period of time
- Asking EU institutions and Member States at all level of governance to integrate the care, protection and proper use of heritage in all related policies, programmes and actions and to include all stakeholders and civil society in developing strategies and policies for cultural heritage
- The recognition of the positive contribution of heritage to regional and local sustainable development in the context of the mid-term review of the Structural Funds (in 2016-2017) and the preparation for the next generation of Structural Funds** beyond 2020.

Europa Nostra has engaged in an active dissemination strategy of the outcomes of the project. The Executive Summary & Strategic Recommendations have been translated into ten languages: Dutch, Finnish, German, Hungarian, Italian, Norwegian, Polish, Romanian, Serbian and Spanish.

**The six partners: ENCATC (The European Network on Cultural Management and Cultural Policy Education), Europa Nostra, Heritage Europe (The European Association of Historic Towns and Regions), The Heritage Alliance from England (UK), as well as The International Cultural Centre in Krakow (Poland), and The Raymond Lemaire International Centre for Conservation at the University of Leuven (Belgium).*

***Five main Funds work together to support economic development across all EU countries, in line with the objectives of the Europe 2020 strategy: European Regional Fund, European Social Fund, Cohesion Fund, European Agricultural Fund for Rural Development and European Maritime and Fisheries Fund.*





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