

The Nordic Symposium on Ruins
September 27th – 30th 2010

Post print

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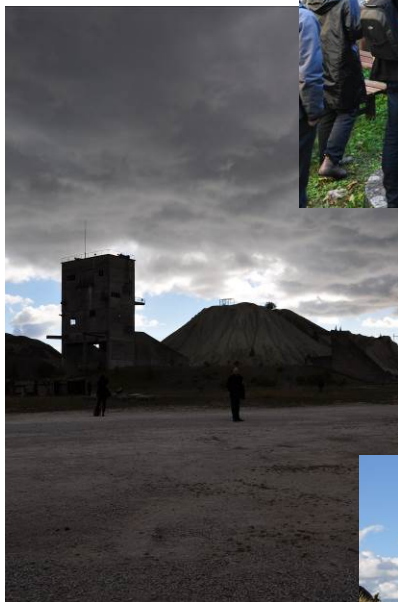
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Smoke experiments in St. Nicolaus church ruin.
Photo: Helen Simonsson



Elinghem church ruin. Photo: Helen Simonsson



The Furillen factory.
Photo: Helen Simonsson



The fortress of Fårösund. Photo: Helen Simonsson

PREFACE

Background

Back in 1993, the Swedish National Heritage Board arranged a Nordic seminar on Gotland with the theme *Care and maintenance of ruins*. This first seminar had 42 participants. By 2002, the Swedish National Heritage Board could conclude that there was a marked need for a network and an arena for knowledge exchange between professionals dealing with various issues regarding on ruins. Such a network would allow the participants, of different professional specializations, such as archaeologists, architects, curators and conservators, to get an opportunity to acquaint themselves with the state of ruins in different regions, to learn from each other's work and specialist areas, to share experiences and ideas, create new contact surfaces and to have the opportunity to discuss possible future joint projects. An initial meeting was held in Stockholm in the autumn of 2002. In October 2003, the participants met again for a two day workshop at the regional museum in Kristianstad, Sweden and at the National Museum in Copenhagen, Denmark.

A Nordic ruin network for professionals within the field was subsequently established in 2004, in connection with a project application to the Nordic Council of Ministers. In this network, representatives from the Swedish National Heritage Board and similar governmental organizations in Norway, Denmark, Finland and Åland were included. Work with the website "Ruin portal", where professionals would be able to publish reports from various ruin restorations and maintenance projects, was also begun in the same year. The website was operated by the Swedish National Heritage Board. The initiative came from Karna Jönsson, in collaboration with Henrik Lindblad and Sverker Michélsen, all three from the Swedish National Heritage Board.

In autumn of 2005, the project *Ruins in Europe – Treatment and Training (RuinEtt)* was initiated, which was a collaboration between the Swedish National Heritage Board, the County Board of Gotland, Gotland University and the Gotland Museum. The Ruin portal was planned to be a digital meeting place and forum for this project. A working group was also formed 2005, within the Baltic Sea cooperation, a work group to focus on the care, maintenance and management of the ruins.



Concert for Nicolai Johan E Andersson, Pelle Halvarsson and Nils Personne.
Photo: Helen Simonsson

The first *Nordic Symposium on Ruins* took place in Stockholm between the 20th and 21st of April 2005, hosted by the Swedish Property Board. Project managers were Karna Jönsson and Henrik Lindblad, both from the Swedish National Heritage Board. This symposium had 27 participants. The moderator was Sune Lindqvist, from the Swedish National Heritage Board.

In September of 2008, a second Nordic Symposium on Ruins took place in Hamar, Norway and in 2007 the next Nordic Symposium on Ruins took place in the Faroe Islands.

In the autumn of 2009 the Swedish National Heritage Board, Gotland Museum and the Gotland University began planning for the Nordic Symposium on Ruins 2010, with the theme: Ruins as an arena for cooperation.

Aim

The aim of the 2010 symposium was to establish international contacts not only between the different Nordic countries but also with the Baltic countries, to create a common ground for future cooperation and project development, and to enhance the possibility to get advice and support from each other. Cooperation helps everyone involved save time and money when you can learn from each other's projects, experiences and research.

The aim of the chosen theme was to show how ruin projects can serve as creative communities and contribute to close collaborations with partners and professional from many different fields of expertise regardless of architectural type, i.e. inclusive of industrial buildings, church ruins, forts, or any other type of architecture. This was also an opportunity for participants to share their work in progress and orientate each other on the state of the ruins in the Nordic countries.

Target

Guests of the symposium were primarily personnel handling ruin questions at the Swedish National Heritage Board (Riksantikvarieämbetet), the National Board of Antiquities (Museiverket) in Finland, the State Department of Åland (Statens Ämbetsverk), the Danish Agency for Culture (Kulturstyrelsen, former Kulturarvsstyrelsen), the Directorate for Cultural Heritage in Norway (Riksantikvaren), the Cultural Heritage Agency of Iceland (Fornleifaverend ríkisins), Føroya Fornminnisavni from the Faroe Islands and the Greenland National Museum (Nunatta katersugaasivía). These authorities were responsible for disseminating the information in each country.



The lime-works of Barläst.
Photo: Helen Simonsson

Organization and responsibilities

| | |
|--------------------|--|
| Project Manager | Helen Simonsson (Swedish National Heritage Board) |
| The project team | Kristin Balksten (University of Gotland) Eva-Maria Fahlin (University of Gotland) Ulrika Mebus (Gotland Museum) Maria Rossipal (Swedish National Heritage Board) Helen Simonsson (Swedish National Heritage Board) |
| Reference board | Camilla Altahr-Cederberg (Swedish National Heritage Board) Gunilla Lagnesjö (Swedish National Heritage Board) |
| Steering Committee | Christian Runeby (Swedish National Heritage Board) Johan Gardelin (Gotland Museum) Ulrika Mebus (Gotland Museum) Petra Eriksson (University of Gotland) |

The symposium could be arranged thanks to contributions from the Swedish Property Board (Statens fastighetsverk) and the Nordic Culture Funds (Nordiska Kulturfonden).

Participants

The symposium had 75 participants from 9 different countries: Sweden, Norway, Denmark, Finland, Faeroes, Poland, Latvia, the United Kingdom and Russia.

Future

As organizer of the next Nordic Symposium on Ruins the National Board of Antiquities in Finland, Museiverket, was proposed.



Participants at the symposium. Photo: Helen Simonsson.

THE CONCEPT OF RUINS

Anna Samuelsson



Alvastra monastery

How we define a ruin affects our approach to it. Our approach to what we can do with it, how we can preserve it and how we can use it.

The dictionary defines the ruin as an abandoned and decayed building without a roof. The walls may be almost intact or only left as archaeological remains under ground. Not all sources say the roof needs to be absent. Some define it as a building too decayed to function as a building. With this definition of ruin it is interesting to define the word building. In this case the building is a protection against the climate, inside which the climate can be controlled, and the ruin is a building that, through decay, has lost its protective capacity.

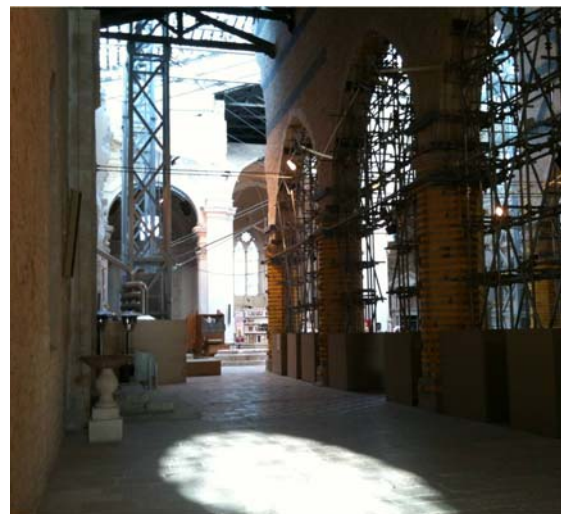
When the ruin is seen as a historical object to study and make accessible to the public, conservation is needed, but the ruin is preserved in a state of decay. This is very contradictory, and it goes against the romantic idea of true abandonment. It can also damage – and often has damaged – valuable historical remains, when new materials are applied to the original in the attempt to stabilize it.

To conserve, restore and use a ruin is contradictory for many reasons: If the ruin is defined as a building which is abandoned and decayed – is it still a ruin when we slow down the process of decay through maintenance, and adapt it for some kind of use?

If the ruin necessarily needs to be without a roof to be defined as a ruin – what happens when we build a protective roof over it?

The way I see it, it can still be defined as a ruin if we choose to preserve it in a ruined state, and we use in accordance with its quite limiting condition. The fact that we choose to preserve a ruin in its ruined state has a clear value – at some point in history something happened that caused the building to be abandoned. Therefore the ruin carries witness to some important historic course of events.

Depending on how the building became a ruin, our approach to it, and to the preservation of it, varies. A slow decay, where the building is taken over by nature, makes the ruin a part of the landscape, and gives it a certain romantic glow. The feeling of decay – of man's work being taken over by nature – is often enhanced through restoration. Ruins that for a long time have been hidden and forgotten, and that are uncovered through archaeological excavations, are often seen as very valuable for studies and conservation. When instead the destruction is sudden, through war or natural disasters, our approach to the preservation of it is very different. The ruin reminds us of traumatic events, and the survivors often want to clearly move on but at the same time make dignified memorials of the catastrophe.



Basilica di Santa Maria di Collemaggio, l'Aquila, Italy. One of the churches that was destroyed in the earthquake in l'Aquila, Italy, on April 6th 2009. This church is a symbol for the city and has been stabilized and is regularly used for mass.

The need for cooperation, between researchers, artists, conservation authorities and the public, is necessary for making the best choices for preservation and use of our ruins. Most of the ruins we see today have been preserved, and often enhanced, in their ruined state, through conservation methods and according to ideologies that may not be in use today. The choices we make today are affected by the choices made by earlier generations, and in their turn affect the choices of coming generations.



St Nicolai church ruin, Visby

KOLDINGHUS REVIVED. BORDER CASTLE - ROYAL PALACE - RUIN - MUSEUM AND CULTURAL CENTRE

Poul Dedenroth-Schou



Koldinghus from the south.

Koldinghus

Koldinghus was founded in 1268 on the border between the Kingdom of Denmark and the Duchy of Schleswig. Today it is situated in the middle of the town of Kolding. It served as a stronghold on the border as well as a venue for meetings between the Danish king and often the nobility of Schleswig-Holstein. Around 1500 the castle consisted of the north wing dating from c.1450 and the west wing from c.1500. To the south and east the courtyard was closed by a curtain wall and outside this wall was a moat.

After a civil war in Denmark in the 1530'es the new Danish king Christian III (1536-1559) chose Koldinghus as a favoured residence and after his death 1559 the castle continued as the dowager seat for his widow queen Dorothea. On her death 1571 the castle returned to the king. In this period the castle was changed into a royal palace without any fortification. The moat has been filled and the south wing and the east wing was added.

As a youth the later king Christian IV (1588-1648) spent some of his formative years at Koldinghus and during his reign it continued to be one of the often used royal castles. He added the Giants' Tower and gave the castle its characteristic profile which is still the dominant feature of the castle

In 1711 Koldinghus served for some months as royal residence for the king Frederik IV (1699-1730) because of a serious pestilence in Copenhagen. At a masquerade he met a young woman Anna Sophia Reventlow, the daughter of his late great chancellor. In 1713 he abducted her from her ancestral home and married her "to the left hand", really becoming bigamist (but as an absolute monarch he could do this legally). In 1721 on the death of his queen he remarried Ana Sophia who now became queen of Denmark. In commemoration of this romance Koldinghus was rebuilt and modernized as a baroque castle as far as the medieval ground plan allowed it. The castle is still an irregular quadrangle - a symmetrical castle was not an option.

During the Napoleonic wars Denmark entered an alliance with the French emperor Napoleon in order to regain the provinces (Scania-Halland-Blekinge) surrendered 1660 to Sweden. An auxiliary army under the command of the French marshal Jean-Baptiste Bernadotte caused the great fire accidentally but disasterously. Bernadotte was meant to reside at Koldinghus during the campaign but he only slept one half night at Koldinghus because of the fire that broke out in the guards room of the castle. Any attempt to extinguish the fire was in vain. The castle burned out and the fire caused the southern half of the Giants' Tower to collapse.

Since 1890 the ruin has been under restoration. The restoration has created several imposing rooms such as the Library Reading Room of materials from the old royal library in Copenhagen, the Great Hall below the Giant's Tower and the Castle church below the Great Hall. In the South wing the architects Inger and Johannes Exner has created the so-called "Ruin Hall", leaving the entire south wing as one big room with balconies of different pieces at the different floors. In the west end they recreated the modest chapel which King Christian III (the reformation king of Denmark) build for the private services of the royal family. Today it serves as an auditorium.

In the restoration the Exners have created a unique blend of ruin and modern architecture with laminated wooden columns carrying the different floors as well as the roof construction. The missing parts of the south wall is covered by

a light wooden wall with oak shingels suspended from the roof. The ruin is preserved and tells the history of the castle.

Museum

The Museum at Koldinghus was founded in 1890 and has operated within the ruin and has developed with the ruin during the years. Today the castle is owned by the Danish state and rented out to the municipality of Kolding which again rents the castle to the independent museum. The restoration from 1976 to 1993 was funded by the state (60%), the county of Vejle (10%) and the town of Kolding (30%). The museum is funded mainly by the municipality and receives a grant from the Ministry for Culture according to the Museums Act. The museum provides income from entrance fees, shop and café and from a mix of sponsors, mainly through the bodies of the museums Friends Association, a Business Club and a Development Trust.

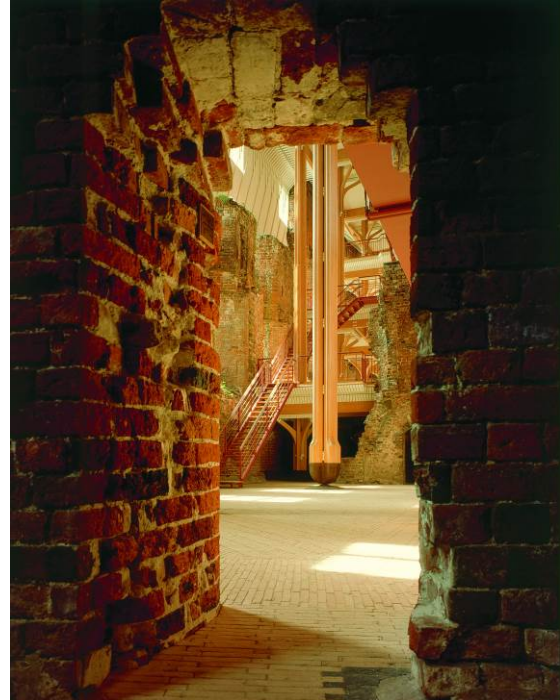
The museum performs under the Danish Museum's Act and a "development contract" with the municipality which aims at the strengthening of the present activities and further develop new activities. The museum is developing as a Historic Monument, as an Accredited Museum, as a major partner in the municipality's focus on Design and as a Culture House (Civic Centre).

The *Historic Monument* is communicated in the museum's History Centre and will be further developed through a project "Danish Kings and Queens" in cooperation with other former royal venues in the Region of Southern Denmark.

The *Accredited Museum* performs within five areas according to the Museum's Act: collecting (Local history and Danish silver), documentation, conservation, research and education/communication through permanent and temporary exhibitions, the school service and holiday arrangements ("Living History", Each year in the school autumn holiday (mid october) the King Christian IV returns to Koldinghus with his retinue of family, courtiers, soldiers and servants).

The council of Kolding has an ambition of being "Design city no. 1 in Denmark", based on the fact that one of two design schools in Denmark is located in Kolding along with the fine arts museum Trapholt and the Museet på Koldinghus.

Koldinghus contributes with temporary exhibitions and a project to build a comprehensive exhibition on Danish Silver in cultural history and design history.



Interior, south wing.

The central position of the castle has nourished political wishes for the museum to act as a *Culture House (Civic Centre)* with a variety of activities: Corporate events, letting of rooms, Concerts, exhibition openings, fairs etc. and Government (national and local) representation. The museum leases out the restaurant in the basement.

The museum has three sponsorgroups attached:

Friends Association with the purpose of

- Providing support for Museet på Koldinghus
- Helping to enlarge and improve its collections
- Spreading knowledge about the museum's activities and interest in them
- Appointing two members of the Board of Museet på Koldinghus

Business Club. The members receive

- Active marketing: business profile, advertising signs, business promotion
- Supported networking: addresses, e-mail / fax services
- Museum-related activities: free entrance, reduced prices

- Other arrangements: exhibition openings, guided tours, social events for sponsors and donors
- Venue for meetings and social events

Development trust aims at developing Koldinghus into a local, regional and national cultural centre, with an international outlook, by supporting and promoting development of the activities in Museet på Koldinghus, for example by means of

- enlarging and improving the museum's collections
- establishing a centre for local history interpretation
- adapting and refurbishing areas of the museum
- supporting the museum's public relations, information and exhibition activities.

THE ROOFING HISTORY OF A RUIN – CASE PÄLKÄNE

Selja Flink



The ruin of the Pälkäne old church. Selja Flink 2009.

From a church to ruins

The Church of St. Michael in Pälkäne near Tampere was built around 1500. In the Middle Ages, the construction of stone churches commenced in over hundred locations in Finland, of which over twenty in Tavastland. The Pälkäne stone church was built on a site which, according to archaeological excavations, had been a graveyard in the Iron Age.

The growing parish needed more space, and plans were made for an expansion of the church in the 18th century. Apparently, that idea was given up because the church foundations were too weak, and the structures were moving. Finally, a decision was made to build a new church in Pälkäne and it was completed in 1839. The old church was emptied. The church falling into ruins was used as a mortuary, and later as a hayshed, among other things.

National romanticism roused interest towards medieval and national building heritage and restoration activities started. The National Board of Antiquities, formerly called the Archaeological Commission, has been renovating the ruins since 1917.

Today the ruins of the Old Church of Pälkäne are owned by the Evangelical-Lutheran Congregation of Pälkäne. The ruins and their surroundings are protected under Finland's Antiquities Act (295/1963) and officially supervised by the National Board of Antiquities. The maintenance

and repairs of the church ruins are attended to by a local civic association established for the protection of the old church ("Pälkäneen vanhan kirkon suojeluyhdistys ry"). This association has been very active and has promoted work for providing roofing for the church ruins.

The history of roofing projects

The church appears to have had a roof of shingles in its original state. After the church fell into disrepair, the roofing of the ruins has been planned on several occasions, with the idea being taken up almost every decade. Actually, the ruins already have "roofing" of a kind. The tops of the walls have been waterproofed to prevent water from entering the wall structures. The copings of the church were covered with concrete slabs in 1968 and the end brick sections have been faced with lead plates.

In the early 2000s, the local protection association together with the Department of Architecture of Tampere University of Technology organized a design competition for students of architecture for glass roofing for the church ruins. The winning entry was light and elegant, but structurally unrealistic.

There are various arguments both for and against roofing. A roof would no doubt protect the ruins and permit various events and functions to be held. On the other hand, glass roofing could create a microclimate with adverse effects. The high glass roof would also lead to considerable reflections in the surrounding landscape and it might create the impression of a hothouse.

In my opinion, however, the main argument concerns funds. The association's only income consists of dues paid by its members. Even if funding for the roofing work could be arranged, glass roofing, in particular, requires continuous upkeep, cleaning and repairs. The owner of the church, i.e. the local congregation, is not able to care for such a roof. If the association were disbanded at some later stage – an eventuality that is quite possible – who would take care of the ruins and their roof structure?

In actual fact, the ruins will be preserved in the present manner, and I would regard them as providing a finer experience for visitors without a roof; one can be both inside and outside in the church at the same time.

A roof of boards for the sacristy

There is already a small roof covering part of the ruins. The remains of the brick vault of the sacristy were already covered with a roof of boards in the 1930s. In 2007, the National Board of Antiquities awarded a grant to the association for renewing the board roof. The new sacristy roof was made in the traditional manner of two layers of boards with grooves for water. Birch bark, taken from trees by the association's volunteers, was installed under the boards as water insulation.

The successful project was a source of enthusiasm for the association, which enquired from the National Board of Antiquities about the possibility of building a similar roof boards for the porch. The Board took a positive view of the proposal, since the porch included many delicate brickwork parts. Moreover, medieval roof trusses have been studied to a great deal in Finland in recent years and this project would continue it.

The porch roof project

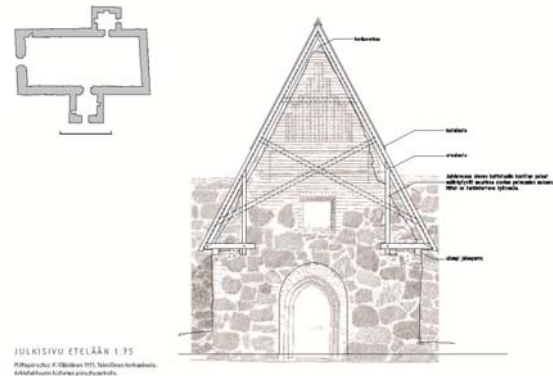
The project team wanted to place high requirements of quality on the construction of roofing for the porch. Therefore, the Department of Architecture of the Helsinki University of Technology and faculty of the department of building conservation of the Seinäjoki University of Applied Science were invited to join the project.

A project plan was drawn up defining the stages of the work, funding and the tasks of the parties involved. The schools would take part by staging courses furthering the purposes of the project. The National Board of Antiquities would pay for the research and documentation, and the structural repairs of the walls. The local association would gather funds for making the roof structures.

A thorough study of the history of construction and repairs of the church was first carried out by the archaeologist Päivi Hakanpää. The ruins of the church were measured by laser scanning, and the material will also be used in the new information sign.

It was decided to make a roof construction of medieval type. The course of the Department of Architecture would study similar constructions up to the first half of the 19th century in the nearby region, since medieval building techniques were

used in Finland that long. The course of the Department of Architecture in the autumn of 2009 was very successful. The participants in the course studied related roof structures in close detail. Finally, the roof structures of the sacristy of Akaa Church were chosen as the starting point. The course prepares detailed plans of the structures, details and boarding. The participants also considered the arrangements for making the roof-trusses and organizing the building site.



The students of the history of architecture prepared detailed plans of the structures, details and boarding. Aalto University 2010.

During the spring of 2010, the Seinäjoki University of Applied Sciences held a carpentry course for students of building conservation. The association for protecting the ruins acquired the necessary lumber and had it sawn to required size. The material was worked with hewing axes since a hewn finish is more durable than a sawn timber surface.

In the summer of 2010, the National Board of Antiquities reinforced the foundations of the side walls of the porch. The pits for the purpose were excavated with archaeological methods, revealing several burials, the lowermost ones dating from the Iron Age – before the building of the church. In the autumn of 2010 building conservator Virve Suominen, hired by the association, with her team repaired the walls of the porch.

The association for protecting the church ruins has submitted several applications for funding in order to continue the project in the spring of 2011. If applications are successful, a second carpentry camp will be held next spring, followed

by the assembly of the roof trusses and the building of the roof in the summer of 2011.



The first "carpentry camp" was held in February 2010. Minna Turunen 2010.

Summary

The realization of the project has been uncertain at all times, and still is. The participation and contribution of the National Board of Antiquities have been necessary throughout the project. We have expertise in conducting major projects of this kind and the necessary contacts with training institutes and funding parties. Nonetheless, we feel that this is specifically a local project, with benefits and credit due to the local association. Even if the project is not carried out, the process has been interesting and instructive at all times.

This roofing project has demonstrated the project team how much work, time and money are required even for constructing a small roof of this kind. Dreams of a glass roof for the church ruins are thus placed in proper perspective.

Original translation Jyri Kokkonen, modified by the author.

RESTORING A CHURCH RUIN WITH THE HELP OF THE LOCAL COMMUNITY

Jahn Børe Jahnsen



How it all started

By pure chance I came to the Valdres valley and the Valdres museum in 1967 and found that I wanted to stay. I was a student of ethnology. I worked at the museum in the summers and finished my B.A. degree at the University of Oslo in the winters. When I graduated there were only two museum positions in Valdres, either director or janitor, none of which I preferred. So I went into teaching history and Norwegian language and literature in Valdres, first in the junior high school (ungdomsskole), later in the senior high school (gymnas). But I worked at the museum whenever possible and was on the museum board for 16 years. In 1998 I left teaching and came back as a senior curator and archivist at the museum, the fourth oldest and fourth largest of open air museums in Norway.

When reading about possible remains of a medieval stone church in the area in 1971, I thought it could not have vanished completely and that something had to be done. The first time I visited the site, I found nothing. I asked neighbours and then discovered small parts of a stone wall. The thick forest had to be cleared and my pupils wanted to help, maybe just to get out of the classroom. They did a fine job in 1972 and wanted to do more. So I contacted the Directorate for Cultural Heritage, their Central Office of Historical Monuments (Riksantikvaren)

and a five year long cooperation started, under my local leadership.

The Mo church history

This little church on the west side of the Slidrefjorden lake in Valdres was perhaps the smallest freestanding medieval stone church in Norway, probably built around 1215. The church is 3.5 x 3 meter in the choir, 6 x 5.8 meter in the nave, all inside measures. Total outside length is 12 meters. The walls are 1 meter thick. The ground plan is a rectangular nave and a smaller square choir. The church is simple without the use of hewn stones. The church has a main altar connected to the eastern wall, and a later side altar on the north side of the entrance to the choir. There is a door to the west in the nave and a door to the south in the choir. When the Mo farm was a whole and not divided into smaller farms it might have been the largest in the community. Perhaps the church originally was the private church of the farmer? But the Mo church parish is mentioned in 1368 and 1400, with farms on the both sides of the lake. The church was probably used until around the Reformation 1537. Then it gradually fell down and in 1743 was a ruin as tall as a man. The ruin became a stone quarry and was covered with flood masses from the nearby river. The whole area was covered with thick forest until the restoration 1972-77.

The excavation and restoration of the ruin

During five summers the pupils worked as assistants to the professional archeologists wherever possible. Among the professionals I would like to mention Håkon Christie and Jørgen Jensenius. For periods of time when the professional archeologists could not be present they gave us instructions what to do and what not to do, and our treasure hunt continued. For one thing the pupils worked on filtering the soil from the ground. When finding something of interest, they asked the professionals. The pupils uncovered the stone wall around the church cemetery. Think of what they learned and experienced!

The wall behind the main altar is reconstructed with a gothic window opening. This reconstruction caused a heated discussion in the Directorate for Cultural Heritage. It turned out that this wall at some point had fallen from its

foundations out on the cemetery more or less in one piece. During the stone quarry period people took the inner wall lying upside, but the outer wall lying underneath was more or less complete. What we saw was the middle of the wall, with stones lying in layers, and there was even a Gothic window in the wall. There were three options: Leaving the stone wall on the ground, very soon to be covered with grass and small trees, and not giving much of a clue of what the church had looked like. Option two was to move the wall to a proposed church exhibition at the Valdres Museum, something that came much later. Option three was most controversial, to restore the wall to what it might have looked like. This would give the local population something back for all their efforts over the passed years. So the wall was reconstructed by a local building master and his team under the supervision of a professional architect. I remember the building master saying when asked: "This is the only chance I will have in my life to restore a medieval church, so my other tasks will have to wait." One of his team is now a very old man, but speaks fondly of "my ruin".

Findings from the excavations

We found 83 medieval coins. 59 were Norwegian, 8 were Danish, 7 were German and 1 was English. The oldest coin was from King Sverre 1177 to 1202, the youngest coin was from King Hans, who died in 1513. This shows quite clearly the time span when the church was in use. Danish coins tell us about political unions. German coins tell us about trading connections with the Hanseatic League. The British coin, which is very rare, tell us about British-Celtic influence in Western Norway, of which Valdres was a part, belonging to the Stavanger bishopric for 500 years. We also found three pieces of medieval grave stones from around 1200. One of the pieces has the "sunken star", a Norman symbol that points to a connection to the British Isles. Fragments of the same type of wheel crosses are also found near two other churches in Valdres. Among other artefacts were book fittings and a fragment of small bell. In the small cemetery we uncovered five skeletons, all women, about 25 years of age, and about 1,5 meters tall. They were all on the northern side of the church, the "female side". Perhaps this was a mass grave from the big plague The Black Death in 1350. We also found a

bear claw, pointing to old superstition. A large church chest from the Mo church is now in the nearby medieval parish church. Working with all this, seeing it in flesh in their own community, gave the pupils lessons of Norwegian history never to be found in books or classrooms.

The years since the restoration

After the excavation and restoration 1972 - 1977 the outline of the church is clear and the reconstructed wall is like an altarpiece, interesting for both old and young people. The church ruin was re-inaugurated in 1977 in the presence of the bishop of Hamar, the national director of Cultural Heritage, and a thousand guests. There is church service every summer, there has been an open air theatre play, there have been weddings, and modern pilgrims on their way to the St. Thomas church on the Filefjell mountain rest here every summer.

All the forest is cleared, the river is straightened out, and the ruin is now in the middle of farm fields. This led to a year long struggle with the local farmer, not wanting visitors to walk over his fields to the church. An agreement was finally reached between the farmer and the municipality council, and an access road and path was made.

Movements in the ground because of high ground water level caused by the nearby lake and the use of wrong cement in the 1970's led to cracks in the north-eastern corner of the ruin, and we feared that the whole corner would fall down. This has now been repaired of a local firm trained to restore old churches and buildings, under the leadership of the Central Office of Historical Monuments. Some of my former pupils now work in this local expert firm.

Cooperation with the local community

Having a summer job at the church ruin was popular, but also competed with other local summer jobs, like at the municipality coop. So the pupils had to be paid, with funding from the municipality council, and I experienced my first wage negotiations. But the municipality council saw the importance of restoring the ruins, and had a positive attitude all the way. Already then I had no expectations that my pupils would be professional archeologists, but some of them would be future members of the municipality council, and would have to decide in matters of

local culture. Maybe their attitude to such questions would be more positive influenced by their experiences from working with the church ruin. And I was right. Several of my former students are now members of the municipality council and speaks fondly of their summer jobs in the 1970's. Think of the pride they felt when winning a national school competition during the International Year of Architecture in 1975 and being guests of honour at the re-inauguration in 1977. As for myself, this work triggered me to finish my long wanted MA degree at the University of Trondheim, with a thesis on the local medieval church history. The Valdres valley had 19 wooden stave churches. 6 are preserved, more than in any other part of Norway, with altogether 28 stave churches. Valdres has three medieval stone churches, two are preserved, one is a ruin. This is a medieval church valley.

We might loose a little of historical value when non-professionals do some of the work. But we gain a renewed local interest in history. The church ruin is not just something that strangers come to excavate and restore. This ruin belongs to the community, this is our ruin, we did the work. This is something that my former pupils now tell their own children about. The history is passed on.

Are we too protective working with our ruins? Are we too afraid of bringing in young people and local craftsmen? I am confident that we gain more than we loose by giving the local community a very special ownership of the ruin. We the experts have no copyright to history. It belongs to us all, young and old, school pupils, the local craftsman, the local farmer. Speak, share, publish, open up. I did this 30 years ago. Are these challenges the same today?

The Nordic Symposium on Ruins September 27th – 30th 2010 Program

Monday September 27th

19.00-21.00 Welcoming mingle party
Bildstenshallen (the Room with the Picture Stones), The Gotland Museum, Strandgatan 14

Tuesday September 28th

09.00 **Words of welcome**
Christian Runeby, Swedish National Heritage Board
Anders Granat, The County Administrative Board
Carin Johansson, municipal architect
Gotland University, Cramérgatan 3
Lecture room B51 (top floor)

09.20 **The concept of ruins**
Anna Samuelsson
Lecture room B51

09.40 **COFFEE BREAK**

10.00 **Koldinghus revived. Border castle - royal palace - ruin - museum and cultural centre.**
Poul Dedenroth-Schou
Lecture room B51

10.30 **Understanding history through ruins and abandoned places**
Jan Jörnmark
Lecture room B51

11.00 **Roofing of the church ruin, case Pälkäne**
Selja Flink
Lecture room B51

11.30 **Restoring a church ruin with the help of the local community**
Jahn Børe Jahnsen
Lecture room B51

12.00 **LUNCH**
Restaurant Joda, Skeppsbron 24

13.00 **City tour** – a guided tour to some ruins

14.30 **COFFEE BREAK**

15.00 **The Ruin Project**
Tor Broström, Kristin Balksten, Carl Thelin, Malin Myrin, Finn Larsen
Lecture room B51

16.00-17.00 **The Ruin Project – demonstrations in the ruin**
St. Nicolaus church ruin

19.00 **Concert for Nicolai**
by Johan E Andersson (composer and musician),
Pelle Halvarsson (musician) and Nils Personne (musician)
St. Nicolaus church ruin


19.30 **DINNER**
The Masonic Lodge, "Frimis"
(just beside St. Nicolaus church ruin)

Wednesday September 29th

- 08.15** **Excursion with bus** See separate program
Assembly at 08.15, Hamnplan
- 17.30** Back in Visby
(N.B. dinner on your own – no arrangement)

Thursday September 30th

- 8.30** Presentations from the Nordic countries Lecture room B51
- Sweden**
 Helen Simonsson
- Finland**
 Johanna Nordman/Päivi Hakanpää
- Denmark**
 Kjeld Borch Vest
- Norway**
 Inger-Marie Aicher Olsrud
- Faeroes**
 Simun Arge
- 10.00** **COFFEE BREAK**
- 10.30** Presentations of some Nordic projects Lecture room B51
- Karelia**
 Alexander Saksa, Russia
- Selje monastery**
 Bjørn E Jensen, Norway
- Steinvikholm**
 Eli-Sofie Thorne, Norway
- 11.30** **LUNCH** Restaurant Joda, Skeppsbron 24
- 12.30** **A tour to the town wall**
- 14.00-15.00** **Discussion and conclusions** Lecture room B51



The Nordic Symposium on Ruins
September 27th – 30th 2010

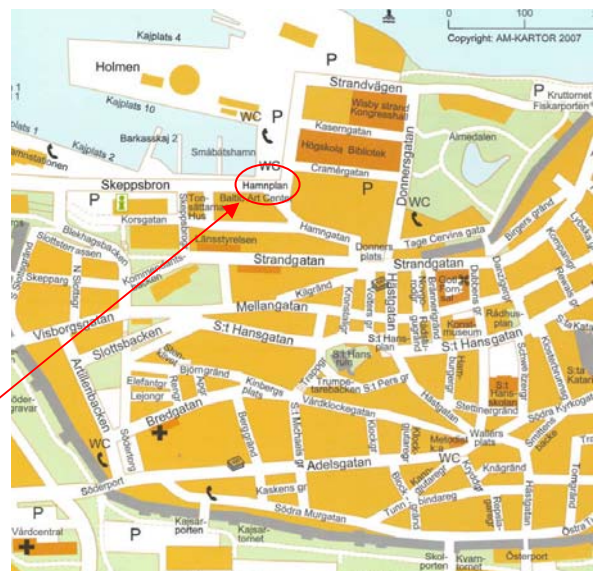
Program for the Excursion

Map



1. Elinghem ödekyrka / Elinghem church ruin
2. Fårösunds fästning / The fortress of Fårösund
3. Fabriken Furillen / The Furillen Factory
4. Barläst kalkbruksområde / The lime-works of Barläst
5. Källunge kyrka / Källunge church
6. Roma klosterruin / The ruined monastery of Roma

Meeting place



Stop 1

Elinghem ödekyrka / Elinghem church ruin



Photo: Bengt A Lundberg

Elinghem church was built in the 13th century. During the medieval time this was a parish church but it was abandoned during the 17th century, probably because of difficult economic times. It is possible that the cemetery wall is a part of an ancient castle, much older than the church. The church ruin was restored 1923-24. Today it is a popular place for weddings, worship and concerts.



Photo: Bengt A Lundberg

Stop 2

Fårösunds fästning / The fortress of Fårösund



Photo: Maria Rossipal

The fortress of Fårösund was built in the 1880s to defend Fårösund and strengthen the neutrality of Sweden. Three gun batteries were built, but after World War I they were considered out of fashion and were abandoned. Since 1935 the fortress is a listed building. A couple of years ago a hotel and restaurant business was established in the ruin.



Photo from the hotel and restaurant web site www.pontusfrithiof.com

Stop 3

Fabriken Furillen / The Furillen Factory



Photo: Maria Rossipal

In the 1990's the remains of many years of lime stone industry, such as white slag heaps and an abandoned factory, caught the interest of the photographer Johan Hellström, who started a restaurant and a hotel in the old factory buildings on this little island. Since then photographers from all over the world have visited this place for fashion reports with these different settings.



Photo: Maria Rossipal

Stop 4

Barläst kalkbruksområde / The lime-works of Barläst



Photo: Jan Norrman

Lime stone mining has a long history at Gotland and lime has been burnt for mortar since medieval times. Barläst lime-works has a history which goes back to the 1700th century. The lime burning at Barläst ended in 1907.



Photo from the web site of the Local Heritage Society in Lärbro www.larbro.se

Stop 5

Källunge kyrka / Källunge church



Photo: Ulrika Mebus

The church tower and the nave are from the 12th century. During the 14th century a magnificent reconstruction of the church was initiated, but it stopped after the gigantic broad chancel was built. This is a drastic example of proud Gothic building plans that could never be completed.

From autumn 2008 until spring 2010 the church underwent a thorough internal and external restoration.



Photo: Iwar Anderson

Roma klosterruin / The ruined monastery of Roma



Photo: Bengt A Lundberg

The monastery of Roma belonged to the Cistercians and was founded in 1163. During the Reformation the monastery was confiscated by the crown and became a royal estate, which provided the Danish king and his court with food. The monastic buildings remained relatively untouched in the 16th and 17th centuries. During the 18th century, however, stones were taken from the remains of the abbey to become part of a new manor-house and the church was used as a barn. Today, there are no visible remnants of the other monastic buildings, but the church is a well-preserved ruin. It is currently used as an open-air theater during summer, with mostly Shakespeare in the repertoire.

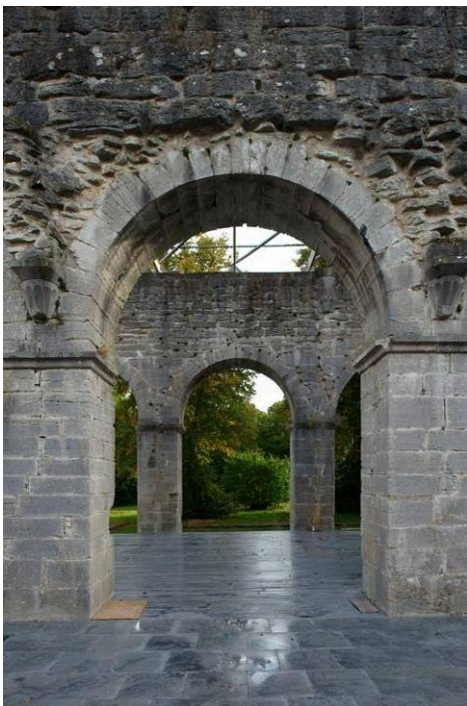


Photo: Bengt A Lundberg

The Nordic Symposium on Ruins September 27th-30th 2010

| Name | Position | Company | Country |
|---------------------------|---|---|---------|
| Aleksandr Saksa | Senior Researcher | Russian Academy of Sciences (IIMK RAN) | Russia |
| Anders Kaas-Sørensen | Kommunikationchef | Danmarks Borgcenter | Denmark |
| Anne Olaisen | seksjonsleder | Oslo kommune Kulturetaten | Norway |
| Anne-Sophie Hygen | fylkeskonservator | Østfold fylkeskommune | Norway |
| Birgitte Dedenroth-Schou | Stadsarkivar | Kolding Stadsarkiv | Denmark |
| Bjørn Erik Jensen | Presjektleder Selje kloster og helgenanlegg | Selje kommune | Norway |
| Camilla Altahr-Cederberg | Byggnadsantikvarie | Riksantikvarieämbetet | Sweden |
| Carl Thelin | Dr | Tyréns | Sweden |
| Catherine Hills | University lector | University of Cambridge | UK |
| Cecilia Lagerfalk Rooth | Antikvarie | Länsstyrelsen i Västmanlands län | Sweden |
| Charlotte Valerius | Sektionsleder | Kulturarvsstyrelsen | Denmark |
| Daniel Tedenlind | Antikvarie | Länsstyrelsen i Kalmar län | Sweden |
| Elisabeth Seip | kulturvernleder | Hedmark fylkeskommune | Norway |
| Eli-Sofie Thorne | eiendomssjef | Fortidsminneforeningen | Norway |
| Finn Larsen | Arkitekt m.a.a. | Exners Tegnestue A/S | Denmark |
| Hans Chr. Frederiksen | Konservator | Nordisk Konservering | Denmark |
| Harald Borthen Singstad | Arkeolog/ seniorrådgiver | Forsvarsbygg, Nasjonale festningsverk | Faeroes |
| Hélène Hanes | Kulturarvspecialist | Statens fastighetsverk | Sweden |
| Heming Hagen | Advicer/archaeologist | City of Bergen, Agency for Cultural Heritage Management | Norway |
| Inger Karlberg | | Riksantikvaren | Norway |
| Inger-Marie Aicher Olsrud | Prosjektleder/Seniorrådgiver | Riksantikvaren | Norway |
| Isa Lindqvist | Antikvarie | Länsstyrelsen Uppsala län | Sweden |
| Jacob Noe Bovin | Entreprenør/fortidsminderestaurering | Morsø Skov og Naturservice | Denmark |
| Jahn Børe Jahnsen | Seniorkonservator | Valdresmusea AS | Norway |
| Johanna Nordman | Arkitekt | Museiverket | Finland |
| Jonhild Johannessen | Arkitekt | Føroya Fornminnissavn | Faeroes |
| Jørgen Frandsen | Arkitekt | Kulturarvsstyrelsen | Denmark |
| Jörgen Renström | Handläggare | Gotlands museum | Sweden |
| Jørgen Westphal | Konsulent, arkæolog Cand.mag. | Kulturarvsstyrelsen | Denmark |
| Karin Axelsen | Prosjektleder/Seniorrådgiver | Riksantikvaren | Norway |
| Keld Møller Hansen | Museumschef | Danmarks Borgcenter | Denmark |
| Kersti Lilja | Byggnadsantikvarie | Länsstyrelsen i Stockholms län | Sweden |
| Kirstin Eliassen | | | Denmark |
| Kjeld Borch Vesth | Arkitekt | Kulturarvsstyrelsen | Denmark |
| Kristine Klimbe | Structural engineer | Architectural Investigation group Ltd | Latvia |
| Kristofer Mattiasson | Restauratör i kalk, gips och sten | Stucco Maestro | Sweden |
| Laine Montelin | | Tyréns AB | Sweden |
| Lars Bjarke Christensen | Konsulent, arkæolog | Kulturarvsstyrelsen | Denmark |
| Lars Brandt | Arkitekt, fastighetsförvaltare | Riksantikvarieämbetet | Sweden |
| Lars Larsen | Restaureringsmedarbejder | Skov og Naturstyrelsen | Denmark |
| Lillemor Schützler | Antikvarie (arkeolog) | Länsstyrelsen i Västmanlands län | Sweden |
| Mariusz Czuba | Deputy Director | National Heritage Board of Poland | Poland |
| Martin Carver | Editor | ANTIQUITY | UK |
| Mattias Schönbeck | Fornvårdsansvarig | Länsstyrelsen Östergötland | Sweden |
| Michael Pedersen | Restaureringsmedarbejder | Skov og Naturstyrelsen | Denmark |
| Misa Asp | Konservator | Konservator Misa Asp | Sweden |
| Mona Beate Buckholm | konservator / arkeolog | Østfoldmuseene - Borgarsyssel Museum | Norway |
| Morten Langvik | Daglig leder | Mur-Sentret AS | Norway |
| Morten Stige | Avdelingsleder | Byantikvaren i Oslo | Norway |
| Paterik Stocklassa | Stenkonservator/chef | Stuck&Sten, Stocklassa AB | Sweden |
| Patrick Björklund | Adjunkt i kulturvård | Högskolan på Gotland | Sweden |
| Poul Dedenroth-Schou | Museumsdirektør | Koldinghus | Denmark |
| Pål Anders Stensson | Arkitekt | Riksantikvarieämbetet | Sweden |
| Päivi Hakanpää | Forskare | Museiverket | Finland |

Participators

The Nordic Symposium on Ruins September 27th-30th 2010

| Name | Position | Company | Country |
|-----------------------|-------------------------------------|--|---------|
| Rebeca Kettunen | (Sten- & muralmåleri) konservator | Byggnadshyttan | Sweden |
| Regin Meyer | Arkeolog | Norsk Institutt for Kulturminneforskning | Norway |
| Selja Flink | Senior Advisor | National Board of Antiquities | Finland |
| Simun Vilhelm Arge | Afdelingsleder/museumsinspektør | Føroya Fornminnissavn | Faeroes |
| Stefan Lindgren | Ingenjör | Riksantikvarieämbetet | Sweden |
| Súsanna Joensen | konserveringstekniker | Føroya Fornminnissavn | Faeroes |
| Svante Nilsson | Stenkonservator | PROLITHOS Stenkonservering AB | Sweden |
| Svend Illum Hansen | Senior consultant | Kulturarvstyrelsen | Denmark |
| Terje Berner | | T.Berner & Co as | Norway |
| Thomas Roth | 1:e intendent | Armémuseum | Sweden |
| Tor Broström | Professor i kulturvård | Högskolan på Gotland | Sweden |
| Tor Sæther | konservator | Domkirkeodden, Hedmarksmuseet | Norway |
| Tor Sundberg | Byggnadsantikvarie | Länsstyrelsen i Gotlands Län | Sweden |
| Tove Frøvoll Thoresen | Leder administrasjon og forvaltning | Den norske kirke, Tunsberg bispedømme | Norway |

Organizers

| | | | |
|------------------|---|-----------------------|--------|
| Helen Simonsson | Stone conservator | Riksantikvarieämbetet | Sweden |
| Maria Rossipal | Project Administrator | Riksantikvarieämbetet | Sweden |
| Ulrika Mebus | Conservation Officer | Gotlands museum | Sweden |
| Eva Marie Fahlin | Lecturer in Conservation | Högskolan på Gotland | Sweden |
| Kristin Balksten | Senior Lecturer in Conservation | Högskolan på Gotland | Sweden |
| Christian Runeby | Head of Unit, Dept. of Conservation | Riksantikvarieämbetet | Sweden |
| Petra Eriksson | Head of School of Culture, Energy and Environment | Högskolan på Gotland | Sweden |