

Restaurering av hjemmene til Rainis og Aspazija



Rainis' barndomshjem «Tadenava» i Dunava etter restaureringsarbeidet (Foto: Girts Kindzulis)

Prosjektnavn:	Restaurering av hjemmene til Rainis og Aspazija <i>Eng. Restoration of the Museum of Rainis and Aspazija</i>
Vårt prosjektnummer:	27520213
Partner:	State Joint-Stock State Real Estates
Tidsrom:	2013-2016
Sted	Byene Riga, Jurmala og Dunava i Latvia



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*) Kapittel 6 og 7 ble skrevet på engelsk fordi referatene fra de to store workshopene først og fremst har vært en tilbakemelding til vår latviske partner. Referatene fra workshopene er gjengitt i sin helhet.



Fra gjenåpningen av «Tadenava» i Dunava. Legg merke til merkene etter sporene etter feste for rapping på tømmerveggene (foto: Girts Kindzulis)

Oppsummering av prosjektet

- Prosjektet *Restaurering av hjemmene til Rainis og Aspazija* har hatt som et overordnet mål å restaurere tre av hjemmene til de latviske nasjonalpoetene Rainis og Aspazija.
- Det vært et treårig prosjekt der Norsk håndverksinstituttets rolle som partner har vært å styrke kompetansen hos de som arbeider med restaureringsarbeidet.
- Håndverksinstituttet har organisert to større workshops og fulgt opp prosjektet gjennom deltagelse i prosjektstyret.
- De tre aktuelle restaureringsobjektene sto etter prosjektets avslutning i mai 2016 frem ferdig restaurert, og prosjekteier, State Joint-Stock State Real Estates, er fornøyd med resultatet.
- Prosjektet er fullfinansiert gjennom EØS-finansieringsordningen. For Norsk håndverksinstituttets del betyr dette at vi har fått alle våre kostnader dekket.
- Prosjektet har vært tett fulgt opp av Riksantikvaren i Norge, og i 2014 ble prosjektet valgt ut som eksempel da klima- og miljøminister Tine Sundtoft besøkte Latvia, og ønsket orientering om et EØS-prosjekt innenfor området kulturminnevern.

Beskrivelse av prosjektet

Prosjektets mål har vært å restaurere tre ulike hjem i Latvia der Rainis og Aspazija har bodd. Hjemmene ligger henholdsvis i Riga, Jurmala og „Tadenava” i Dunava, Jēkabpils. En viktig del av prosjektet har vært å styrke kompetansen blant håndverkere og spesialister som skal arbeide med den utførende delen av prosjektet.

Som i alle Håndverksinstituttets internasjonale prosjekter har vi hatt en målsetting om å styrke kompetansen til norske håndverkere gjennom deltagelse i prosjektet. I dette prosjektet har vi hatt med oss tre norske håndverkere / eksperter; Jarl Styve, Jarle Hugstmyr og Kolbjørn Vegar Os. Gjennom prosjektet har de norske deltagerne fått innblikk i latvisk bygg, material- og verktøytradisjon.

Rainis og Aspazija



Aspazija og Rainis i deres hjem i Riga (eldre foto)

Forfatterekteparet Rainis og Aspazija var svært sentrale i den latviske nasjonsbyggingen, som diktere, politikere, og som aktive deltagere i samfunnsdebatten både i Latvia og Europa. For mange latviere har det derfor vært ansett som svært viktig å restaurere de tidligere hjemmene. Ikke nødvendigvis fordi bygningsmassen er så unik, men fordi den representerer en særegen kulturhistorisk verdi i kraft av å ha vært nasjonalpoetenes residens.

Vårt oppdrag som partner

Vårt bidrag i prosjektet har vært å bidra med kompetanse inn i prosjektstyret, samt være faglig ansvarlig, organisere og lede to workshops for håndverkere og spesialister. Det ble gjennomført en 5 dagers workshop våren 2014 og en 5 dagers workshop våren 2015.



Fv. Kolbjørn Vegar Os, Jarle Hugstmyr og Jarl Styve gjennomgår restaureringsprinsipper under workshop i Riga mai 2014



Fra workshopene i Jurmala og Tadenava. Bildet til venstre viser Kolbjørn Vegar Os inspisere et vindu. På bildet til høyre ser vi Jarl Styve, Kolbjørn Vegar Os og Jarle Hugstmyr på befaring.

Deltagelse i prosjektstyret

Eivind Falk har deltatt for Norsk håndverksinstitutt inn i prosjektstyret, sammen med latviske deltagere, som har bestått av representanter for den latviske riksantikvaren, vår latviske partner (prosjekteier), arkitekter og representanter for museene. Totalt har det vært avholdt 5 møter i styringsgruppen for prosjektet.

Prosjektstyret har underveis vurdert utfordringer i prosjektet, og tilpasset/planlagt innholdet i workshopene etter det som har vært behovene. I prosjektstyret har håndverksinstituttet fått tilbakemelding på tiltakene vi har vært ansvarlige for.



Deler av prosjektstyret på befaring: Instituttleder Eivind Falk (fv) sammen med direktør Zanda Rozenberga, direktør Rita Meinerte, og prosjektleder Girts Kindzulis utenfor hjemmet til Rainis og Aspazija i Riga.

Første workshop



Project

Restoration of the Museums of Rainis and Aspazija

**NORWEGIAN
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CENTRE FOR INTANGIBLE
CULTURAL HERITAGE

**Workshop No.1
12th–16th of May 2014**

Jarle Hugstmyr

Jarl Styve

Kolbjørn Vegar Os

Introductory comments

The time schedule during our stay was regrettably quite tight, and did not allow a more thorough investigation of the individual buildings and their history. The recommendations made in this report are therefore based on the first impressions and presentations made on site during our brief visits, and must be viewed in that context. It would have been very helpful if we could have had access to a short summary of the architectural and historical research performed in advance. The questions raised however felt very familiar, and allowed us to draw upon our collective experience from similar restoration projects and discussions in Norway.

The restoration of the houses connected with the life of Rainis and Aspazija involves more than just the safeguarding of the buildings themselves. The main focus in a museum context lies on the presentation of the life and work of two individuals that played an important part in Latvian history. There is also the need to adapt the buildings to perform as working museum facilities with modern accommodations for visitors and staff.

It is a well established restoration practice that as much as possible of the original material is preserved, including later additions and changes. In a museum context this may come in conflict with the wish to present the building “as it was when the poets lived there”.

Most of the buildings have already been through several stages of restorations and adaptations to museum purposes. These changes also show the work of previous generations of museum curators, how museum practice change over time, and different ways to present the narrative of the poets. It may also serve as an important reminder that right and wrong, true and false, are concepts in constant change.

During our visit we have been presented with different plans for the restoration work. Not knowing the levels of building cost in Latvia it is impossible to calculate and assess the cost of the work that need to be done on the individual sites and prioritise between them.

We would also strongly suggest that a fire protection system is installed in all the buildings.

The Museum of Rainis „Tadenava” in Dunava, Jēkabpils Municipality

Manor building and barn built 1865, small bath-house. Newer farm building from 1920's.

The main manor building

Our impression is that the main structure and the foundation is sound, and the building show mostly only superficial damage on the outside. However, there is not much left of the original interior. The lime/clay(?) plaster on the interior walls have been removed, the windows have been replaced and do not correspond with the original openings. As a result also the original interior and exterior window trim is lost.

It is not much left today that resembles the house and conditions that Rainis grew up in. However we think that there are still some traces left that can give an indication on how the house was originally. This combined with a survey of similar houses in the district could serve as background for a reconstruction.

We can see this house and a reconstruction process as the perfect “training ground” where restoration craftsmen can gain valuable experience with the traditional building techniques of the 19th century. This approach has been proven very successful in Norway.

The roof is covered with sawn wooden shingles. The material used is from what we can see pine of a rather low quality that can best be described as “apple-crate materials”. The shingle cover is clearly on the end of its lifespan and need to be replaced. The outer layer has started to decay, and leaks have developed several places which could clearly be seen from the inside. It is crucial to avoid water entry into the insulation on the ceiling.

We recommend that some investigations are made to establish the local wooden shingle tradition, and use that as a reference when the roof is rebuilt. Based on our experience with similar roofs in Norway from the same time period the shingles would have been riven (split) from straight grained, knot free wood of high quality.

The barn

The barn is a traditional log building with a shingle covered rafter roof with trusses. The shingle roof shares the same characteristics and damages as the main building, and need to be replaced. The log walls show signs of rot and decay on several places, also in the corner notches.

The walls and roof have later been reinforced on several places to ensure the stability of the building.

We recommend that the building is repaired using traditional techniques, and that mainly rotten materials that directly affect the structural integrity of the building are replaced. This is a type of repair work in which we have long experience in Norway.

The bath house

This is a very good example of a roof leak that is allowed to develop over time. The entire upper part of the building is heavily infected with fungus and need to be replaced.

The dwelling house.

We did not inspect this building from the inside, and do not have any strong opinions regarding its future. It could be brought back to original, or adapted to museum purposes. Perhaps a careful combination.

The House of Rainis and Aspazija in Riga, Baznīcas iela 30

The main home of Rainis and Aspazija from 1926 to 1933. The two story building from 1879 building show lack of maintenance over several decades, but seemed to us, apart from some minor decay in a corner on the first floor, to be in surprisingly good condition structurally. The building has gone through several restorations and adaptations during its museum life. In the time available to us it was sometimes difficult to distinguish the original from later reconstructions.

All but one of the original round top windows in the memorial apartment of Rainis and Aspazija had been replaced. We think that the original window shape and window trim is such an important part of the architectural expression of the facade, and should be reconstructed based on the original. The building should be brought back to a level of maintenance that reflects the author's position as a member of government and as a place where he entertained guests.

We have no objections to the use of the first floor as exhibition and event room.

We do not support the idea of an elevator to make access to the memorial apartment. We feel that this would feel very alien to the yard and buildings. It is also a well known fact that a large number of visitors over time will cause wear to the building and the interiors, -either directly or indirectly by the need for more frequent cleaning and maintenance.

The small back yard building

The walls and floor of this small building seem to be founded directly on the ground. As a result the lower parts of the walls show an advanced state of decay. There was no time to inspect the building thoroughly, but based on the smell inside the building one can expect the floors to be in a similar state. The building contains two tiled stoves, and may not easily be lifted to facilitate the repair of the rotted materials.

There are plans for the building that may involve a more or less total rebuild. We think however that one should first make an assessment of the buildings value as an example of a

traditional backyard building. In Norway very few of this once very common building type still exist in their original form in the larger cities. We do not know if this may also be the case in Riga.

Summer house of Rainis and Aspazija in Jūrmala, J. Pliekšāna iela 5/7

The house, built late 19th century, was the poets summer residence from 1927 to 1929. Like the other museum sites there have been massive adaptations of the building to accommodate a large number of guests. The exterior of both the authors summer cottage and the later acquired neighbouring house are in need of general maintenance using traditional techniques and materials.

The second floor of the main building which were the author private quarters and also his place of death are however preserved more or less intact. On the first floor nothing remains of the original layout and materials. We support the idea presented to bring the first floor back to an appearance that is more in line with the buildings architecture using traditional materials and colours, and to re-establish the original windows.

The neighbouring house which now contains an exhibition hall and a movie theatre should in our opinion be preserved as is. In all its horror it shows a part of the museums past history, and can also prove to be a valuable addition to the museum hosting visiting exhibitions etc.

Based on the level of building activity that we saw during our brief visit in Jūrmala, the exterior of the buildings may also hold its own value as an unaltered example of a traditional summer cottage, and should be preserved as such.

Andre workshop

Project

Restoration of the Museums of Rainis and Aspazija



Workshop 2

11.-15. May 2015

Restoration of windows and doors in J. Pliekšāna iela 5/7, Jūrmala

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*Jarle Hugstmyr
Kolbjørn Vegard Os
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Introduction

Windows and doors are important architectural elements of any historic building. Their designs reflect and often define the architectural period, and are very important in the preservation of the period and historic feel of a building.

Older windows are also very often of excellent quality and are made with high quality materials, and are, based on the recognition that they hold qualities that are not easily replaced with modern copies, also valuable from an economic standpoint. Their age in itself can be seen as proof of the craftsmanship and care that went in to the manufacturing. This understanding of their importance as a key architectural element as well as their quality has resulted in an increased interest in window restoration and repair.

Preserve or repair.

There are several different approaches to window restoration/repair work. One approach is what we may call “the fresh start” approach. This in short involves removing putty, glass and fittings, stripping the window frame down to bare wood, and making necessary wood repair. The frame is then reassembled, given several coats of linseed oil, the old glass is set with new putty, and the metal parts refitted after being cleaned and coated to prevent rust. The window then receives two or more layers of linseed oil paint. The basic idea behind this approach is to bring the window back to be “as good as new”. This method is very often taught in window restoration workshops and manuals.

A much more cautious approach is to apply the principles outlined in the ICOMOS charters on building conservation. Much of an objects historic value is contained within its top surface. By stripping and refinishing an object we at the same time strip it from its history, and thereby remove much of its character and historic interest. Information on previous paint and color is lost, together with traces of the manufacturing process. The use of the ICOMOS principles in this context will mean to preserve the window as is, and to restrain structural repairs and refinishing only to what is necessary to prevent further deterioration and damage. This may best be described as do only what is needed to bring the windows up to a level of regular maintenance.

The workshop

The majority of the participants in the workshop had limited or no prior experience with window restoration work. Our goal was to be a guide through the different elements of window restoration and let the students have firsthand experience with the work involved in a practical setting. Also to create an awareness of the often conflicting interests and difficult decisions that has to be made during the process.

From our Norwegian perspective we think that it is important to ask the preliminary question of what is lost and what is gained by the different approaches. Will the window be better, last longer and look better as a result of our work, and if important historic value and character is lost during the process.

Special sessions and demonstrations were held on the following subjects during the workshop:

- Disassembling windows
- Removing putty and glass

- Wood repair including manufacture and fitting of new parts
- Glass cutting and putty work
- Painting with oil paint.

Our approach would be not to take apart more than what is needed to bring the window up to a normal level of maintenance expected of an old window, and not undertake repair work that is not needed. Also from an economic standpoint we believe this to be a sound approach. In the process of removing glass and putty it is very easy to break a pane, which may be of special concern working with older glass that is not easily replaced. There is in our view no need to remove putty that appears to be sound and in good condition. Only what is loose and easily removed need to be replaced. If the decision is made that the glass needs to be taken out, we will strongly advice to use an infrared heater to soften the putty. This will speed up the work significantly, and minimize damage to both the wooden parts and the glass.

There may be no need to remove metal fittings and hinges from the window unless they are heavily corroded. Trying to extract stubborn screws and nails may result in unintended damage and extra work that was not needed.

One should always make a thorough assessment of the existing paint to see if it needs to be removed. The fact that the old paint can be removed by scraping is not a signal that it need to be. If the old paint appears to be in good condition, cleaning and light brushing or sanding may be all that is needed to make a sound foundation for a new coat of paint. Scraping may easily cause damage. Especially the profiles are very easily damaged trough indiscriminate scraping, and their crispness is often lost by heavy sanding.



Jarl Styve (i midten) instruerer i vindusrestaurering. I bakgrunnen Kolbjørn Vegar Os



Jarl Styve (i midten) instruerer i vindusrestaurering

Ministeren kommer!



Klima- og miljøminister Tine Sundtoft og Norsk håndverksinstituttets Eivind Falk inspiserer dikterhjemmet i Jurmala (foto: Riksantikvaren)

Klima- og miljøminister Tine Sundtoft besøkte 15.04.14 prosjektet i badebyen Jurmala. Til stede var også representanter for Riksantikvaren og den norske ambassadøren i Latvia, Steinar Hagen.

Det ble organisert et miniseminar der ministeren ble orientert om de Latviske kulturarvprosjektene finansiert gjennom EØS-systemet, med spesiell vekt på restaureringen av dikterhjemmene til Rainis og Aspazija. Eivind Falk orienterte om dette prosjektet, i samarbeid med vår latviske partner.

I tillegg ble det presentert et prosjekt i Rezekne, der en synagoge, Den grønne synagogen, nå restaureres i samarbeid med Sam Eyde videregående skole. Aadne Sollid, som tidlige arbeidet ved Håndverksinstituttet, er i dag rektor ved Sam Eyde, og orienterte om prosjektet sammen med elever og partnerne fra Latvia.

Avsluttende evaluering

Prosjektet ble gjennomgått av styringsgruppen på et møte i Riga i mai 2016. Målsettingen med prosjektet er nådd, og tilbakemeldingene fra deltagere og byggherre er gode, og fra begge sider ser man positivt på en eventuell videreføring av samarbeidet. Tilbakemeldingen fra de norske deltagerne i prosjektet har vært gode.

Det som kunne blitt en utfordring har vært at vår latviske partner tre ganger har skiftet prosjektleder underveis i prosjektet. De har på tross av dette vært flinke til å sikre kontinuiteten, slik at dette ikke har vært noe stort problem for oss som partner.

Kravene til rapportering har, som vi er kjent med fra tidligere deltagelse i EEA-grantsprosjekter, vært omfattende, men har vært håndterbart siden vi har opparbeidet oss endel erfaring.

Som i tidligere prosjekter av denne typen har vår rolle vært å styrke kunnskapen hos håndverkere og spesialister gjennom å:

- Bidra med egne erfaringer, og sammen å finne frem til gode løsninger
- Formidle restaureringsprinsipper

De endelige valgene som gjøres i etterkant vil være opp til prosjekteier.



Dikterhjemmet i Jurmala etter restaurering (foto: Girts Kindzulis)

Økonomi

Økonomisk har dette prosjektet fra Norsk håndverksinstitutt side vært fullfinansiert eksternt gjennom EØS-midler. Ved inngangen til prosjektet fikk vi overført 248 195 kroner (30 061 Euro) fra vår latviske partner for å dekke våre løpende kostnader gjennom prosjektet.

Dette er kostnadsoppstillingen slik vi budsjetterte i 2013:

Stipulation of costs

Stipulation of costs, workshop 1

	NOK	Eur
3 experts 5 days	60 000,-	8100
Travel, plane Oslo-Riga 3 experts	4 500,-	600
Travel Norway 3 experts	6 000,-	800
	70 500,-	9 500

Stipulation of costs, workshop 2

	NOK	Eur
3 experts 5 days	60 000,-	8100
5 days preparation in front of workshop	20 000,-	2700
Preparation of tools, custom made for the project	15 000,-	2025
Travel, plane Oslo-Riga 3 experts	4 500,-	600
Travel Norway 3 experts	6 000,-	800
	105 500,-	14 225

Stipulation of costs participation in board

	NOK	Eur
1 expert 8 days a 4000,-	32 000,-	4325
Travel, plane Oslo-Riga 4 times a 1500,-	6 000,-	800
Hotel in Riga 4 nights a 750,-	3 000,-	400
Travel in Norway	5 000,-	676
8 Taxi-transport from airport Riga-Riga-airport	1 000,-	135
	48 500,-	6336

Total stipulation of costs from our side: 30 061 Euro

Budget total: 43 000 Euro

In addition to our costs comes what should be provided from the Latvian side:

Workshops:

- All travel costs in Latvia
- All catering /meals in Latvia
- All hotel costs for experts (single rooms)
- Translation / interpretation
- Materials
- Tools / benches

Ved utgangen av prosjektet, mai 2016, hadde vi igjen en mindre sum ubenyttede midler. Dette tilbakeføres vår latviske partner.

Sluttrapport 27520213 *Restaurering av dikterhjemmene til Rainis og Aspazija* av Eivind Falk 2016