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www.ticcih.org

Opinion

The former Godin stove factories in Laeken-Brussels: how a major heritage site ended up in the scrapyard

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Anyone would acknowledge the relevance of the site of the former Godin stove factories as a major component of our social and industrial heritage.

Jean-Baptiste Godin was a blacksmith whose idea of creating a co-operative was not welcome in Guise, France, where he was accused of "socialism". He exported his utopia to the periphery of Brussels in Laeken, where in 1858 he acquired a former 'indiennerie', a cotton textile printing factory built in 1829. Here he gradually established his stove factory as well as a "familistère", a housing complex for workers based on the utopian principle of the *phalanstery*. Both sites developed almost in parallel. In Guise, he would call the 'familistère' the "social palace".

Opinion



The complete Godin factory in 1930.

Nowadays, Jean-Baptiste Godin is still seen as the unique figure of a worker who became an industrialist. He put into practice in his company a humanism geared towards social progress through workers' active involvement, in the spirit of the '*fouriéristes*' and the utopians. J.B. Godin is one of the major references in the world of a utopia turned into reality.

The site at Guise, thanks to major European and French subsidies, eagerly awaited during ten years, has been remarkably well restored as a tribute to J.B. Godin. Indeed, the Guise 'Famillistère' became a "Monument de France"! It should become world heritage! The factory itself is still in operation and continues to make stoves but is not accessible.



In terms of heritage, we retain the "cathedral" (as it was called by the workers) – the remains of the 1829 'indienne' – as well as two small buildings next to the 'Famillistère'. Under pressure from a number of associations, the Region has mandated the creation of an artificial "remembrance" space as a tribute to Godin! Nevertheless, nothing of what J.B. Godin created to express his universal values will remain. © Guido Vanderhulst

Opinion

However, the industrial site of the GODIN stove factories in Brussels is now demolished. Although the 'Famillistère' is safe (it was listed in 1988), the factory designed and built by Godin between 1858 and his death in 1888 was wiped out to give way to a gigantic shopping complex bordered by oversized car parks. A project of another age! How can the 'Famillistère' be comprehended without its factory?

The site was to remain devoted to industrial activities under the successive regional development plans. Its location on the banks of the Brussels canal (which historically was the reason for its establishment) is ideal to support the development of the manufacturing sector, a source of employment for a lowly-educated population. 20 % of Brussels' residents are unemployed. About fifty jobs in companies performing recycling activities remained there. These companies were asked to leave.

In the Brussels region, urban manufacturing industries suffer from a lack of space, as housing creeps into any available land. The Brussels regional government claims that the region has "ample space to host manufacturing companies", whereas developers hurry to get hold of this highly speculative land for high-end estate projects. Towers are fashionable; they will become gated communities with a view on the formerly vilified canal. Developers buy industrial land for cheap and use political pressure to obtain a change of allocation from industry to speculative (and not social) housing.

Let us remember that the territory of the Brussels region (a fully-fledged region just like Flanders and Wallonia) is "implanted" in Flanders and cannot be expanded by a single meter. Every square meter is thus becoming more and more expensive. Just like in many other major cities of 'old' Europe, a demographic 'boom' is expected due to a strong internal birth rate. This will give rise to a lowly educated population. However, where will these new dwellers go to work?

Authorities prefer wealthy middle classes, public officials with a stable income, international business executives, or foreigners with big fortunes, who pay less wealth tax but are the best contributors in terms of local taxes... The international vocation of Brussels is the main attractive and takes precedence over everything else.

As for the former GODIN stove factories, the story was very straightforward: the developer Equilis changed the land allocation, making a clean sweep of social and industrial history and its emblematic witnesses...

As a reminder, this development came into being following the trivial observation that a major shopping centre was missing in the Northwest of the region. Now, three projects of mega-stores fight in Northwest Brussels for the same consumers' pool (whose purchasing power is decreasing, as everywhere else in Europe).

If all of this infuriates you, write to us. We shall pass it on. Thank you for your attention.

Report

Cape Town's grain elevator to become The Zeitz Museum of Contemporary Art Africa

Dr David Worth
TICCIH Treasurer

Ironbridge Institute lecturers Barrie Trinder and the late Michael Stratton (authors of "Industrial England" and "Twentieth Century Industrial Archaeology" among many other books) introduced me to the grain elevators of Rayner Banham's *Concrete Atlantis*. In 1994, back in Cape Town, I became intrigued by a concrete giant in the heart of the docklands redevelopment at the Victoria and Alfred Waterfront (V&AW). Then seventy years old, the elevator was still functioning, though it was quickly clear that it probably couldn't continue for very much longer.

The Cape Town grain elevator, built in 1924, is small compared to sites such as Buffalo and Montreal. Built with the single purpose of improving South Africa's maize exports, its capacity was 30,000 tons. Although the last ship was loaded from the elevator in 1995, it still managed to carry on until 2001, operated by the local farmer's co-operative, receiving by rail, despatching

by road, and trading in a range of grains. The V&AW, wanting to demolish the elevator, were nonetheless persuaded to commission a conservation plan on James Kerr's model. The conservation plan was begun before the closure of the elevator, and was taken to the point at which public consultation should have been called for. Unfortunately, the V&AW resisted this, and the conservation plan was never properly finalised.

A network comprising 36 elevators was created in 1924/1925. The elevators were built, owned, and operated by the South African Railways and Harbours Authority. SAR&H was what is now called a parastatal, and this government initiative to boost grain exports was in turn part of a broader initiative to support the white Afrikaaner community. As well as assisting commercial farmers, jobs were reserved for unskilled and jobless 'poor whites' (as they were then known). Switching to bulk handling meant grain was pooled for the first time, and farmers began trading 'grain elevator receipts', rather than trading bags of grain. The elevators were designed by Canadian engineers, and equipped by UK firm Henry Simon Ltd.; the steel framing was imported from the UK, but the concrete used, and the labour to build them was local. When the Cape Town elevator was built, at 57m it was the tallest building in the city, and of course something of a landmark.

Report

The present railway authority informed that only the port elevators at Cape Town and Durban still survived, and that the 34 'inland' elevators that supplied these had long since been demolished. Deciding to incorporate the Cape Town elevator into a PhD thesis considering the 'conservation of networked industrial landscapes', I set off on a 4,000 km trip to look for traces of the inland elevators, and found that all but one survives, with some incorporated into modern facilities and many derelict but largely intact.

When the national, provincial and local authorities (the South African Heritage Resources Agency, Heritage Western Cape, and the City of Cape Town), were persuaded by the argument that the Cape Town elevator had considerable social, economic and political significance, the V&AW began to look for ways to use it. Proposals for short-term uses of the space, encouraging public engagement, such as art, performance, or installation space, were rejected by the V&AW, as were longer term solutions such as gallery or museum spaces. Any re-development had to pay for itself.

Engagement with the V&AW continued sporadically, until new management acknowledged that while the elevator would probably never pay for itself, it could add value to the buildings and public spaces around it. After a charette (architect-speak for a sort of design brainstorming session) in 2011, at which I was asked to again present the story of the elevator, and the arguments for its retention, there followed a long series of complex (and confidential) negotiations until finally the V&AW had a workable proposal, a client, and a visionary architect.

The lead architect was selected in late 2012, and came to Cape Town to present a scale model, and a great many innovative ideas. Briefed to create an art gallery and a boutique hotel, he outlined his intention to literally carve out an atrium space from within the elevator's storage annexe. The shape of the space created would mimic the shape of a single grain of maize, thus leaving the round silos and the interstitial bins cut open, appearing to hang above the atrium space. The exterior of the bins would have no fenestration or other openings. As well as respecting the external appearance of the building, the architect

also proposed to create a working 'machine loop'. This would include original parts of the elevator machinery incorporated into a living, working, demonstration of the building's original function and purpose, that would be run for five minutes in every hour.

The overall scheme was first made public in November 2013 as the Zeitz Museum of Contemporary Art Africa, but at that time, the name of the architect had still not been announced. Working from an inventory agreed between myself (advising Heritage Western Cape), the owners, and the project managers, internal demolition was then begun to strip the machinery from the building, designated either for reuse, display, or scrap.

In February 2014, Thomas Heatherwick was announced as the designer and architect for the grain silo project. A temporary exhibition has been created at the V&AW to show the models, plans and renderings. The personal collection of Jochen Zeitz will form the initial permanent collection, and the Zeitz Foundation has committed to staffing and maintaining the museum in perpetuity.

It is now twenty years since I first had the local newspaper covering this neglected site, and ten since I completed the thesis that was instrumental in arguing for the conservation of the elevator. I believe that with the commitments and partnership of the Waterfront, the Zeitz Foundation, and Thomas Heatherwick's visionary scheme, the new museum, due to open late in 2016, will be a major addition to Cape Town's cultural landscape. It will also be the first time that the sustainable reuse of such a culturally significant industrial building has been undertaken on this scale on the African continent.

For more information see: www.scoop.it/t/grain-elevators



This is a rendering from Heatherwick Studio of the Zeitz Museum of Contemporary Art Africa, as it should look by late 2016. attributed. [<http://www.dezeen.com/2014/02/27/heatherwick-gallery-grain-silo-cape-town-va-waterfront/>]



A woodcut of the silos from the South African Railways and Harbours Magazine 1924

Worldwide

United States

Silo City: a laboratory for arts and industry in Buffalo, USA

Miriam Kelly

Architect Miriam Kelly's report examines the inspiring efforts to conserve the spectacular industrial architecture of the Great Lakes grain trade.

Situated at the confluence of the Great Lakes and the Erie Canal, Buffalo was the focus of grain transshipment from the western prairies to the eastern seaboard for over a century. When Anthony Trollope first visited Buffalo in the 1858 it was already "the great gate of Ceres" and was soon to become the world's largest grain port.

The slow process of manual grain transfer between the ships of the lakes and smaller canal vessels was transformed in 1842 by local entrepreneur, Joseph Dart. His bucket elevator system scooped grain from boats into vertical bins using a steam driven belt, giving rise to a curious new building typology made first from timber, then steel and ceramic tile, and eventually concrete. Today, Buffalo's grain elevators comprise the most outstanding collection of extant elevators in the United States and collectively represent the variety of construction materials, building forms and technological innovations that revolutionised the handling of grain across the world.

The impact of Buffalo's silo skyline was also aesthetic. Photographs of American grain elevators were hugely influential among the European avant-garde when they were published by Walter Gropius in 1913. As Europeans looked to American culture as a means of renewing and regenerating their own, the derivation of form from functional and structural inevitability was celebrated as the vernacular for industrial times. Erich

Mendelsohn visited Buffalo in 1924 specifically to photograph and draw the "stupendous verticals" of its "mountainous silos". Reproducing Gropius' photographs in *Vers une Architecture*, Le Corbusier heralded the grain elevators as "the magnificent fruits of the new age". Images of grain elevators and daylight factories became staples of modern architectural doctrine, forging the dialectical confrontation between sculptural form and gridded space - the hallmarks of the International Style.

Today, Buffalo's grain elevators still form an extraordinary landscape of sculptural verticality clustered along the waterfront. Although a small number of sites have been demolished, nearly twenty elevators dating from 1897 to 1954 have survived the collapse of the Great Lakes grain trade. Material evidence of a prosperous past, they are symbolic both of the city's downturn and its hope for a vibrant, post-industrial future. In the extraordinary lexicon of the region's world-class architectural heritage (Buffalo is home to seminal works by Henry Hobson Richardson, Frederick Law Olmsted, Louis Sullivan and Frank Lloyd Wright), their significance is increasingly acknowledged. However, with only a few sites remaining in use and most abandoned, Buffalo's grain elevators are at risk of wide-scale and imminent loss.

As one of the grandest early visions of the democratic American city, Buffalo's success was founded on commercial and architectural experimentation. Its emerging heritage conservation movement perpetuates this ethos, structured around a coalition of residents reclaiming their city after many years of decline. Recognising the importance of the grain elevators to the city, a local businessman bought the group of four at the back of his metalwork factory in 2006. Tightly clustered in the loop of the river, they form part of Elevator Alley, a battery of decaying giants standing sentinel along the waterfront. Together, they embody an extraordinary narrative of technical innovation in elevator design.



Marine 'A' Grain Elevator (1925), Silo City, Buffalo

Worldwide



Sculpture by University of Buffalo architecture faculty members near the entrance to Silo City. From left to right – Electric Elevator Annex (1940), American Elevator (1906), Lake & Rail Elevator (1927) and Marine 'A' Elevator (1925)

Constructed in 1906, the American Elevator was the first reinforced concrete elevator to be built in Buffalo and the first in the world to be raised by slip forms in which concrete was continuously poured. A year later, the adjacent Perot Elevator was the second to follow this innovative method of construction. Buffalo played a pioneering role in the development of the concrete elevator, and the American Elevator represents a continuous process of development from wooden and steel elevators, marking a global shift to concrete for the construction of silos throughout the twentieth century. The Marine A Elevator constructed in 1925 pioneered the designs of T.D. Dudd's patented system of extending the silo walls directly to the foundations while still providing a working basement. The innovations introduced in Marine A marked a turning point in subsequent elevator design as derivatives of the Budd patent. The Lake & Rail Elevator of 1927 curves dramatically to follow the 90 degree bend of the river. As Buffalo's tallest nest of grain silos, it remains one of the largest flour mills in the country.

The purchase of the four elevators has prevented their demolition and substantially removed commercial pressure for their immediate reuse. The Lake & Rail Elevator has been repaired and returned to use as a commercial grain store while the other three are now part of an extraordinary experiment in slow-burn regeneration. After six years clearing rubble, this remarkable initiative gives the grain elevators of 'Silo City' both time and public access to see if they can find their own way forwards. New uses are evolving organically and intuitively through the interest of local people, underpinned by a strong sense of shared custodianship. University of Buffalo students are regular visitors and are encouraged to think of this architectural playground as their own. The site is becoming a laboratory for the arts and industry, with cavernous spaces transformed through music and sculpture, urban sport and heritage tourism. Interpretations and collaborations are emerging as modern innovators seek to use the city's past to shape its future.



Grain hoppers inside Marine 'A' Elevator (1925)

Worldwide



Horizontal conveyor on the bin deck inside the Perot Malting Elevator (1907)

The project is at a critical stage, on the brink of securing pioneer tenants from which a colony can grow. Of course, the regenerative potential of the site is intertwined with the wider city, still in transition from industrial predominance with growing strengths in higher education, banking, life science and food production. As part of a potential regeneration mix, it is exciting to imagine how some of the 23 million visitors to Niagara Falls each year can be encouraged the few miles along the river to Silo City.

Rather than insisting on function, the project at Silo City speaks more to Aldo Rossi's understanding of grain elevators as "the

cathedrals of our time". The space, time and collaborative opportunity gifted by the project reminds us to admire Buffalo's grain elevators, not just for their purity of volume, but for their marking "the passage of time, the slow evolution of collective work".

Miriam Kelly's 6-week study of the creative reuse of industrial heritage in Germany and the US was sponsored by the Winston Churchill Memorial Trust.

www.creativeindustrial.wordpress.com

Germany

Starter Project: The Ruhr Region: A global beacon for industrial heritage

In mid-February 2014, the Institute for Social Movements of the Ruhr-University, Bochum, started a new project under the direction of Stefan Berger as part of the initiative *Future RUHR 2020 Universities and Region*. It is co-financed by the North-Rhine Westphalian state and the Ruhr Regional Association. Designed to serve as a preparatory stage of an application for a major four-year mission, this two-year project deals with the question of how industrial heritage has influenced regional identities during the transition from a period when industrial regions were dominated by heavy industry to a period of post-industrial landscapes.

In addition to the organisation of an international workshop and an edited volume, Jana Golombek and Christian Wicke will

develop an international bibliography and cartography on significant industrial heritage sites in comparable regions to the Ruhr. Moreover, this project is aiming to establish an institutional network on this theme. The first results are anticipated to be publicly available in 2015 via an internet platform.

The aim is to examine the role of industrial heritage as memory sites. In this context, it will be important to analyse not only the regional spatial specificities in the manifestation of industrial heritage, but also to foreground the diverse political and social conditions under which industrial heritage has developed globally.

Researchers and practitioners from the same field of interest are welcome to contact us:

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Institute for Social Movements, Ruhr-University Bochum, Germany

Worldwide

Iran

The dilemma of an unfinished steel mill **Alireza Ghazi Moghaddam**

Iran as an Asian country has thousands of years background in processing iron and other metal elements. Since the 17th century, however, new methods of iron excavation and processing were invented by western pioneer industrialists, and Iranian artisans used these new technologies. They could not provide any modern steel plant before 1925, when the Pahlavis' dynasty began in Iran. There was not any working steel plant until 42 years later (1967). However, in 1937, Abo-I-hasan Ebtehaj, chief of Programming Organization, reached an agreement with a German consortium called Demag & Krupp and this was the beginning of an unfinished story of a complex of industrial heritage: the iron smelting plant of Karadj.

For a few years after 1936, European experts were studied about the positioning and feasibility of a new steel plant. Finally, Reza shah personally decided to put the foundation stone at Karadj, a small town near Tehran. Therefore, Philipp Holzmänn AG, a famous German executive contractor, started the constructions. An Iranian mission went to Germany to buy and transfer the equipment and utilities to Iran. Germans sent some loads through the Soviet Union, but others which had been loaded in an Italian cargo ship named Arabia were arrested by English marine forces in the first days of WWII and got unloaded in a north-African port.

World War II had by then broken out and there was no seaway for Germans to send equipment. Besides, Hitler later attacked the Soviet Union and the only way for commodity exchange was blocked. In addition, Iran was seized by the Allies of WWII and was forced to deport German citizens. Therefore, there was no equipment or engineers to finish the project, only an unfinished

mixed concrete-brick structure and a few useless peripheral buildings. Some received equipments had been installed, but the Allied forces removed them to an unknown place.

Some equipment was retrieved a few years later in the form of scrap iron and got auctioned. Attempts took place to restart the project after World War II, but experts concluded that this was not an appropriate location for establishing a steel plant.

Therefore, the big project failed, but those building have survived the war.

Today "Steel mill" is the name of a residential area in Karadj, although the buildings are abandoned. The whole site has been divided in parts and a few governmental and semi-governmental organizations have shared the properties between them. Lack of consideration has been resulted to demolition.

Despite the registration of the complex in the National Heritage List of Iran, unfortunately there is no protection.

Since it is a joint industrial heritage between Iran and Germany and is illustrative evidence of WWII global strategies and events, not only is it a national industrial heritage, but also it has a greater importance for other countries.

A research project has been started to predicate the site and – since we are at the beginning – surely, receiving any useful data from other countries would be appreciated. There are documents here in Iran which display the history of construction but, for example, there may be documents in German archives about patents and technical illustrations of buildings and facilities.

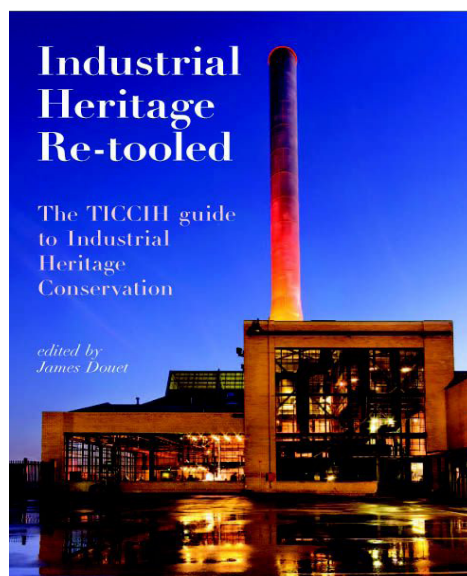
We hope we can report the beginning of protecting and restoration programs of this unique industrial memorial in the next issue of the TICCIIH Bulletin.

Industrial Heritage Re-tooled: The TICCIIH guide to Industrial Heritage Conservation.
James Douet (ed.). Lancaster: Carnegie.
2012. 71 colour photos. pp. 244. £14.99.
ISBN 978-1-85936-218-1

The book lays out best practice across the range of issues facing industrial heritage, using illustrative sites from Finland to Sydney to Chile to illuminate the argument.

Members were sent a 10% discount code which can be used when ordering your copy from [YPD books](http://YPDbooks.com) or via the TICCIIH web site www.ticcih.org.

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Worldwide

Austria

St. Gotthard railway seeking to become a World Heritage Site

Kilian T. Elsasser, Head of the industrial heritage committee, ICOMOS Suisse

Since the St. Gotthard base tunnel is due to be opened for railway service in 2016, several organizations and communities along the railway line have come together to talk about the future of the St. Gotthard transportation landscape. The base tunnel will connect the regions north and south of the Alps without the need climbing up the mountain on either side. More goods and passengers can be transported through the Alps in a much shorter time than with the existing railway. The new base tunnel that connects Erstfeld directly with Biasca (Ticino) will measure 57 km, not only exceeding the old St. Gotthard tunnel by more than 40 km but also becoming the longest railway tunnel of the world. The historical St. Gotthard tunnel was finished in the 1880s. It is a highly valued pioneer work and forms the centrepiece of the historical railway through the Alps. Due to the opening of the new base tunnel, new transportation capacities will emerge for the old railway line. With this change of significance comes the chance to open up this region for tourism. The historical railway line will be in function continuously.

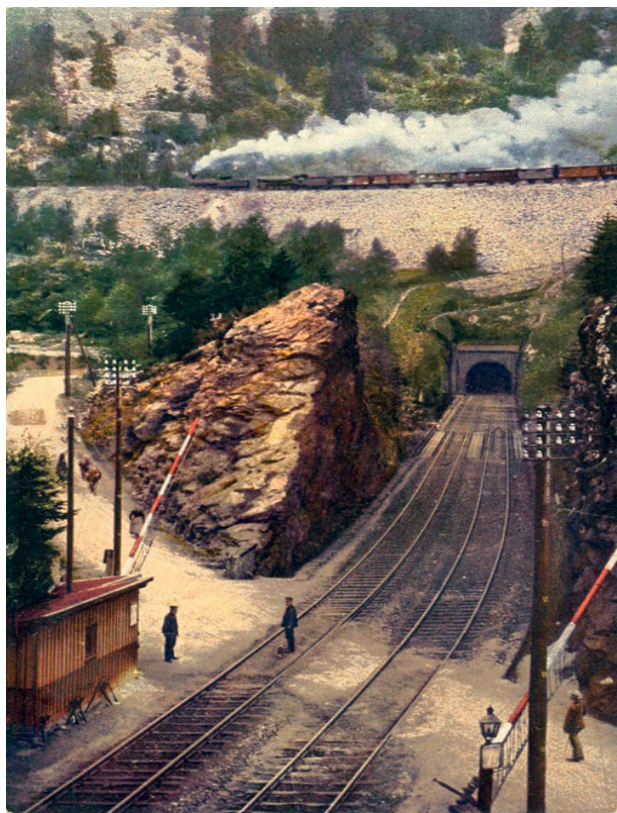
At the conference on the future of the St. Gotthard Transportation landscape the Swiss Federal Railways (SBB) presented their timetable concept for the future of the historical railway. After the opening of the new base tunnel it will unfortunately be mandatory to change trains in Erstfeld, if you are heading to a destination situated between Erstfeld and Biasca such as Andermatt.

In September 2013, ICOMOS Suisse invited more than one hundred experts to discuss and think through possible futures for this special railway line. The president of the Council of States, Filippo Lombardi, stressed the importance of the historical railway line for the touristic opening of the region between Biasca and Erstfeld.

To achieve such a development it is indispensable to get labelled by UNESCO as a World Heritage Site. The Federal Cultural Office basically supports a candidature. The advice of the Office is to focus the candidature on the railway line, which is the most important monument. The St. Gotthard railway line could be put on the tentative list not earlier than 2016 but there are still

many open questions concerning the authenticity of material aspects of the line. Those doubts concern primarily the encased concrete bridges and noise abatement walls.

According to Hans Amacker, director of the Rhaetian Railway, a candidature would intensify the awareness of the residents to live in a unique region. Hans Amacker knows what he is talking about, since the Albula-Bernina Railway line was inscribed as a World Heritage Site in 2008. He admits that due to this honor the processes of renewing the infrastructure get more complex. But nevertheless the marketing quality overweighs these expenditures. Retrospectively the Rhaetian Railway would not hesitate to present its World Heritage Site candidature again.



Picture postcard from around 1900. The Freggio helical tunnel is one of four such tunnels on the southern slope of the Gottard railway line. In the postcard the tunnel entrance is in the middle of the picture and the train which has just emerged has gained about 80 m in height around the helix.

Postcard from Roland Arnet.

TICCIH



THE INTERNATIONAL
COMMITTEE FOR THE
CONSERVATION OF THE
INDUSTRIAL HERITAGE

Worldwide

The Netherlands

A crane story: restoration of the Thole Crane **Gerard Jacobs**

This story is about a revolving and travelling grab crane on an elevated track at Helmond, Kanaalkade Z-0 nr. 92, in The Netherlands.

The Crane was manufactured in 1928 by the well-known crane builder Thole, and ordered by the Van Bussel coal, sand and aggregate company in Helmond. It was commissioned in 1929 for loading and unloading vessels or lorries from and to the storage places besides the crane track.

The crane and track changed ownership in 1936 and sold to a company called Slits, and they operated the crane ever since. After 1988 the business slowed down and the crane was seldom used but still operational until the beginning of the 21st century.

At the end of July 2009 the owner Dries Slits made an effort to scrap the crane. At that time the site was already sold to the municipality and he rented the place, but the track including the crane was still his. As soon as the local Industrial Heritage group heard about the plans they came into action and we, the Dutch Crane Heritage group, were also involved, which in the end forced the mayor to come into action as well and he decided that the town should buy the crane and track in order to preserve it for the future.

In February 25, 2014, the crane was put on the new painted track, shining and looking great!

Not only the crane but also the old cocoa factory at the right side of the track was completely renovated as a centre for film, entertainment and education including a restaurant and open terrace and so a very nice site and a perfect place for people to meet, was created.

The repair and preservation

Since it was impossible to move the track, repairs and preservation were carried out totally on site. The whole area and track was covered to protect the environment from dirt and blasting grit. The track was originally constructed out of steel profiles (I beams, channels and angles) and completely riveted. Disappeared or damaged members of the construction were newly fabricated and attached to the existing by means of "dummy" rivets. A complete preservation system was applied after the shot blasting by the local company Meulendijks. The old electrical supply system to the travelling crane was not restored since the crane will not move anymore.

The crane itself was taken from the track, in fact it was already taken down by Slits, and transported to the Van de Weert workshop which was already familiar with the crane as they performed maintenance and repairs.

The crane was completely dismantled, cleaned, shot-blasted and painted. A number of mechanical parts were left out, because the crane would become a static object and they were redundant. Most of the work was done by scholars from the Education Centre in the town Ter AA, but under the supervision of an experienced millwright. The job lasted for nearly two years, so more classes and approximately 10 scholars were involved in this special technical project.

Some crane facts:

Lifting capacity	3,5 ton (Grab + content)
Grab capacity	1 m ³
Grab type	4-wire
Radius (fixed)	12m
Lifting height (approx.)	20m
Slewing range	360° (unlimited)
Crane travelling distance (approx.)	53m
Length of track (approx.)	59m (buffer to buffer)

The hoisting gear is driven by one motor and contains two drums operated by friction clutches and brakes in order to close- hoist- open- and lower the grab. The slipping motor power was 80 HP with speed control by resistance and lowering by means of electric braking. Slewing is performed by a circular rail and pinned rack, with king-pin and two wheels in the front and back. Motor power 7,5 HP.

The travelling gear also with 7,5 HP driving two wheels.

The author is a member of the Dutch Crane Heritage group and is making an inventory of the Dutch crane builders and the existing Dutch historical cranes. The group is also working as a consultancy for local action groups in order to preserve our industrial heritage. www.kranenprojekt.nl



The restored crane on track, 2014.

Photo: the author

Worldwide

Norway

Conservation of cultural heritage in the high Arctic

Petter Sørra

At 80 degrees north in Ny-Ålesund on Svalbard stands a small house which, despite its almost insignificant size and shape, has played a role in several important events in history.

"The telegraph station at Ny-Ålesund is perhaps the world's most northerly cultural heritage site," says Dag Blakkisrud, head of the Cultural Heritage Programme of Telenor, the oldest telecommunications company in the world. The Programme administers Telenor's historic buildings, installations and collections with 188 sites from Svalbard to Kristiansand.

"It was this station that transmitted the signals announcing the disappearance of polar explorer Roald Amundsen, when he failed to return from an attempt to locate and rescue his archrival Umberto Nobile, who had himself gone missing along with his airship *Italia*. It was also the station from which the first reports of the fatal Kings Bay mining accident were broadcast in 1962. This incident would eventually result in the resignation of the Norwegian government."

Originally built of notched logs in 1918, it now includes several timber-framed extensions dating from later periods. The telegraph station was an important part of the Ny-Ålesund mining community.

Following the Kings Bay accident, which claimed the lives of 21 people, the mine was closed and both the telegraph station and the other buildings were left empty and disused. Now, more than 30 years later, there is new life in Ny-Ålesund. A small community made up of around 300 scientists has given the telegraph station renewed relevance.

To ensure the process a steering committee was established through initiatives by Kings Bay and the Norwegian Directorate for Cultural Heritage.

Renovation of the telegraph station is now entering its final stage, with completion scheduled for May 2014. After a long process, the steering committee was forced to accept that there was little point in attempting to recreate the building as it stood in 1918. Over the years the station has been adapted to different uses, and extended several times. They therefore decided on a solution which reflects several of these different time periods.

"As a group we also wanted to reinstall as much as possible of the original equipment. The radio and telegraph equipment had been taken care of and kept in storage by the Norwegian Telecom Museum. The museum's experts succeeded in setting up a complete radio wall, based on a photo from 1962/1963," says Blakkisrud.

Svalbard came to importance in the late 19th century as a base and starting point for polar expeditions, which at that time prompted sensational headlines in the world's newspapers.

In 1925 Norway obtained sovereignty over Svalbard. An important contributing factor in this regard was that the Norwegian Telegrafverket had, as early as 1911, set up a radio-telegraph link between Svalbard and the mainland. Later, substantial coal deposits were found, and the archipelago and Svalbard's economic importance increased. Infrastructure was constructed, and the telegraph stations became some of the island's most important buildings. Ice-bound for the entire winter, 980 km from the nearest town on the Norwegian mainland, the Ny-Ålesund telegraph station was for long periods the only possibility the island's inhabitants had for communication with the outside world.

Today, all of the buildings on Svalbard that were built before 1946 are automatically protected by the Norwegian authorities. Since the telegraph station was erected as early as 1918, it is included in this conservation scheme.

According to Blakkisrud, the telegraph station will not only be restored, it will also be set up as a permanent exhibition, where visitors can learn how the station was operated. The building will be kept open so that anyone can visit it and see how it worked as well as read about the building's history. You might think that geography would limit the number of visitors to a minimum, but Blakkisrud reveals that that is certainly not the case: "Today, there are around 300 scientists living in Ny-Ålesund at any given time. It has also become an important destination for visiting politicians, NGOs and royalty who are interested in environmental issues. A significant number of cruise ships also stop off in Ny-Ålesund each year. There is little danger of the building remaining empty again, any time soon."



"Due to the polar climate, the building is in a fairly good physical state. Although the weather here is often severe, the building has been spared the ravages of rot, mould or woodworm. So most of the work can concentrate on restoring things to their historically accurate condition," Dag Blakkisrud, head of the Telenor Cultural Heritage Programme.

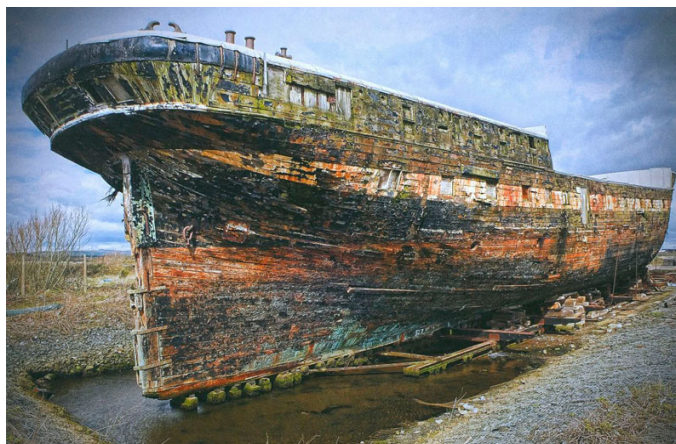
Worldwide

Scotland and Australia

A new home for the clipper ship *City of Adelaide*

The long-running saga on the future of the clipper ship *City of Adelaide* has taken a dramatic turn for the better in recent months.

City of Adelaide is a composite-built ship launched in Sunderland, England in 1864. Her construction is similar to that of the famous tea clipper *Cutty Sark* (1869), preserved in Greenwich since the 1950s; i.e. timber skin fastened to a wrought-iron frame, a form of construction used in the 1860s and '70s before complete iron hulls had become more common. Composite-built ships were strong and copper sheathing for anti-fouling could be fixed to the timber hull, impossible with iron ships because of electrolytic action. *City of Adelaide* made 23 round trips between Britain and Australia during her long and successful career, carrying many hundreds of emigrants - mainly from Scotland - to the new colony of South Australia.



City of Adelaide beached at Irvine, Scotland

Carrick was raised and towed to south-west Scotland to be beached, prior to formal preservation, adjacent to the Scottish Maritime Museum in Irvine.

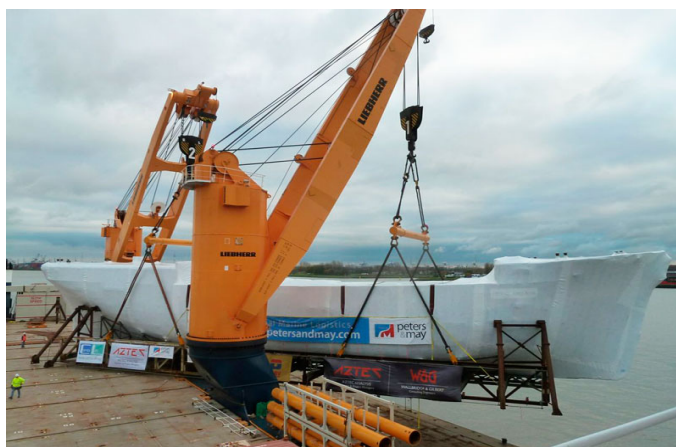
Preservation there was beyond the resources of the museum but two rival bids emerged for her longer-term future, one from a group in Sunderland, where the ship had been built, and the other from South Australia where there are many hundreds of people, largely of Scottish ancestry, who are descendants of those who voyaged there on *City of Adelaide* as emigrants. The Scottish Culture Secretary, Fiona Hyslop, commissioned a comparative evaluation of the two rival claims for the ship's future and accepted the recommendation that supported the Australian proposal - to lift the ship's hull on to a cradle, tow her on a barge to Rotterdam before being lifted on to a specialised vessel for the long voyage out to Australia.

Between Irvine and Rotterdam the ship spent a few days in the Thames, moored off Greenwich, where on 18 October 2013 she was formally renamed *City of Adelaide* by the Duke of Edinburgh, a former Trustee of the National Maritime Museum, who in 2001 had convened a meeting to find a means of preserving the vessel. *City of Adelaide* arrived in Port Adelaide, South Australia on 3 February 2014.



To the huge amusement of the Duke of Edinburgh, the captain of *City of Adelaide*, champagne in hand, invokes the favours of King Neptune for safe passage to Australia.

Retired from commercial trade she became a floating hospital in Southampton in 1893 and from 1923 to 1948 was a training ship in Scotland for the Royal Navy, renamed *HMS Carrick* to avoid confusion with the newly commissioned *HMAS Adelaide*. Decommissioned in 1948, Carrick was then given to the Royal Naval Volunteer Reserve Club and used as their headquarters on the River Clyde in Glasgow until 1989 when she was damaged and later sank at her moorings. There were proposals to send the ship to the breakers but, recognising her important history, the vessel was designated as an 'historic building' by the Scottish government meaning that formal ministerial approval would be required before any 'demolition' could take place.



Wrapped in plastic, *City of Adelaide* is lifted aboard for the long haul around the world..

Worldwide

Italy

Dolomiti Contemporanee revitalizes industrial sites through contemporary art

New paths to endorse the industrial heritage

Dr Simona Politini

TICCIH Italia, Archeologiaindustriale.net Founder & Project Manager

Created in 2011, not long after the inclusion of the Italian Dolomites region into the [UNESCO World Heritage List](#), [Dolomiti Contemporanee](#) is a project conceived and curated by the architect Gianluca D'Inca Levis [[see the interview on Archeologiaindustriale.net](#)].

Its mission is to fill the gap between the territory of the Dolomites' resources and the lack of valorisation of these assets themselves.

Starting from the identification of disused industrial sites on the territory, Dolomiti Contemporanee recovers the value of the place and time, giving them back to us through the codes of contemporary art.

There are seemingly recovered former industrial sites, that is to say where a certain investment for the restoration of the structure has already been placed, but which still haven't regained life because of the lack of planning and ability to actualize. Dolomiti Contemporanee tracks down these realities and after a careful analysis of the potentialities of the spaces and of the surrounding area decides whether to work on it or not.

The format consists of the temporary occupation of the detected compounds, which are turned into exhibition centres, setting up a kind of *creative citadel* integrated in the territory, in which the culture unfolds. The citadel is structured in a series of different functions, some of which are: residence, laboratories for artists, exhibition spaces and, obviously, lodging services (refreshment bar, guest quarters, offices, bookshops, utilities, etc.). After about three-four months, technically a season, Dolomiti Contemporanee leaves the location that has, this way, regained meaning, visibility and even a commercial appeal. Institutions, press, artists, visitors, a flow of thousands of people at a time reanimates the places for too long abandoned to uncaring laziness.

To give new life to the settlements is to bring back to life their history, their original productive purpose, replacing industrial productivity with artistic productivity in a temporary re-functionalization, this is what Dolomiti Contemporanee does to appraise the industrial heritage and its re-acquiring by the community.

The former chemical plant Montecatini of Sospirolo, located in the area of Sass Muss, in the Belluno municipality, is the first site of industrial archaeology on which Dolomiti Contemporanee has set its attention. The chemical centre of Sass Muss, once upon a time devoted to the production of ammonia, started its production in 1924 just to end it in the late 60s. Today, the industrial compound is made out of three recovered original buildings: the factory itself, a building for the production of energy and an edifice assigned to house offices and the abode of the director, plus two newly made buildings. Following the set-up of Dolomiti Contemporanee's *creative citadel* in the summer of 2011, over 10.000 people have come to this site, tremendous and delocalized, rediscovering it after decades of oblivion, and inaugurating a new season for the compound.

The former Sass Muss chemical plant, like the old glasses factory in Taibon Agordino, closed down for more than 10 years, are just two of the revitalizations managed by Dolomiti Contemporanee, and the aims are even higher for the future. Dolomiti Contemporanee is actively starting to work on two sites of enormous importance: the former mining village in the Imperina Valley (Rivamonte Agordino, Belluno) and the Eni Village of Borca di Cadore, realized by Enrico Mattei together with Edoardo Gellener in the 50s. Many other project, of a different variety, are in Dolomiti Contemporanee's agenda of territorial valorisation.

Dolomiti Contemporanee, because of its projects' vastness and complexity, is flanked by prestigious partners including the Ministry for the Environment, Land and Sea, the Dolomites Unesco Foundation, CNAPPC – National Council of Architects, Planners, Landscape Architects, and Preservers, Veneto Region, Natural Park of Friulian Dolomites, local authorities, cultural institutions and private companies.



Montecatini ammonia plant (1924) was Dolomiti Contemporanee's first project.

Renew your TICCIH membership for

2014 at www.ticcih.org

TICCIH Congress XIV

TICCIH Congress XIV LILLE-REGION 2015: The Industrial Heritage in the Twenty-First Century, New Challenges

In anticipation of TICCIH's sixteenth congress in Lille and its region in September next year (see also the Call for Papers), the TICCIH Bulletin publishes the first insight into the general situation of the industrial heritage in France. In each issue running up to the Congress we will present some exceptional French industrial heritage sites, but we start with a review of how the industrial heritage is studied and protected in France.

Inventories and protection for the Industrial Heritage in France

**Geneviève Dufresne, French TICCH National
Representative, CILAC**

Dr Paul Smith, Direction Générale des Patrimoines

The history of the protection of France's architectural heritage dates back to the 1830s and is frequently associated with the figure of Prosper Mérimée, the celebrated author of 'Carmen', who, in 1834, was appointed as one of the first inspectors for historic monuments at the age of 31. His mission led him to travel throughout France, discovering an architectural heritage which was in a parlous state, often pillaged to recuperate building stones. The Historic Monuments administration was set up and proceeded by drawing up lists of monuments in urgent need of publicly funded restoration work. A thousand monuments featured on the first list of 1840 and architects were recruited, one of the best-known being Eugène Viollet-le-Duc, to oversee the restoration work. Mérimée was undoubtedly instrumental in saving many historic sites which feature today in France's rich architectural heritage.

Piecemeal legislation on the protection of historic monuments was brought together in a new law of 1913, under the terms of which some 43,000 buildings or ensembles today enjoy statutory protection. This law forms the backbone of a revised 'Code du patrimoine' of 2004.

There are two levels of historic monument protection in France: 'classement' (14,000 buildings) and 'inscription' (29,000 buildings). The law also allows for the protection of the moveable heritage (not including objects in museums) and something like 132,000 artefacts are thus protected, although less than two hundred of these are industrial objects or machines. Alongside the prestigious statutory protection as a historic monument, there are other forms of protection of the historic environment such as 'safeguarded sectors', of which there are about one hundred, and 'zones of protection for the architectural, urban and landscape heritage', something like designated conservation areas, of which there are six hundred. In 1985 a reform in the procedures of historic monuments protection saw the creation of regional councils ('Commissions régionales du patrimoine et des sites') charged with the analysis of protection demands and with formulating recommendations for the statutory protection of monuments. Since this reform in the mid-1980s, the industrial heritage has acquired better recognition and the number of protected sites has increased. Nonetheless, only about

800 of France's 43,000 protected historic monuments may be considered as industrial monuments, and many of these are in fact wind or water mills, closer to small-scale artisanal production than to industry.

In 1962, André Malraux, de Gaulle's Minister of Culture created a new heritage service, the 'Inventaire général des Monuments et des Richesses artistiques de la France', with a mission of doing inventories and studying the heritage, and making the results of its enquiries available to the general public. To begin with, the service's research was of a purely scientific nature, with no administrative consequences. When it was first launched, too, this national inventory service paid little attention to the industrial heritage. But today what has been renamed the 'Inventaire général du patrimoine culturel' records and publishes on the industrial heritage as part of the national heritage as a whole.

The awakening of the national service to the importance of the vestiges of industry dates from the early 1980s in the wake of the publication of Maurice Daumas's pioneering study entitled *L'Archéologie industrielle en France*, following on TICCIH's fourth congress, held at Lyon and Grenoble in 1981, and inspired by Louis Bergeron's seminars at the École des Hautes Études en Sciences sociales. A small industrial heritage 'cell' was created at the Paris headquarters of the general Inventory, in order to coordinate a nation-wide location survey, department by department, of the industrial heritage, a survey which is still underway today. Since a decentralization measure enacted in 2004, the General Inventory is now regionalized, placed under the authority of the regional councils, with only a small central mission at the ministry in Paris. The results of the Inventory's work are available in various collections of published works and in two main data bases, one called Mérimée, for the built heritage, and the other Palissy, covering the moveable heritage.

The present minister of Culture is preparing new legislation on the heritage, in order to simplify and harmonize the stratification of existing laws and to better take into account the diversity of the tangible and intangible heritage as it is understood today. The prime minister has also announced a thorough-going reform of France's territorial administration. The place of the industrial heritage in these different reforms constitutes, for the French friends of the industrial heritage, one of the 'new challenges' of the present century.

Dr Gràcia Dorel-Ferré has been unanimously elected president of CILAC by the Board of Directors. Gràcia is a specialist on housing built by employers' or workers' initiatives, both in Europe and around the world and her doctorate, under the direction of Louis Bergeron, was on the Catalan industrial colonies. She is one of the most active and most productive researchers in our field in France, in Latin America as well as in Eastern Europe. She has organised regular conferences with TICCIH on textiles and food, regional meetings in France, and recently the VII Latin American Symposium on industrial heritage in Mexico, in 2013. She has contributed to numerous books including a chapter on education to *TICCIH's Industrial Heritage Re-tooled*. Gràcia is very active in TICCIH as a board member and head of textile and food sections.

Modern industrial museums



Nancy Darga and Jerry Mitchell proudly accepting the Friends of Henry Ford award given at his 150th birthday celebration by the Henry Ford Heritage Association.

Model T Automotive Heritage Complex, Detroit, Michigan, USA

Nancy Darga, Executive Director of the Model T Automotive Heritage Complex, <http://www.tplex.org>

Nancy Darga has been campaigning for recognition of America's auto heritage for years. Given the task of demolishing several Ford Village Industry Plants she historically registered them instead. Appalled that they were going to be levelled she sold the idea that inventing a reuse would serve as a catalyst for local reinvestment. She helped push Congress to establish the Motor Cities National Heritage Area <http://www.motorcities.org/> and became its the Managing Director, and is now head of the new museum in the Ford Piquette Ave. Plant which tells the story of the factory and its most famous car.

Although known the world over as Motor City, Detroit has lacked a museum which tells the story of its predominant place in the history of the automobile. In 1997, zoning around the area of Henry Ford's 1904 Piquette Avenue plant changed and the neglected building was under threat of demolition. A committee was formed by Jerald A. Mitchell to develop a museum in the historic factory. Ford's plant was to be the nucleus of a complex of museums celebrating Detroit's automotive heritage.

In 2000 the Piquette Plant Preservation Project (PPPP) raised the money to purchase the Piquette Avenue Plant and to fund the preparation of a Historic Structures Report to understand what would be required to restore the building. The primary focus was to preserve the Plant and to tell the stories of the Model T, the car that put America on wheels. The secondary focus was to tell the story of the early history of the automobile industry in Detroit as reflected in the Milwaukee Junction neighborhood, cradle of the early auto industry.

But while using industrial heritage as a gear to drive regeneration is nothing new, Nancy Darga explains 'the lack of funding support is daunting. The grants that supported historic preservation are gone. Detroit is bankrupt and most of the funding

sources are being tapped to bail out the City. The civic leaders are so absorbed with the problems of the city it is hard for them to realize that places like the Ford Piquette Ave. Plant can bring visitors and investors by rebuilding the image of the community. Because we have the word "Ford" in our name foundations think we get funding from the company. But the plant is not affiliated with Ford Motor Co. and does not receive any funds from them. The organization is a 501C3 non-profit that is self-supporting.'

The principal exhibit is the building itself. Nancy describes the Ford Piquette Ave. Plant as 'cool, funky, gritty and real. It serves as an inspiration to those who want to see where a tinkering farm boy changed the world and realize so can I'. The New England mill-style structure was the first purpose-built factory for the Ford Motor Company, where Henry Ford and his team planned and designed the Model Ts and built the first 12,000 cars. It has load-bearing brick walls and a total of 355 windows, with a typical 'slow-burning' interior wood framing of posts and beams. But the plant is 110 years old this year and it needs critical repairs to make it weather tight and safe for public use. The electricity was installed in 1904 during Ford's friend Thomas Edison's time. The Piquette Plant is little changed from when Ford moved out to the new factory designed by Albert Kahn at Highland Park in 1910.

Stewardship of the building is a major component of the museum's mission. Its careful preservation and informed restoration has been guided by professional studies including a Historic Structure Report/Master Plan and an industrial archeological analysis of the experimental room in which the Model T was planned [See Richard K. Anderson's 'Using CAD to restore the Model T Design Room', *TICCIH Bulletin #36, Spring 2007*]. The museum retains the services of a nationally known architectural firm specializing in the preservation and restoration of historic buildings, but technical support is greatly needed in that the budget cannot afford legal, marketing and audit services.



Inside the Model T Automotive Heritage Complex.

Photo: Vinod Jacob

Modern industrial museums

More than 6,800 visitors came to Piquette in 2013, from 34 different countries. The majority are white, older males who make pilgrimages to the plant but a growing number of family groups come as outreach programs bring more attention and schools are starting to discover the museum.

Inside, an orientation film provides an overall context for understanding the history and importance of the building. With an abundance of vintage automobiles on display, backed by story boards, historic photographs, artifacts, videos and a recreation of Ford's office, the exhibition tells the story of the seven models produced in the Plant before the Model T, the secretive development of the Model T, its subsequent modifications, its uses and the impact of the car, and its decline and subsequent replacement by the Model A. A theme throughout is the importance of innovation in design, engineering and assembly, but also in advertising, sales, dealership development, labor practices, and so on. The inventions made by the workers, the story of their struggles for a better engine, car, assembly system, can be not just talked about but experienced here. 'You do not look at fancy kiosks or museum exhibits. At Piquette you can see oil stains in the floor boards, gouges where machinery made parts. You can almost hear the sounds of metal parts being assembled. As you look at the crude benches along the windows you can imagine men sweating as they put parts together. In the front benches you can envision white shirted men drafting on long sheets of parchment. During tours of the plant one can imagine the workers, the sounds of machinery, the smell of oil, the feel of rumbling along the floors as steel wheeled carts move parts, some of which are still used today.'

Volunteers have been vital to the success of the project from the beginning. From 2000, when the Plant was acquired, they included many Ford Motor Company employees and retirees have provided hours of work getting it ready to receive visitors. Volunteers continue to provide vital services as tour guides, vehicle care, exhibit and building maintenance, and the restoration of the windows.

Because of its historical significance, the Ford Piquette Avenue Plant has been designated a National Historic Landmark, a State of Michigan Historic Site, and a City of Detroit Historic District. 'This plant has been the root of much of the transformation you see in the area around it. When we started saving this National Historic Landmark, the plant was an abandoned neglected structure with most of the glass missing. It was full of trash and bird droppings. Our volunteers cleaned it out and started running tours. The buildings around it started cleaning up. When we did the façade renovation the ripple effect was very visible. The illegal dumping was removed across the street. Grass started to get cut in adjacent properties. Windows got replaced instead of boarded up. A non-profit housing organization built the Veterans center next door and senior housing went in down the street. A restaurant is going in. It continues to serve as a beacon of resilience, a meeting place for the community that inspires and gives witness to Detroit's dogged determination to keep building no matter which way the winds of fortune are blowing.'

Many thanks to Nancy Darga and Jerald A. Mitchell, President, Ford Piquette Avenue Plant, for their help preparing this article.



The recreation of Henry Ford's office.

Photo: Nancy Darga

In Memory

Stuart B Smith 19 August 1944 – 13 April 2014

Stuart Smith, Secretary of TICCIIH for twenty-six years until 2012, died on 13 April 2014. He was 69.

For over forty years Stuart devoted his life with boundless zeal, energy and diligence to the preservation of the industrial heritage. As museum curator and later director at the Ironbridge, and chief executive of the Trevithick Trust in Cornwall, he committed himself single-mindedly to Britain's industrial past. Internationally, his work over twenty-six years as Secretary of TICCIIH brought him into contact with many of the leading advocates in the field all over the world who found in him a friend and colleague of unswerving determination. He was especially keen on expanding the range of TICCIIH, most notably into Asia and Latin America. An engaging and irrepressible personality with robust views and at times idiosyncratic tendencies, he was a collector and bibliophile whose knowledge, focus and resolve marked him apart from others of his generation. At the 2012 Congress in Taiwan TICCIIH President, Patrick Martin, marked Stuart's retirement as Secretary by presenting him with an engraved plate, made – appropriately – of Cornish tin.

In 1968 he became a curator at Sunderland Museum in England where his acquisitive instincts were sharpened by the urgent need to capture evidence of the city's shipbuilding industry, then in decline. He was a founder member of the Ryhope Engines Trust, set up to preserve a pair of 1868 beam pumping engines, and present at the first steaming, forty years ago this Easter. He also worked as a volunteer for the new open air museum being established at Beamish, County Durham, in north-east England, dismantling buildings and machines and moving them there for preservation.

In 1972 he was appointed Curator of Technology of the Ironbridge Gorge Museum in Shropshire, later becoming Deputy Director and, from 1983 to 1992, Director. His deep knowledge of social and industrial history and an unquenchable capacity to get things done, often with little tolerance of those whose bureaucratic dispositions might imply restraint, made him an important asset during the formative years of the museum. He participated in the first international congress on the conservation of industrial monuments, held at Ironbridge in 1973, and out of which the present international body – TICCIIH – was to emerge. In 1986 he became Secretary of TICCIIH, a position he held until 2012. This brought him into contact with world heritage initiatives and he was instrumental in the Ironbridge Gorge being inscribed in 1986 by UNESCO as a World Heritage site.

From Ironbridge he went to Cornwall, as the first Chief Executive of the Trevithick Trust, a consortium set up to manage a group of important historic industrial sites in the west of the county. He contributed to the tin and copper mining landscapes of Cornwall and west Devon gaining World Heritage status in 2006 and since 2002 had worked closely with an international team in Japan dedicated to securing World Heritage ranking for a group of sites – mainly in Kyushu and the Yamaguchi Prefecture of Honshu – that signified the emergence of Japan as an industrial nation during the Meiji era.



Stuart receiving a present when he retired as TICCIIH Secretary at the 2012 Congress in Taiwan.

Photo: Hsiao-Wei Lin

The nomination was submitted to UNESCO in 2014. He encouraged industrial world heritage initiatives in Norway and worked tirelessly to encourage initiatives in Taiwan that led to the TICCIIH Congress being held there in 2012.

A Fellow of the Museums Association from 1982, Stuart Smith was from 1991 to 1996 a member of the Royal Commission on the Ancient and Historical Monuments of Wales and from 1993 to 2002 of the English Heritage Industrial Archaeology Panel. He was a Vice President of the Association for Industrial Archaeology from 1992. In 2004 he was appointed OBE (Officer of the Order of the British Empire) in recognition of his contribution, nationally and internationally, to the conservation of the industrial heritage.

Stuart Smith made much of his tough upbringing in northern England, despite essentially middle class Rochdale roots. His stoical and at times bluff demeanour became something of a signature persona and validation for some of his more distinctive eccentricities. He could always be relied upon to have a bottle of whisky close at hand. The whisky was usually Bells, a palatable but essentially very ordinary blend; single malts he regarded as an effete affectation which would be wasted on him. He also invariably carried a supply of sandwiches wherever he went, offering to share them with friends, who, concerned about their antiquity, rarely accepted. His immense motivation, application and capacity for hard work contrasted with his utter refusal to own or even use a computer, driving each day to collect print-outs of all mail from his Secretary, Sarah, dictate answers and then file the hard copies. Despite this he was a most efficient Secretary of TICCIIH over many years.

Stuart Brian Smith died of lung cancer in St Julia's Hospice, Hayle, Cornwall on 13 April. He leaves his wife, Jacqueline, two sons and a daughter and two grand-daughters.

In his death the industrial heritage has lost an indefatigable campaigner and a luminary of great character, humour and knowledge.

Neil Cossons

Conference Reports

Cultural Re-use of industrial buildings in Central and Eastern Europe Budapest, February, 2014 Industrial Heritage, Culture, Economy, organized by TICCIH Hungary

Dr Zorán Vukoszávlyev

The conference discussed the current situation of industrial heritage in Hungary and in Central and Eastern Europe. It took place in the Elektrotechnikai Múzeum (Museum of Electrical Engineering), located in a former downtown transformer house built in 1932, in Bauhaus style, which presented an authentic environment. The presentations were grouped around three main topics: the historiography and architectural approaches emphasized the significance of research, while the practical approach of monument protection examined the supportive legislative framework as well as the possibilities of utilization.

The historical presentations highlighted the position of industrial buildings in universal culture from the aspect of common cultural memory and company history, and underlined the importance of civil society initiatives. They also emphasized the significance of industrial tourism as the cultural and at the same time financial base for the maintenance of revitalized areas. The first paper on architecture presented the changes in the industrial areas of Budapest in the 19th and 20th centuries. The second revealed several periods of Hungarian industrial architecture based on the research of the archive materials of the centralized design institute called "Iparterv", established in 1948, in relation with the socialist industrial development. The third lecture of this block presented the 'best practice' achieved by the countries of the East-Central European region in the field of reutilization. Recently, the heritage protection legislation in Hungary is going through major changes.

The lectures presenting the regulatory options of monument protection considered that the establishment of research funds would be appropriate for saving the values of industrial areas that still can be handled uniformly.

Academic research provides a basis to the work of heritage protection authorities. So it was not a coincidence that the participants of the conference paid special attention to the closing panel discussion, which presented the current property utilization strategies in Budapest. Economic actors consider architectural quality as a value since these buildings carry a special character within the real estate market. At the same time, the question arises that besides preserving these buildings, how much of the cultural heritage, bound to these industrial areas in the collective memory, can be saved.

The situation of industrial heritage protection in the post-socialist countries of Central and Eastern Europe requires a special attention. On the one hand because these countries could be characterized by similar monument protection practices (and also regulatory systems); and on the other hand they need attention in relation with the historical transformation of the structure of industrial real estate assets. The political transition, the democratic change typical of the early 90s shocked the industrial sector that had been characterized by overproduction before. Management based on real demands was associated with abandoning number of industrial areas, as well as with significant changes in the ownership structure. As an almost direct result, also the realty was revalued. While in the second half of the 20th century it was natural to list into protection only industrial buildings with outstanding historical values; in the case of the industrial building stock that had gone through privatization, the statutory provisions seeking to respond to the rapid changes tried to provide protection with the comprehensive approach of heritage protection.



Architectural Center in a former reservoir, Suceava, Romania, 2012.

Architecture: AGD / Constantin Gorcea

Conference Reports

However, these attempts have been consistently unsuccessful – the private sector, looking only for its own interests, demolished the industrial zones, which were reclassified as downtown properties over time, element by element. Merely the right of the land's further utilization has meant the termination for a number of historical values.

However, the regression following the economic recovery has brought significant changes in architecture at the turn of the millennium. In recent years, it can be observed also in East-Central Europe that the number of new constructions reduced significantly, while revitalizations came much more into view. This is a positive trend also from the aspect of the protection of industrial heritage, since industrial buildings can create a specific built environment by the reconstruction of their existing values. The value approach of investors and owners has also changed along these trends.

Our lecture studied the current best practice of industrial heritage protection in Central and Eastern Europe, analyzing buildings currently reused for cultural purposes. We can con-

clude that the integrated protection of buildings with relevant historical value can be most ensured if the original function is still maintained or the original interior is kept as a museum. For example, the brewery founded in 1629 in Tychy [TICCIH? Ed.], Southern Poland is still used with its original function. Today the production is maintained with a smaller area-demand so the former chapel of the factory was converted into a visitor center. The rational structural system and the striking brick architecture is completed with the precise glass building elements of contemporary architecture, providing a transparent place for the display of original machines demonstrating the manufacturing technology. Cultural utilization can ensure the survival of buildings with outdated technology. The former reservoir of Suceava town, Northern Romania, was built in 1912. Its spaces and machinery rooms, lowered into the hill side, today work as exhibition halls and lecture rooms. By the initiative of the local community, it was possible to preserve the building with a functional change. Nowadays only a historical exhibition reveals the original function, but intangible heritage can survive in the rooms conserved in the state they had been found.

Publications

Industrial Heritage in Denmark: Landscapes, Environments and Historical Archaeology. Caspar Jørgensen and Morten Pedersen (Eds.). Aarhus University Press in cooperation with the Danish Agency for Culture, 2014, Aarhus University Press, 289 DKK

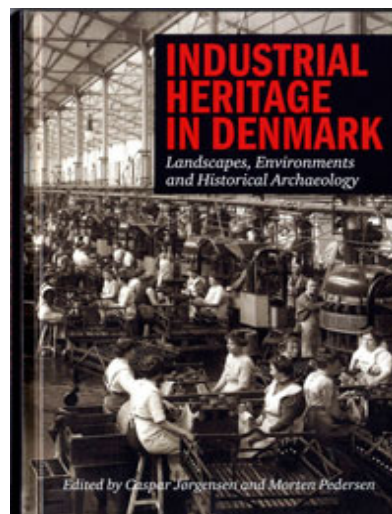
It would be wonderful if a volume similar to this one were published in every industrialised country. In a nicely-designed hard-back book with colour photos and maps you get a readable path through the sites, the conservation issues, the research, the historiography, and meet the people who care for the evidence of Danish industrial culture.

The book brings together a collection of recent articles and essays gathered around a presentation of the 25 sites which were identified in 2007 by the Danish Agency for Culture as presenting a 'complete picture of industrialization and of Denmark's transition... to an industrial society'.

A variety of writings cross-cuts the subject to give a picture from separate perspectives. The editors first address the misapprehension of Denmark as an agricultural rather than industrial society, different statistics pointing up the take-off to sustained growth occurring by 1840, around the time that religious commentators were being startled by the appearance of 'a strong and dangerous proletariat'. The following essay compares the physical evidence in the landscape with different historical paradigms to chart the emergence and expansion of an industrial economy. The 25 outstanding sites are dealt with in brief portraits and range from naval bases to biochemical works with a strong dose of food processing.

Special consideration is next given to three key sectors, Danish ports, sugar beet and cement production, while the last chapters discuss the re-use of obsolete industrial facilities and offer an overview of how appreciation for industrial heritage has taken root.

This is a popular work intended to broaden the appreciation of industry's hand in making the modern Denmark, but the references cited for each essay demonstrate the scholarship on which it is based, including, it's nice to see, National Reports written over the years for TICCIH's congresses. One final statistic demonstrates the take-off of industrial heritage itself, indicating that in 2008, visits to Denmark's industrial museums passed the 1.1m mark for the first time.



Coming Soon

Conferences and Congresses

2014

UK - First international Conference on Early Main Line Railways, Caernarfon, North Wales
19-6-2014 to 22-6-2014

Romania - Technology in Times of Transition: The 41th Symposium ICOHTEC 2014, Brasov
29-7-2014 to 2-8-2014 <http://www.icohtec.org/brasov2014/>

Spain - Congress on Industrial & Agricultural Canals, University of Lleida, Lleida
2-9-2014 to 5-9-2014 <http://www.lleida-canalscongress.eu/index.php>

Portugal- 12th International Conference of the European Association for Urban History, Lisbon. Cfp
3/9/2014 – 6/9/2014, Cities in Europe, Cities in the world. Industrial Cities from the 19th and 20th centuries and heritage conservation.

Italy - 2nd International Conference on Defence Sites Heritage and Future, Arsenale di Venezia, Venice. Cfp
17-9-2014 to 19-9-2014, Conservation and regeneration of historic military installations.
<http://www.wessex.ac.uk/14-conferences/defence-heritage-2014.html>

Denmark - New Directions in the History of Infrastructure, Copenhagen, Denmark
26-9-2014 to 28-9-2014. The Danish Post & Tele Museum and Aalborg University, interdisciplinary conference on the history of infrastructure. http://www.ptt-museum.dk/conference_2014/

Italy - 18th ICOMOS General Assembly and Scientific Symposium, Heritage and Landscape as Human Values, Florence
10-11-2014 to 14-11-2014.

2015

France - TICCIH Congress Lille 2015: Industrial Heritage in the Twenty-First Century. Cfp http://ticcih-2015.sciencesconf.org/conference/ticcih-2015/pages/TICCIH_2015_Call_for_papers_1.pdf Deadline 23 June 2014
5-9-2015 to 14-9-2015

<http://ticcih-2015.sciencesconf.org>

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There is an online membership form on www.ticcih.org

The **TICCIH Bulletin** welcomes news, comment and (short-ish) articles from anyone who has something they want to say related to our field. The Bulletin is the only international newsletter dedicated to industrial archaeology and the conservation of the heritage of industrialisation. The TICCIH Bulletin is published online to members four times a year.

Back issues can be downloaded as a pdf file from the **TICCIH** web site, www.ticcih.org.