

# The Conservation Theory for the Industrial Heritage – a time for solemn reflections, both retrospective and prospective

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The theory of conservation evolves. Industrial buildings in Poland have not been protected for many years. Now this state is changing. The aim of this article is to describe a current approach to the protection of industrial buildings. Existing rules and laws are not precisely defined enough to be applied as procedures for categorizing objects relevant to be retained. Europe and Poland need better laws– rules of monuments protection. We, as a society need to find new determination and patterns of conducts.

**Keywords:** industrial architecture, the law, the act, transformation, conservation

## Introduction

‘History is the witness of times, the light of truth, the memory of life, the teacher of life, the messenger of antiquity.’ [3] Every city and building have their own story. We should cherish that, because our identity and our culture is written in them.

‘What is history? An echo of the past reflected to the future. A reflection of the future thrown into the past’ [7]. Knowing the past we are able to avoid committing same mistakes over again. Knowing where we came from it is easier to define where we are going.

‘(...)It is particularly important to preserve the diversity and originality of regions, villages and towns, which are the basis of identity for communities associated with them. This fact is an essential part of the identity of the wider, regional, and nationwide (...)’[1]

## The conservation theory

Development of the concept of monuments protection was developed through the time and on many layers. Protection and conservation of monuments is an old field, well founded in the culture of society for centuries.

Problem with objects left by post generations started in ancient times. Every era refers to a pre-existing objects [Figure 01]. Attitudes and trends had been changing through time. From respecting, even copying objects from previous eras to ideas of demolishing them. However, these ideas persisted in subsequent years. After a period in which the monuments were treated as works of art, throughout the time of recognizing them as a historical document, up to a view that the purpose of preserving the monuments is to sustain memories of history. During that time many scientific publications and articles reviewing the problem of monument and its conservation had been issued.

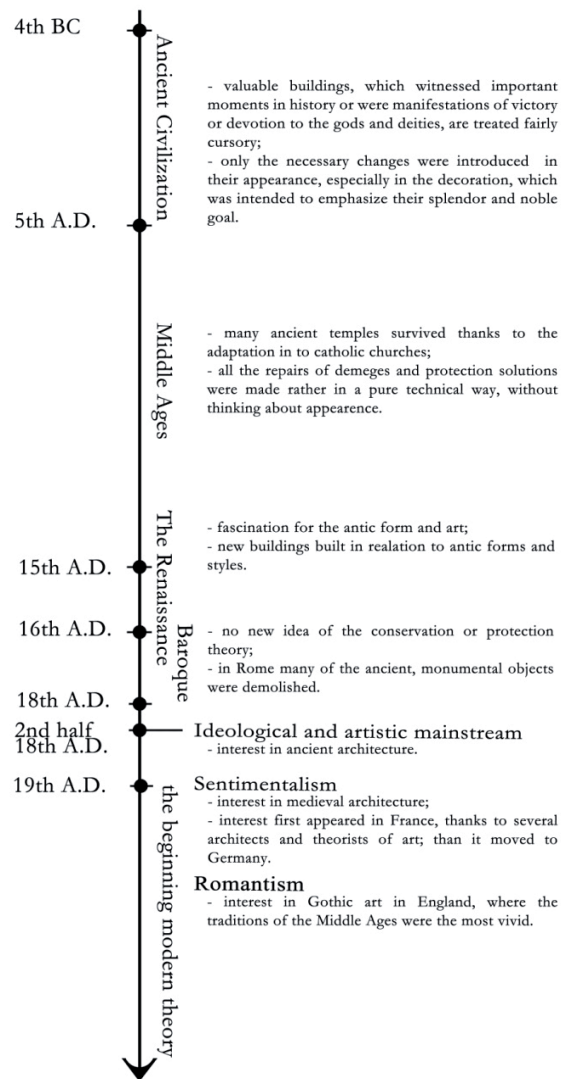


Figure 1: Timeline illustrating conservation theory from the ancient time till the Romanism

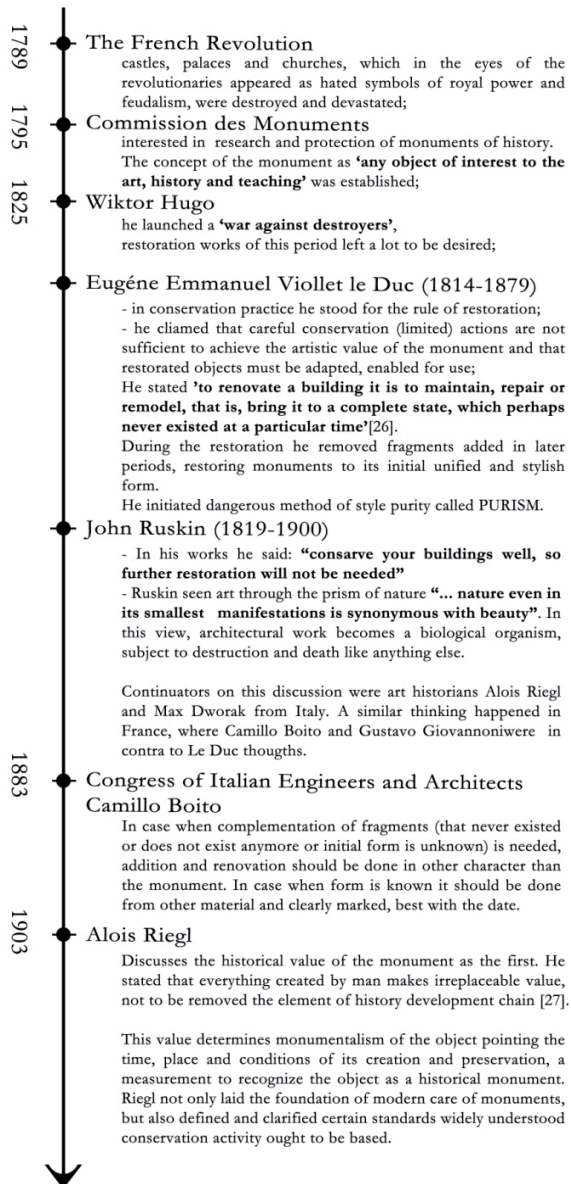


Figure 2. Timeline illustrating turning point in modern conservation theory

Ideas of monuments protection was consciously expanded until the late eighteenth and early nineteenth centuries. This occurred with the development and intensification of research into the art., aesthetic theories and what is more important separation art as a scientific discipline. Those ideas were not an uniform character and were evolving through entire century [Figure 02]. This was the result of diversity in defining the very concept of the monument [16].

The turn of the century was the beginning of the disperse architecture and historic preservation. It was the beginning of the definite separation of architecture and monuments conservation. New architecture had been distinguished from the old one. Moreover, monuments ceased to compete with new objects.

First interventions of the nineteenth century, such as restorations, did not respect the authenticity of historical material. As a result the buildings were the creation – styling.

The French philosopher in the 'Dictionnaire philosophique' (had a huge impact on the development of historical research of the nineteenth century), he emphasized that 'with a high level of certainty I can say that there is only one way to learn about old history, see if there are some monuments left from that eras, the unquestioned evidence' [12].

The conservation theory was closely related to the meaning of monuments (the object of the protection). It is worth mentioning that this is the most important element - a historical monument. To know how to deal with objects, you must first determine what the monument is.

The overall outline of the conservation theory has been formed since the beginning of the twentieth century. It was built on the basis of the achievements from all periods of historical development. New rules took into account many other problems related to maintenance of monuments, such as intervention, modernization, adaptation and emerged over time.

International organization such as ICOMOS devise definition of the monument and how to treat them. The organization formed by specialists work out how to identify and protect monuments for future generations. There is no universal method of treating old and historical buildings. During that time several organizations created new doctrines and declarations. Currently, conservation theory is going through transformation.

Modern conservation theory has been struggling with the problem of a conflict between two contrasting trends globalization and local identity. On the one hand, environmental conservation has cross-cultural and transnational tendencies. On the other hand the preservation and cultivation of local traditions, shaping a sense of collective identity at the level of ethnic or regional communities tends to be more and more significant for societies.

Awareness of this risk was reflected in the Nara documents (organized by UNESCO in 1994). It was set out that the assessment of the authenticity of heritage is only possible on the basis of knowledge about the culture to which the patrimony belongs.

'Filled with a message from the past, historical monuments remain a living proof of the long tradition of generations. People are becoming aware of the fact that the unity of human values and see ancient monuments as a common heritage to be preserved for posterity. It is therefore our duty to pass it in the most authentic form. [5]

All of this ideas and theories had an influence of the modern attitude to monuments. Those research can give us answers to the stated questions about how to treat historical buildings. Nowadays conservation theory is in a transition period. There is no distinguished direction or answer to all important and mind-boggling question. The

twentieth century in conservation theory had the huge impact on shaping the nowadays theory.

## The valuation of monuments in the conservation theory

For monuments protection have the impact what we named as monument and worth protection. To give the answer to this question is significant important the research what and why we can protect. What we named a monument, something worth protection, has an impact on a monument protection process. What is the monument and how we evaluate it? Finding the answer has a significant importance to the research.

The monument is the historical statue, memorial, witness to the 'old being', the statue – to the memory, '(...) the residual of the former things'. In Polish, the word monument comes from an old Polish word 'zabyć' – borrowed from Russian 'забыть' means 'forget'. The noun 'monument' derived from the Latin 'Monera' meaning reminders, as well as the construction of something that should remain in the memory.

The monument is undoubtedly the most visible symbol of our distinctiveness. But the tradition of Polish Conservation also grows from the meanings of which carrier is the word 'statue'. 'Statue' derives from the adjective 'pomny' 'memorable' and the verb 'pomnieć' – remember. This word is used here in the sense corresponding to/with the Riegl's theory term ungewolltes Denkmal (unintended sign of remembrance).

Maintenance defines how we should protect monuments and treat them. Values need to be identified to properly initiate protection process.

A comprehensive analysis of values of the monument, their impact on culture, up to the preservation of monuments was conducted by Alois Riegl and published in 1903 in his work 'Der moderne Denkmalkult' [13]. It seems that the word monument, which in Polonised version of Der Moderne Denkmalkultus, was not able to bear all the connotations of meaning that constitute the richness Riegl's theory. The etymology of this old Polish word does not indicate the compounds 'remembering of' or 'of remembering'. Explanations of Samuel Linde and Alexander Brückner also show that we have more to do with being spontaneous, independent of the will of the subject.

The oldest Polish definition of a term 'the monument' was wording by Linde [10] and was referred as 'residual, which the bygone things', the main value that specifies the property value is an antiquity. It means that the object could be declared a monument if it were built in the past-term 'the past' is not defined.

The first Polish law [18] about protection of monuments replaced the term 'monument' by 'cultural good' defining it as 'any movable or immovable object, old or modern, with relevance to heritage and cultural develop-

ment because of its historical, scientific or artistic value'.

Quoting the 'Charter of Venice' (1964) monuments are 'both isolated architectural works, as well as bands and rural place and the place being a testimony of each civilization, the evolution of major importance or historical event. It extends not only to the great work, but also a modest objects that over time have become culturally significant' [23].

The historical value, otherwise named as the antiquity is the repeated and very important value in all existing definitions of the 'monument' [19]. Both values are related to the age of the object, which is determined by the material property. Protection of the historical substance should be the main aim and conservation of monuments (the form may be supposed the most important part, but the form can be provided, the substance cannot).

In accordance with applicable laws in determining the amount of indicators to enter the object into the register and under protection, at least one of the listed values should be specified [18]. The problem, however, is the lack of evaluation system.

Historical, scientific, artistic or even market value is a subjective assessment till the point when precise rules of how they can be evaluate in an object are defined. This assessment is carried out by the appropriate authority, which is for example a conservator.

Loss of objectivity in assessing the value may result in the increasing number of items in the register of monuments (especially over past years), but also can reduce the value of the resources of historic buildings. Conservators, art historians are discussing the broad subject relating to the issue of a valuation of objects considered to be valuable. It is worth, not all the objects that carry values set out in the Act are considered monuments and will be preserved for future generations

One of such facilities are industrial buildings that are closely associated with the industrial revolution and social class changes (economic, political and social).

## Background – industrial architecture

The industry, in Latin means urgency, energy and sustainability, was understood as one of the virtue of prudence. In the eighteenth century, this word meant 'some' form of production, while in the mid-nineteenth century the term change its meaning – determined only the mechanized production.

At the end of the eighteenth century, the word 'factory' was new, as evidenced by the text of the proposed law from 1795 'recently many merchants started to produce broad-cloth and to upgrade the process they are bringing up big buildings called factories' [24].

In large mills, in first brick factories mostly wooden structures were used. The manufacturing process, machine, temperature caused frequent fires of combustible construction. In the 20s of the twentieth century the regulations have been tightened, a wooden construction elements in

factories were replaced by cast-iron elements (resistant to high temperatures). The second cause that affected the replacement of the construction was determined by appearance of the industrial production and that high-rise buildings required the stronger construction.

Boulton and Watt were the first to use the steel. In 1801 the design of a seven floor factory building was completed; in which the main structural element were hollow cast-iron pillars, despite the relatively small diameter to remotely handle the large span roofs. Later on it had become a typical construction in the industrial architecture.

Factories from the century formed entire cites - urban planning. In the early nineteenth century industrial workers lived in poverty, urban residential areas became crowded, toxic and dirty. Over time, factory buildings included not only the manufacturing part but also part of the housing, schools and hospitals.

The location of a new industrial complexes was not accidental. The important aspect was an access to low-wage workers, raw materials, communication with other cities, etc. Witold Kula wrote about Polish manufactures, that the location is 'quite important and has not yet been investigated. First of all, the seriousness of these issues is that they were related to commencing with the first elements of capitalism, the unevenness of economic development of particular areas of the country. Manufacturing enterprises localization problem is also related to the question of the economic unification of the national territory, as well as the fate of individual companies and entire regions' [19].

### The problems with the protection of industrial heritage

In Poland first industrial plants emerged in the 40s of the eighteenth century, however, a large-scale industry has developed during the time when Poland was under occupation.

Vigorous industrialization began in 1815 and continued uninterrupted until the outbreak of the Second World War [8]. Unfortunately this was the time when Poland was fighting for independence. Architecture from that period was built under the influence of invaders. It was not treated as a Polish heritage, rather as foreign- not worth keeping.

For many years art historians and conservators have had an opinion that the old factories and production halls do not deserve protection. Up to this day, there is lack of efficient, implemented procedures for categorizing and assessing the value of industrial facilities. This effects inappropriate protection of unique or representative objects, important for cities history.

The loss of the original function of objects or brown-field sites has become a major factor in the degradation of urban spaces occupied by them. Many post-industrial spaces have been abandoned or neglected for period of 40-50 years and until today stand empty.



The industrial areas can be understood in two ways. In the narrow term 'brownfields' are understand as a 'degraded land not used or not fully used, areas intended primarily for economic activity, which has been completed' [20].

In literature we can find definitions such as industrial heritage or industrial landscape. According to the Nizhny Tagil Charter the 'industrial heritage consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value' and 'the historical period of principal interest extends forward from the beginning of the Industrial Revolution in the second half of the eighteenth century up to and including the present day, while also examining its earlier pre-industrial and proto-industrial roots' [22].

According to Borsi (1975), the industrial landscape may be defined as 'the landscape resultant from a thoughtful and systematic activity of man in the natural or agricultural landscape with the aim of developing industrial activities'

Table 1. A tables illustrating the different values and their explanation, what that values means

		VALUES							
		HISTORICAL VALUES	ARTISTIC VALUES	SCIENTIFIC VALUES	VALUE IN USE	CULTURAL VALUES	INTANGIBLE ASSETS	ADDITIONAL ASSESSMENT CRITERION	ANTIQUA VALUES
SYSTEMS OF EVALUATION	Rieg's evaluation of monuments [14]	not allowed reconstruction							preserve traces of transience, "life monuments"
	Frod's evaluation of monuments [6]	documentary a) scientific values b) emotional (m.in. age value, symbolic value)	(Kunstwert) a) artistic - historical (Kunsgeschichtlicher Wert) b) the term "original state" c) artistic quality (Qualität) d) the impact of art		monuments "live" and "dead", the usefulness of utility, foreign tourism, historical monuments as an attraction, etc.				
	Dobosz's evaluation of monuments [4]	age	as opposed to the historical value) subjective criterion - a sense of beauty.			communications and its importance for culture			
	Witwick's evaluation of monuments [26]	the authenticity of material, form and function; tangible reflection of history; the value of the document history	richness of forms; the stylish, creative values, the role of a team; the esthetic values	the value of the witness/ document history; the value of the object as a subject of study, teaching or educational value			the emotional value of religious experiences; the historical value of tradition; the value of the symbol; the value of aesthetic emotion	assessment of the technical assessment of the value in use, the value of building space in the region, the historical view of the public interest	
	Evaluation of monuments [18]- Polish law								
	TICCIH's Evaluation of industrial heritage [22]	the historical value of the object as a document of history (the context of historical events and personalities)	social value as a identity	universal value of this evidence	the value of social identity, or emotional ties the community (local, industry, etc.) with the object	aesthetic value - generating object sensations, emotions, feelings	the value of uniqueness	the value of integrity (completeness object or group of objects and wholeness transfer historical)	

 the lack of values in the described system of values  
 a description of what these values mean in a given system

[2]. This definition enabled the recognition of an entire landscape as a single ‘element’.

Currently, the most important doctrinal document is Industrial Heritage Card (The Nizhny Tagil Charter for the Industrial Heritage): ‘The criteria for assessing industrial buildings should be defined and published so as to achieve general public acceptance of rational and consistent standards. On the basis of appropriate research, these criteria should be used to identify the most important surviving landscapes, settlements, sites, typologies, buildings, structures, machines and processes.’ [12]

We evaluate ‘cultural goods’ through analyze of monumental values. It is worth underlining that industrial architecture is a young field. Because of this the industrial building were not assigned to historical values (they were not recognized as a heritage) for a long time. Artistic value also did not include industrial architecture, because it was considered as something without beauty. Nowadays it is seen differently, better, but old state still has an impact.

Comparing values of monuments and technical heritage its imperfection of evaluation can be noticed. [Tables 01]. The only law currently in force is ‘the Act of 23 July 2003 about the conservation and protection of monuments’, the rest are only requirement. Act is not precise enough it does not explain what the values are in contra to researcher’s theories.

The industrial architecture is especially vulnerable to neglecting and destruction, thus it changed the living conditions and needs of inhabitation, and, what is more, the size of these facilities do not allow for easy adaptation to new function. Nowadays the transformation of those architecture is necessity. Perception of industrial areas as valuable for new investments and ignoring their historical values has had the significant impact on the shape of changes until now.

The analyze and the assessment of values should be fundamental elements of a decision if the building will be recognized as a monument. Such actions should became initial steps for protection of monuments. Meanwhile the Polish Preservation Department do not dispose of the proceeding or the methodology in specify the values. The main problem in the protection of that part of heritage (industrial heritage) is to formulate of appropriate (realistic) assumptions for conservation policy and to obtain the possibility of implementing them. Protection of monuments encounters many obstacles, related among other, with the scale, restricted access facilities and the lack of awareness of local communities on their values.

Undoubtedly, one of reasons, of such state situation, is not enough information and knowledge in this field. The industrial architecture, from the turn of the century, is not recognize as valuable buildings and being the achievements of our culture. The truth is different, this architecture is a symbol of industrial cities such as Lodz, which would not existed if there had not been the areas developed by indus-

try. Manufactures, factories, barns, warehouses, stores, etc. appearing in the history of culture, became from the beginning of functions rather isolated, more or less desirable for residents of the surrounding landscape.

This is certainly due to the fact that Poland is still alive conviction about the existence of the nation, for years deprived of an independent state, unlike in Germany or the UK, owes more to the cultural community, rather than the activity in the field of industry. Over a years that established beliefs were the reason for not proper protection. Poles are still gazing more at court buildings, aristocratic palaces, temples, than for old factories, bridges and railway stations. The second group is not associated with historical and cultural values, although this objects are the cultural heritage of many Polish cities developed in the era of technological progress. Over the years, the struggle for freedom, the sense of community of the state was more important.

This situation is slowly changing, since the 80’ twenties centuries technical monuments gradually be deemed to constitute culture monument in the region. The process accelerated due to political and economic transformation of Poland.

To sum up, problems are:

- the lack of the term industrial monument
- the lack of specification of the monument, industrial, value analysis methodology
- there are no specific conservation actions take into account the specifics of this monument
- the lack of the evaluation system of the values

## Discussion and Conclusion

From the first Polish Regency Council Decree were based on international law. Searching for a characteristic values we should look in the pre-war legislation and literatures in Western Europe [21].

Nowadays, with far-reaching globalization and seizing local traditions, is the pursuit of administrative or smaller societal groups to preserve, continue and even reproduce their own identity becomes interesting phenomenon.

The terms and conditions are contained in the ‘Act on the protection of monuments ...’ especially when it comes to objects or groups needing protection. At the same time drawn up by Mayors the mayors records of registered monuments (under the provincial records of monuments) makes the sights of particular, specific areas more recognizable and are likely to become the basis for creating ‘the tradition of the place’ by ideas of continuity – the law to the good continue, defined by Julius Żorawski [27].

A comparative analysis of changes in conservation theory and the criteria, which must be met to classify object as a monument, had an impact to treating them with neglect. Basing on that research I made an assessment that industrial objects have been treated without proper attention. It is due to a lack of evaluation procedures for this type of buildings. Current law might not be precise enough for this

purpose. Definitions or their qualification is worth considering, in my opinion changes in values. Idea of creating separate rules for different types of monuments like for examples villas, public buildings, industrial buildings, housing etc. seems attractive.

'Landscapes, streets and squares are natural subjects of evolution. However, the stability of features of urban landscape and preservation of key buildings allows us to look with confidence towards the recognition of the identity of these streets and squares over the centuries' [17].

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