

Justyna Kobylarczyk*

orcid.org/0000-0002-3358-3762

Dominika Kuśnierz-Krupa**

orcid.org/0000-0003-1678-4746

Yulia Ivashko***

orcid.org/0000-0003-4525-9182

Larisa Savelieva****

orcid.org/0000-0002-7591-227X

Methods of Revitalizing Historical Industrial Facilities— International Experience

Sposoby rewitalizacji historycznych obiektów przemysłowych – doświadczenia międzynarodowe

Keywords: revitalization, industrial architecture monuments, adaptation, new function

Słowa kluczowe: rewitalizacja, zabytkowy zespół postindustrialny, adaptacja, nowa funkcja

Introduction

In recent decades, the problem of re-profiling industrial areas in capitals and large cities has become a more and more an international problem.¹ Due to the increased pace of urbanization, urban growth has accelerated with a simultaneous increase in urban populations, replenished by visitors from rural areas, medium and small cities, and labor migrants. There is an expansion of suburban areas and suburban settlements which are gradually being incorporated into cities. In light of these processes, there arises the problem of using industrial areas that had been initially located on the outskirts or outside city limits, and subsequently became incorporated into the central structure.²

There are several options for using such large areas. The most cardinal of them is clearing the territory from existing buildings and the construction of a residential, office, retail or mixed-use building on the site.

However, it should be remembered that those areas abound in many culturally valuable post-industrial objects which, despite their poor technical condition, should be protected and restored. They can be successfully adapted to new functions. Such buildings are often redesigned for use as business centers, residential complexes or combined housing and office complexes („Browary Warszawskie” in Warsaw (Fig. 1); BC Fabrica Stanislavskogo, BC „Danilovskaya Manufaktura” (Fig. 2), BC „Krasnaya Roza,” BQ „Novospassky” in Moscow, „Andel’s” hotel in Łódź, „Manufaktura” shopping malls in Łódź (Fig.3)³ or „Art Norblin” in Warsaw. A more non-standard modern direction is their re-profiling for art-related functions—„Ankier Brotfabrik Wien” in Vienna, „Art-inkubator” in Łódź; the „Artplay” Design Center (Fig. 4), the „Vinzavod” center for contemporary art and the „Flacon” Design Factory (Fig. 5) in Moscow. Insofar as the functional

* D.Sc. Ph.D. Eng. Arch., Professor of the CUT, Faculty of Architecture, Cracow University of Technology

** D.Sc., Ph.D., Eng. Arch., Professor of the CUT, Faculty of Architecture, Cracow University of Technology

*** Prof., D.Sc., Ph.D., Kyiv National University of Construction and Architecture

**** Ph.D., Associate Professor, Moscow Institute of Architecture (State Academy)

* dr hab. inż. arch., prof. PK, Wydział Architektury Politechniki Krakowskiej

** dr hab. inż. arch., prof. PK, Wydział Architektury Politechniki Krakowskiej

*** prof., dr hab., Kijowski Narodowy Uniwersytet Budownictwa i Architektury

**** dr, profesor nadzwyczajny, Moskiewski Instytut Architektury (Akademia Państwowa)

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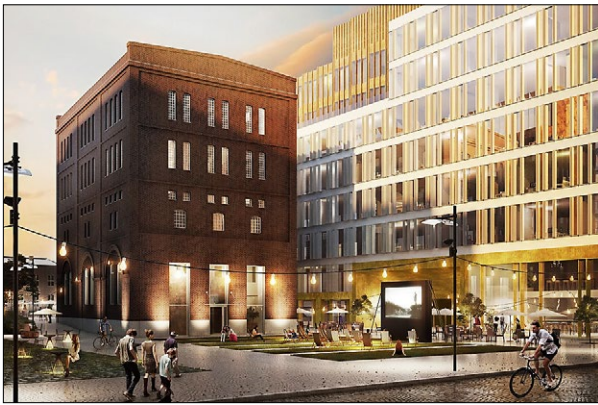


Fig. 1. Visualization of the „Browary Warszawskie” complex, <https://www.propertynews.pl/biura/grupa-zywiec-wybrala-browary-warszawskie,77648.html>, 11. 2019.



Fig. 2. „Danilovskaya Manufaktura” business center. Ryady Soldatnikova-2, Moscow, Russia; photo by L.V. Savelieva, 2019.



Fig. 3 a, b. „Manufaktura” shopping mall in Łódź, Poland; photo by D. Kuśnierz-Krupa, J. Kobylarczyk, 2018.



content of such a business complex, residential complex or shopping center is quite understandable, then in the case of buildings that are presented as art-related or as art clusters, creative clusters of creative industries, there arises the problem of the lack of criteria that characterize such buildings.⁴ In a number of publications concerning the restoration of post-industrial complexes, the issue of developing objective criteria for evaluating such buildings based on an analysis of existing similarities was raised. It was proved that in a number of objects that position themselves as art clusters or creative clusters, an absence of either an artistic component, clustering or both was observed.⁵ An analysis of 23 objects in different countries proved that none of the analyzed cases was an art cluster in its purest form, although the presence of a mini-cluster or an integrated cluster was noted in some of them.

There exist examples of adaptive reuse for an artistic function of not only industrial but also residential buildings.⁶ It was proved that with the main art function, the so-called „anchor” function, a business function and a commercial one often present as related and additional functions, and the most often represented forms of use are exhibition and gallery functions, event space functions or educational functions.

Unfortunately, the concept of the art cluster has not fully matured as of yet. For the most part it is a label which does not have its own well-defined features and requires further theoretical research. Since it is more traditional to adapt industrial sites specifically for business functions and commercial functions, it is advisable to analyze such examples of adaptive reuse.⁷

The historical past as a factor of project attractiveness

Revitalization of historical industrial buildings in Cracow

The specific feature of the historical architectural heritage of Cracow is that its main portion is predominantly medieval or represents the Baroque and Historicist periods; moreover, there are few examples of industrial architecture, as Cracow did not initially position itself as an industrial city, unlike Warsaw or especially Łódź.⁸

One of the most famous revitalized industrial buildings in Cracow is the Schindler factory on Lipowa St., which became world-famous after the release of the film entitled *Schindler's List*. The factory, that had



Fig. 4. „Artplay” Design Center, Moscow, Russia; photo by L.V. Savelieva, 2019.



Fig. 5. „Facon” Design factory, Moscow, Russia; photo by L.V. Savelieva, 2019.

initially been called „Rekord” was founded in 1937 by Jewish industrialists Israel Kon, Wolf Luser Gleitman and Mikhail Gutman, for the production of brass and tin products (production of metal utensils). In the period from 1939 to 1945, the owner of the factory was the German industrialist Oskar Schindler and under him it was called „Emailwarenfabrik (DEF).” It was Oskar Schindler who contributed to the expansion of the production, so that lathes, presses for cutting metal and various tools were installed. In 1942, a third floor was added to the administrative building which housed various services, including the office and apartment of Oskar Schindler. It was under Oskar Schindler that the Jews who were on the so-called Schindler’s List worked at the factory. After the end of the Second World War, the factory was nationalized. Since 2005, it has been on the property of the Cracow municipality. In 2007, the factory complex was divided between the Cracow Historical Museum, which organized the exhibition „Cracow during the Nazi Occupation 1939–1945,” and the Museum of Modern Art—MOCAK.⁹

The Museum of Contemporary Art in Krakow (MOCAK), built in pavilions of the former Schindler’s Factory, was designed to achieve a balance between the past and the future. As such, it opens an important chapter in the cultural life of the city. The area intended for the new museum, overlapping partly with the relics of the former Schindler’s Factory, is one of those places preserved in the collective memory and the history of mankind, both because of its crimes and heroic acts. The idea of transforming this place and integrating it with new spaces into a destination for art, culture, and contemporary society, bears witness to the way in which memories of the past can delineate a path toward the future.¹⁰

The second interesting example of a revitalization project of a historic industrial building in Cracow is the complex of the former Dolne Młyny tobacco factory. The functioning of the factory coincided with the beginnings of the Polish tobacco industry. Before the war, the complex was the property of the Austrians (Imperial and Royal Tobacco Factory, Kaiserliche Koenigliche Tabakfabrik), who opened it in 1876 in order to provide tobacco for their numerous soldiers manning the Kraków Fortress.

The „Cygارفabryka” (Cigar-factory), as it was labeled by Cracow’s residents, was an enormous workplace, employing 1000 workers, 900 of whom were women. People from all around the city used to come to the factory hoping for employment and money. In 1928, the Cracow tobacco factory was second only to the factory in Grodno in terms of output. But regarding the value of its production, the Cracow factory was the first. After the war, the factory resumed its functioning as late as 1958, as Zakłady Przemysłu Tytoniowego in Cracow. In 1973, the factory signed a licence agreement with the Philip Morris International Company for the production of Marlboro cigarettes. It was Philip Morris that purchased the Cracow factory from

the State Treasury in 1996. Production continued until 2002, i.e. until a new production center was opened in the Czyżyny district. The cigarette factory in Dolnych Młynów Str. was abandoned soon after.¹¹

With time, the historic buildings of the factory acquired temporary tenants in the form of small boutiques, pubs, restaurants, cafes and clubs. Ultimately, a hotel and residential complex is to be built on this site, covering 15,000 m². Thus, it can be said that the revitalization process of the former Dolne Młyny tobacco factory has already begun. The design for the project assumes restoring the historic buildings while adhering to conservation guidelines. Therefore, one can hope that, in keeping with twenty-first century standards, the complex will still remain a culturally valuable space, which will remind us about the times of the prosperity of the former tobacco factory complex.

Revitalization of historical industrial complexes in Moscow

The „Danilovskaya Manufaktura” business center on Warszawskoye highway in the Danilovsky district of the Southern Administrative District of Moscow is a typical example of how a rich historical past can become one of the additional attractiveness factors for developers and tenants.¹² The effectiveness of the business center is determined by the presence of a developed transport infrastructure and proximity to major transport arteries. In fact, „Danilovskaya Manufaktura” is a business quarter on the banks of the Moscow River. Nearby are the Zagorodnoye highway, and Avtozavodskaya and Bolshaya Tulsкая streets. It is 750 m from the ZIL platform, which is five minutes from the Paveletskaya station, less than 1 km from the Tretye Ring Road and about three kilometers from the Sadovoye Ring Road. The Tulsкая metro station is also within walking distance of the business center.¹³

The business attractiveness of the complex is enhanced by its rich historical past, as it is based on a complex of buildings of a former textile factory from the nineteenth century.

The history of the „Danilovskaya Manufaktura” began in 1867, when a merchant from the Kaluga province, Vasily Mescherin, founded a modest dyeing factory in the Danilovskaya Sloboda near the Danilovsky monastery, which later grew into a weaving manufactory and rose not only to the Russian, but also to the international level.¹⁴ Initially, there were only 200 looms operating at the factory; yet in 1872, Mescherin’s enterprise was included in the *Atlas of the Manufacturing Industry of the Moscow Province*, the largest industry magazine of that time. A full cycle of textile production was ensured there—from the direct production of fabrics to final processing. The manufactory was notable for a wide range of goods—from handkerchiefs to large tapestries with battle scenes.

In 1877, V. Meshcherin established a unit partnership of the „Danilovskaya Manufaktura” with

a capital of one and a half million rubles, and after the additional issue of shares, the capital increased to two million rubles, which was started up to increase production capacities by modernizing weaving equipment, re-equipping old and building new workshops. A special role was assigned to improving the professional education of workers in a special educational building at the manufactory.¹⁵ As a result, more than 1000 looms and more than 1200 workers worked at the manufactory; a network of brand stores and the „Mesherskoye Podvorye” shopping center were established in Kitay-Gorod. The production cycle was self-sufficient—from production to sale through a network of brand stores.

The Danilovskaya manufactory gradually turned into a developed complex with its own autonomous infrastructure (production, residential buildings for workers, shops, a bakery, a hospital, a maternity hospital, even a theater). V. Mescherin's follower, baron Ludwig John von Knop, continued the modernization of the complex by building a foundry for weaving machine tools, which ensured complete autonomy and self-sufficiency of the enterprise.

In 1917, the Danilovskaya manufactory was nationalized and renamed to the „Moscow Frunze Cotton Factory.” The historical name was restored only in 1994.

The complex's reconstruction was carried out in 2008–2009; as a result, the historical facades of brick buildings from 1 to 6 floors high were preserved and restored. They were supplemented by modern elements such as glass passages between the buildings.¹⁶ The total area of the territory is 7.65 hectares and the area of the complex is 106,000 sq. m.

This is a good example of tolerance of the past and, at the same time, the adaptation of buildings to the traditions of the twenty-first century, when the brick of historical buildings is combined with glass planes and the traditions of the „loft.” The general style of industrial buildings was preserved; however, the entire engineering infrastructure and layouts were replaced, elevators were installed, mixed and open-plan offices, co-working spaces, meeting rooms, a three-star hotel, parking and a concert venue for events and exhibitions were provided.

As the practice of re-profiling testifies, light and food industry enterprises are the most suitable for revitalization, since reconstruction for residential and office functions requires less investment. Such industries have a cell structure and can be divided into floors; they feature wide buildings with the possibility of building an atrium and can be glazed on its longer sides, or on all sides.

In addition to „Danilovskaya Manufaktura,” another example of the revitalization of historic industrial

buildings in Moscow is the „Wine House” elite quarter (by the „SPEECH Choban Kuznetsov” architectural bureau), located at 57 Sadovnicheskaya Street, where modern buildings are complemented by the inclusion of the reconstructed building of the former „Tovarishstvo Petra Smirnova” factory (1888–1889).

During the carrying out of the revitalization of „Danilovskaya Manufaktura” and the „Wine House” quarter, a constructive scheme was used in the form of an incomplete frame with external load-bearing walls.

In 14 buildings of the former branch of the design bureau of the Russian Aviation Plant named after Mikhail Leontyevich Mil, which was built in 1951, the project „Studio No. 8” was implemented using the principles of blocked building and the vertical extension of existing historic buildings for „comfort” class housing, with the replacement of all engineering networks and the restoration of historical facades.

Another example of the revitalization of a historic industrial building is the elevator in the Basmanny district of Moscow, which was built in 1893. It was redesigned as an apartment for the owners of Soho motorcycles—Loft Apartments with individual elevators designed to lift motorcycles upstairs to loft rooms. The basement has a parking space for motorcycles.

In this case, there was also a structural scheme in the form of an incomplete frame.

Based on the analysis of Moscow-based examples of the revitalization of historic industrial buildings, it can be established that they are most often redesigned as apartments because of the greater ease of remodeling of residential buildings. Another feature of such buildings is their concentration in the central part of Moscow, which provides the infrastructure required for prestigious housing.¹⁷

General conclusions

An analysis of international experience in the revitalization of industrial architecture monuments indicates that adaptive reuse for an art function is not a priority.¹⁸ The adaptive reuse of a building for residential, business and commercial functions is most often used, which ensures a great project attractiveness and return on investment. The presented study of typical examples indicates that the rich historical past of a given building is a factor of additional investment and business attractiveness of such structures.¹⁹ Finally, it should be emphasized that the adaptation of post-industrial objects is frequently the only chance for their restoration. However, it should be remembered that this process has to follow the principles of technological and conservation knowledge, as well as the guidelines of an appropriate monument conservator, so that valuable post-industrial heritage is not irretrievably lost.

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Abstract

This paper analyzes examples of the revitalization of post-industrial buildings and their adaptive reuse. As a result of the analysis, it was found that in most examples of revitalization of historic industrial buildings, their reuse is associated with office, residential, commercial functions, cultural functions or their combination. It should also be noted that thanks to new functions, the historic but unused and thus often neglected post-industrial complexes have gained a new life.

The above were presented on the examples of the regeneration of selected post-industrial complexes from Cracow and Moscow.

Streszczenie

W artykule przeanalizowano przykłady rewitalizacji obiektów przemysłowych i ich adaptacji do różnych funkcji. W wyniku analiz stwierdzono, że w większości przykładów rewitalizacji historycznych budynków przemysłowych ich ponowne wykorzystanie wiąże się z funkcją biurową, mieszkaniową, handlową, kulturalną lub ich połączeniem. Należy także zauważyć, że dzięki nowym funkcjom historyczne, lecz nieużytkowane i w związku z tym często zaniedbane zespoły postindustrialne zyskały nowe życie. Powyższe zaprezentowano na przykładach rewitalizacji wybranych zespołów postindustrialnych z terenu Krakowa i Moskwy.