

ENCI - FUTURE CHANCE FOR MAASTRICHT'S INDUSTRIAL CULTURE?

On an evolution of concepts in the valuation and preservation of industrial heritage



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ABSTRACT

Maastricht, rich in history and monuments, is considered one of the most beautiful cities in the Netherlands, owing its prosperity and size much to its industrial past. Now, after structural change and several other urban development projects, Maastricht is facing the gradual closure of the ENCI, the Netherlands' oldest cement factory in 2018, the year in which Maastricht applies to become the European Capital of Culture. This, and the factory's particular location at the Sint Pietersberg, the only Dutch mountain, again starts the old questions concerning the relevance of industrial heritage for the city and its cultural cluster, and in case of preservation, how to proceed. The practices of the handling of industrial heritage or monuments are worth a deliberate discussion. What can be learnt from past practices and theories concerning the meaningful preservation of industrial heritage? And how can this be applied to transformation of the ENCI factory in Maastricht? During the last two decades, the Ruhr Region has triumphed with two major model projects, the IBA EmscherPark and the Cultural Capital year, forming the concept and trend word *industrial culture*, which has been aligned to a greater or lesser extent to the regions industrial past and the communication thereof.

An analysis underlying ideas, considerations and attitudes can equally become of value for the dealing with industrial buildings on a smaller scale. Here, it is important to discuss the related concepts of industrial culture, monument preservation, adaptive re-use and industrial tourism. It will be claimed that Dutch urban planning, due to national particularities, pioneers in what can be called instrumentalized forms of adaptive re-use, while the economic re-functioning of old buildings seems to be increasingly equated with cultural heritage preservation. Here, practices might benefit from conceptual lessons that can be derived from the Ruhr Region, particularly when it comes to a more contextualized application of re-use methods. It will be shown that preservation only becomes a meaningful part of the interdisciplinary field of industrial culture if social-historical values are likewise protected.

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INTRODUCTION

“As fatal as a futureless origin, is an origin-less future. Rather it is true: Origin needs future, future needs origins. As a consequence, in the modern world, it is the task of aesthetic art, the historical sense, the humanities and finally of philosophy, under conditions of discontinuity to make and to articulate experiences of continuity” (Marquard, 1994, p.25).

Subject matter and research question

Maastricht, rich in history and monuments, is rightfully considered one of the most beautiful cities in the Netherlands, owing its prosperity and size much to its industrial past. Now after structural change and after several projects of urban development, Maastricht is facing the gradual closure of the Netherlands' oldest cement factory, the ENCI, in 2018, the year in which Maastricht applies to become the European Capital of Culture. In February 2011, a symposium¹ was held at the industrial and technical museum *Continium* in Kerkrade, hosting guests from the former Capital of Cultures and industrial regions Ruhr and Liverpool, discussing the role that Maastricht's industrial past could play in acquiring the title. This, and the factory's particular location at the Sint Pietersberg, the only Dutch mountain, again starts the old questions of the relevance of industrial heritage for the city and in case of preservation, how best to proceed. While the first question is the topic of another thesis², considerations on the handling of industrial heritage or monuments are worth a deliberate discussion. In the scope of heritage preservation, related conceptions are important to investigate. They deal with questions of usage and abundance, function and dysfunction, economy and ecology, perception and misperception, meaning of matter, remembrance, exclusion and enclosure, about meaningfulness for the many, or economic utility for the few (Böhme, H., 2006, p.365). Yet, as we will see later, these concepts cannot and should not be regarded as mutually exclusive.

In this aspiration, the research question, on a general level, becomes: “What can be learnt from past practices and theories concerning the meaningful preservation of industrial heritage?” And particularly: “How can this be applied to transformation of the ENCI factory in Maastricht?”

¹ "Industrial Heritage: The Industrial Past as Part of a European Capital of Culture", *Continium* Kerkrade, Feb 2, 2011

² Claessen, J. (2011) *The ENCI-factories and the 'Plan van Transformatie': adaptive re-usage or demolition?*

Relevance of the topic

What proponents claim about the content of industrial culture, that is that we can learn from the past for the future, proclaimed as cultural heritage's right of existence, also becomes true for the history of the history of our industrial past and culture itself. Much has been written, often in a demanding and cautionary voice, about the need to preserve and democratize our most recent past and to recognize that in historiography, we have to move on and see that also after highly praised achievements of Renaissance and Humanism value developments took place. In this aspiration, industrial remains become part of our collection of cultural heritage and thus carriers of meaning and meaningfulness. This work focuses on the act and practices of this kind of collection and thus on the history of those theories and practices in historiography as well as on its future chances. It aspires to contribute to a still scarce comparative and reflective literary discussion.

Presupposed that heritage is more than collected pieces, but becomes a medium in a "mechanism of remembrance" (Böhme, p.363), how far can heritage preservation efforts lower their sights to enable an economical adaptive re-use and still keep their meaning? Does the preservation of building structures suffice, or does industrial history need to be involved? How much thinking about industrial history is encouraged by the empty shells of industry? And how to proceed with industrial culture in future? Industrial culture had its fascination while it was considered interdisciplinary. Do we fear a relapse to mere archiving and into a narrow historiography of technology and architecture, or on the other side, short-lived fireworks of events? For experts in heritage preservation these questions might not be innovative. Yet, this work may constitute an introduction to the topic and lay out new considerations in connection to the current transformation plans at ENCI. Especially after the symposium in Kerkrade, a review of industrial heritage preservation in the Ruhr Region might provide valuable insights and lessons applicable to ENCI.

Composition and methodology

The broader discussion of an *evolution of concepts* in industrial monument preservation requires an introduction into the history of the valuation of industrial heritage, starting with the emergence of first efforts in industrial archaeology in the 1950s until the firm establishment of industrial monument preservation in urban development in the 1990s. After a clarification of concepts, it is then interesting, with regards to the ENCI's closure, to zoom into the traditions in industrial heritage

preservation in the Netherlands and Maastricht. It will be shown that here, strong tendencies towards *instrumentalized* forms of *adaptive re-use* are more distinct than in other countries. To complete the chronological outline with most recent trends and possible future outlooks, the Ruhr projects IBA EmscherPark (1989-1999) and the Cultural Capital year Ruhr2010 will be analysed concerning their dealing with industrial heritage and culture. In a final chapter, the attempt will be made to draw general conclusion concerning lessons that can be learnt, in order to apply these to the situation in Maastricht. Returning to the point of departure, chances and visions for the ENCI and the meaningful dealing with its heritage will be sketched.

The discussion, as stated dealing with an evolution of concepts, related to the interdisciplinary field of industrial culture and heritage preservation, will take place on a rather philosophical level in interplay with historical, social examples and events. Often relations will be laid out to the politics of monument preservation and relations to urban development, which have played an important part in this evolution. Due to the interdisciplinarity and breadth of related topics, occasionally this work will include relevant side information in small excursuses, not to interrupt the flow of the discussion.

The work present is based on a study of secondary literature as well as primary sources in the form of binding site maps and monument preservation legislations. Moreover, semi-structured interviews have been used as additional sources of information, but also to learn about relevant opinions and aspirations when it comes to chances for Maastricht's future handling of post-industrial sites.

Claim and appeal: the need for contextualization

“Denn es ist zuletzt doch nur der Geist, der jede Technik lebendig macht.” (Goethe)³

A first recognition of industrial heritage was coined by Michael Rix, who in 1955 published an article in *The Amateur Historian*, titled “Industrial archaeology” (also compare: Raisick, A., 1972, p.2). Hudson defined industrial archaeology as the organized disciplined study of physical remains of yesterday's industry” (Hudson, 1963, p.21). Buchanan (1972) extended Hudson's definition by postulating the inclusion of research results into the context of economic, social and technological history as the dual existence and relevance of industrial monuments. In 2006, Hartmut Böhme, in

³ “For it is, at last, solely the spirit that brings to life every technology” (Goethe in his *Theory of Color*, Pigments, 914 [my translation]).

the chapter “Die unveräusserlichten Dinge: Sammlungen, Museen, Erinnerungen” taken from his book *Fetischismus und Kultur. Eine andere Theorie der Moderne*, explains that the preservation of industrial heritage, of our most recent past, falls into line with the modern quests for meaningfulness and the urge to “collect”. This act of collecting, seeking to create something transcendent in a time of flux, most obvious in a time of deindustrialization and structural change, implies that collection pieces become media of *memoria* and meaningfulness. This work will extensively draw on this dual definition, arguing in a Böhmeian line according to which only the combination of tangible and intangible memory makes the preservation and determination of industrial monuments part of meaningful cultural heritage in first place. That this is not only a lofty theory, but a tangible aspiration, rooted and in and ratified by widespread preservation efforts, will become clear during the course of this work.

On basis of the literature discussed and case study analyses, I will show how over time the tendency aroused to erroneously equate aspirations of adaptive re-use with heritage preservation. In an attempt to preserve the tangible, the intangible is at risk to be increasingly disregarded in undeliberated “Nutzungswahn” as Roland Günter⁴ calls it, dispossessing heritage preservation of its original meaningfulness.

During the last two decades, the Ruhr Region has triumphed with two major model projects, utilizing and transforming their cultural, industrial heritage. The underlying ideas, organizational structures, considerations and attitudes, can equally become valuable for small-scale dealings with industrial buildings. In industrial culture, it will be claimed, retrospection opens up forward-facing ways, which are valid in general and thus can also be applied to the case of ENCI, especially as it will be shown, in the needed aspiration of contextualization, in order to make monument preservation meaningful. “Ideas do not cost a thing” (Int. Günter, R., May 25, 2011). In an appeal for *intelligent* re-use and tourism, it will be claimed that these, especially in the particular case of the ENCI, could be achieved despite the difficulties of an unincisive supporting framework.

⁴ German art and cultural historian and pioneer in the rescue of industrial buildings from demolition. He authored numerous publications on industrial culture in the Ruhr Region, Italy and the Netherlands. Moreover, no retired, he was president to the German Werkbund NRW until 2010.

I. THE VALUATION AND PRESERVATION of industrial heritage – an evolution of concepts

Retrospectively regarding the different ways of thoughts, practices and involved population groups, a chronology of value formation emerges, out of which theories, practices and visions have developed. The following chapter is to outline the beginnings and developments of the idea of industrial buildings and socio-cultural testimonies as part of society's cultural heritage worthy of preservation. A time span from the years after the Second World War until the late 1990s will be covered, due to the still rare availability of reflecting literature of the last decade. However, the years from 2000 until 2010, with a focus on the German Ruhr Region and the Dutch city Maastricht, will be discussed extensively in the following chapter and thus should not constitute a deficit here.

This overview of an *evolution of concepts* alone is an interesting and highly relevant topic when it comes to the analysis and understanding of our Western society, having been tremendously coined by the phenomena of industrialization, and at present, finding itself at the far rim of this significant period. However, the main aim of this chapter is to provide an introduction to and the needed underlying background for the issues discussed in the following chapters, proceeding on a philosophical level in intercourse with explanatory political and social excursions.

I.1. Value creation and association in industrial heritage preservation

"Value is the measure of how strongly something is desired for its physical or moral beauty, usefulness, rarity etc. esp. expressed in terms of money, effort, etc. one is willing to expend in acquiring, retaining possession of, or preserving it" (Webster's dictionary of the English language [my italics])

"Industrial heritage consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value. These remains consist of buildings and machinery, [...], as well as places used for social activities related to industry such as housing, religious worship or education".

(TICCIH⁵, advisor to ICOMOS⁶ in 2003[my italics])

⁵ The world organisation for industrial heritage, promoting preservation, conservation, investigation, documentation, research and interpretation of our industrial heritage (TICCIH website, refer to: <http://www.mnactec.cat/ticcih/organisation.htm>)

⁶ The *International Council on Monuments and Sites* is a network of experts based on the principles enshrined in the 1964 International Charter on the Conservation and Restoration of Monuments and Sites (the Venice Charter) (ICOMOS website, refer to: <http://www.international.icomos.org/about.htm>)

The focus of these quotes can be related in several ways to materiality and its connection to the intangible historical remains of the socio-historical phenomena of our recent past. In how far these developments evolved, changed or loom to disappear can best be seen in a historical outline.

The 1950s the birth of industrial archaeology and doubts about positivism

The years after World War Two are regarded as the time of birth of industrial archaeology, constituting first significant, cultural, historical and social involvements with the remains of industrialization. In the 1950s, a twofold development can be traced. On the one hand, in Great Britain, first amateur historians, often due to emotional values, as self-afflicted by structural change, then academics from different fields such as history of economy or technology, were concerned with the new evolving field of research. According to Neil Cossons⁷ (Ed., 2000, p.5), the term industrial archaeology, originated in Great Britain in the 1950s, was quickly accepted in Western Europe and North America. According to Angus Buchanan⁸, the development of interest proceeded parallel in academics, local history, workers' associations (in Cossons, Ed., 2000, p.19). The until now undefined term was polarized between active conservation in planning policies, legislative protection, museification and academic interests (p.21). On the other hand, also in continental Europe, for the first time, the adverse side effects of the unconstrained post-war reconstruction during the 50s and 60s had to become obvious (Weber, W. in Troitzsch & Wohlauf, 1980, p.42). Arthur Raisick⁹ states retrospectively: "In the presence of this widespread demolition, there is the urge to save something". He regrets that "the replanning of city centres [...], along with rapidly increasing site values will make impossible the preservation of many old sites of industrial historic importance" (Raisick, A., 1972, p.283). His reflection represents a growing academic interest in the "new" subject, to which the hybrid name, 'industrial archaeology', was given. This new field, he locates between hobby and academic discipline, close to history of technology mostly preoccupation with remains of Industrial Revolution (p.7). Its interdisciplinarity in coordinating, resulted from work being done in many established disciplines (p.8), setting the course for what would also later be a characteristic of industrial heritage preservation and culture.

Concerning the creation of values, the 1950s marked the decade in which "waste became heritage" (Hauser, S., 2001, p.135). In the post-war years, mistrust in pre-war technological

⁷ Renowned British historian of science, knighted for his efforts in museum work and heritage preservation.

⁸ British historian of industry and technology.

⁹ British historian of industry and technology.

positivism and in a future with no possible resources of material remembrance historical value emerged. In the general cultural perception, not limited to but manifested in the emergence of the subject of industrial archaeology, there seems to have been an attempts to create new historical continuities of meaningfulness, after the destruction and turmoil of the war. Maurice Daumas¹⁰ explains these movements as based on value recognition in emotions, imagination and aesthetics (in Hauser, p. 136).

The 1960s – the major onset of structural change

In the 1960s, again two important streams can be recognized. One the one hand one finds the onset of structural change with the increased transformation of industrial cities to sites of service sectors. According to Alexander Kierdorf¹¹ and Uta Hassler¹² (Eds., 2000), the downside of the oversize of technology and economic structures became overarticulate when in heavy industrial regions the boom of the economic miracles of the 1950s subsided and social and structural ills became more obvious (p.150). For example, the first carbon crisis and the perishing of many coal mines in the Ruhr Region of the 1960s brought the compulsions and harshness of social and economic upheavals back to life.

Only in the late 1960s, it was recognized that the euphoria of growth and reconstruction of the after-war years had taken more monumental material than the “total war”. Awareness was raised by the demolitions of for example a Dorian portico at Euston Station London in 1962, or the wrecking of the Parisian Halls in 1969 (Weber, W., in Troitzsch & Wohlauf, p.427). This also resulted in changes in urban development theories. Traditional architectural and art monument preservation became an important factor for environmental design¹³ and urban renovation.

On the other hand, beginning social criticism and the fierce war of opinions against any kind of tradition in the 1960s, unsurprisingly, also triggered the rediscovery of the socially disadvantaged in conservative societal structures. Altogether a reflection took place on the ways, reconstruction and valuation of social structures and their interrelation with the environment. In this context especially city-constructional considerations, for instant influenced by Jane Jacobs’ *The Death and Life of Great American Cities* (1961), or Alexander Mitscherlichs’ *Die Unwirtlichkeit der*

¹⁰ 1910-1984, French historian of technology and early advocate of industrial archaeology.

¹¹ German cultural historian and historian of architecture.

¹² Professor for monument preservation and building research at ETH Zurich.

¹³ The “Venice Charta” (1964) and the “Resolution of Brussels” (1969), encouraged monument preservation and its urban integration.

Städte (The inhospitability of city) (1965), were put on a societal level (Kierdorf & Hassler; Eds., p.151).

Thus, concerning the creation of values, in connection to the development of the understanding of industrial cultural coherences, an important role was played by social history. "History from beneath" strove for a view on the industrial world, which, originating in the perception and consciousness of the "simple folks", placed man, his needs and his environment in the center of attention (ibid.). This was majorly influenced by autobiographic, practically oriented labor historiography¹⁴. Earlier approaches to history from different perspectives often failed due to the scarcity of sources, while an alignment with sociology, the study of present social phenomena promoted the comprising comprehension for backgrounds and relations of earlier developments (ibid.). For the intangible parts of cultural heritage, this *change in historiography*¹⁵ is especially important.

The 1970s – enlightened historiography

The confrontation with the need to integrate earlier doubts concerning the foundations of technological and social progress in social, political and economic relations, around 1970 further challenged the image of positive, autonomous, surpassing ethnical and ideological questions, linear technological developments. These considerations were further promoted by works like Lewis Mumford's *Machine* (1974) and David Landes' *The Unbound Prometheus* (1969). A younger generation of historians of technology, taking over this problem definition, developed thereof a new *critical* history of science.

Overcoming academic, conservative historiography, the democratization of historical works was understood as contributing to the fortification of one's own identity. The goal of personal engagement with one's history (historic buildings included) was formulated as such: "Out of the plenty of details, the perception of history needs to be transformed into a reflection on the past and an anticipatory consideration of the future" (Compare: Glaser, H., 1981. Or: Nipperdey, T.,

¹⁴ New media like audiotapes and later video recording facilitated the realization of "oral history" (ibid.) as new genre of authentic sources for social and mental history.

¹⁵ In the GDR under Jürgen Kuczynski and in France in the frames of the older "annual school", a "historical anthropology" develop methods to from out of a plurality of sources, including oral accounts, a history of "simple life", assessing general circumstances and conditions in life in order to connect them to the "broader history" (Kierdorf & Hassler, p.151). The idea that conditions in life as core of historical experiences also serve as foundations of cultural development encouraged to regard history writing as part of the social sciences.

“Geschichte der Aufklärung.”¹⁶). “The culture of the people must be, as culture, honored, more, conserved better, and communicated more imposingly” (for instance in museums and exhibitions) (Glaser, H, in Kierdorf & Hassler, Eds., p.152). Kierdorf and Hassler claim that the integration of technological and economic history as well as environmental correlations into the field of industrial heritage enabled a new frame of construal and understanding of technological monuments and a new economic and political basis of industrial culture (p.161). This framework, as will be seen; developed especially strong in the Ruhr Region. Yet, the general internationality of these recognitions was manifested by the first *International Conference for the Conversation of Industrial Monuments* at the Ironbridge Gorge in England, in 1973, where *The International Committee for the Conservation of the Industrial Heritage* (TICCIH)¹⁷ was founded.

Since the mid 70s, the handling of old industrial sites has been discussed in the municipalities as an own sector of urban planning. Plans began to reflect on the ecologic situation as well as social consequences (Hauser, p. 48). Especially in problem areas such as slummed city quarters and newly constructed housing schemes, socio-cultural and citizen centers were established (Kierdorf & Hassler, Eds., p.153) due to financial as well as ambient causes, often in historical industrial served as socio-cultural centers. Often, out of this evolved spontaneous initiatives like the “Zeche Carl” in Essen, the “Fabrik” in Hamburg or the “Stollwerck” in Cologne. These can be seen as early examples of adaptive re-use. Without doubt, socio-cultural centers of different kinds and administration today are part of industrial cultural activities. Significant were the efforts pursued by local groups and alternative projects to create, with the help of public funding, social and communal institutions, offering a chance for monument preservation to save buildings which were from their exterior not recognizable as artistically or historically valuable (ibid.).

At the same time, many local history museums changed their focus to urban-industrial topics. Museum networks emerged, consisting of a headquarters and substations as well as marked objects. In this context, one example is the French Ecomusée¹⁸ in Le Creusot, a historical center of engineering (Kierdorf & Hassler, Eds., p.160), established in 1971 to bring to light

¹⁶ In: *Die Zeit* February 22, 1980

¹⁷ TICCIH website, refer to: <http://www.mnactec.cat/ticcih/organisation.htm>

¹⁸ The Ecomusée in Le Creusot France is the beginning of a number of museums which spectrum extended to the witnesses of the everyday life of industrial culture, which are as much worthy of protection as earlier museified agrarian areas (Kierdorf & Hassler, Eds., p.140). No other museifying strategy focuses to this extent on the documentation and inclusion of whole regions, and no other pursues the concept of a cultural natural holism. History is not communicated in pieces.

historical structures of industrial landscapes by combining the study of history, industrial archaeological relicts, collections and presentations of visible testimonies in a central museum.

In the 1970s, in industrial countries essential questions were asked such as “What is subject to history?”, “Whose history?”, “What to preserve?” Hermann Glaser¹⁹ demands: “The culture of the people is more important than that of sovereigns and dynasties” (in Kierdorf & Hassler, Eds., p.152). In a dialectical interpretation of history, industrial remains became part of the social and economic structures in democratized historiography. Local initiatives manifested the public valuation of the witnesses of everyone’s heritage. In the cultural democratization of history, political, cultural and identity values had been discovered.

The 1980s– Industrial culture, monuments, museums and the environment

In the early 1980s, the tendency to describe the historical *lebenswelt* of the industrial society, the self-conception and ways of living of its social levels, with the term industrial culture became prevalent. While industrial culture, according to Peter Behrens²⁰, still has been seen as entrepreneur culture and artistically sublimated industrial form, “industrial culture” now became the catch phrase of practically, historically documented cultural developments of the industrial age. In Germany the German Werkbund²¹ tremendously coined this term (Kierdorf & Hassler, Eds., p.161).

Due to practical reasons in urban planning, workmen housing schemes like the Eisenheim²² colony in Oberhausen, became early objects of preservation attempts. Their conservation was achieved partly due to publications on industrial heritage, especially a NRW series starting in 1983 with episodes on workmen housing (ibid.).

During the 1980s, the number of available closed industrial sites grew further. In urban planning, it was thought that industrial wasteland could serve as space cushions to contain a further space consumption (Hauser, p.48). Renovation and housing constructions were constructed for the solvent target groups. On the other side, also in NRW a chain of decentralized industrial museums, influenced by the idea of the Ecomusée, were founded under Helmut Bönninghausen²³

¹⁹ Renowned cultural politician and pioneering author in German industrial archaeology and culture. Compare: Glaser, H. (1981); Glaser, H., Ruppert, W. & Neudecker, N. (1980); Glaser in König & Landsch, (1993).

²⁰ 1868 – 1940, German modernist architect and designer and founding member of the Werkbund.

²¹ See: *Excursus: Historical cultural framework*

²² See: *Last Excursus: Eisenheim Sprechende Straße*

²³ One of the most successful German monument preservers. Founder of the Westphalian Industrial Museum with 8 locations, carried by the Regional Council Westphalia Lippe (LWL). The Rhinish Industrial Museums soon followed, carried by the Regional Council Rhineland (LVR).

as an interface between monument and museum. This network would prove to be an effective and solid infrastructure for cultural tasks and traditions, strong in organization and legitimacy.

Thus, in the 1980s, monument preservation and museification gained momentum²⁴ “The collection of exhibition terrain and museums becomes endemic”, Hauser claims (Hauser, p.48). Moreover, in city and traffic planning as well as city renovation, social and increasingly environmental values (landscapes and open spaces) gained importance when it came to the repression of momentum gaining industrial-economic processes.

The 1990s – adaptive re-use and creative industry as industrial culture?

In 1989, Nikolaus Kuhnert and Wolfgang Wagner describe the liaison of the industrial cultural concept and the third industrial revolution, the extension of communication and service industries generated a new hope for a re-incorporation of cultural values in technological developments through ripper re-use practices. In this notion of culture, they predict the production of immaterial goods, knowledge and knowhow to increase. Here, Kuhnert and Wagner see the central place of future industrial culture, an interdisciplinary site of research (in Kierdorf & Hassler, Eds., p. 163). The here described re-use of industrial sites by the so called creative industry, would become more and more dominant from the 90s onwards. This forecast might have been a little idealistic and disconnected from its realization, yet the tendency from good to service and knowledge production and the increasing recognition of the valuation of interdisciplinary approaches partly materialized. One example: Art in former production halls seems to have become increasingly popular, especially after the number of potential industrial museums seems to have been exhausted in the preceding decade. In how far this is still self-evidently connected to industrial heritage in the dual, contextualizing sense, is doubtful.

It seems that in the 1990s, after the 80s “boom” of industrial museums, the focus of value perception shifted more and more to the logistic and architectural qualities of industrial buildings. While the creative industry became increasingly to be seen as means to re-fill the “empty shells” with culture, contextualization seems to have fallen a little by the wayside. Often, it seems, cultural activities and events in the re-use of buildings were automatically equated with industrial culture, while adaptive re-use was put on one level with preservation. This trend seems to be continued in present dealings with industrial heritage. Here, this work will argue critically against these

²⁴ One example: the NRW Monument Law of 1980

equations. In recent years also a new trend seems to have emerged in the re-recognition of historical values with industrial tourism. The opportunities and threats of these attempts to recapture what might be lost will be analyzed in the following chapters. However, prior to this, a clarification of concepts, their origins and practical implications that have emerged over time, is necessary.

I.2. Conceptual analysis

After this historical outline, it is necessary to reflect on the theoretical and philosophical backgrounds of the collection of industrial heritage and the emergence of an industrial culture in relation to concepts and terms at the basis of meaningful preservation, as necessary background for the further interpretation of practical implications of preservation and re-use will be based on.

Cultural heritage and the *transcendence of modernity*

As we have seen, from the Second World War onwards, preservation efforts concerning industrial cultural heritage have gradually but steadily increased and established itself, culminating in the 1980s with a high point in museification and the creation of the institutionalized, organizational and protective framework of decentralized industrial museums. Böhme (2006) explains this modern urge for collections, underlying the very idea of heritage preservation, as follows²⁵: At present we live in the

“universal ‘space of flows’²⁶ which, thematized already in Fritz Lang’s movie *Metropolis*²⁷ [1927], found expression as early as with first reflections on the department store [Miller, M., 1981]. Modern society is a machinery²⁸ of an accelerated and engulfing circulation of goods and commodities. This voracity [...] contains a likewise intensive as destructive dynamic. Schumpeter²⁹ calls this ‘creative destruction’, Benjamin³⁰ ‘schöpferische Unordnung’. Therein one finds the fear of decline and loss, departure and decay. In museums and collections, but also in monuments, the threat of fall is outbalanced by symbolic self assurance [...]. The aim of collecting is its liberation from the necessity to be useful” (p.368).

²⁵ (in breakneck speed providing a transverse section of three years of education in the bachelor program *Arts and Culture* at Maastricht University)

²⁶ Compare: Castells, M. (Ed.) (2004)

²⁷ Compare: Lang, F. (director) (1927)

²⁸ Compare: Giedion, S. (1948)

²⁹ Compare: Schumpeter, A.J., [1942]. In: Böhme (2006)

³⁰ Compare: Benjamin, W., [1927]. In: Böhme (2006)

According to Böhme, this is its utopia and vanity at the same time. The increased consumption cycle likewise increases the urge to remember (p.369). Collected objects create the *transcendence of modernity* in a period, which sought to deny any transcendence. In a period of structural change, therefore, the preservation of tangible objects originates from the urge to create media of *memoria*. This quest for identity formation, the intangible part of heritage preservation efforts, is tied to the object in the emergence of concepts related to an industrial culture.

Modernity like no other period promotes the circulation of goods under the laws of capitalist utilization. Memories turned into collection pieces become necessary counter points in a reflectivity that is no less inevitable than the circulation of commodities itself (p.366). In its social function, the industrial monument becomes a “Gefäß der Bedeutung” (Pomian, K., 1988, p.28) in a historical superstructure, equally applicable for our capitalist society, in which museums and collections, likewise monuments as collected objects in the broader sense, become “Kulturstätten der Neuzeit” (Böhme, p.366).

Industrial culture and interdisciplinarity

Without the intensified discussion of “industrial culture”, the concept formation and integration of industrial monuments in political and ecological future tasks would remain unthought-of (Kierdorf & Hassler, Eds., p.166). On the one hand industrial culture served as a model of explanation for the sum of cultural phenomena of industrialization, on the other hand as a future vision of a culturally and socially responsible model for development of society and technology also in relation to urban planning. Without a re-evaluation of workaday history, and a new comprehension of cultural characteristics of the industrialized world, in the concept of industrial historical monuments in the present meaning of the word, as well as the necessary acceptance of such, would remain unimaginable. (p.165). It brought about the transformation of rejection and denial of the often painful past into an attitude of consciousness raising and enlightened points of orientation for the future. According to Kierdorf and Hassler industrial culture, especially with regards to industrial monuments, created a new, broadly grounded, socio-cultural base and domaine d'être (p. 165).

Yet, there is in fact no unfolded theory of industrial culture. Already the attribution of key concepts for the characterization of the term remains difficult. Are terms like deindustrialization, structural change, strategies of valorization, adaptive re-use, industrial tourism and regional identification part of the terminology of industrial culture? Or is industrial culture a conglomerate of

industrial archaeology, industrial museums, industrial monuments and industrial monument preservation? Or maybe a combination of all? And in praxis, is the adaptive re-use of functionless buildings as places for cultural events on par with their museum- use? Do de-industrialized buildings that are being re-used as office buildings, malls or business parks count as parts of industrial culture (ibid.)?

Many disciplines seem to be involved. "To some it might seem daring to intertwine the historiography of art, architecture, everyday life and societal studies in the overarching, iridescent concept of industrial culture", Kierdorf and Hassler state cautiously, yet, "this procedure vindicates itself due to the existence of many similarities, executing major influences on monument preservation and concepts" (p. 164). This connection can indeed rightfully be drawn. All of them perceive the recent past as their main domain, out auf practical, organizational reasons, as well as of reasons of connection and communicability with the present. This is due to the fact that in their approach, stronger than in traditional historiography, conclusions for present and future times form the goal of historical research. They look for analogies and continuations of lines of developments, and realizations of foundations and tendencies. They aim at the social emancipation from imposed schemes and views by the formation of own ways of historical and future interpretation. While the historical dialectic of socialist historiography only operated on the level of social classes and eventually aiming at the dissolution of history, the historical movement of late modernity also promotes the bringing to awareness of actual situations and their backgrounds (Glaser, H., in König, W. & Landsch, M., 1993, p.196). According to Ulrich Borsdorf³¹ the term industrial culture as employed by Herman Glaser and Tilmann Buddensieg³², was used against the idea of the beauty of industrial buildings alone as part of classical art comprehension. Originally, the term was employed in an emancipative, anti-affirmative sense (Borsdorf, U., in Günter, B., Ed., p.98). While Buddensieg stressed the aesthetics of many industrial relicts, as for example the Peter Behrens buildings in Berlin, Glaser emphasized the socio-historical component.

Hermann Glaser, in the 1980s, opposed the term to a growing expertocracy, which instead of a comprising holism, compelled a cult of fragmentation and complexity (Glaser, H., in König & Landsch, 1993, p.203). He warned against a retroactive utopia. Not forces of consumption and growth, but the social and human achievements of industrialization are worthy of protection. His

³¹ Director of the Ruhr Museum at Zollverein Essen.

³² Compare: Buddensieg, T. & Rogge, H. (1993)

notion of future industrial culture emphasizes the necessity of cultural communication, the reanimation of regeneration abilities, and finally the creative anticipation of future life.

Apparently there has not been a consensus on the term. Yet, there seems to be an agreement on the interdisciplinarity of the concept, combining industrial past with the future of its remains in combination with present-day culture. Even though not definable in clear lines, what prevails in the discussion is its interdisciplinarity neither limited to technological history, nor to architectural aesthetics, but incorporating a multitude of aspects, incorporating a place's historical significance. Of central role are industrial building, which is to be preserved monumentally and to be studied historically and art historically and in the narrow or broader sense to be culturally used.

However, as will be discussed, in recent year, trends of re-using industrial buildings, without any historical or socio-cultural contextualization seems to suggest that the original aim for preservation in a twofold comprehension of cultural heritage as intangible and tangible, have been lost on the way of euphoria to find the most efficient way of re-use, all too often under the names of industrial culture and heritage preservation. What then do we understand under the terms of meaningful heritage preservation, institutionalized in monument preservation laws?

Industrial heritage and monument preservation

"By the by, they know that historians and aesthetes, by three scratches of a pen, manage to like everything to all and anyone to anything" (Hauser, p.96).

Of course, not every old factory can become a museum. Yet:

"The connectedness of all that is material, the existence of substances, and points of references are necessary conditions of remembrance" (Hannah Arendt In Hauser, p. 96)

While museification is not per se connected to specific legal principles, in monument preservation there are compulsory preservation guidelines on international as well as national level. With the 1972 created and 1975 by 21 and 2001 by 112 nations ratified list of cultural world heritage, the UNESCO, nationally divided, administrates a world heritage for a global public. The North American *Monument Protections* the British *Listing*, the French *Protection des Monuments Historiques* form mandatory principles on national basis (Hauser, p.118).

According to Hauser, when it comes to industrial monuments, in general, the casing for preservation is underpinned by the usual argumentation for the preservation of monuments. Yet, while regulations, or at least administrative rules, for the protection of artistic and cultural

monuments have been adopted in many states bound to the European cultural circle, until the 1970s, they almost never specifically refer to industrial monuments. As of the 1960s, in Great Britain, industrial buildings and sites had increasingly been put under protection, without an according change of legislation. Since the 1970s, awareness had also increased in central Europe (p.119). The way from technological art monuments over industrial archaeology to industrial monument preservation had its beginnings in a general change of definition and function in monument preservation. The traditional architectural and art monument preservation had disengaged from the political and scientific fringe areas of the post-war years (Kierdorf & Hassler, Eds., p.179) and became, especially in urban renovation, an important factor for environmental design. In the “Venice Charter” (1964)³³ and the “Resolution of Brussels” (1969)³⁴, monument preservation proclaimed its amplified interest for urban preservation and its integration willingness into city development and planning. This was only possible due to a general change in public attitudes towards architecture, urban planning and monument preservation, Kierdorf and Hassler claim (p. 179). When in 1975 the Council of Europe proclaimed the *Year of Monument Preservation*, this first alteration of awareness had already taken place, Friedrich Mielke, claims (Mielke, F., 1975, p.7).

The strong integration of technological buildings and industry into the urban building stock and their dominance in the overall appearance of landscapes brought forward the necessity to perceive these developments in a holistic manner and to ask for their consequences on industrial monument preservation. The discussion of economic and socio-political aspects of urban construction and the integration of monument preservation in an infrastructural, economic and sociopolitical program for renewal, in Germany, was especially politically propelled in NRW. In England and the United States, at this time, there were already comparable endeavors towards the “revitalization” of old housing and industrial areas. A new meditation about *the city*³⁵, initiated by architecture and sociology, transformed the view of architectural deliverances of the past, as well as of urban construction of the present (p. 180). In this situation, monument preservation through urban planning became the instrument and perpetuation not only of urban structures, but also for

³³ ICOMOS (1964). *International charter for the conservation and restoration of monuments and sites*. Refer to: http://www.icomos.org/venice_charter.html

³⁴ Council of Europe (1969). *European Convention on the Protection of the Archaeological Heritage*. Refer to: <http://conventions.coe.int/Default.asp>

³⁵ Compare: Hall, P. (1988). *Cities of Tomorrow*. Blackwell: Oxford, UK

the defense against mis-planning. This movement not only increasingly incorporated the preservation of industrial monuments as historical testimonies, but also established a new administrative base for urban developments, which would later become relevant for industrial monument preservation far beyond original thoughts (ibid.).

Yet, in industrial landscapes, the dynamics of economic restructuring too often, led to a fast succession of construction, quiescence, demolition and decay. Principles of construction and materials conformed to this diverting characteristic with the consequence that processes of decay accelerated. For the maturation of thought on preservation values there often was not enough time. Society is thus facing the challenge to deliberate with radical criteria and political decision making between “letting cease” or “preserve”. Often, scales for this decision had to be created in the shortest time, and could not grow out of societal dialogs. Yet, van Dülmen (in Kierdorf & Hassler, Eds.) claims, it is not legitimate to demolish industrial historical buildings for the sake of progress and thus eradicate history and prevent the reflection there on (p.176). Later generations might find a new use for their interpretation. Moreover, with industrial monuments, intellectual handling of decay and structural change in the industrial society can be thematized (p.218). Yet, this time to think is often not granted and forms of adaptive re-use are felt needed to be found quickly.

Adaptive re-use

Next to the level of cultural heritage and monument preservation, related to exploration and preservation, economic aspects for economical usage of the collected pieces, always play a role.

In urban planning, the motivation for preservation and valuation of historical structures with their old building stock, developed in the 1970s and early 1980s in the first place not out of the domains of monument preservation, but of social politics, architecture and urban development considerations. While, conservatory interests in re-use primarily lie with the preservation of the building stock worthy of monumentalization, as well as in keeping essential contexts structure and design characteristics perceivable and tangible, adaptive re-use is not to be equated with monument preservation. Moreover, preservation, in its original endeavor and in contrast to adaptive re-use, is not necessarily function- but meaning-oriented (Kierdorf & Hassler, Eds., p.218)

As planning and design task for architects and engineers, the task of “meaningful adaptive re-use” leads to higher requirements concerning the knowledge of historical materials and ways of construction, also skills in the usage of instruments to evaluate substances need to be developed

and acquired. The respectful dealing with historical construction types and forms requires long-term goal setting, Kierdorf and Hassler demand (ibid.).

For the conscious re-use of industrial heritage, an according terminology developed, along historical lines, first in English speaking countries. Against the former used “conversion”, “adaptive re-use” asserted itself, Kierdorf and Hassler point out (ibid.). In France, “reconversion” and “transformation” are employed, in Germany one speaks of “Umnutzung”, while only in recent years “Konversion” has been implied for the special case of renovation of military property, and in the Netherlands the term “hergebruik” is used. Yet, the Dutch author and expert of adaptive re-use and preservation, Peter Nijhof, suggests the term “herbestemming” (Nijhof, P. & Schulte, E., 2000, p.23), implying a buildings new determination, which, as we will see later, in the Netherlands has gained quite dominant, instrumentalized characteristics, which might be questioned and will be so in the course of this work.

Creative industry and industrial tourism

According to Hauser, the rediscovery of abandoned industrial sites by artists means the end of its undetermined existence. As long as artistic work can be connected to the market, the old room regains its attraction. The view that attempted to publicize the “poetry of old industrial areas” (Hauser, p.63) has changed the situation since the 1960s. In addition, the lack of affordable ateliers in the metropolises has changed many industrial buildings into buildings of art and creativity. The use by artists became the start of a further economic revaluation. Yet, again, it is not automatically to be equated with industrial culture.

Under the name of industrial culture and tourism, today, the trend seems to have emerged to re-function old industrial buildings as locations for cultural events as later will be discussed in context of Ruhr2010. This might be indeed a chance to re-implement meaning in the ruins. However, without contextualizing the actual history of the place, these attempts cannot be called industrial culture in its original meaning. According to Günter, the creative industry or economy as he calls it (Int. Günter) is at threat of falling prey to mere marketing economy “that has nothing to do with industrial culture, but is an inflated myths which exists due to the fact that nobody really understands it. You can say goodbye to that” (ibid.). However, music and theatre does not mean that everything else has to disappear. Günter demands a level of explanation, an own exhibition.

For that, no room or money is required. “One white wall is enough”, this is implied with the responsibility for a monument.

I.3. Conclusion and remarks

In this chapter it has been lined out how, the remains of the industrial age, accounting for our most recent history, have become valued as part of our heritage and culture. Although not congruent in the time of appearance, the general scheme of development during the last sixty years can be regarded as an international phenomenon. Moreover, it has been show that with the establishment of industrial monument preservation, and the increased integration into urban development practices, helpful as means of the preservation of the tangible, the original reason for “collecting” or preservation, its valuation as part of our cultural heritage seems sometimes at risk to be forgotten in the course of what Günter calls “Nutzungswahn”, “mania of usage” (Int. Günter). Recently the creative industry seems to have been discovered as an attempts to preserve industrial culture, yet as has been seen in the conceptual discussion, industrial culture is by no means to be equated with any kind of cultural or touristic event in former industrial buildings to which no explanation can be found anymore.

Where does this overview leave us? “A movement is needed”, Karl Ganser³⁶ proclaims, “that goes beyond monumental preservation as an institution, if we want to keep our industrial cultural heritage accessible. Meaningful preservation must not be limited to museums (in Kierdorf & Hassler, Eds., p.291). Here, meaningful, integrated monument and heritage preservation can play a role next to museification. If preservation is aspired, adaptive re-use should not become the economic end of the handling of industrial sites, but the means to protect tangible testimonies on the one hand and their socio-historical content on the other. Might new trends, only touched upon briefly in this chapter, such as industrial tourism, offer an alternative to insturmentalized adaptive re-use? In the following chapters, different recent methods to deal with industrial heritage will be presented by critically analyzing the situation in the Netherlands, pioneering in adaptive re-use methods and by sketching two major projects in the German Ruhr Region, the IBA EmscherPark (1989-1999) and Ruhr2010. From the analysis of the national particularities of the Netherlands and cultural oriented projects in the Ruhr Regions, comparative conclusions will be drawn for the city of Maastricht, applying for the city of Cultural Capital in 2018.

³⁶ German geographer and urban planner, general manager of the IBA EmscherPark.

II THE NETHERLANDS – of small scale industrialization and the trend of *instrumentalized adaptive re-use*

When it comes to structural change, in general, the Netherlands seem to fall into the international scheme. Due to changed production processes from the 1960s onwards, expansion and the annulment of international trade barriers, as well as the congregation of the European Community and the growing competition from larger countries, a gradual transition in the Dutch economy occurred. The emphasis was no longer on industrial production, as service, transport and logistic became increasingly important economic pillars (Nijhof, P. & Beernik, G., 1996, p.18). A significant number of traditional businesses and branches started to cease. A telling example thereof is the mining sector in the province Zuid Limburg, which, after the discovery of natural gas in the Northern parts of the Netherlands and the increasing competition of carbon mining in other countries such as the US, Poland and Australia, lost its market position. In an accelerating pace, since 1963, mines have been closed, leaving only few visible remains (ibid.). While appreciation of industrial heritage arose comparatively late, from the 1990s onwards it has been strongly related to the concept (or instrument) of adaptive re-use by monument preservation through urban development policies supported by the public and the government alike.

II. 1. Industrial heritage as monuments

Relatively late first preservation efforts

In the Netherlands of the 1970s, a rather late emergence of industrial archaeological practices emigrated from Flanders (Int. Rutten, May 19, 2011) and thus a revaluation of 19th century products of industry, such as bridges, lighthouses and steam engines occurred. This led to a first symposium for industrial archaeology, organized by the *Koninklijk Instituut voor Ingenieurs* (KIVI) and the TU Delft in 1974. In the following, local and regional organizations emerged, which were concerned with the preservation and documentation of industrial heritage of their area. However, there was yet no wide spread interest on the side of the public or the government. Official initiatives concerned with monument preservation did not yet recognize industrial heritage as falling into their field of authority. According to Willibrord Rutten³⁷, in the Netherlands, more than in other countries,

³⁷ Senior researcher at Sociaal Historisch Centrum Limburg (SHCL)

in the post-war period, a “tabula rasa” attitude prevailed (ibid.) concerning the demolition and new building of socially weaker districts³⁸.

Event though during the *European Year of Monuments* (1975), a number of industrial monuments found their place on the “Rijksmonumentenlist”, there is no particular recognition of this subdivision. According to Henk Weevers, member of FIEN, the *Federatie Industrieel Erfgoed Nederland*, the Dutch umbrella organization for industrial heritage preservation founded in 1984, and platform for the *Rijksdienst voor het Cultureel Erfgoed* (RCE), public awareness and institutional consequences have been established only relatively late (Int. Weevers, May 26, 2011), in comparison to for example Germany or Belgium (Int. Rutten).

Broader recognition from the 1990s onwards

The *Netherlands Economic History Archive* (NEHA) (1914-2004) can be seen to have played a helpful role in the tracing, locating and inventory of still existing company archives. Also many museums pioneered in the inventory and collection of movable objects such as machines, tools, documents and depictions of work life in diverse branches of industry (NEHA website³⁹).

From different approach the *Monument Inventory Project* (MIP) in 1987 focused on younger architecture of the period between around 1855 and 1940 (Engelberg-Dockal, E. von, 2005, p.2), conducted by the *Rijksdienst voor de Monumentenzorg*, later RCE, which secured many results including a number of industrial monuments. Yet, an art historical and aesthetic approach resulted in the neglect of some buildings of economic, historical value. Moreover, movable objects remained excluded from the beginning. The emphasis lay on an evaluation of the outer shells as time and money was lacking to include the evaluation of interiors (Kuipers, M., in Council of Europe, 1992, p.59). As a consequence, in the course of the MIP, it became obvious that for the evaluation of industrial heritage another strategy was needed especially considering their industrial context, their place in the development of production processes, or their social and economic background.

Therefore, in 1991, the former minister of *Welzijn, Volksgezondheid en Cultuur*, Hedy d’Ancona, initiated a separated initiative, the foundation *Projectbureau Industiral Heritage* PIE

³⁸ This might be, as well as will be shown in the case of particularly pioneering re-use practices, ascribed to national particularities. Günter : “The Dutch are especially eager to renew as they have the feeling that their country is build on mud, and thus periodical renewal is needed” (Int. Günter).

³⁹ NEHA website, refer to: <http://neha.nl>

(Nijhof & Beernik, 1996, p.33), which received, amongst others a for year period task to find a system of criteria to evaluate the values for industrial heritage. In these criteria, the background of the buildings make up an important part, Nijhof claims, such as the social-economic history, development of production techniques, and a grounded order of the significance of the building type of a branch and a plan of a value census. In 1995, the PIE program *Oude Fabrieken Nieuwe Functies. Herbestemming industrieel erfgoed*, was published (Boer, H. de, 1995, Ed.). The most emphasised objectives herein are “selective preservation”, “education and information”, but also “adaptive re-use and renovation” and “tourism and recreation” (p.44) and amongst other things the establishment of academic chairs in “industrial heritage”. However, the usage, based not necessarily contextualized approach still dominates the published program.

This approach is also taken up by the *National Association for the Preservation, Development and Enterprise of Industrial Heritage* (BOEi). Founded in 1995, BOEi was established by the initiative of the *Rijksdienst voor Archeologie, Cultuurlandschap en Monumenten* (RACM), now RCE. It is a particular non-profit organization which is concerned with the adaptive re-use of industrial heritage. Here it is not decisive whether a building has legally attained monumental status or if the public and/or the owner care for the building’s preservation. Aim is the clustering of expertise and (financial) means to enable the adaptive re-use of monuments. BOEi claims to function as accelerator of adaptive re-use and works according to the proven urban renovation formula: “prevent decay, examine the feasibility of adaptive re-use, search for a fitting and economic responsible usage, buy the monument, renew it and thus guarantee for a vital preservation” (FIEN website)⁴⁰.

Current bodies of cultural heritage preservation in the Netherlands⁴¹.

The *Rijksdienst voor het Cultureel Erfgoed* (RCE)⁴², having operated under different names, cooperates with other parties responsible for the Dutch heritage, above and under ground and

⁴⁰ FIEN website, refer to: <http://www.Industriecultuur.nl>

⁴¹ In the Netherlands, three different categories of monument preservation exist which comply with the meaning of the monuments (national, regional local) Independent there from the Rijksgebouwendienst administers a register of the buildings maintained with two value categories (Engelberg-Dockal, E. von, 2005, p. 2)

⁴² Since 1918 Rijksbureau voor de Monumentenzorg. The name is changed in 1947 in Rijksdienst voor de Monumentenzorg. In 2006, the Nederlands Instituut voor Scheeps- en onderwaterArcheologie is integrated and the organization is renamed to Rijksdienst voor Archeologie, Cultuurlandschap en Monumenten. In 2009 the name is again changed to Rijksdienst voor het Cultureel Erfgoed.

water, and is part of the *Ministry of Education, Culture and Science* (OCW), directly in the authority of the minister. RCE water, and is part of the *Ministry of Education, Culture and Science* (OCW), directly in the authority of the minister. RCE provides an overview of the cultural historical values of the whole country. On the level of monumental, archaeological, and cultural landscape value, RCE is concerned with the preservation, legal protection, maintenance, and study of heritage.

A significant legislative initiative, which is worth mentioning, is the *Nota Belvedere* (1999) which is concerned with “preservation through development”. In 1999, four ministries developed the master plan which is aimed at inspiring policymakers, economic parties, cultural historian and room planning professions with new ideas. It is no set of rules but more seen as a source of inspiration concerned with the shaping of the Netherlands with respect to cultural history. Keeping up with one’s time and the preservation of cultural historical heritage is not seen as incompatible; oppositions serve as discussion starters leading to surprising possibilities. According to this ideology, cultural heritage can be used by room planning development which then build new carriers for new functions or give new economic impulses for heritage preservation (Fröhl, A., 2005, p.33). This way of thinking concerning the concept of adaptive re-use apparently dominates Dutch heritage preservation and is significant for this discussion.

In the field of industrial culture, in the Netherlands a number of organizations are active. The *Federatie Industrieel Erfgoed Nederland* (FIEN) is a platform, cooperating with the RCE, for parties interested in industrial heritage. Included are local as well as regional organizations concerned with particular cities or areas, as well as categorical organizations concerned with specific braches such as mills, water gates, ships, trains, etc. FIEN is concerned with the provision of general information but also contains the possibilities o redirect to specialists (FIEN website). Moreover, there is a strong cooperation between Flanders and the Netherlands, concerning industrial heritage. Since 2000, the Flemish-Dutch periodical *Erfgoed van Industrie en Techniek* is published in cooperation, and there are annual conferences of the two organizations (VVIA website)⁴³. However FIEN, more to be understood as a loose collection of local, separate units, with unaligned aspirations does not posses the structural, organizational and influencing capacities that can be found in other countries.

In the Netherlands, an organizational, historical cultural framework like the decentralized industrial museums in France, Germany or Spain did not establish. It seems, in these countries an

⁴³ VVIA website, refer to: http://www.vvia.be/publicaties/ndx_EIT.htm.

organizational frame has built the base for a greater public interest, supporting local initiatives like in Eisenheim or enabling initiatives like the preservation of Zeche Zollverein in Essen by engaged individuals in politics. The lack of an according Dutch framework could also be a reason due to which in the Netherlands, municipal urban planning authorities seem to be the main carriers of monument preservation, resulting in more radically executed and instrumentalized forms of *herbestemming*, adaptive re-use, as the main preservation tactic.

II. 2. The conceptualization of *herbestemming* in Dutch monument preservation

When it comes to the apparent trend of adaptive re-use or *herbestemming* in Dutch industrial monument preservation, one finds this concept particularly dominant and developed in the general dealing with the tangible remains of cultural heritage. On one side, we have seen how this can be related to the role of urban planning as the main carrier of heritage preservation, urban planning. Yet, several other, earlier influences have generated this development.

A strong secularization, especially in the southern parts of the country, which has led to the closing of many churches and thus to the need to consider ways of dealing with these empty historical buildings, resulted in early re-use practices. Moreover, as cities are extremely densely populated⁴⁴, government intervention ensures that inner cities are well kept and that ethnic ghettos and industrial wastelands do not emerge. The major cities are constantly subject to urban renewal projects. The Dutch seem to have a desire for spatial organization that is influenced by Calvinist assumptions about order as a synonym for cleanliness and sinlessness.

On the other side, conceptional tendencies towards instrumentalized re-use practices in industrial heritage preservation can be affiliated with the particularities of the Dutch culture and geography and its influences on Dutch industrialization (Int. Weevers, H., May 26, 2011). In the attempts to shed more light on these further reinforcing conditions, one comes across several fields of influence.

⁴⁴ According to de Boer, during the times of industrialization, the population grew from 3 million inhabitants in 1850 to 15 million in 1995 (p.4).

“Churchly influences”

When, due to structural change, it became necessary to find a way to deal with old factory buildings, it is only natural that it was drawn upon already existing models in monument preservation. Literal churchly influences can be found when it comes to re-used industrial buildings.

In a densely populated country like the Netherlands, where in general space is “too valuable to be left unused and where the housing shortage is pressing, adaptive re-use of churches is a common practice” (Velthuis, K. & Spennemann, D, 2007, p.44). According to Velthuis and Spennemann, resulting from the high rate of secularization, the Netherlands has a high level of church redundancy. In general, there is a pragmatic attitude towards these redundant churches as high population density, combined with the economic spirit of the Dutch have the consequence that a building does not remain unused for long. Where re-use is applied, according to the literature, practical economic considerations tend to have a higher priority than other considerations (p.45).

“Vacancies in a densely populated country like the Netherlands are unthinkable. The [Dutch] business instinct cannot handle that nothing is done with a building. Not even because the building deteriorates, but because it is not financially profitable. The project developer is not concerned about the building itself, but about what would be most profitable on that location (Vries, A. de, 1990, p.19)”.

Latham (2000) notes that re-use often costs less than new building as it is a “way of banking our built investment, and husbanding the resources, labour and energy that they comprise” (p.8). More and more also ecological reasons are taken into consideration. Not only is the re-use of the building materials more cost efficient and ecological, but also demolition is becoming increasingly expensive due to environmental taxes. Governmental subsidies moreover encourage the environmental re-use of some buildings (Velthuis & Spennemann, p.67).

Yet, Velthuis and Spennemann feel that while economical considerations have been the main drive behind adaptive re-use in the Netherlands, nowadays increasingly other reasons can be found. The reasons for adaptive re-use are many and varied, but it is widely accepted it often not be applied without a strong desire from within society to conserve and re-use a building. Powell and de la Hey (1987) state that mere economic reasons “are at odds with public opinion. Most people would welcome the constructive re-use of a historic building” (p.16).

Velthuis and Spennemann conclude that through adaptive re-use, not only the building but also “the atmosphere and character of the building, and the identity of the locale are saved” (Velthuis & Spennemann, p. 54). Thus, they regard adaptive re-use as an appropriate medium to

retain characteristic architectural and historical elements of society. According to Velthuis and Spennemann, adaptive re-use, by no means a new concept, is changing from a solely practical to an increasingly ideological solution. However, in their analysis, the authors, although transgressing the limitations of economic re-functioning, remain on the level of the emotional psychological states, the buildings may trigger. Although the necessity and urge for meaningfulness is perceived, they disregard the original origin, the historical value that created these in first place, remaining on the stage of collecting without a metamorphosis to *media of meaning*. This tendency seems thus to prevail throughout Dutch cultural heritage preservation practices, not limited to industrial monuments.

The practices gained in the cases of re-used churches contributed to the formation of a conceptual and practical framework, which could explain the dominance of functionality orientated re-use of industrial monuments. Yet, also particularities of the Dutch turned adaptive re-use into a dominant practice.

Demographic and structural influences on re-use practices

According to Nijhof (in Nijhof & Beernik), the Netherlands had a rather late start into their industrial phase. In the 19th century, in contrast to other central European industrialized countries, social tensions do not yet emerge, changes seem to occur slower and more gradually (p.24). According to Nijhof, one notices that there have been almost no concentrations of typical 19th century industries. Moreover, the Netherlands miss the quantity of factory buildings with eclectic ornaments, mining complexes with stone gates resembling medieval dungeons, huge water towers with impressive facades, tremendous factory halls with cast-iron constructions for steadily growing steam engines and crowded and crammed worker housing for the proletariat, present in industrialized neighbour countries (p.28).

This does not mean the Netherlands were backward in development. Industrialization in the Netherlands was wide spread, yet on a smaller scale than in most of the bigger European countries (p.31). Still in 1889, 77,5% of the working force worked in small businesses with often less than ten employees. In 1908, this number was still more of 50%. One might think that with increased concentration of the infrastructural system, and the affiliation to regional and national markets, large scale industrialization should have established itself more rapidly. However, Nijhof explains, the introduction of the diesel and electric motor, which could be installed in virtually

anywhere, around 1900 enabled further small-scale production, which thus took root in all corners of the county. This was also possible due to the extremely well developed infrastructure and reinforced by the local orientation of business (p.32). Moreover, the situation differed due to commercial traditions and a small national market which was quite well funded due to the wealth of earlier centuries. Until the 1950s industry was often located close to or inside the cities post structural change, fast integration is facilitated by re-use concepts. Thus, economic growth proceeded without industrialization and heavy industry on a major scale.

II. 3 Result: Instrumentalized⁴⁵ re-use practices

As cultural historical carriers were less developed and small-scale industries were located closer to the city centers than in other countries, adaptive re-use of industrial heritage increasingly gained momentum in urban planning. The increase in the number of urban architectural projects already in 1962 inspired A. Hendriks, architectonic technician, economically experienced after the crises of the 1930s, to lay out his position concerning the urban architectural expansions. Schulte (in Nijhof and Schulte, Eds., 2000) explains the vision of Hendriks that he made public to the government in his “Bouwnota ‘62”, lead to what he later called “Keepunt ‘72” (p. 23): The pursuit of replacement and rehabilitation in urban building and planning at the expense of an expansion production. A vision that in another way also was enforced by the community: the intention to destroy the 19th century quarters and to replace them by contemporary, newly built houses when city modernisation trends emerged, did not win through in the municipal governments. This development, in first instance, concerned residential areas, but there were also reactions to the growing vacancy rates of inner city buildings of industry and business: the Dutch Squat movement. Even though the movement’s aim is not the preservation or protection of industrial heritage, it triggered the rethinking of new ways of usage for old, familiar and often valuable buildings.

The surplus of existing building stock did not remain unnoticed by the examinations of the former TH, now TU Eindhoven⁴⁶ and its former technical unit for construction production technology, of which also Hendriks was a member, contributed in this field. Early in 1984, the first symposium *Bouwombouw* was organized by the technical unit *Architecture and Urban*

⁴⁵ In the following, the term will be applied to stress tendencies of rigid, schematized re-use, oriented towards economic re-functioning. Often, this kind of re-use will be shown to have developed an own dynamic, resulting in a decrease of contextualization.

⁴⁶ Especially, a second symposium after the second lustrum in 1977 (building endeavors 1949-2009).

Weevers sees the Netherlands as pioneering in the adaptive re-use of old buildings, while contextualization, indeed could be improved (Int. Weevers). “The Dutch are excellent city planners and have accomplished superb successes in the integration of old buildings into the existing city structure. Yet, they are always very fast when it comes to the reconstruction of buildings the functions of which has ceased” (Int. Günter). According to Weevers, the perceived necessity for urgent action can be explained on legislative grounds. De jure, closed industrial buildings cannot be left empty and abandoned, which works against what Günter calls the *Via Appia*⁴⁹ method.

Even though the emphasis on preservation in connection to the preservation of a place's history is increasingly part of the creation of binding site maps, the actual implementation of these can be doubted regarding the mere practice of instrumentalized re-use. Here it is to be remarked that compared to *hergebruik* the term *herbestemming* demonstrates a stronger inclination towards not only re-use, but re-determination in an aspiration to give meaning to old buildings, however, often meaning seems to be replaceable with economic functionality. Telling is a statement taken from the PIE program: On one side, it is claimed: “the past is important basis to the prediction of the future” and therefore industrial heritage is proclaimed to be as valuable as “paintings in the Rijksmuseum, [...] art treasure in Florence, [...] or the pyramids in Egypt” (Seyffert, F. in Boer, Ed., p.9). Yet, the same essay states: “The best method to maintain our heritage is to let it be used by pragmatic idealist which arrange its natural place in economy and our every day life” (ibid). Who would claim the pyramids needed to be maintained in a justification of their preservation?

The attitude given by the authors seems some what characteristic in lacking Böhme's last but decisive consequence in the wish to preserve heritage by not limiting it to its tangible remains.

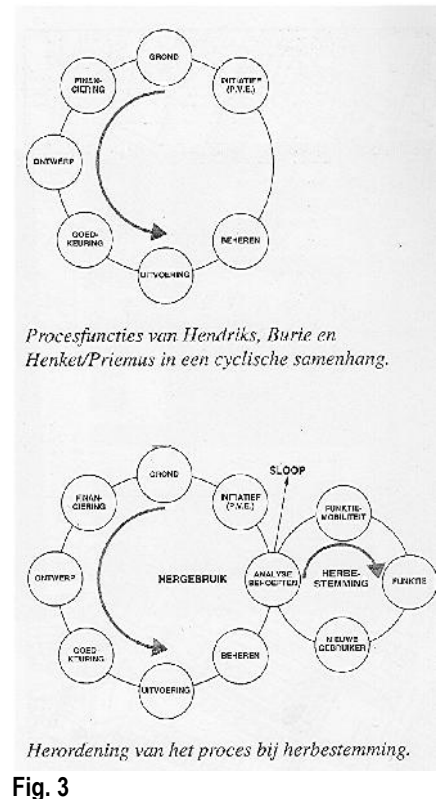


Fig. 3

⁴⁹ Here Roland Günter puts forward the *Via Appia principe* to leave industrial heritage empty for a while until deliberate decisions can be made. Günter refers to the Via Appia in Rome, a street in which the material remains of diverse epochs enqueue.

In order to do justice to this idea, contextualization is needed, which the authors paradoxically seem to forget, disregarding if they talk about churches or industrial sites.

In addition to these influences, in Dutch industrial heritage preservation, an organizational carrier framework did not establish

That the concept of *herbestemming* is still highly actual can be seen in the nationwide *Nationaal Programma Herbestemming 2010*⁵⁰, which is to “struggle against vacancy” by stimulating housing and business activities in disused sites. A dominant role is assigned to the *Rijksdienst voor het Cultureel Erfgoed* (RCE) shows how urban development policies and cultural organization agree upon a closer cooperation when it comes to the instrumentalization of adaptive re-use. In the scope of this endeavor, the *Internationale Biënnale Leegstand en Herbestemming* is launched with special involvement of the municipalities of Amsterdam and Maastricht.

This leads us to the next chapter. Also in Maastricht the adaptive re-use of culture heritage is particularly distinct. According to Hans Hoorn, former urban planner, Maastricht weekly receives visitors from for example Germany, interested in Dutch forms of re-use, as particularly constituted it re-use practices of many Maastricht churches.

⁵⁰ *Herbestemming nu* website, refer to: <http://www.herbestemming.nu>

III. MAASTRICHT – industrial culture in a city of historical monuments

The city of Maastricht has a long history as Roman fortification, medieval pilgrimage site and as a cultural center. Theatres, the Bonnefanten Museum, the University and many cultural events such as the TEFAF truly make Maastricht a city of arts and culture. In the remarkable historical city center, due to quality focused urban development strategies, much of the old city face has been preserved, coexisting in harmony with new architecture. Hans Hoorn⁵¹, sees Maastricht's advantage in the fact that during the war only little had been destroyed and after the war, due to comparably slow economic growths, urban renewal was less excessive. Maastricht has more old churches and monasteries as most other Dutch cities. Often, preservation is linked to adaptive re-use, as for example in the cases of a book store in an old, re-used Dominican church (Fig. 4) or a hotel in the former Kruisheren convent (Fig.5).

Also University Maastricht, since the early 1970s, has found its home in re-used historical buildings (Beijer, H., Boogard, J. van den, Minis, S., Nieuwenhuijzen Kruseman, A., 2006, p.6). According to Rutten, due to the traditional character of the Maastricht inhabitants the city has optically preserved its characteristic to an astonishing degree. Roland Günter claims, particularly the concept of quality in city planning, also emphasises by John Cüsters (in *Cahiers Céramique I+II*, 1999, p.9), is what made Maastricht in the 1990s from a “grey mouse” to one of the Netherlands most appreciated and monumental cities (Günter, R., 2010, p.546). According to Hans Hoorn, Maastricht's urban planners have recognized that internationally, cities are in competition for jobs and the creative classes⁵². Here, Maastricht has developed a “magic formula” (Int. Hoorn, H., June 6, 2011) of qualitative urban planning. Two

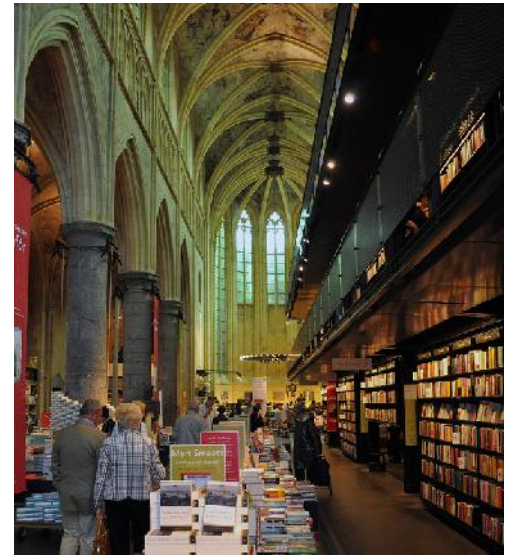


Fig. 4 Selexyz book store



Fig. 5 Kruisherenhotel Maastricht

⁵¹ Former Maastricht urban planner and founding member of the Ministry for Urban Planning (1986), as well as honourable member of the German Werkbund NRW

⁵² Also compare: Florida, R., 2002

important aspects are the localization and targeting of weak spots in urban structures and extensive monument preservation (ibid.). As “most convivial, most medieval and most visible historic city in the Netherlands and the one with the most beautiful locations”, listing 1660 *rijks* monuments (*Beleidsnota Springlevend Verleden*).

Here, a comparison of images of the market place over the last 85 years can serve as telling example (Fig. 6-8)

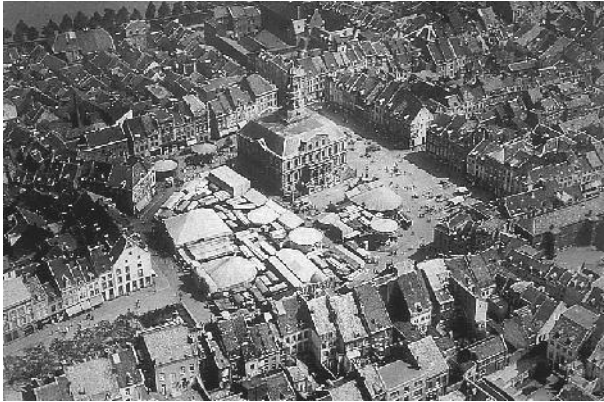


Fig. 6 Maastricht market square 1923



Fig. 7 Maastricht market square 2001



Fig. 8 Maastricht market square 1945

Excursus – Maastricht monument policies in notas

Monument preservation, earlier than in other cities, has been integrated into urban development (compare: NRW monument law of 1980).

General trend:

1970 - 1990

Monument preservation becomes part of urban development

1990 - 2005

Monument preservation is integrated in special urban quality considerations

Notas:

1976	"Monumenten Binnenstad"
1980	"Monumentennota Maastricht"
1989	"Nota Vernieuwering en Behoud"
1992 - 2005	"Monumenten beleid"
1998	"Keuze voor Kwaliteit"
2007 - 2012	"Nota Springlevend Verleden"

(Beleidsnota *Sprinlevend Verleden*, p.14)

III. 1. Maastricht and its industrial heritage

In addition to its cultural prestige, it is not to be forgotten that Maastricht has also been one of the Netherlands' earliest industrial city pioneering especially in the branches of ceramics and cement. That there is equal public interest in all the different identities of the city is manifested by the city's virtual biography *Zicht op Maastricht*⁵³. In 1996 the annually *Open Monumenten Dag* has been dedicated to the city's industrial heritage (compare: Minis, S., 1996). Moreover, guided tours and lectures on Maastricht's industrial past take place as for example by the *Limburgs Geschied- en Oudheidkundig Genootschap* (Guid. tour Sappi, May 17, 2011). As Maastricht is lacking an own place of industrial memoria, like a museum, the city cooperates with the *Continium* in Kerkrade (Int. Rutten). As a local initiative, the *Werkgroep Industriële Archeologie Maastricht*, now incorporated in the *Werkgroep Industrieel Erfgoed Limburg*, part of FIEN, influenced by Gent industrial archaeology in the 70s, today is a group of about 6 to 7 interested researchers, academics and archivists, who voluntarily catalogue Maastricht's industrial heritage. Yet, as there is no strong cooperation with the municipality, their efforts are mostly limited to the documentation of heritage and the publication thereof, prior to the intervention of urban development.

Excursus: Documentation of Maastricht's industrial heritage by WIAM and WIEL

Publications so far include:

- Deelrapport Wyck. Deelrapport 1. (1984). *WIAM: Maastricht*
- Boschstraat-West. Deelrapport 2. (1986). *WIAM: Maastricht*
- Société Céramique Maastricht. Deelrapport 3. (1989). *WIAM: Maastricht*
- Koninklijke Nederlandse Papierfabriek Maastricht. Deelrapport 4. (1989). *WIAM: Maastricht*
- Het Sphinxterrein. Deelrapport 5. (2000). *WIAM: Maastricht*
- Bosscherveld & Belvédère. Deelrapport 6. (2006). *WIAM: Maastricht*

Regarding the aim of this investigation, the analysis, the classification and evaluation of the ENCI plan for transformation, it is necessary to have a look at how Maastricht has so far dealt with its

⁵³ For more information: <http://www.zichtopmaastricht.nl/home/>

industrial heritage. Therefore, three transformation projects in the city of Maastricht, namely the transformation of the Céramique district, supervised by the renowned architect Jo Coenen from the late 1980s and 1990s, current projects in the Belvédère area and the AINSI as first transformation on the ENCI site will be discussed to sketch a development concerning the handling of the city's industrial past and trends and developments in connection to the determination of perceived and calculated values. In the following, it will be looked at the *Plan van Transformatie* (PvT) itself. Special attention will be paid to the concept of adaptive re-use which has been found to prevail in the Netherlands and which is, if applied considerably, a suitable and precious solution, while its over-instrumentalization and focus on innovation might weaken the success of the project in case historical contexts are lost.

III. 2. Céramique – urban renewal over heritage?

Background

The ceramic factory of the Société Céramique, known for its dishware and durable sanitary fitting was built in 1850 inside the fortifications of the district Wyck, was still occupied by Royal Sphinx in the 1980s, with which it had merged in 1958 (Cüsters, J. in *Cahiers Céramique I+II*, 1999, p.10). In the 1980s, also the demolition and reconstruction of the Boschstraat quarter, the first major urban renewal project, was perceived as a leading example of urban renewal. Consequently, in the late 1980s and 90s, large areas were renovated and the Maastricht Exhibition and Congress Center MECC had been built. The city had been hoping to acquire the terrain for several years (Int. Minis, S., May 26, 2011).



Fig. 9 The Céramique district before...



Fig. 10...and after the demolition in the late 1980s,...

Goals

The need was perceived for Céramique to fill the gap between the old district Wyck and the new Randwyck. The head of the Urban Planning and Municipal Real Estate Department Huub Smeets expressed the feeling that “the Céramique site was an intrusion into the continuity of the city” (*Cahiers Céramique I+II*, p.10), which needed to be rectified. According to Cüsters, the public opinion was the same.

Strategy

In 1987, the site was to the city and a financial partner, that was needed, the National Pension Fund ABP (p.11). Moreover, the project was one of the first Public Private Partnership endeavors in Dutch urban development, and experience in experience and goal setting was lacking. ABP followed ambitious plans, aiming not only at conventional urban housing programs, but at multifunctional, high quality district for an upper class clientele, organized by Jo Coenen, who provided a master plan with international cooperation in 1987. This happened under enormous time pressure, as Sphinx had set a strict deadline for the sale (p.12).

Heritage and urban planning

Due to the temporal pressure, the project had a quick start and no evaluation of cultural heritage could take place. Only later the planning, under difficulties and with WIAM efforts, came to include a small number of historical components such as the Wiebengahal⁵⁴, Villa Jounev⁵⁵ and the Biscuit works⁵⁶ and a small part of the city fortification could be reserved , “all these have now been restored and are being used for a variety of new purposes” (p.12). Part of the fortification has been bricked up as to prevent extensive examination and protest (Guid. Tour, Lieshout, I. van, April 17,



Fig. 11 ...and after the reconstruction under the planning of Jo Coenen.

⁵⁴ Named after the Dutch Architect Jan Wiebenga (1886 – 1974).

⁵⁵ The fabricant villa.

⁵⁶ Named after famous, painted decoration elements

2011).

According to the WIAM report *Société Céramique Maastricht (Deelrapport 3, 1989)* in 1989 the province Limburg considered to transform the Wiebengahal into a provincial museum as consequence of which the WIAM published his work to evaluate the meaning of the location. In their examination, they make reference to other industrial museums in the Netherlands, amongst others Tillburg and Kerkrade. Yet, after the advice by Italian architect Aldo Rossi, responsible for the design of the Bonnefanten Museum, “the province Limburg opted for new building over adaptive re-use” (p.7). According to WIAM, “an intense discussion over preservation of industrial heritage was triggered” (ibid), yet, the critique on Coenen’s plan is described on mere architectonic basis. “In Maastricht, the century long history of the Céramique terrain is not visible in the site map by Jo Coenen” (ibid.), “The plan by Coenen scarcely incorporates industrial monuments as historical elements in the terrain” (p.87). WIAM managed to rescue the Wiebengahal and the Bordenhal, yet according to Rutten (Int. Rutten) and van Lieshout (Guid. tour, Lieshout, I. van, April 17, 2011) there was no real local protest against the quick demolition by the city.

Achievements and remarks

Urban planning-wise often named a paramount example, which a lot of literature has been written on⁵⁷, in its phase of origin, was regarded as one of an epitome of European, 21st century urban architecture. Urban planning-wise the project was not unsuccessful. The Square 1912 and the Centre Céramique appear enlivened. However, other parts, aimed at the “upper end of the market” (*Société Céramique Maastricht, Deelrapport 3, p.21*) remain deserted until today (Guid. tour, Lishout, I. van, April 17, 2011). Despite the firmness with which Joe Coenen and several reviewer state the importance of the industrial and cultural heritage of the site which needed to be preserved and which supposedly, today almost not recognizably, was taken up in the architectural means and styles of the whole newly constructed area. Today only little is left of the site’s history, while the stories of these few remains go untold.

Although, according to Hoorn (Int. Hoorn) and Rutten (Int. Rutten), the three main buildings could be preserved even under the time pressure. Negative opinions of actors involved at ENCI, namely by representatives of the municipality, SATIJNplus and BOEi prevail concerning the preservation of the rest of the Wiebengahal, its water tower and the old fortification discovered on

⁵⁷ E.g. compare: Vercauten, J.B.M. (Ed.) (1996); Coenen, J. (Ed.) (1997); Coenen, J. (2011)

the site, which simply has been bricked in. The focus of the few preserved sites was clearly less on their historical value than on their new aesthetic and functional value. In this context it is telling that that recently the city took away the Wiebengahal, from the Bonnefanten museum which had used it for parts of there exhibition, “because [they] were not doing enough with it” (Guid. tour, Lieshout).

The Céramique project was initiated at a point when the Dutch government was looking for alternative ways for urban renewal, (Cüsters in *Cahiers Céramique I+II*, 1999, p.12), and thus can also be seen as a test ground, where experience was still lacking, concerning the dealing with industrial heritage. Moreover, the enormous time pressure exacerbated the situation for the formation of protest as by WIAM. Moreover, at the time the plan had been drawn up under extreme pressure, some monument preservation legislations that would be established in the same decade were still missing.

III. 3. Sphinx Belvédère – industrial heritage preservation after MPE

Background

The initiative was started by the city of Maastricht in 1999, a master plan was written in 2003, in 2004 partnership was agreed upon by Maastricht, BPF Bouwinvest and ING Real Estate. In the same year, the Belvédère Wijkontwikkelingsmaatschapij B.V. was founded. In 2005, they bought the Sphinxterrain. Demotions of parts of the area started in 2008 as well as the restoration of the Timmerfabriek (*Belvédère Maastricht. Cosmopolitan district in the making*, [brochure], p.5).

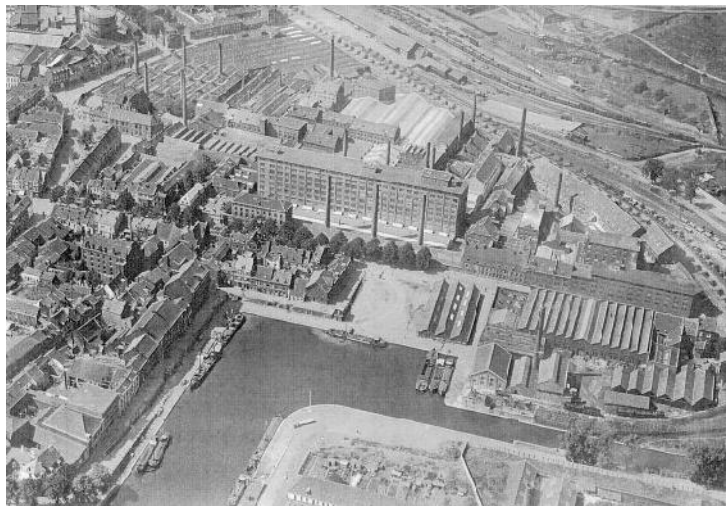


Fig. 12 Sphinx Bélvère in production

In 2004, as a consequence of the nationwide *Nota Belvedere*⁵⁸, the municipality Maastricht asked the advice agency *Res nova* for the development of an alterative for the classical municipal monument regulation (Res nova website)⁵⁹. In 2005, Res novas together with the city of Maastricht,

⁵⁸ Compare: chapter II, p. 29

⁵⁹ Res nova website, refer to: http://www.res-nova.nl/RN_nieuwsbrief/nieuwsbrief_PER_oktober_09.htm

develop the Maastricht Planologisch Erfgoed regime (MPE) (room planning heritage regime). Heritage value maps have to be integrated into site maps. *Springlevend Verleden – Beleidsnota Cultureel Erfgoed Maastricht 2007 -2012*, influenced by the *Nota Belvedere*, Maastricht, sees its mission in “preservation through careful development” (*Beleidsbrief Modernisering monumentenzorg*, 2009, p.1). Defined as cultural heritage are all material and immaterial testimonies of the past which are “meaningful for society to be preserved, represented and informed about” (p.8). In 2009, the modernized monument preservation *MoMo*, officially ensured that “cultural historical values play a role in room planning” (ibid.).

Goals

The goals for the Belvédère area are quite ambitious, aiming at the improvement of the areas economy, quality of living, the accessibility of Maastricht-West, culture, recreation and human activities, quality and duration of accommodation, nature landscape and culture heritage as well as quality of habitat. Yet, plans seem to be more practical, less exclusive and more incorporating the nature and cultural history of the site (*Belvédère Maastricht*, [brochure], p.14).

Strategy

“Preservation through development” (p.15) is stated as one of the main strategies. Aiming at cohesion, in accordance with MPE and *Beleidsnota Springlevend Verleden*, as well as the national *Nota Belvedere* (p.15), the emphasis is on a “bottom-up” development. “It must come to life organically” (ibid.). Here a clear shift from the strictly organized top down planning by Jo Coenen in the Céramique project becomes obvious. Instead a differentiation is made between the framework, sketching the main contours, areas and infrastructure, and the program, describing functions, such as work, care or entertainment of the next twenty years. Interesting is the emphasis on a long-time sustainability of projects and a decentralized, themed, not strictly predefined planning.

Heritage in urban planning

“The traces of history can be found in diverse layers: old fortifications, industrial heritage, archaeological remains, housing from the previous century, the proximity of the Grensmaas [...]. All these different layers and atmospheres will define the direction that the different parts of the future cosmopolitan district will take” (p.14). Here, the emphasis on urbanity is clearly linked to the history

of the side, unlike the clear break attempted in Céramique. According to the cultural heritage examination conducted by BAACbv in November 2005, the Sphinx terrain contains one of Maastricht's oldest industrial sites: "There has so far been no or little research on Dutch early industrial past. This means, the [Sphinx] complex is of significant archaeological interest as first insight in early 19th century industry can be gained" (p. 23). The report creates substantial archaeological expectations. Also the *Bestemmingsplan Timmerfabriek 2010*, the binding site map for the former carpentry shop of the Sphinx factory, which is now in re-use by the creative industry, explicitly states that "next to the monumental examination, the binding site map is to protect cultural heritage" (*Bestemmingsplan Timmerfabriek*, p.53), and that "preservation comes prior to development and renewal" (p. 54). Thus, when it comes to Belvédère, the site map already includes the evaluation of the site's monumental values. Tellingly the capture of the Belvédère project brochure reads: "Without a past, no today and no tomorrow" (*Belvédère Maastricht*, [brochure], p.9). Despite the 5,000 year old history of the site, the emphasis is put on its industrial history including the city's inner harbour 't Bassin, the Eiffel building⁶⁰ and the Timmerfabriek⁶¹. The availability of the terrain is described as an "enormous chance for the accessibility of the memory on the strongest industrial past of the 19th and 20th century" contributing to the city's cultural cluster (*Uitwerks MER Berstemmingsplan Sphinx MER Sadsvernieuwing Belvédère Maastricht*, p.10). Interesting is that the industrial Sphinx complex and the Eiffel building is vividly described as an "expression of the rough industry of the 19th century", where "child labourers floundered in the cellars and in the attics" (p.10). Also the *Bestemmingsplan Timmerfabriek 2010* explicitly states that "next to the monumental examination, the site map is to protect cultural heritage" (p.53), and that "preservation comes prior to development and renewal" (p. 54). It will be interesting to see how much of the buildings' story will be told.

Achievements and remarks

The restoration of the old Sphinx terrain is part of the urban renewal plan Belvédère. In contrast to the situation at ENCI, the area has already been insulated for a couple of years. Next to the absence of the extreme time pressure of Céramique, in the ten years between Céramique and Belvédère, changes seem to have occurred in the mentality towards the interplay between cultural

⁶⁰ Sphinx glass factory, under monumental status due to its architectural style of Dutch *New Sobriety*. Momentarily still empty.

⁶¹ Former Sphinx carpenter workshop. So far: Cultural projects, exhibitions, and fashion events. Creative industry but no contextualization. Rivalry with AINSI.

heritage and urban development, which are manifested in administrative changes concerning procedures in urban planning. At the time of Belvédère, the practice of a professional, cultural historical and archaeological investigation of the area had established as procedures in urban planning.

While vivid allusions are made to the site's history, as can be seen in the *Bestemmingsplan Timmerfabriek*, when it comes to the actual implementation of cultural heritage in the binding site map, architectural criteria dominate. The visual and aesthetic aspect aspects of the buildings dominate in the further elaboration on their preservation⁶². A comparison is made between the visual appearance of the Eiffel and the visual



Fig. 13 Plans for Sphinx Belvédère, including the Eiffel building.

impact of a cathedral (in: *Uitwerks MER Berstemmingsplan Sphinx MER Sadsvernieuwing Belvédère Maastricht*, p.11). In a similar manner, in the monumental heritage map⁶³ in accordance with the MPE guidelines, the 50 buildings evaluated concerning their monumental status emphasis on “the balance of authenticity, unique character of construction and building method, the remarkability of the front and relation to other buildings on the ground” (p. 24), it is assumed that “[the buildings] tell the whole narration of the Sphinx factory” (p.40). In how far this can be true without any background information is debatable.

One sees that in the case of Sphinx Belvédère, cultural heritage preservation has become a more dominant part of the site map than had been the case for Sphinx Céramique. The integration of cultural examinations and value maps into site maps as well as corresponding changes in nationwide and municipally legislations and regulations in urban development verify this impression. Moreover, one perceives how with stronger preservation efforts and an emphasis on

⁶² The *Timmerfabriek* is regarded valuable for its typical form of architecture, concrete constructions and an early style of form follows function. Similarly, the concrete and steel construction of the Eiffel building, typical for Dutch New Sobriety of the 1930s, while historical contextualization remains reduced to architectonic evidence.

⁶³ Created by the NGO BAACbv.

architectural features of tangible heritage, it is also more turned to the formerly discussed concept of adaptive re-use.

III. 4. AINSI – ENCI pilot project

Background

The Verpakkingsgebouw Noord, built in the 1920s on the Southern rim of the ENCI terrain, was designed by the Heerlen architect Frits Peutz. The building was erected in a timber framing of concrete and brick, while an additional third floor dates from the. At the end of the year 2005 the RACM now RCE, qualified the building as a national monument. The binding site map of the former packing hall, set up by the municipality of Maastricht and the ENCI, supported by the province of Limburg in 2005 shows a predominant focus on the entry of the creative industry. In 2004, BOEi joined, acquiring the building for a 30 year long-term lease from ENCI to manage the further re-use. The building was to attain new functions in 2007.

Goals

Under the name *A/INSI*, standing for “Art, Industry, Society and Industry” the buildings re-use plans clearly take up the course of creative industry: “As a multidisciplinary building the industrial estate on the banks of the river Meuse needs to develop into the creative hotspot or the meeting point of the Creative Industry in Maastricht and far beyond” AINSI presents itself on its webpage⁶⁴. According to the site map, at AINSI, the “sustainable adaptive re-use of a



Fig. 14 The Peutz packing building at ENCI

part of Maastricht’s industrial heritage” (*Verbouwing Verpakkingsgebouw Noord ENCI*, 2005, p. 3) is intended for the creative industry ateliers and rehearsal rooms for theatre and music production and exhibitions. The site map, stresses AINSI’s potential and public perception of part of “Maastricht’s cultural cluster” (p.5).

⁶⁴ Refer to: <http://www.ainsi.nl/about-ainsi>

Strategy

AINSI has been planned as the creative interplay of several parties such as the province Limburg, the city Maastricht, and ENCI. Again it is stressed that the “Peutz building is a unique witness of the rich history of Dutch cement industry” (p.6) which can efficiently be used for “cultural, touristic, and economic functions”. The ambitious plan included the creation of 30 ateliers, a renewed municipal center for the fine arts in cooperation with the local artists association *Stichting Ateliers Maastricht* SAM, an establishment for *Limburgse Federatie voor Amateurtoneel* LFA, gastronomy, business units for the creative industry and multifunctional room for the partnership between Winterslag-Genk, Eupen, Alsdorf, and Maastricht, for idea exchange, art, design and industrial courting exhibitions and sustainable energies. The long history of ENCI (since 1926) and the historical and natural historical findings in the quarries, according to AINSI's site map, was to be combined in the AINSI, due to its position and connection to Maastricht's infrastructure, suitable location of the AINSI (p.7).

Heritage in urban planning

“Oude fabrieken vertellen ons over het leven van toen. Zij geven hun omgeving een eigen geschiedenis en identiteit. BOEi geeft die oude fabrieken een nieuwe bestemming, als restaurant, museum of als theater. En behoudt zo de geschiedenis voor de toekomst. Zo kan iedereen het verhaal van deze industriële monumenten zelf ervaren.” (BOEi on their website⁶⁵).

As a monument, the building's preservation was no longer in question. However, new usage was a condition in the cooperation with BOEi. Giving the building a new determination, by far means not to eradicate its historical value. Also in the site map, industrial heritage is specifically included “with the realization of the cultural cluster of the Peutz building, a significant part of the industrial heritage of the ENCI is preserved for Maastricht” (*Verpakkingsgebouw Noord ENCI*, p.7). However, the building that has “lost its function” for the ENCI, is now to be “refunctionalized” by establishing room for craftsmanship and the creative industry (ibid.). Does the first describe emphasis on industrial heritage, here fall by the wayside?

⁶⁵ BOEi website, refer to: <http://www.boei.nl/paginas/view/43>

Achievements and remarks

Noteworthy is that originally, the AINSI site map states that the interior of the Peutz building, in the site map, is not to be “adapted to new functions in order to preserve the visibility of the place’s history”(p.8). A glass front was intended to be installed to make seen ENCI’s packing processes in “a museum-like sphere” (ibid.). This statement is significant. On the one hand, the industrial workings and processes of the site are included in the understanding of history and heritage, on the other hand, also preservation efforts are not just limited to the preservation of parts of the external skeleton:

Yet, a real thematization of history can barely be found in 2011. Interesting is also that the AINSI project is proclaimed to be aligned with the Stadtsvisie 2030, especially in the “socio-cultural identity of the city” and the “history of the city” (p.12), concerning the preservation of heritage. In how far this is the case is thus doubtful. Still in construction, the interior, indeed partly preserved, has kept its architecturally created atmosphere. Yet, while old packing machines, surrealistically and kraken-like, surely enrich the character of the housed theatre, they stand out due to their de-contextualized aesthetics, which indeed is valuable for its own means and ends, yet does not create industrial *memoria* in a Böhmenian meaning. As well as the glass fronts, any reference to the industrial significance or to the production processes, the historical, socio-economic contexts, as included in the report, is lacking.

In a recent article in the online local paper *Zuiderlucht* (April 4, 2011), the provoking title appeared: “Heeft AINSI nog toekomst?” (“Does AINSI still have a future?”), critically commenting

on the state of the arts after three years of planning and development. Here, AINSI’s future seems not as rosy as anticipated in 2005. The *Zomeravond* festivals, part of the strongly emphasized cultural program, in the summer of 2010, could not take place due to financial shortcomings. Likewise, of the euregional cooperation and exchange projects between the cities of Genk, Eupen and Maastricht, supported by the EU with 440,000 Euro, nothing remains except for the doorplate (ibid.). Moreover, inner city rivalry to the program of the *Timmerfabriek* in Belvédère, according to



Fig. 15 Art Industry Nature Society Innovation (AINSI)

the article, would incapacitate the project. The article concludes that so far, the AINSI has cost the city more than 5 million Euro, while BOEi, on own account, has an annual deficit of 10,000 Euros. While Hans Stelwagen, person responsible from BOEi, denies the severity of the financial problems of the project, still regarding it as a success (Int. Stelwagen, H., May 17, 2011), ENCI today does not confirm that further cooperation with BOEi is planned (Guid. tour ENCI, May 31, 2011; Email Mergelsberg, P., June 6, 2011).

The culture and economy, of creative industries, here seen as a vision of potential for the Dutch and especially Maastricht economy (*Verbouwing Verpakkingsgebouw Noord ENCI*, p.9), can very well serve as a chance for the adaptive re-use, as projects⁶⁶. Yet again it is to be stressed that adaptive re-use is not automatically to be equated with meaningful and sustainable heritage preservation and re-use by the creative industry is likewise not the same as industrial culture⁶⁷. In hindsight, the optimistic concept of AINSI, the “economic completion [of which] is assured” (p.21) and supposed to attract about 300 visitors daily (p.20), seem to have been an overestimation regarding the fact that municipal subsidies, well amounting to 950.000 Euro, were only given for 3 year (Email Minis, S., April 20, 2011).

III. 5. ENCI transformeert NU – The Plan for Transformation

Background

The project of the ENCI Maastricht is to be regarded as special in several ways. On the one hand, the ENCI is situated at the Sint Pietersberg. On the other side, the situation of transformation at ENCI is particular in a sense as the quarry will be transformed in several steps. Part of the business will continue to operate until 2018 while parts of the quarry are already abandoned.



Fig. 16 The ENCI terrain

⁶⁶ In the course of the IBA, the Ruhr Triennale has been founded that stages theater and music performances in old factories: Performances are aligned to the individual locations and all additional constructed installations can be removed (Int. Günter).

⁶⁷ Additionally, it needs to be remarked that at present, according to BOEi, in contrast to the site maps indication, only 30% of AINSI's economic capacities is used for creative purposes. The rest fulfils administrative functions, even less related to the anticipated industrial culture.

The Plan van Transformatie (PvT⁶⁸) forms the content part of the agreement of ENCI, the municipality of the city Maastricht, and the Province of Limburg, concerning the termination of ENCI's limestone quarrying in 2018. The PvT is divided into two parts, the so called "basispakket" containing concrete implementation principles and agreements, and the "ontwikkelingsrichting" for future directions (PvT, 2011, p.7). The emphasis in all zones lies on natural, recreational, geologic, cultural and educational values even though, the latter are not specifically mentioned in the context of industrial history. For these future purposes, the *Stichting Ontwikkelingsmaatschappij ENCI-gebied* was founded. The "Overgangszone" (ibid.), transition zone between quarry and factory parts remaining in business, can be regarded as most valuable when it comes to the preservation and communication of industrial heritage and most valuable for industrial culture.

Goals

According to the PvT, recreation, culture and new business locations are specifically aimed at. Outdoor activities and the "experience of nature" are as well part of the quarry project as educational and preservation efforts of the geologic particularities. Concerning its cultural history, the site is understood as comprising whole, including the underground quarries, the barren channels and the visible remains of industrial past. Concerning the transition zone, according to Harold Jansen from SATIJNplus, the architectural agency and advisor for the PvT, the goal is the most efficient and the sustainable usage of the terrain (Int. Jansen, H., May 18, 2011).

Strategy

Jansen states, the strategy is not "demolition and new building, but re-usage and new building" (Int. Jansen). The structure of the former factory ground is to be preserved, he claims. A combination of old and new is to ensure the sustainability of the site. According to Jansen when interviewed, the factory's history is preserved by preserving the buildings, following similar lines of argumentation as BOEi. Therefore, an informal value map was created. As no official scientific examination of the building's historical values has taken place prior to the PvT, Jansen stresses the need for personal and emotional dimension of preservation (Int. Jansen), seen by Böhme as the first step of collection.

⁶⁸ PvT: *Definitief Plan van Transformatie* (April 11, 2009). ENCI HeidelbergCement Group; Gemeente Maastricht; Provincie Limburg. Refer to: http://www.encitransformeertnu.nl/?page_id=21, on May 20, 2011

With an investigation as conducted by BAACbv on the Belvédère terrain is still missing. BOEi, who already took over the responsibility for the AINSI building, according to the municipalities is intended in the role as advisor and for the concept development in the project. A connection to the AINSI building is also part of the PvT (p. 16). The business terrain, which remains the property of ENCI, and where partly cement production will remain in production, new usage of old buildings and also inherent waste plays a role (p.22). New business have to fit into the larger theme. Innovation and creative businesses are part of the visions of future architecture. the attempt is made to integrate the business terrain in its environment (p.25). Due to its described unique location, this brings about challenges for urban planning, the PvT points out. On the other side, adjustment also means compromises for preservation which the Ontwikkelingsmaatschappij has to face.

Heritage in urban planning

Concerning the building stock, sustainability and energy efficiency are also dominant aspects. In the best case a building is to produce, not to consume energy (p. 20). Yet, even though industrial buildings often, due to there functional design, are do not have high energy expenditures once taken out of the supply chain, however, interventions would be needed to transform them into energy producers. This could have an enormous impact on their historical authenticity. Also, architectural intervention is necessary for the junction of old and new. The PvT sets high standards for architectural renewals and transitions. According to the PvT, “new buildings and industrial heritage are supposed to crate vitalization by being intertwined, possessing familiarity and reciprocity” (p. 20). Here, is the perceived unity between old and new is of special importance. “Buildings must not convey the impression that one returns from one zone to another” (ibdi). Moreover, buildings need to attain a “green charisma”, for example by planted roofs or surroundings. This leads to the question of authenticity. How much of industrial heritage remains if only parts of the buildings are preserved? And what does it mean to their industrial cultural value? What about the demanded contextualization and what happens to emotional dimension?

Achievements and remarks

Interesting is that SATIJNplus has already cooperated with ENCI a decade ago concerning demolitions and new construction on the terrain. Yet in their cooperation with the Maastricht

municipality, former projects in the city mostly dealt with the reconstruction of old churches, such as the Dominican church (Fig. 4) which has been transformed into a book shop, or the 16th century Kruisheren convent (Fig. 5) which has become a hotel. Falling into the earlier described picture, SATIJNplus also seems to incorporate the depicted attitude towards re-use: “In the chapel, splendid rooms have been crated serving as lounge with a reception, a bar, a library and a cozy breakfast room. The convent atmosphere remains preserved” (SATIJNplus website⁶⁹). Despite the fact that the atmosphere of course is not to be equated with the communication of knowledge, this statement would surely upset some art historians or historians. Similarly, regarding the fact that SATIJNplus had been entrusted with the renovation of the interior of the Maastricht University buildings, there is no doubt of an architectural success, aesthetically and functionally. However, few to nothing informs about intangible reasons why the exterior had been found worthy of preserving in first place, except for its prettiness.



Fig. 17 The Plan for Transformation

III. 6. Conclusion and outlook

The analysis of the binding site maps over time in the categories goals, strategies, heritage in urban planning and achievements reveal a development. Although the plans for the Céramique district had to be created under enormous time pressure, there seems to be a trend towards less centralized planning as can be seen in the attempts of zoning at ENCI. Moreover, the aspirations and recognition of heritage preservation have increased, also by their integration into the site maps as has already been the case at Bélvédère after PER in 2004. Already with Céramique, WIAM (now WIEL) attempted to document heritage and with efforts, managed to preserve parts of the three most meaningful sites. Yet their efforts have remained on a more hobbyist level, not cooperating with the municipality (Int. Rutten). Monument preservation was earlier and stronger linked to urban planning while a cultural framework for cultural heritage, also in Maastricht, is

⁶⁹ SATIJNplus website, refer to: <http://www.satijnplus.nl/page.aspx?id=29>

absent. The chance of an industrial museum in the Wiebengahal was missed and the cooperation with the *Continium* in Kerkrade remains rather loosely.

Interesting, is that according to Harold Jansen, when SATIJNplus working with ENCI in the late 1990s, the IBA was visited for inspiration. There thus seem to be a basis for international exchange which becomes relevant in the following comparison to the Ruhr Region. Additionally, Stelwagen, Rutten, Jansen and Hoon, when interviewed, stated to think that the ENCI terrain could very well play a role in Maastricht's candidature for the European Capital Culture 2018. As the Kerkrade symposium in this aspiration has looked for inspiration from Ruhr2010, also Rutten sees a parallel: For a project of this size, touristic landmarks are needed. ENCI could become what Zeche Zollverein has become for Ruhr2010, a monument and an emblem. After reference to the two major projects IBA EmscherPark (1989-1999) and Ruhr2010, a critical analysis might help in assessing what inspirations could be taken from these projects that might prove useful for ENCI.

IV. THE RUHR REGION – Industry and culture in the IBA

EmscherPark and Ruhr2010

Naturally, the major events of the IBA and Ruhr2010, brought into the public eye by broad media presence especially related to the Cultural Capital year, also internationally, have of course given food for thoughts and critical reflections. Both, yet especially the IBA, innovative and monumental in their approach and enterprise, they tell the story of a region's struggle with structural change and its coming to terms with its own past and thus identity to a greater or lesser extend. The Ruhr Region, in fact, due to its unique, large scale industrially minted shape and character, allegorizes a test ground for a post-modern dealing with closed industrial sides. As we have seen, the issue of how to deal with one's industrial heritage is a phenomenon in all Western industrialized countries. However, due to the particular industrial history of the region, its closeness to Maastricht, and the scope and recency of the two projects IBA EmscherPark and Ruhr2010, a comparative analysis is of interest. Likewise, it is exciting to see how projects and achievements are evaluated concerning IBA long-term results and how, ten years later, Ruhr2010 approached its aspirations and what resumes might be drawn in hindsight of both events. Due to the particular experiences made, this paper postulates that these reflections may constitute valuable, empirically based considerations for the internationally recognized question of how to deal with the remains of one's recent industrial past.

“The Emscher Region is obviously a dramatic extreme case of industrial destruction of landscape. However, eventually it is only an example of the process, which is omnipresent in our industrial society, even if often more gradual and less obvious, but not less significant. Therefore, the IBA EmscherPark does constitute exemplary characteristics for all, not only for industrial regions of comparable age and size” (Sievert, Th., 1991, p.63).

Local particularities and especially individual historical contexts tend to be neglected in the endeavour to find universal schemes for the handling of old industrial buildings. However, given the indispensable individual consideration of historical context, on a meta-level, international inspirations and conclusions, from other projects may only prove valuable.

Excursus: Ruhr-Timeline

In the 1970s, parallel to the monument preservation movement in NRW, local as well as academic interest arose in an interdisciplinary study of industrial nature and industrial culture, not limited to disciplines like the history of technology, or economics (Günter, R. in Ganser, K. & Höber, A., Eds.,

1999, p. 7). Here, Günter also sees the origins of industrial culture, not in academics, but in human consternation influencing science in turn.

Phase 1: Early monument inventory are preceded by the State Conservatory Rhineland since 1967. First public conflicts emerge in 1969 and win the fight for the preservation of the machine hall at Zeche Zollern.

Phase 2: In the 1970s, civil initiatives fight for the preservation of housing estates such as Eisenheim, Oberhausen. Socio-cultural struggles render public momentum to monument preservation.

Phase 3(parallel): Monument preservation is established institutionally in NRW.

Phase 4: In 1976, civil initiatives together with the city of Gelsenkirchen and the European Council hold a congress which leads to the establishment of an own ministry for urban planning and living in NRW. Minister Christoph Zöpel and department head Karl Ganzer put into question the whole sector of urban planning and introduce an “alternate routing” (p.8) in 1981 promoting resource considerations and thinking in potentials aiming at revising the fatal error of equating destruction with renewal. As of 1981, demolition is no longer finances. The network of decentralized industrial museums is established.

Phase 5: Industrial culture becomes guiding theme in the IBA EmscherPark, starting in 1989 and manages to raise awareness, a “basis culture” (ibid). The Route of Industrial Culture creates intelligent tourism combing old and new in structural change.

Phase 6: In the decade after the IBA, industrial culture unlike the history of science and technology, marks and human centered approach, “encouraged from beneath” (p.10) and part of social history.

Today we can add phase 7 to Günter’s outline: Ruhr2010 and its aftermath. The Ruhr Region tries to become Metropolis Ruhr. But how much is left of the ambitious aspirations after the event year is over?

IV. 1. The IBA EmscherPark 1989 - 1999

Background

The IBA EmscherPark was invented in September 1987 when the minister of urban planning Christoph Zöpel⁷⁰ together with a committee of experts visited the IBA in Berlin. In an intense debate, ideas originated to have a similar enterprise in the Ruhr region. In May 1988, the NRW cabinet decided the program. In December 1988, the GmbH was founded. In May 1989, there were two calls for IBA-ideas and projects. Of the



Fig. 18 The Emscher Region in its industrial phase

400 ideas, 56 projects were decided on to be realized (Ganser, in Günter, R., p.400). Since 1990 projects have been presented internationally and as of 1991 the realization began. A mid-term

⁷⁰ Minister for urban planning and living in NRW during the IBA

presentation was planned for 1994/95 and a final for 1999. Seven guiding projects determined a new decentralized working strategy.

The IBA combined two aspects: identification and modernization (p.400), respect for the past and the fighting against uncontrolled modernity without use. Exploitation of the environment and ignorance of social conditions was to be avoided. "For ten years, the IBA Emscher Park has striven in every single project, to no longer violate ecological principles and to bring back the reputation of beautiful form" (ibid.). Even though on a lot smaller scale, similar tendencies, we have seen in the plans for ENCI.

Goals

Aimed is at the socially and environmentally compatible design of structural change. After a long phase of demolition and simple new building, now differentiated ways of reaction were anticipated (ibid.): Adaptive re-use and flexibilization, preservation and development, strategies of reflected modernization and thus methods of a socially oriented structural change. Economic, social and ecological innovations are interconnected. For the end of heavy industry a sectorial economic program was regarded insufficient. Rather, an integrated development program is necessary with a trust in local culture. A role was played by international experience exchange with England (Telford's Iron Bridge Gorge Museum, the London Docklands), Poland, Belgium and France.

Strategy

Thomas Sievert,⁷¹ in his work *IBA EmscherPark - Zukunftswerkstatt für Industrieregionen* (1991), talks about the development philosophy of the IBA, based on a cooperative strategy between state politics and pluralistic local initiatives (p.9). In the endeavor, themed guiding projects served as carriers for impulses of development with individual projects in a thematic framework: 1. Recreation, and outdoor activities in the Emscher Landscape Park. 2. Ecological renewal of the Emscher System. 3. Spaces of experience. 4. Industrial monuments as witnesses of history, castles as well as old lift locks, integrated into the routes of a path system. 5. New employments in a business park. 6. New housing facilities. 7. New cultural and social offerings. (All these concepts can partly be found in the PvT. Point 4 could become especially valuable).

⁷¹ Architect and urban planner, holding the position of Scientific Director for the International Building Exhibition (IBA), Emscher Park 1989 -1994,

According to Sievert, the focus is on a down to earth development in contrast to often lofty plans that most of the times cannot be fulfilled. The IBA is intended as a school of thoughts. Financial means are only given after two years of planning. Also at ENCI, considered planning and zoning are implied. In 1999 calculations could be made that the IBA and reconstruction of the whole Emscher region for the taxpayer was cheaper than the reconstruction of the seat of governance in Berlin" (Günter, R., p.401).

Heritage in urban planning

The IBA expresses the architectonic culture aspects in a programmatic way. All 120 projects have high aesthetic aspirations. Yet it is no short summit of "world class architects" (p.402). Here we see a contrast to the Céramique project that had been planned around the same time. The architectonic concept is oriented at pluralist urban planning references, and a wide range of usage values, scenery richness, memory-power, human dimensions, also beauty. Part of architectural culture is that not everyone constructs for oneself, but for one another, aiming at publically accessibility.

The IBA combined a wide range of topics around which the projects are clustered (Int. Günter). Amongst these topics were newly arisen subjects such as ecologization, industrial nature, water and land recycling as well as industrial culture. Part of this was the integration and re-use in urban development (Günter, R., p.412). In urban planning interests, the preservation as means for preservation in it self was not sufficient, new ways of reasonable, sensible usage have to be found. This can be seen in the project of the Gasometer Oberhausen, which became an exhibition hall. Additionally, more than 40 monuments were included in the *Route of Industrial Culture*, which embeds historical remains into their surrounding and context, further strengthening the networked framework of industrial culture. According to Günter, it is the most important and unique touristic creation of the IBA. In an oval in the Ruhr region, with a total length of 300km, it developed significant sites of industrial-culture with 20 main locations combined in a net of smaller routes. Three hook-points possess touristic centres with information about the whole system. The strategies of heritage preservation were especially distinct in the IBA concept and deserve a more detailed outline.

Excursus: Heritage preservation strategies in the IBA

The background of the IBA is coined by thoughts about consumption and utilization, tackling the idea that something loses its value once it has lost its function. In the 1980s, in monument preservation the capabilities of influence of the provincial monument preservation departments decreased while the interest increased in the ministry of urban planning (p.404). Already at this moment program coordinator Karl Ganzer stated: **“The question of re-use cannot have priority. The concept of usage does not cover all necessary aspects”** (Ganser in Günter, R., p.404). He therefore develops a counter strategy:

Phase 1: “rigid monument preservation first operates stabilizing – until societal solutions are found”. This provides more time to reflect on potentials

Phase 2: Ganzer tackles financial concerns by laying out that monuments, especially industrial monuments should not be discussed for their banal usage value. Saving, in an interest-bearing manner, the costs for demolition, monuments could very well be preserved. In this way, according to Günter, the IBA thus introduced the idea of “soft, long-term strategies”, as he calls it (p.404).

Phase 3: Political establishment: Gert Seltmann, second IBA director states: “how do we deal with a smelting work?” There are many building. Useful are forms of re-use which are not imposed but for which there are demands and needs. This is to be stimulated. However, solutions are to be financeable and practical. Experts calculate that the decay proceeds significantly slower than expected which makes preservation more cost efficient than demolition (p.405). One telling example of preservation is the Zeche Zollverein XII in Essen-Katerberg, built by Fritz Schupp and Martin Klemmer in 1928-1930 as the world’s biggest pit. Never before in the history of industry, has an object of this size been preserved. Yet, Roland Günter asks: “Why do the Cologne Cathedral or San Marco in Venice still exist, the whole of the Vatican, or royal palaces” (p.405). The conscious turn away from to fiercely forced adaptive re-use is noteworthy.

Achievement and remarks

Borsdorf (in Ganzer & Höber, Eds., 1999) summarizes the achievements of the IBA as a revolution of thoughts: the comprehension that reconstruction is not more expensive than new building, that reconstruction does not imply museification, that demolition is not cheaper than abandoning, that there is no contradiction in preservation and job creation, that one exemplary testimony is not



enough and that anything more does not become a burden, **Fig. 19** *The Route of Industrial Culture*, an IBA product that the concept of industrial landscape is not opposite to cultural landscape and that a confession to one’s past does not imply a refusal of modernity (p.135).

In the period of the IBA, monument preservation had become quite successful. According to Borsdorf a strong turn towards history could be recognized. Immobile heritage, understanding

and sensible, played a role. Of course limitations cannot be avoided, as the necessary critical comprehension of history is not implied, in the considered re-use of buildings (p.99). History, however, is more than monument preservation, he argues, similar to Roland Günter (Int. Günter). Only the interpretation and contextualization makes the act of preservation meaningful, this has been considered more and more in the IBA in the late 1980s. Here, a new concept developed in the 1980s regarding the transition from historical science to a social science of history. The concept of *historical culture* as “practical, operative articulation of historical consciousness in life and society” (Rüsen, J., *Was ist Geschichtskultur?*, in: Klaus Füßmann, Ed., 1994, p. 5.). Their emphasis on the links between history, science and public brings back the inherently critical stance towards the process and recognition of history’s potential, which would play a role in the IBA’s historical orientation, sometimes stronger than expected from an architectural exhibition.

As fruit of the IBA, the state NRW and the RWE Rhein-RuhrAG⁷², in 1995, cooperated in the establishment of the *Foundation for Monument Preservation and Historical Culture* (here the second part of the name is decisive for the further discussion), to preserve a part of the regions rich industrial culture. The land NRW brought in 40 million DM, the RuhrAG contributes the savings of the demolition cost which amounts to 4.3 million. The capital was invested and the interests were used to finance operating and protection costs. The foundation thus served as a protective screen until a new carrier is found (Günter, R., p.407).

According to Ulrich Borsdorf⁷³ (in Ganser, K.& Höber, A., Eds., 1999), with history politics in all its planned as well as in its unintended consequences, the IBA in the Ruhr Region has created a monument for itself: “a monument out of the material out of which monuments of a democratic society should be made, namely the vividly reflective discourse of the present and the past - not intended for eternity, but transient, like the IBA, before it becomes part of history itself” (p. 135).

Of course, not every industrial site, when close, can become a museum, but at least a contextualization is desirable (Int. Günter). Yet, the *Route of Industrial Culture* successfully integrates significant objects into the broader historical framework preserving the intangible factors

⁷² The former RWE Rhein-Ruhr AG was a subcompany of energy provider RWE Energy AG with headquarters in Essen. As of September, 2009 the RWE Rhein-Ruhr AG now is traded under the name *RWE Rheinland Westfalen Netz AG*.

⁷³ Ulrich Borsdorf, having obtained his doctorate in 1981 under Hans Mommsen Ruhr University Bochum, worked at RUB as Professor for history at the Institute of Economy and Social Sciences until he became director of the Ruhrlandmuseum in 1986, which in the course of Ruhr2010 became the Ruhr Museum in Essen.

of their history. Simone Timmerhaus⁷⁴ thinks that the IBA can serve as a positive example of industrial culture. In the Ruhr Region, the biggest connected industrial since the 1850s aesthetization has not been used as an end but the means for reflection over industry and industrial history (Timmerhaus in Günter, B., Ed., p.177). Here, it needs to be stressed that successes can also be explained by the favourable condition of an existing frame- and network of industrial culture.

Excursus: Historical cultural framework: Networking in Ruhr industrial heritage preservation and Werkbund ideology

The current influence of the German Werkbund NRW, stressed by its most persuaded and charismatic representative Roland Günter, is not uncontested. The initiators of Ruhr2010 did not invite the Werkbund to participate. Yet, although often regarded as outdated, the workings of the Werkbund NRW can be considered to be erroneously underrated. Its underlying ideology and present revitalization attempts and publications in connection to industrial culture especially in the Ruhr Region are interesting in the discussion of the given work. Its members have played a significant role, especially in the course of the foundation of a network of industrial museums, the IBA and the Route of Industrial Culture,, in establishing a culture historical framework which could carry monument preservation and industrial culture.

The German Werkbund was founded in 1907 by artists, craftsmen and industrials to improve industrial processes and productions and to enable quality and conceptual working, topics still relevant today. In its interdisciplinary approach, in the 20th century there was no other association with more complexity, fields of work and spectrum of members (Günter, B., Ed., p.7). Leading Werkbund members in 1919 initiated the Bauhaus (Walter Gropius, Mies van der Rohe, Peter Behrens). Since 1966 it has extended the Bauhaus concept of industrial culture (seen in the sense of functional aesthetics and architecture of factory halls as architectonic monuments), in a second way, namely the preservation of its heritage. Werkbund members initiated a transition in monument preservation concerning the method, timing and extension of the fields by protecting factories, infrastructures and housing estates, especially by Roland Günter and Helmut Bönninghausen.

Bönninghausen developed a complex approach for the objects most difficult: an industrial museum in a state-wide net with additional locations. In the transitions of re-use, many socio-cultural locations developed for parts of the population so long excluded. Christoph Zöpel rescued the world biggest pit (Zeche Zollverein), while Karl Ganzer promoted its inclusion to the world heritage list (Günter, R. & Münschke, F., in Günter, B., p. 10.) Moreover, the IBA, EmscherPark has been full of Werkbund created impulses (p.7). "We have a network of people throughout the region, who qualify by not being coffee house intellectuals, but who constructively move in the circles in which things happen" (Werkbund website⁷⁵). Networking can be regarded as one of the success factors of the IBA in dealing with industrial heritage.

However, it is important to note that the initiators of Ruhr2010 did not ask the Werkbund NRW to participate in the program of the Cultural Capital year.

⁷⁴ Representative for the AG Neues Emschertal

⁷⁵ Werkbund website, refere to: <http://www.deutscherwerkbund-nw.de/index.php?id=750>

VI.2. Ruhr2010

Background

What during the last century had been considered the coal scuttle of Germany, in 2010, presented itself as Cultural Capital of Europe. For many this had been a surprise (Scheytt, O., Baumeister, M. & Domgörgen, Ch. in Forum Geschichtskultur Ruhr, Ed., 2011, p. 13). Favorites for 2010 had been Cologne Görlitz, Karlsruhe or Bremen. Yet, Essen for the Ruhr Region stood up. Under the leitmotiv "Change through Culture. Culture through Change⁷⁶", the Ruhr Region won the last round against Görlitz and acquired the title next to Istanbul and Pésc.



Fig. 20 Aspirations of Ruhr2010

The idea of an annual Capital of Culture was brought to life by the Greek Minister of Culture Melina Mercouri in 1985 (ibid.). The annual awarding by the European Commission aims at cultural exchange and the demonstration of European cultural diversity. While at the beginning, classical cities like Athens, Rome or Paris had been nominated, with the entitlement of Glasgow in 1990, the self-conception accompanying the title changed. Like no other city before Glasgow used the title to strategic chance to lastingly change its image by the means of urban planning and unusual art projects. This strategy has been successfully employed by several Capitals of Culture, and seems also to have been attractive to the Ruhr Region. Although, as we have seen, the Ruhr Region had already successfully dealt with structural change in the IBA, yet a further image change apparently was anticipated.

⁷⁶ Noteworthy: The motto of Ruhr 2010, "Kultur durch Wandel – Wandel durch Kultur!" originally stems from Karl Ernst Osthaus, one of the last great patrons of the 20th century, ad initiator of the *Hagener Impuls* and in his day Werkbund member. The industrialist, art historian and philosopher intended to grant art a firm place in the industrial city. The initiators of Ruhr2010 adopted the maxim as application motto for the cultural capital 2010. To the most important legacies of Karl Ernst Osthaus belong the Folkwang-Museum, which he founded in 1902 in Hagen. In this discussion, most decisive is Osthaus' demand that art should be accessible for everyone. In 1922 the city of Essen bought all exhibits, which became the basis for the present Folkwang-Museum (Tovar, Ch., October 14, 2009 on http://www.planet-wissen.de/laender_leute/nordrhein_westfalen/essen/essen_osthaus.js).

Goals

“How does a region develop from industrial urban sprawl to Cultural Capital? How do people cope with change? How do they design their living spaces? How do they integrate new influences from foreign cultures? How can people be encouraged to embrace culture they would normally never encounter? These are the questions which form the basis of what RUHR.2010 is trying to achieve” (Ruhr2010 website⁷⁷).

A region attempted to reinvent itself and thus tried to get rid of a negatively connoted image. According to Achim Prosek⁷⁸, the aims of Ruhr2010, despite the critique, very well “extended the field of cultural and touristic promotion” (in Forum Geschichtskultur Ruhr, Ed., p.9). According to him most important is the question concerning the regions position towards historical culture. In fact, the image of the Ruhr region, due to its history of heavy industry and the demise there of, is coined by prejudices and stereotypes, an image, Ruhr2010 wanted to work against. According to Günter (Int. Günter) Ruhr2010 was intended at an image change.

Strategy

Indeed, in a Cultural Capital year, culture plays an important role. The application letter claims that a cultural transformation is to assist in the attempts to become metropolis and thus create a regional entity. Art and architecture are understood as “motor of transition” (Frohne, J., Langsch, K., Pletgen, F., Scheytt, O., 2010, p.11) for the old region. In fact, the creative industry is proclaimed to be a vital opportunity for the regions transformation and takes up major part of the event’s internet self-presentation:

“The programme of this Capital of Culture is derived from and dedicated to the people and the contradictions of the region. The stories of the arts and of the many cultures, of visions for the future and of creative industries, of a landscape once destroyed by human hand and now being variously reinstated in other forms- these are the components that together make up the narrative of our cultural capital year. The programme will help broaden our horizons: life in a particular time and place extended into the past and the future.” (Ruhr2010 website)

The European Capital of Culture Ruhr2010 has not set out to be a festival, it is claimed. The program was supposed to act as a picture frame designed to give a clear structure to the picture which is developing within. Such a framework encourages high culture to thrive alongside popular

⁷⁷ Ruhr2010 website, refer to: <http://www.essen-fuer-das-ruhrgebiet.ruhr2010.de/en/programme/welcome.html>

⁷⁸ City and regional researcher and room planner in the Ruhr Region

pastimes. It offers space for people and developments and renders the concealed visible; it makes us aware of different aspects and presents them in a new light" (Ruhr2010 website).

Heritage in urban planning

"Industrial culture for Ruhr2010 was instrument and stage, less object of further discourse" (Nellen, D. in Forum Geschichtskultur Ruhr, Ed., p.18). According to Peter Abeck, "remembrance has remained quite pale in the application procedure for the culture of capital, as if 'industrial culture' in the long run, should be nothing more than picturesque stage (Abeck, P., in Günter, B., p.53). In January 2011, consequently to first concerns regarding the history relatedness of the capital culture year, the *Forum Geschichtskultur Ruhr* considered it relevant to dedicate a whole issue to a critical reflection.

It is to be remarked that despite the critique of missing historicism, some projects have very well recognized the topic's relevance. Exemplary are the foundation of the Ruhr Museum at Zeche Zollverein, Essen and projects of the industrial museums, such as the exhibition "Feuerländer – Regions of Vulcan" of the LVR industrial museums, thematizing the internationality of images of industrialization (LVR Industriemuseum, Ed., 2010). However, projects concerned with historical history, often have been overshadowed by events in which industrial heritage served more as stage than as content.

Achievements and remarks

Even though the Ruhr Region does no longer work like in the 1950s, it attained achievements that are worth preserving in memory. "Some people, in advertising, in marketing, in the media, for the last decade have been saying: 'forget everything! It only handicaps you, the future is to be found somewhere else. This is something that inhabitants of Rome, the Tuscany or Munich would laugh about. Because these people



Fig. 21 Ruhr2010 event: Picnic on the Autobahn A40

know that even if heritage has lost its economic, it still has enormous value, which do not hinder but strengthen”, as Günter puts it (Günter, R., p.520). Nobody wants to revive the heavy industries. But what a landscape has gathered on excitement over time, can very well serve its prosperity and education, not least its pride. The Ruhr region attained the title of European Capital of Culture due to its cultural particularities, rooted in its history and with a new concept, not as residential capital which long has know how to present and initiate itself.

Prosek states, the Cultural Capital year will for years remain the regional event with the biggest superregional attention. Its meaning derives from its marketing attempting a split between the aim to promote the recognition of “Ruhr as a modern metropolis” (Possek in Forum Geschichtskultur Ruhr,Ed., p.5) and the myth of the region, that is, its history. Yet this split was stretched as the aim of the metropolization has come to be understood primarily in an economic way: *Ruhr vom Mythos zur Marke (Ruhr – From Myth to Trademark)* (Frohne et al., 2010). It is about symbolic, but most of all real capital and commercial use, less about the original aim of identity creation, Prosek criticizes.

Klaus Tenfelde⁷⁹ questions the aim for sustainability of which Ruhr2010, had taken up the course, as stated on the event’s website: “When we began preparing the programme for the European Capital of Culture RUHR.2010 three years ago, we experienced an almost propagandistic prevalence of the word ‘sustainability’”(Ruhr2010 website). Tenfelde asks: “What do we win, except for the temporary attention from the installation of a 50 km long table for a weekend on the A40? This might stay in mind, like the giant captive balloons, hovering above every former smelter location, but these events are not sustainable” (Tenfelde in Günter, B., Ed., p. 167)⁸⁰. These events may awaken short-termed attention, but stronger visions are needed, Tendeferde claims. There is a need to think in different structures than the dismissal of history which can be observed in the topic of Ruhr2010, *Change though Culture*, aimed towards a metropolis Ruhr. What sounded innovative is now being named and shamed. “The proof of the pudding is with the eating” (ibid.). One needs to insist on one’s own history, but also its openness.

“The Ruhr Region, by now, should have enough self-confidence to openly discuss about creative mistakes and mis-performances of the past and ills of the present” (in Forum

⁷⁹ Director of the Institute for Social Movements Bochum University, chairman of the committee of the Library of the Ruhr Foundation

⁸⁰ Tenfelde alludes to the Ruhr2010 project of the picnic on the A40 and *Schachtzeichen* in which yellow gas balloons have been installed over each abandoned pit.

Geschichtskultur Ruhr, Ed., p.12), except for making clear cuts with its past inventing a new identity out of thin air. However, according to Prossek this attitude was barely to be found in the general attitude recognizable in program and information writings. It was rather coined by shoulder patting as for instance concerning achievements in integration and immigration politics or the growth of the creative scene in the last years. The issue and phenomenon of structural change was sold as a narration of progress, without asking for concomitants, wounds, losses and compromises. The self-confidence of the Ruhr Region inhabitants was rather strengthened initially and not challenged enough, he claims. A counter example has been given by Linz, cultural capital 2009, which dedicated its first project to the difficult topic of the city's role in times of national socialism with the socio-historical, critical exhibition "The Führer's Capital of Culture"⁸¹, which initially subdued the cultural capital euphoria.

IV.3. Conclusion: Historical culture as framework for meaningful industrial culture

"With the preservation of industrial plants, the question emerges, in how far only buildings or ensembles are to be preserved, or their former use should be emphasized [...]. Buildings are shells and workplaces. If former functions are no longer there, the plant preserved but not equipped, former ways of labor can no longer be demonstrated or documented. Partly buildings only form vague references to their industrial past" (Dittmar, p.30).

Around 1990, the IBA further extended the field and methods of historiography (Günter, R., p.325), radicalizing thoughts about monuments. Now they are valued as never before. The handling thereof might often have been unclear, yet they became active part of the redesign of the region and were made the basis for reflections on industrial culture. According to Günter, the historiography of the IBA overcomes the century old mistake to believe that the past has to disappear to make room for the future. Yet they are to be mutually integrated in industrial culture. Monuments, according to Roland Günter (p.518), have the capacity to enrich our historical perception being a socio-cultural concept. Here he clearly puts forward a contextualized approach.

The IBA set the course: In the course of transition, it did not toss overboard the past, but structurally continued working with it in an intelligent way. It rescued many sites, kept it present and connected it to new coherencies. This predominantly happened in the formation of the conceptual

⁸¹ Refer to: Büsing, N., Klaas, H., September 16, 2008, on:
<http://www.spiegel.de/kultur/gesellschaft/0,1518,578460,00.html>

framework of historical culture (p.519), Günter claims (Int. Günter). In hindsight, the analysis of the two Ruhr projects may serve for theoretical and practical considerations concerning present ways and future aspirations.

Historical culture: the double metamorphosis

While Susanne Hauser⁸² (2001) talks about *Metamorphosen des Abfalls*, the intellectual praise of the IBA and criticism concerning Ruhr2010 have shown that we are actually observing a double metamorphosis in Böhme's sense (2006). When it comes to meaningful heritage preservation, intelligent re-use and tourism, all departing from the urge or wish to preserve and collect something, the dysfunctional object becomes first a functional collection piece and then a medium of memory. Only in this double process "the collector attains his vindication" (Böhme, p.363).

Having reached the end of the world-historical epoch of the industrial age (Hauser, p.24), at the rims of a future, at least in Europe guided by other influences, there is a necessity to write three dimensional histories with the reservation of industrial monuments. Careful re-used monuments guarantee their existences and thus their ability to narrate. However, the decision-making ability has to grow where and if "events" or permanent installations are necessary to give the public an understanding of the original sites. It is encouraging, Föhl states, that the Zeche Zollverein, presented as an historical industrial plant, already attracter 62.000 visitors a year. (ibid.) and this was before it was turned into a museum for the Capital Culture Ruhr 2010.

The significance of industrial heritage preservation

"Wie macht man dem Menschen-Thiere ein Gedächtnis? Wie prägt man diesem theils stumpfen, theils fasigen Augenblicks-Verstande, dieser leibhaftigen Vergesslichkeit Etwas so ein, dass es gegenwärtig bleibt?" (Friedrich Nietzsche⁸³)

Both events IBA and Ruhr2010 have been extremely significant for the region's identity. However, the aspiration concerning the meaning of the region's history and historical culture extremely differed when it comes to its interpretation, handling and relevance. Making the region's transition to the Metropolis Ruhr its core aim, Ruhr2010, according to Prossek, could have benefitted from stronger historical attributions (in Forum Geschichtskultur Ruhr, Ed., p.12).

⁸² Professor for art and cultural history at Cottbus University.

⁸³ 1887, quoted on: <http://www.vm2000.net/37/kampfzone/hans-sachs-haus.pdf>

The IBA on the other side, as architectural exhibition could have decided for a less strong reference. For its historical focus, Prosek sees two reasons, first the ecological and economical argumentation for the preservation of old buildings due to financial advantages compared to renewal. Second, the IBA recognized a deficits in the people's self-image and confidence, the idea has been to consolidate the people with their past, which in general, has been successful. According to Prosek⁸⁴, both foci culminated in what today operates under the name of *industrial culture*. According to Günter, this was anything but fortunate coincidence, temporary in nature. The IBA clearly followed a historical cultural approach all along, only using the hook of the IBA to acquire the needed administrative and financial support (Int. Günter). Here, Ruhr2010 followed an opposite approach, breaking not consolidating with the past.

The Cultural Capital year, so far the regions most intensive exertion in the direction towards a metropolis, has created a strong future vision, connected, however, only loosely to its past. The identity debate is missing. The absence of a historical absorption, in hindsight, becomes to be seen as a deficit. In retrospective criticism, one finds a desideratum for such topics, maybe even as specific counter weight to “cloudy metropolis marketing” (in Forum Geschichtskultur Ruhr, Ed., p.12), directly comparable to Böhme. Questionnaires also confirm this to have been the dominant public opinion.

Excusus: Disappointed expectations?

The Forum Geschichtskultur (Ed.) (2011) found that even though with Ruhr2010, public interest was with industrial culture and history, the overall framework did not make these specific its topic.

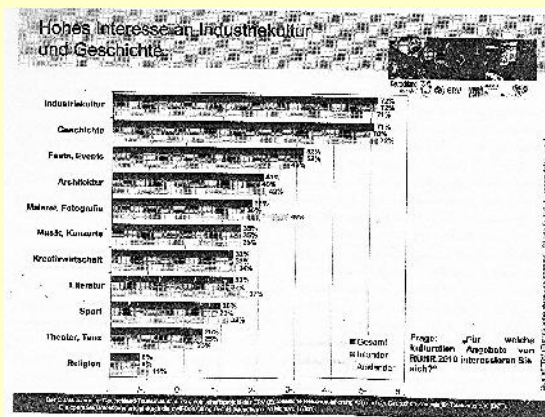


Fig. 22 Interest in industrial history and culture in 2010

⁸⁴ Amongst which is the article “Bauten und Projekte: RUHR.2010 als Wegbereiter einer neuen Metropole Zum Effekt städtebaulich ausgerichteter Investitionen für die Kulturhauptstadt” published by Informationskreis für Raumplanung e.V. (Hg.) in *RaumPlanung*. Bd. 43. Dortmund 2009

In a similar endeavor Antje Wolf conducted a case study at industrial touristic sites as for example the Ruhr Museum at Zeche Zollverein in Essen. According to this case study, “concerning the main area of interest of visitors, it becomes obvious that Zeche Zollverein XII attracts visitors, who have a keen historical and cultural interest, who are interested in social questions and who are education oriented” (Wolf, A., 2005, p.138). This shows that not only aesthetic marvel nor only event spectacle provide the most efficient targeting of tourist markets. Moreover, this investigation renders practical proof to the otherwise possibly lofty-seeming aspirations and demands for the contextualization of industrial heritage and monuments.

The concept of industrial culture, learning from the past for the future

The Ruhr Region, created industrial culture, with factories, housing estates, and infrastructures and thus has methodically developed new ways to deal with history, especially with social history. Here the new concept of historical culture sets in. That this can be done without blind instrumentalizing, has been proven by the IBA. The IBA extended and re-structured heritage preservation. That sometimes visionary, benevolent and committed individuals in political positions can achieve a lot has been shown in the cases of Christoph Zöpel and Karl Ganser, recognizing that industrial culture does not need to proof to be a cash cow to be of recognized public value. Industry and cultural interest are no opposites as can be seen in the fact that no region has founded as many theatres and opera houses as the metropolis Ruhr. This happened in civil-municipal cooperation. By this, The IBA rendered a new productive structure to the region’s structural change, coining the term historical culture (*Geschichtskultur*) as an essential part of industrial culture in its original interdisciplinarity that must not be by-passed.

Excursus: Late discernment?



Fig. 23



Fig. 24

While the marketing picture on the right seems to imply clear socio-historical references, in the press picture from the opening of the capital culture year 2010 on the left (Fig. 23), seems characteristic for the projects event oriented program. It seems that in the last instance, the project organization, while claiming the opposite, had not managed to free themselves from their labor

image, by other means than clear cuts. In hindsight, however, maybe also due to first critical voices, historicism is stress as can be seen in the left image, a “thank you card” (Fig. 24) by the Cultural Capital (Ruhr2010 website).

V. DISCUSSION - LESSONS from Ruhr, CHANCES for ENCI

“Not new but right, we should not be lead by the question of innovation, It only leads us to wish to fly with balloons [note the allusion to the Ruhr2010 project *Schachtzeichen*] – which might burst in short time. We must be guided by *thinking in potentials* [my italics]. [...] Who masters quick oblivion, who wants to reinvent the wheel, does not proceed very far – and is quickly forgotten himself. [...] Many ignorantly forget mastered achievements like the IBA EmscherPark, the landmarks [...]. We should allow ourselves more knowledge. This most of all requires a strong memory. Memory means: City history, building history, history of infrastructures, social history of culture [...]. In principle, history is contemplation. In hindsight we can learn from the existing, in order to foresee. In this way, history and future are merged in interrelatedness” (Werkbund website).

As has been discussed, preservation efforts in Maastricht have, over time, more and more focused on integration into urban development and industrial heritage has acquired a firm place in the understood cultural history of the city. Yet, while in the past, the practices of preservation remained either rare or uncontextualized (or both), after the analytical discussion of the two major projects IBA and Ruhr2010, the potential of the ENCI terrain concerning the preservation and communication of its industrial heritage and culture can be evaluated. The underlying ideas, considerations and attitudes can equally become of value for small scale dealing with industrial buildings that are perceived as cultural heritage or have attained monumental status and are to be integrated into urban structures or landscapes in the city of Maastricht. Lessons learnt are discussed, on a more theoretical level in connection to dominant trends of instrumentalized adaptive re-use and often de-contextualized aspirations of creative industry⁸⁵. It will be claimed that a major advantage in future, could be constituted by a stronger *thinking in potentials* as lesson a learnt from the Ruhr projects.

V.1. ENCI's potential

The ENCI terrain, with its significant and unique history not only for the city of Maastricht, might provide a huge contribution to the city's and the regional cultural heritage if awareness and the right attitude can establish. What is on the grounds and has not been demolished, is or less still intact (Guid. tour ENCI). Due to modernization measurements, of buildings like the canteen or the packing hall have been replaced by newer versions, as reconstruction would have been more

⁸⁵ If exaggerated than only fort he means of a clear comparison.

expensive. Often, the older versions, predominantly from the 1950s and 1960s, have been kept and remained in a more or less original state depending on the time of their abandonment.



Fig. 26



Fig. 25

ENCI Maastricht

Unique... (Fig. 25, 26)

The remarkable construction of ENCI into and around the Sint Pietersberg has a note worthy, long and difficult history of decade long local struggle between industry and proponents of natural preservation.



Fig. 28



Fig. 27

...and well preserved (Fig. 27-31)

The canteen and the packing hall by Peutz, as well as the headquarters are perceptibly of aesthetic and architectural value.

Abandoned buildings, often well preserved, arise the feeling that production could setback in any minute. What kind of stories do they tell?



Fig. 30



Fig. 29



Fig. 32



Fig. 31

Next to the state of the buildings, the factory's uniqueness might contribute to its value for Maastricht's cultural heritage. ENCI, the oldest cement factory in the Netherlands is uniquely located and constructed into the Sint Pietersberg. The site, with architectonically valuable buildings by amongst others the architects Peutz and Dingemans, also has a war history during occupation of the 1940s.

However, while the ENCI files will be preserved in the local archive and part of the equipment might eventually find a place in the discussed *Museum aan het Vrijthof*⁸⁷, the actual site is going to be rented out as much as possible (Guid. tour ENCI), with new tenants deciding what will become of the buildings (Int. Stelwagen). One example is a shipbuilding yard. The focus will thus be on functional re-use, how much authenticity will be preserved is yet to be seen. Also, a closer connection to the AINSI project remains unconfirmed (Guid. tour ENCI). Yet, as part of Maastricht's cultural history, even though outside the city center, the location has the advantage that there is not the time pressure of former projects. With a slow transition until 2018, the year in which Maastricht applies for the title of the Capital of Culture, the time to think about intelligent re-use and the site's future role concerning the city's cultural heritage seems to be given. In fact, the strategy of zoning and different teams working on the site already marks a positive step *towards thinking in potentials*, yet, there still has been no official examination of the site and preservation plans remain unclear. In a more detailed discussion it makes sense to return to the concepts that marked out point of departure.

V.2. Industrial culture. ENCI, monument and *medium for memoria*?

"Industrial culture always has two sides to it: respect for the past and courage for the future"(Sonne, *Mond und Sterne. Kultur und Natur der Energie.*, 1999, exhibition. Essen: Zeche Zollverein).

The concept, yet, according to Borsdorf has taken up amorphous forms resulting in unrecognizability and arbitrariness. He criticizes that today it is more used as a "touristic innovation" (Borsdorf in Günter, B, Ed., p.98), than the original interdisciplinary discipline and description of historical circumstances. Industrial culture is to be aspired because its concept links the past, historical culture, to the present and the future and thus creates coherencies, explicitly aspired for ENCI. The fields of monument preservation, industrial monument preservation, and

⁸⁷ *Museum aan het Vrijthof* website: refer to: <http://www.museumaanhethvrijthof.nl/page.aspx?id=105>

historiography are no synonyms. They are all modes of societal memory, “but the mere act of conserving material testimonies, however is to be distinguished from a historical, critical and interpreting handling of the past (ibid.).

According to Roland Günter, history is societal biography that is needed to understand oneself. What has become self-evident for the middle ages is equally true for the industrial age (in Günter, B., Ed., p.102). ENCI has a rich and long reaching social history. The natural history of the quarry alone is remarkable. Yet, ENCI as the first Dutch cement factory and its significance for the city of Maastricht, as well as decade long struggles between social interest groups concerning the mining at the natural preservation of the Sint Pietersberg are decisive in the city’s social biography.

According to Günter, in first instance, an industrial monument⁸⁸ can be seen as the Cologne Cathedral, as a magical sign, this is how the later is perceived by the public. There is a second view. Günter here refers to the Werkbund principle of *thinking in potentials* (compare: Int. Günter, Günter, R., 2010). This is where intervention is needed at ENCI. In German this is very nicely illustrated by taking apart the word for monument *Denkmal* into *Denk-mal* (think about it) or *Denk-Mal*, (think mark). The site could become a place of education. What is there to think about? ENCI’s industrial history dates back to the 1920s, is unique in scale and location. The site also played a role during the occupation during the Second World War (Guid. tour, ENCI), there is a lot to thematize, especially as education is anticipated in the PvT.

Monuments symbolically exhibit coherencies. The monument stands for economic, social and cultural history, as well as for, yet not only for references of urban construction, of course mutually interconnected. At ENCI, the creation of a value map, intended to be finalized with an official monument evaluation marks the first step, demonstrating the preference of a consolidation over the break with history, which seems to have developed in the years after the demolition of the Céramique district. Yet so far the *metamorphosis* seems to remain in its first stage. Here, regarding the Dutch preference for re-use concepts of meaningful re-use and intelligent tourism, derived from the Ruhr projects might be helpful.

⁸⁸ Monument, here, is not to be defined by its legal protection status alone. Also heritage that is perceived as worthy of preservation and thus is “collected” is meant.

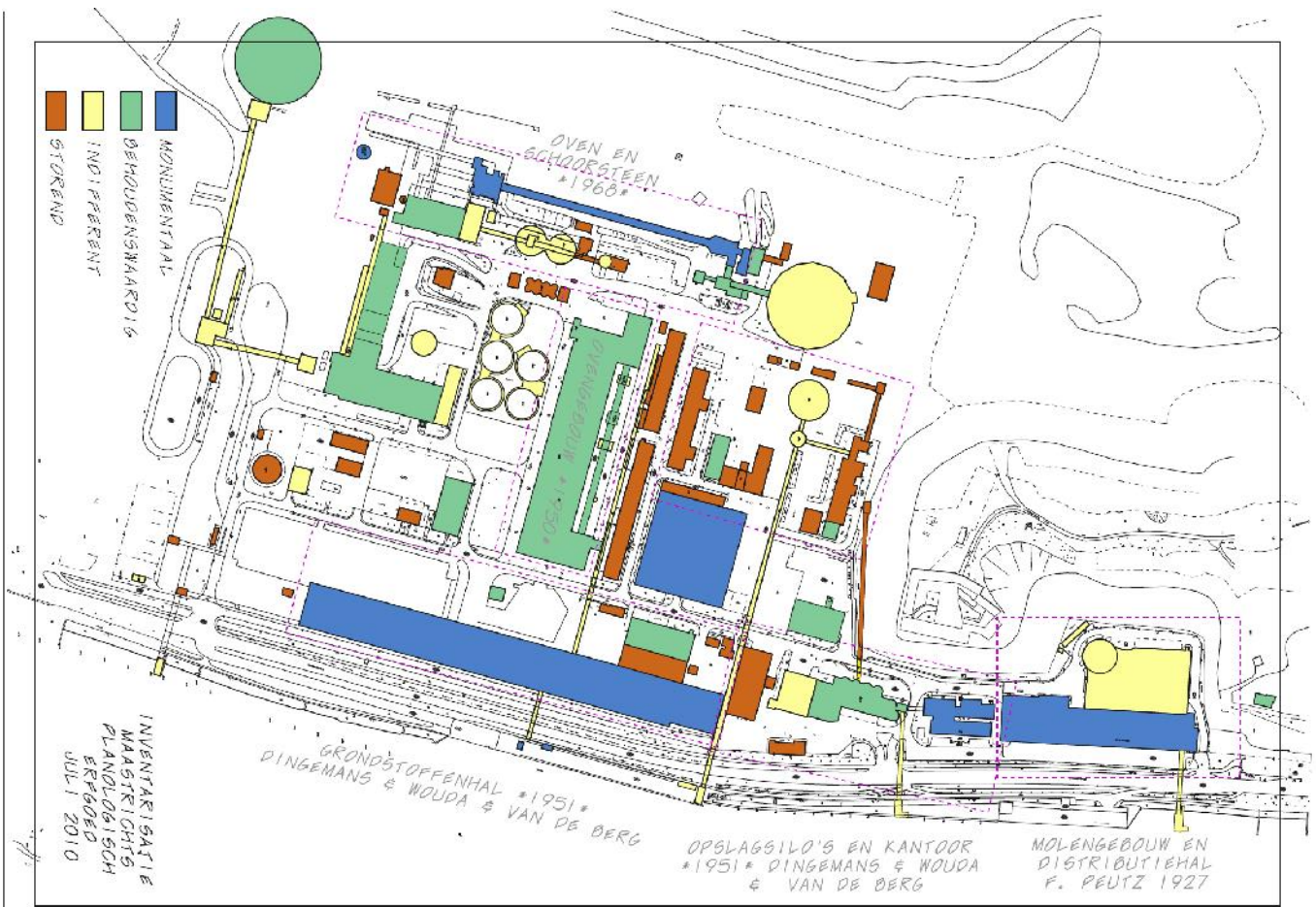


Fig. 32 Unofficial value map of ENCI (City of Maastricht, 2011)

V.3. Concerning the adaptive re-use of ENCI

It would be blind idealism to demand for the whole of the ENCI site to become a museum. Moreover, exaggerated *preservation mania* as well as *mania of usage* ("Nutzungswahn"), misses the point. Yet, while only parts might attain monumental status (the Peutz buildings), and other parts might be demolished (the furnace), the efficient re-use seems to be regarded as only way to preserve heritage, as can be found in statements of interviewees and the PvT (p.17). Also, in the goal setting of SATIJNplus, aligned with Maastricht urban planning endeavors, in which, as has been demonstrated, adaptive re-use is a dominant aspect, regarded as part of a magic formula (compare: Int. Hoorn).

This is not to say that adaptive re-use and heritage preservation are concepts mutually exclusive. Adaptive re-use can very well play a favorable role at ENCI. Yet, while in preservation

efforts, functions must be adjusted the particularities of the buildings, not the other way around⁸⁹. Moreover,, a lesson from the Ruhr projects, one might develop a more critical attitude towards optimistic, instrumentalized re-use related visions. It is not the role of monument preservation to design concepts of re-use, yet to assess them from the view of the monument and to evaluate them as means to preserve the monumental character of the object (Föhl, A., 2005, p.24). This is something that should be respected by ENCI's re-use plans.

Important is the respective staging and interpretation of an object and its past. Only by the conditioning of the viewer in the direction of an objects context, the object becomes meaningful and part of cultural heritage. Even though aspired, this has so far not taken place at AINSI. If former functions are no longer there, the plant preserved but not equipped, former ways of labor can no longer be demonstrated or documented. Partly preserved buildings only form vague references to their industrial past (p.30). This is something ENCI, of which part of the building stock is well preserved, needs to recognize if cultural heritage preservation is aspired.

Moreover, the IBA has shown how on the one hand careful and considerate planning, on the other side however, a looser framework might bring about beneficial results as individual particularities can be respected this way. "One is to notice that even after thirty years after the beginning of a systematic, modern industrial monument preservation we still find ourselves in an experimental phase" (Föhl, p. 23). All too ambitious assortments, Föhl claims, after 30 years of experience are inclined to spoil the broth (p.25), or rather blend a broth of undistinguishable sensual perceptions, where the unmingled ingredients might have been more savory and digestible. Regarding the site map analysis of Maastricht's most significant urban development projects, one sees that ambitions have always been quite high. Yet, in a time of budget cuts in the cultural sectors, a considerate programmatic is needed. This has already been experienced on the ENCI site regarding the AINSI project, which seems to have overreached. With a similar programmatic at the Timmerfabriek, a better reflected project planning, attuned to the particularities of ENCI might have been beneficial, also concerning a sustainable and long-term contribution to Maastricht's cultural cluster.

Föhl (2005) describes the possible solution of a way to create a compatible coexistence on the grounds of larger plants of industrial culture: more strongly changed zones for new purposes

⁸⁹ Applying Roland Günter's potential and context approach, it makes for example, no sense to rebuild factory halls, where some genres of modern music might be played very well, in order to create a symphony acoustic (Int. Günter).

and “zones of documentation” (ibid.) of unlimited experiencability. Only with an appropriate communication, the memories of the industrial age will be able to speak genuinely and can provide certified testimonies also for next generations. In this regard, ENCI has a huge advantage with the PvT concerning its framework of three different zones. Zoning can offer the time to deliberate on re-use, as well as on an intelligent, meaningful programmatic. So far, with education and tourism efforts the emphasis is put on natural history and the quarry (PvT, p. 16). Yet, also in the transition zone with its preserved building stock and its closeness to the still active production sites has an enormous educational potential. Paradoxically, while in general industrial heritage is included into the PvT, its possible role for education remains rather unexpressed. Critically reflecting on instrumentalized adaptive re-use, Dittmar sees a chance in industrial tourism to refill empty shells with meaning: “In industrial tourism it is hinted to a site’s industrial past in the course of revitalization and re-use are integrated” (Dittmar, p.56).

V.4. Intelligent industrial tourism

“With old industrial region, structural crises, environmental problems, high unemployment or residual waste are associated” (Wolf, 2005, p.1).

Yet, as can be seen in the two Ruhr projects, industrial heritage inherits huge touristic potentials. Again, the Ruhr Region can serve as an example. Industrial cultural heritage has been used for tourism and many industrial monuments became important landmarks and could be preserved by the IBA projects, appreciating their value. In the course of the IBA, new industrial touristic forms emerged like the *Route of Industrial Culture*. During Ruhr2010, industrial sites have increasingly been used as event locations. Regarding the Cultural Capital year, striven for by Maastricht, cultural tourism of course plays a major part. The ENCI site, here, could extend the city’s multifaceted cultural landscape.

The attraction for the decentralized Ruhr region was the development for a sort of tourism that explains intelligently: Backgrounds, context, the lives of individuals. There are ambivalences, opposites, beauty and ugliness, which keeps the excitement. ENCI must avoid the constant threat of becoming the same as somewhere else, of falling into the scheme of “simplification and platitudinous clichés” (Günter, R., p.526), exchangeable and economically instrumentalized. Of course, economy is needed but instrumentalization should not be given priority. The concerned aesthetic is not mellifluously but interesting (p. 546). Therefore, industrial tourism requires

intelligence, it is no catalogue of pleasant pictures, avoiding what might be found disturbing. Images need to be vivid, enthralling. In *intelligent* industrial tourism, hints to a site's industrial past in the course of revitalization and re-use are integrated (p.566). Tourism at ENCI, to contribute to the city's high aspirations concerning a qualitative, cultural contribution, must not become just the distribution of beds.

Similarly, Wolf (2005) sees the chances for industrial tourism, most of all in its socio-historical context (p.39). Advantages are the active preservation of the heritage and the overcoming of forced economic re-use. A critical but conscious confession to one's industrial past and present can have a positive effect on education and the region's identity. Also at ENCI, where there is still an ongoing struggle concerning the factory's production site and methods, industrial tourism could bring about a resulting image improvement without exaggerated euphemism as well as additional impulses for structural change and economy as well as for the job market, and also the creation of broad, regional recreation offers, which are important but by subsequent goal. ENCI's industrial history is full of emotional ambiguities, and struggles concerning the mining at the natural reserve at the Sint Pieterberg, important for local identities and thus well worth remembering.

Yet of course, industrial tourism is not to be exclusive. Always, a balance has to be found and is advisable between events that attract and cultural projects that create sustainable meaningfulness. Moreover, industrial culture, especially at ENCI, is only one part of the cultural cluster. One is not to forget what it does not contain, namely history prior and next to the phenomenon of industrialization. Here, the ENCI terrain, with its three zones, offers a chance to show that industrial culture is not just positivist and progress oriented. A positive example can be seen at the IBA project at Zeche Zollverein which took the topic of rationalization of nature as their theme. The smeltery pursued the "Fordification of nature" (Borsdorf in Günter, B., Ed., p.101) on grand-scale, making Giedeon's thesis of "mechanization takes command" its main objective (ibid.). The need was rightfully perceived to elevate Zollverein from the level of eerily beauty in aesthetic sublimeness of a monument, to a concept of analytical handling and a broader comprehension of history. Here, also in regard to industrial tourism and ENCI's ambiguous past, on less severe smaller scale, but highly debated, at ENCI, the "consonance of renewed monumental paths and the interpreting function not necessarily but possibly of a museum might be the right way" (ibid.).

V.5. Networking, the need of a supporting framework

After the analysis of the Ruhr projects another conceptual aspect needs to be stressed in the comparative analysis of the potentials at ENCI. Borsdorf (in Ganser and Hölser, 1999) stresses that the success of the IBA was partly helped by the particularly beneficial circumstances in NRW. It is of special importance to have a look at the organizational background of industrial heritage preservation and urban integration in the Ruhr Region. Here, two major projects have been possible not least to particularly distinguished and well established supporting framework.

Since the 1970s, investments have been made in the infrastructure and the program of the industrial historical flagship at Rhine and Ruhr (Nellen, D, in: Forum Geschichtskultur Ruhr, Ed., p.18). Early signs for monument preservation had also been set by the establishments of the Rhenish and the Westphalian industrial museum. The industrial museums carried by the regional councils of the Rhineland (LVR) and Westphalia Lippe (LWL) meant the foundation of a supportive and influential association and network, accompanied by foundations like the *Stiftung Geschichtskultur und Denkmalpflege* (founded in the course of the IBA), later *Forum Geschichtskultur Ruhr*, absorbing heritage and granting the time for careful consideration of further procedures, and likewise brought about increased public support. Cooperation between involved regional authorities in institutions in the *Route of Industrial Culture* and regional events and marketing not only facilitated heritage preservation, but also, as can be seen in NRW is able to strengthen regional identities and vitality (p.20). In NRW industrial culture by now has become a trademark family. Industrial culture as a concept carried by this frame has further developed to architectural, cultural and touristic unique characteristics of the Ruhr Region. Industrial cultural sites, at the forefront world heritage Zollverein with the new Ruhr Museum since Ruhr2010 today have become trademarks of the region (ibid.). These decisive and particular developments occurred earlier and more pronounced than in other regions and countries.

Taking a comparative look to the Netherlands and Maastricht, one finds that while general monument preservation as such, thus including industrial monuments, is particularly tightly integrated into urban planning policies, this cultural carrier framework seems to be missing. FIEN, as an umbrella organization is rather a loose collection of local associations. Also the nation wide program PIE, as we have seen, concentrated rather on the re-functionalization than on the communication of heritage. In Maastricht, WIAM, now WIEL, as an association of archivists, although they have been successful in preserving parts of the three most important buildings at the

C ramique site, often limits its activities to the categorization and documentation not strongly cooperating with the municipality (Int. Rutten). Likewise an own memory place for industrial culture like Kerkrade's *Continium* is missing. In the hands of urban development, monument preservation is stronger linked to adaptive re-use practices, as can be seen in the cooperation with BOEi and SATIJNplus at ENCI. In the Netherlands, the situation is moreover exacerbated as by law, buildings can not be left abandoned (Int. Minis). Also in Maastricht, the belief seems to be held that abandonment automatically leads to ruination, which however is not the case. Yet, due to mentality and legislation, in the case of closure, there is even less time to think of an adequate solution as quick action is required, which results. Sometimes more deliberate decisions might have contributed to the finalization of both steps of the collection metamorphosis which has been seen as being at threat to remain incomplete. Here, ENCI might provide a chance. The Ruhr Region might serve as a positive example when it comes to the structural organization of industrial cultural heritage preservation.

It is thus important to stress that not only preservational concepts but also authoritative, influencing carrier structures with public support, and political influence and executive authority are decisive. Of course such a carrier framework cannot be established over night and from above. Yet, the awareness of its absence might be relevant when it comes to the evaluation of ENCI particularly, where discussion about preservation are taking place now.

V.6. Bottom line and critical remarks

Reflections and lessons learnt from the Ruhr projects concerning concepts and practices of industrial culture and memory preservation, considered adaptive re-use, intelligent industrial tourism and networking, as we have seen, can serve as extremely valuable sources of inspiration for the handling of ENCI's long-term transition plans. Yet, I would like to end with a critical remark on scale and transferability of the comparative discussion that has been provided. The achievements in the Ruhr projects discussed have been internationally praised and recognized, also in this work. Yet, one may ask in how far the results of the previous discussion are transferable to the city of Maastricht. Maastricht is not located in the German *coal scuttle*. The historical significance of industrialization and de-industrialization in Maastricht and the Ruhr Region cannot be seen as congruent when it comes to scale, impact on society and environment, also related to long-term effects and the need to cope with pollution and contamination. Maastricht

cannot become Cultural Capital by a mere act of “copy and paste”. It is to be stressed that this suggestion is not intended in this work. Rather, industrial culture and lessons from the Ruhr Region should be seen as potentially beneficial in their adapted integration into Maastricht’s cultural landscape. Yet, a critical approach is always needed. Industrial culture, used in its broadest meaning and as a trend word, is not the universal or cyclopaedic solution⁹⁰. This has long been understood, also in the Ruhr Region.

What does this mean for ENCI? Surely not that contextualization should be thrown over board all together as we can learn from Ruhr2010, this is clear. Instead of preserving every building but neglecting the intangible past tied to them, a selective and critical, yet meaningful preservation should be aimed at. Industrial culture can be seen as a chance to create coherencies aspired by heritage preservation. To become sustainable it needs to build on a form of historical culture, building a bridge for future visions. This has been shown in this chapter.

The last excursus: Eisenheim, “Sprechende Straße”

In the preserved work housing estate Eisenheim in Oberhausen, in 1996, seventy enamel plates have been installed, each with two sides of text (Günter, R., p. 327). They open up the architectonic monument for comprehension, in an accessible, understandable and atmospheric language and in a lebenswelt oriented manner.

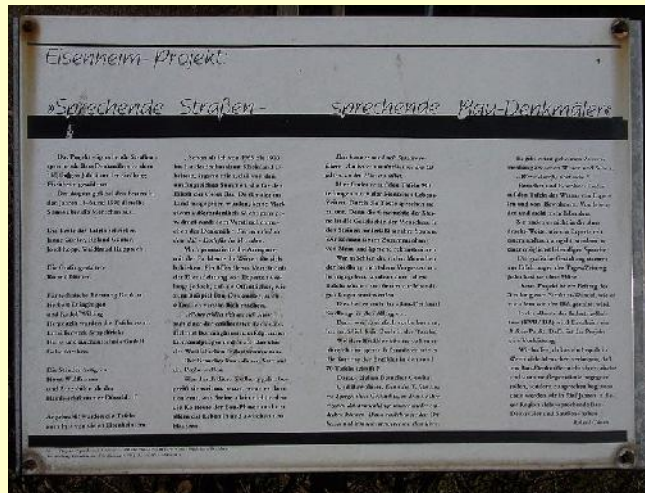


Fig. 33
Information text badge in the worker housing estate Eisenheim, Oberhausen

⁹⁰ “The Ruhr region momentarily suffers from a ‘too much’ of industrial culture” (Heinemann, 2000, p.1). The sustainability of misunderstood industrial culture, has been, subject of doubt for some time (Parent in Günter, B., Ed., p. 44). A public discussion event of the Culture-political Association in Unna (May 9, 2003) with the name “Hülle ohne Fülle”, “Empty Shell”, discussed the current “overmuch” of industrial culture, which, as claimed, might be injurious to other cultural varieties. A cultural re-use of a manifold of industrial buildings, overexerted potential patrons, organizers and visitors (p.46). Already Hermann Glaser warned to be cautious of an overvaluation of achievements by progress. “Industrial culture is no Dorado, which we can escape to from the problems of our presence, the age of machines was full of contradictions, opposites, social problems” (Glaser, H., Ruppert, W. & Neudecker, N., 1980, p. 8).

V. CONCLUSION

I have started out my paper with what I have called an “evolution of concepts”. Yet, a slight correction is needed. Evolution, in the strict, original sense of the word, not teleological does not imply rational decision making. However, when it comes to culture of which industrial heritage and its preservation and handling is a part, we have the chance to intervene, to steer processes to try and



Fig. 34

err, but also to avail ourselves of lessons that have been learnt from the critical reflection of the past. This is as true for lessons taken from history itself, which thus needs to be preserved in its tangible and intangible ways. In this aspiration this work has been written to present possible potentials concerning the heritage of the closing ENCI site.

This work, taking Hartmut Böhmes theory on the modern need for *media of memoria* as a starting point, has questioned why we regard a building as worth of protection or preservation. The wish for maintenance derives from our association of an object with meaningful content, consciously or unconsciously. Preservation movements in the 1970s have been triggered by initiatives, proclaiming the value of a building due to their individual history and societal meaning. However, in recent preservation attempts, which over the years have been integrated into the practices of urban planning and ratified by economical schemes, original purposes seem to have been forgotten, while the wish to preserve seems to have increased. Yet, if there is no meaningful purpose of preservation, its justification might be questioned. It is the contextualization and contentualization of the tangible remain, which make them useful and meaningful, also for future generations, who are not able to recall historical circumstances from their own memory. Thus in order to create the aspired meaningful preservation at ENCI, there is the need to include the invisible factors of its history, its individuality, and its integration into the larger historical and cultural framework of the region and the city of Maastricht. Mere aesthetization and re-use do not necessarily contribute to socio-historical insights, and thus while they very well may serve as means, they are not to be seen as ends in themselves (Borsdorf in Günter, B, Ed., p.101). The Ruhr Region developed a historical culture with many locations, often in re-used industrial buildings that have found new functions without dismissing their former identities, which makes them valuable, which can also become a chance for Maastricht.

In an appeal for *intelligent* industrial tourism, we have seen likewise in the discussion of the Ruhr projects and of ENCI's potentials, that the term industrial culture must be protected from its randomness of application: Not everything what happens in old industrial buildings falls in the concept of industrial culture. Likewise, industrial culture is not to function as the only pursuit of history. The term is again to be understood interdisciplinarily, recognizing historical culture and future orientations. Monument preservation, art history, history, architecture and cultural sciences have to coalesce in it. (Or else one leaves the term to tourism and cultural event management). Industrial culture is valuable as critical and conceptual panoply, being more than the sum of its (tangible) parts. At ENCI, an orientation towards the future is very dominant, while historical cultural considerations, content wise, find little expression in the PvT.

In Maastricht, a city of praised urban development qualities and a high monument rate, historical awareness seems to be very well present. This is also manifested by a plurality of public activities related to industrial heritage and the city's virtual biography "Zicht op Maastricht". Moreover, the reactions of representatives of WIEL, the municipalities, SATIJNplus architects and BOEi are similar when it comes to the monument preservation and the regret of the demolition of the Céramique district. As the analysis of the binding site maps has shown, the preservation of industrial heritage, at least in its materiality, is increasingly aspired. Likewise, as discussed, ENCI provides a huge potential for industrial culture or tourism if intelligently initiated.

While in Maastricht comprehension for industrial aesthetics has already established itself as can be seen in the increasing preservation efforts of the material heritage. Yet, in the monument preservation history of Maastricht, the Dutch inclination towards instrumentalized, de-contextualized adaptive re-use is present and can partly be traced back to national particularities and the missing development of cultural institutional preservational frameworks and an accompanying supporting foundation of public interest. In Maastricht, as the site map analysis has show, while the interest and awareness of the value of industrial heritage and the wish to preserve has increased, cultural organizations do not have the say in preservation efforts. Overtime, administrative units of urban planning have more and more incorporated heritage preservation in their program by the means of special notes. These developments become relevant in the explanation towards the inclination of equating heritage preservation with functional re-use.

Despite (or especially due to) different backgrounds in the Ruhr Region and Maastricht, it has been shown that a comparison of practices and concepts can be extremely valuable for ENCI.

Here, in current transformation planning, caution is needed not to fall prey to one-sided architectural preservation, leaving out what according to Böhme makes a monument meaningful in first place. As seen in the comparative analysis of the IBA EmscherPark and Ruhr2010, the creative industry of cultural events, also aspired at AINSI, not set in historical relation, does not manage to counter balance a lack of original socio-cultural context. More often than never, these cultural endeavors, under the doubtfully claimed panoply of industrial culture in the widest sense, stage elitist, contemporary culture in the décor of old industry, while likewise neglecting any reference to the factory's actual cultural history. Yet, Industry has no cultural dimension that can be put beside, on top or dismantled. Industry is always cultural. This discovery of the original interdisciplinary field of industrial culture linked to meaningful heritage preservation and realization is an achievement but also a duty at ENCI. The reflection on *intelligent re-use* does not increase financial costs; neither does a “white wall” in Günter’s sense (Int. Günter). The work on comprehension and its communication is a future task for ENCI. Everyone has the right not only to preserve a building but also to develop and an understanding of it. Contextualized industrial heritage may constitute a valuable contribution to Maastricht’s cultural landscape. The culture and economy of *intelligent* creative industries, here seen as a vision of potential for the Dutch and especially Maastricht economy, can very well serve as a chance for re-use, as seen with the IBA.

Of course there is not one right recipe when it comes to industrial monument preservation and aspired industrial tourism and one should avoid lecturing with the raised finger of morality about the need to democratize historiography in interdisciplinary industrial culture. Yet, in Maastricht as events and organizations as well as extensive preservation efforts document, there is a public interest in the cities industrial heritage. ENCI, as shown, here, provides the possibility and chance, as well as the respectful obligation to *think in potentials*.

Epilog

Holding in my hand the results the results of three month of brainstorming, researching, writing, scrapping and reformulating, I would like to end my thesis with some personal words concerning my experiences with the method and the progress of the project, its scope and scale. Although this work, limited in scope and circumference might not be innovative for those of expertise in the field, for myself, emerging in the topic and discussion related to industrial heritage and culture for the first time, the research and work on this subject resulted in a lot of new valuable insights into the history of Maastricht and the Ruhr Region and mean a huge personal enrichment.

The form of the MARBLE program enabled me to include new kinds of methods and a variety of sources such as interviews, excursions and primary sources. Moreover, it forced me to more or less successfully overcome previously encountered and avoided challenges. Having been forced to deal extensively with primary sources of urban planning projects in the city of Maastricht, and having had to overcome my own insecurity and unease concerning the interviewing of locals, my Dutch skills, while I still have to learn a lot, have definitely improved. Likewise, having been painfully reminded of the modern vulnerability due to our dependency on technology, the experience of loosing several days of work due to technical failures, personal negligence and power outages, has significantly risen my frustration limit.

Next to contentual and methodological realizations gained, the given work constitutes my first experiences with a large-scale academic research project. Once immersed in the subject, I discovered the wide range of significant aspects involved. Having always been inclined to research and write extensively, the resulting findings and the record of their interpretation in form of this thesis have become more wide-ranging than might initially have been intended. Yet, with regards to the covered content this work's length seems warranted and its argumentation not too lengthy.

Constituting the final work of three years of education, for a half semester our theses have determined not only the major proportion of our conscious actions. They have kept us



Fig. 36 MARBLE excursion to the ENCI factory

immersed in and occupied with the topic for most of the time. Personally, I can say to have thought, lived and dreamt industrial heritage preservation. The MARBLE program offered guidance, encouragement and instruction, excursions, exchange, a comfortable research environment and teamwork I would not have liked to have missed.

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Guid. tour: Guided Tour

Int.: Interview

PvT: *Definitief Plan van Transformatie* (April 11, 2009). ENCI HeidelbergCement Group

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