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The protracted collapse of Pennsylvania's Huber Breaker provided scope for lovers of industrial ruins. In this issue, Bode Morin chronicles industrial conservation in the United States since the 2008 downturn.

Photo John Morgan, Creative Commons

Opinion

Like postmodern Olympic games and world fairs, now as much to do with urban regeneration and place marketing as with sporting or commercial excellence, so World Heritage inscription is developing beyond conservation and celebration to embrace goals of economic renewal. This issue of the TICCIH Bulletin continues the series of World Heritage reports, presenting the Nord-Pas de Calais Coalfield, which hosted the recent TICCIH Congress, and Almadén and Idrija Heritage of Mercury, both inscribed three years ago, and the Tarnowskie Góry mines in Poland, hoping to join them on UNESCO's list next year.

'What do we get out of it?' Local benefits of the Nord-Pas de Calais Coalfield WHS inscription

Catherine Bertram, Director, Mission Basin Minier Nord-Pas de Calais

The Nord-Pas de Calais Coalfield, which was the host for the 2015 TICCIH Congress in September, was inscribed on the UNESCO World Heritage List in June 2012 as a "Continuing evolved cultural landscape", a category which was created in 1992. Mostly marked by the coal industry, this World Heritage site includes no fewer than 353 components (pits, head frames, spoil heaps, railways, housing...) showing the Outstanding Universal Value of mining landscapes.

'What do we get out of it?' is frequently asked by the inhabitants. Three years later, even if the period is too short to assess reliably the effects, this question needs to be tackled. Indeed, the issue of the concrete effects of the inscription is even more vivid in a territory such as the Coalfield, where many of the more than one million inhabitants are seriously affected by social, health, education and unemployment problems.

Indonesia

The cultural values of traditional industrial landscape, Batik Giriloyo, Yogyakarta

Vera D Damayanti, University of Groningen, Netherlands

Batik is an art and a craft which is a paradigm of Indonesian cultural heritage. It is a traditional technique for decorating cloth passed down from one generation to another for hundreds of years. On the island of Java Batik it could formerly only be worn by royal families. Batik patterns were exquisitely designed and symbolized philosophical meanings which represented social status. Due to its significance Batik has been assigned the status of Masterpiece of Oral and Intangible Heritage of Humanity by UNESCO since 2009. Afterwards the Indonesian government designated National Batik Day and encouraged Indonesians to wear batik. The UNESCO recognition and government endorsement have given considerable encouragement to the Indonesian people to wear batik garments and have household items and handicrafts with batik designs. This enthusiasm has certainly boosted the batik industry which today has become an important sector in the Indonesian economy. Furthermore, it has stimulated the re-emergence of traditional batik production centres in the country.

On the Java archipelago, Yogyakarta is one of the primary Batik production centres. Three main hamlets (*dusun-s*) are producers in this village: Karangkulon, Giriloyo, and Cengkehan. Batik Giriloyo is manufactured by hand drawing and hand printing so the quality is different to Batik textile produced by machine. Recently the hamlets have begun to engage with tourism services alongside the batik production with the cloth and the landscape in which it is conceived and produced as attractions to bring outside visitors. It seems that batik culture has been embedded in the landscape in a special way which causes Batik Giriloyo and its production area to be distinctive.



The stairway to reach the Imogiri Royal Cemetery
(source: jogjaheritagewalk.com)

The history of batik in the area was influenced by the establishment of the Imogiri graveyard - a cemetery of the Mataram kingdom's royal families - in a hill near the hamlets in 1632. Sometime after its construction, the Mataram Yogyakarta King ordered the communities surrounding the graveyard to produce Batik for the royal families and the servants who guarded the cemetery. At that time the people assigned were only taught how to draw the pattern on the cloth. Although the palace later terminated the order they kept drawing and sold the patterns to merchants in the city.

They started to produce their own batik after several groups of batik drawers were trained in colouring batik through a disaster relief program undertaken after a 6.2 SR earth-quake in 2006. The manufacture of Batik Giriloyo is a traditional industry which is currently performed by twelve groups of artisans in the three hamlets united in an organization which not only manages batik production but also tourism.

An approach to understanding the potential range of values that might be present in landscape, the Cultural Values Model, has been developed by Janet Stephenson. This concept perceives in a landscape three fundamental components: (1) Forms which are related to tangible elements: these are hills, rivers, rice fields, woodlands and forests, settlements connected by roads, workshops and showroom buildings, the kings' cemetery, religious buildings, and tourism facilities. (2) Practices and processes: The main ones in the landscape include the design and manufacture of Batik, governance of the organization, agricultural activities, religious festivals, earthquakes and landslides. (3) Relationships which include intangible elements. These consists of the history of the King's cemetery along with stories and myths, the history of Batik and sense and scenery of the rural landscape.

Human-landscape interaction. These three components which basically influence each other can be applied to interpret the interaction of landscape and inhabitants.



Pattern and colouring batik by a group in a workshop area
(source: Batik Berkah Lestari)

Worldwide

The hilly topography composed mainly of rocky soils is certainly not suitable for agriculture. Although there are farmers in the hamlets, only a small number have rice fields while the rest prefer to hire themselves out as labourers. Making batik is therefore a good alternative for making a livelihood. Instead of rice fields the landscape of the three hamlets predominantly comprised of forest and woodland which forms a buffer around the king's cemetery. This land use is suitable because vegetation minimizes run-off, reducing the risk of landslides. Unlike heavy industry which involves special structures and buildings for production which occupy a large site, the manufacture of Batik Giriloyo is a domestic industry which can be executed in a small space by engaging in un-intensive activities. Thus space limitation and fragile landscape pose no problems for the industry.

Although the manufacture of Batik commenced at the order of the King rather than beginning as a response by inhabitants to the landscape conditions, this intangible historical element has to some extent come to influence the later landscape. The Batik Giriloyo industry has indeed shaped the identity of the area.

The land use of this activity is suitable for a low carrying-capacity landscape; therefore it supports the sustainability of the landscape and subsequently the conservation of the historical landscape of the King's cemetery. Finally, this traditional industry has contributed to the preservation of Indonesian cultural heritage by giving additional economic value to a traditional sustain a traditional activity.



Tourism facilities in Javanese architectural style, with hilly landscape on the background.

(source: Lisa Virgiano)



UK

Animating representations of industrial heritage: the Leavers lace machine

Tom Fisher and Julie Botticello, Nottingham Trent University

While it is important and useful to preserve the architectural and material remains of industrial heritage and to integrate them into economic and social regeneration in a post-industrial setting, these efforts are often made in the absence of the human elements that animated and 'completed' these historical artefacts and environments. The work presented here is distinctive in industrial heritage research, because all the elements of the industry, human and material, are present. It included making a 3D computer model of the Leavers lace machine to animate the interpretation of the Nottingham Industrial Museum display.

The lace industry in the United Kingdom's East Midlands was a major feature of the local, and wider, economy from the invention of the 'Leavers' process in 1813 to the end of mass manufacturing of lace early in the 21st century. The industry grew out of innovations in machine knitting technology that date back to William Lee's invention of the stocking frame in 1589. In 1816 it was exported to northern France, under conditions of trade embargo, where the industry grew in the towns of Calais and Caudry. In both Nottingham and northern France it generated parallel industries in machine manufacture and textile finishing.

Three firms survive in the UK, and one of these is Cluny Lace (<http://www.clunylace.com>) in Ilkeston, near Nottingham.

Although the industry has shrunk from approximately 2,600 machines in the first decade of the twentieth century to the 16 that remain at Cluny Lace, this important part of the region's industrial heritage does survive. Working closely with the company's owners over some years, researchers at Nottingham Trent University have conducted research since 2009 to understand this heritage and effectively represent it as the important element in the region's identity that it is. Collaborators in this work have included the Victoria and Albert Museum in London, as well as Nottingham's City Museums and Galleries, which has some examples of Leavers machines in their Industrial Museum collection.

The work described here combined film, photography, computer animation and interview and was conducted in 2013. It included an ethnography [participant observation] in the Cluny Lace factory, as well as making a 3D animation of a Leavers lace machine. Both aspects of the work were represented in a short film.

Generously given access to the factory by the company's owners, the Mason family, the ethnography could trace the movement of materials through the factory through the hands of the workers. The lace is made from Egyptian cotton, twisted round nylon thread, which is prepared for the Leavers machines on site. Having emerged from the machine, the lace pieces pass through the hands of skilled menders before being transported to Calais for finishing and dyeing, to return to Ilkeston to be packed ready for sale. The machines require a good deal of craft skill at all stages of the production process – this was always the case, and no machines exist that are less than seventy years old.