



**(RE-)FRAMING AUTHENTICITY**  
INDUSTRIAL HERITAGE REUSE STRATEGIES IN REVIEW

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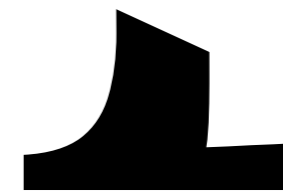
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## Abstract

The following essay examines the influence of authenticity's notion on Industrial Heritage Reuse practices in Europe from the 1970's onwards. This consideration formed the motive of the analysis that will follow. Initially, authenticity's theoretical framework is being interpreted through its latent relation to intangible heritage. Subsequently, later-established institutional principles and guidelines regarding authenticity are explored from the same perspective; demonstrating the gradual transition towards the consideration of cultural diversity and intangible values and, also, towards the recognition of industrial heritage's significance and potential. Lastly, the spatial expression of authenticity's concept is analyzed with regard to industrial heritage reuse tactics and classified into five categories, attesting to a clear connection between the two variables.



*“... we must prepare to cope with  
future authenticities as yet unknown.”  
(Lowenthal, 1995, p.132).*



## 1. INTRODUCTION

The following essay was incited by my concern whether authenticity's notion can be linked to the identity of industrial architecture. It is my intention to explore the concept of authenticity and its multiple reinterpretations throughout history, focusing on the inclusion of intangible heritage as a design parameter; a topic that is yet to be addressed. Is authenticity considered an important factor in the adaptive reuse of industrial heritage buildings? From what perspective? How is it identified, or even defined?

### Concepts addressed: an Overview

Authenticity as a concept—in its current sense of sincerity, honesty and accuracy—has been repeatedly mentioned throughout the course of history, starting from antiquity up until contemporary times. It was even referred to by the use of synonyms as originality, veracity, truth, integrity, faithfulness. Nevertheless, the term's development as known nowadays, especially in reference to architectural contexts, dates back to the 19<sup>th</sup> century; when the conservation of monuments and historic buildings begun gaining traction and triggering debates. Within the context of conservation, authenticity can be described as a multifaceted quality embedded in the structure that validates the necessity of its preservation, not as a value assigned to it (Jokilehto, 1995; Lowenthal, 1989). This quality is not static and absolute, but everchanging, relative and dynamic, and in essence, temporal and cultural dependent. This relates to the fact that it can be perceived through different criteria and detected in multiple scales (Lowenthal, 1995).

The word 'authenticity' etymologically originates from the ancient Greek adjective *authentikós* (*authéntēs+ikós*), which means warranted, real, authoritative; correspondingly, deriving from the pronoun *autós*, which means self—a word closely related to the notion of identity (Jokilehto, 1995). However, a relation between authenticity and identity and the meaning of the former as currently known haven't been established in the conservation field until the late 20<sup>th</sup> century. Even when referenced in Charters, the concept lacked interpretation, with only the way of its identification explained. Authenticity, was initially related to the materiality and form of the structure and, thus, to its tangible values and characteristics. Its evolution through time divulged other criteria and aspects connected to its intangible heritage, such as use, process, setting, concept, intent. In general, all criteria regarding authenticity can be linked to one of the three categories that Lowenthal states (1989), which are original objects, context and aims. Moving from the former towards the later, this categorization is indicative of the concept's gradual evolution in the consideration of diverse criteria.

Nowadays, according to the Euro norm, the term is defined as “*the extent to which the identity of an object matches the one ascribed to it*” (NEN-EN 15898:2019, 3.1.8); a definition closely related to the word's etymology confirming the aforementioned evolution. The fundamental questions of what, how and why in heritage conservation are mainly answered through the examination of this exact authentic identity. But does that also apply in the case of industrial heritage?

The protection of industrial heritage and its unique values was officially introduced in 2003 in the *Nizhny Tagil Charter*, yet its advancement in terms of practice and assessment is ongoing. However, interventions in industrial shells had already occurred, initially with their transformation into museums, and then with the adoption of adaptive reuse as a conservation method in order to insert new functions into inactive buildings. At first, zero attention was given to the cultural significance

of the structure, but in time, as the method and heritage perceptions evolved, adaptive reuse became a practice. This practice was mindful not only of the historic and aesthetic significance, but also of the socio-cultural and other intangible values rooted in each industrial site (Chatzi Rodopoulou, 2020).

### Interpretive ideas & Research approach

My main interest lies in the question whether there is a relation between the two concepts, authenticity and industrial heritage. Did authenticity have an impact on the industrial reuse practices developed overtime? To what extent and how? Was the attitude towards intangible values on industrial reuse projects related, even unconsciously, to each architect's perception of authenticity or not? Therefore, my main research question is formulated as follows:

*“How have the theories on authenticity influenced the reuse practices in European Industrial Heritage from the 1970's to the present?”*

So as to tackle this question that mainly appertains to the domain of architectural theory and history of conservation, a few methods are adopted. In particular, the essay is structured upon literature and archival research in both online and physical sources that were comparatively examined. Also, besides a factual analysis, all data are accordingly interpreted from a critical perspective. The ensuing position is further strengthened by touching upon specific case studies in Western and Southern Europe from the 1990's onwards.

My original hypothesis, which I seek to explore through this research, is whether the changes in industrial heritage reuse practices in relation to the respective perceptions of authenticity reveal a shift from the monumentalisation of industrial buildings to their adaptive reuse, while conserving their essence, pre-existing narrative and intangible values. In order to delve deeper into the topic, I aim to examine the diverse elements and criteria, related to the intangible heritage, that rendered authenticity an inherent quality of the structure. Consequently, I intend to investigate how this quality was preserved or destroyed in practice throughout the years.

More specifically, the subject in question is going to be articulated in three different chapters that will unfold the evolution of authenticity's idea from theory to practice. Initially, the theories of Viollet-le-Duc, Ruskin and Morris will be studied through the lenses of their latent connection to intangible heritage. Also, similar indirect connections will be explored in Riegl's value system, while Benjamin's and Heidegger's direct references to the origins of truth and authenticity in intangible values will be set forth. Lastly, Brandi's and Pallasma's architectural positions on the matter will be investigated along with Jokilehto's and Stovel's attempt to holistically re-frame authenticity's notion.

Subsequently, taking into account the theories' influence into later-established principles and guidelines, UNESCO's Nara Document on Authenticity and relevant declarations, the Athens, Venice, Burra and Nizhny Tagil Charters and TICCIH publications will be analyzed through the same standpoint. In particular, the gradual transition towards the consideration of cultural diversity and intangible values will be presented, along with the shift of conservation's framework towards the recognition of industrial heritage's potential and adaptive reuse's significance.

Last but not least, the spatial expression of authenticity's different interpretations is to be sought in relation to industrial archeology. Having the writings of Cantacuzino, Glendinning, Orbasli, Plevoets

and Van Cleempoel regarding conservation and reuse practices as a basis, authenticity—as a concept that defines industrial heritage design decisions—will be examined through five different prevalent perspectives; historicity, materiality, functionality, contextuality and phenomenology. The above-mentioned classification, inspired and closely related to Jokilehto’s and Stovel’s (1995) draft definition of authenticity, will be supported by the introduction of projects—dating from 1995 to 2021—that are representative of each category.

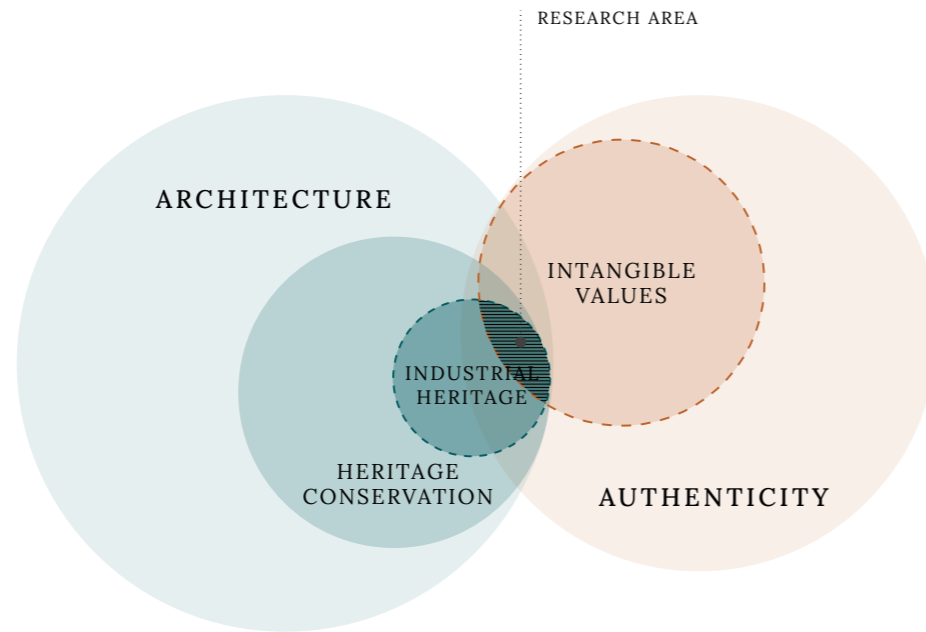


Figure 1.1

The research topic of interest: The notion of authenticity in industrial heritage within the confines of intangible values.

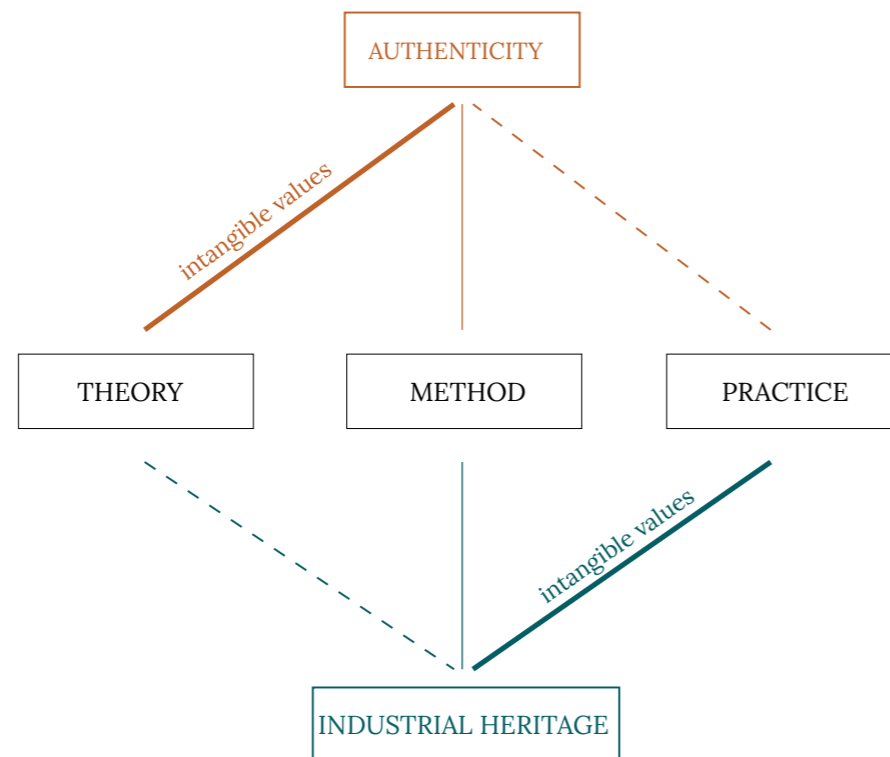


Figure 1.2

The argument’s structure: The strength of connections between the topics examined and their expression techniques regarding intangible values.

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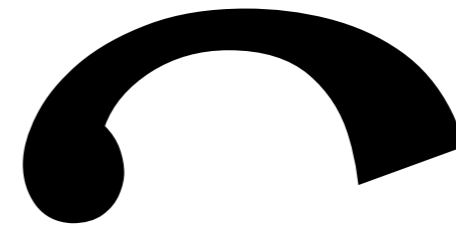
Chatzi Rodopoulou, T. (2020). *Control Shift: European Industrial Heritage Reuse in review*, Volume 1 and 2. A+BE | Architecture and the Built Environment. <https://doi.org/10.7480/abe.2020.13>

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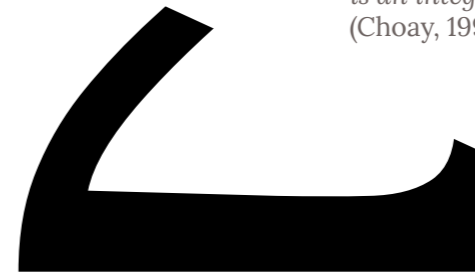
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*“The monument solicits and mobilizes by its physical presence a living memory, bodily, organic. It exists among all peoples; it is indeed a cultural universal. Living reference to an origin, to a foundation, it belongs to the category of authenticity; it is one of the devices that anchor humans in their living condition endowed with speech, it institutes and constitutes. It is an integral part of a fundamental anthropology” (Choay, 1995, p.107).*



## 2. AUTHENTICITY IN THEORETICAL TERMS

Although the notion of authenticity has its origins in ancient times, it adopted manifold, and even contentious, meanings, uses, criteria and purposes addressing diverse temporal contexts over the last three centuries (Lowenthal, 1995). The discussions about authenticity, initially emerging in the Romantic era, intensively reappeared in the foreground, this time on a global level, almost thirty years ago (Jokilehto and Stovel, 1995). This is the chronological framework determining the influential conservation theories that will be examined in this chapter; notwithstanding, the scope of the analysis is going to be limited to the immaterial aspects that render a construction authentic or not.

### Founding authenticity

During the 19<sup>th</sup> century, the idea of authenticity gained momentum as replicas and representations of past artworks started to be produced. All these replacements gradually weakened the significance of the originals and created doubts regarding the terminology under scrutiny. Thus, authenticity was further on considered to be an inbuilt characteristic of the object, and not an aspect of it that remained to be uncovered. Any other interpretation of the term was discarded as it allowed for deceit through factitious evidence—mostly textual and oral ones—; hence, the artifact's tangible aspects, and especially its materiality, were considered the ones to bear testament to its authentic character, evidence to its originality. As people became more aware of their past and history in a detailed manner, their expectations and demand for verisimilitude kept rising. In their attempt to find the truth, the ideologies developed progressively bended it (Lowenthal, 1995). The two contemporary prevailing approaches in conservation were structured upon the concept of material authenticity, yet contradictory over its meaning and the methods applied to ensure it (Vaccaro, 1996).

On the one hand, the architect Viollet-le-Duc argues that the originality of a monument lies in its materiality, which allegedly is, its stylistic unity that needs to be maintained, or even created anew. This interpretation is based on his most noted claim that: *"To restore a building is not to preserve it, to repair, or rebuild it; it is to reinstate it in a condition of completeness that could never have existed at any given time."* (Viollet-le-Duc, 1990, p.272). However, is this really the essence of his statement? Actually, what Viollet-le-Duc may have suggested is that the building's idiosyncrasy is the aspect that should be preserved at all times. In practice, this can be achieved through its material wholeness that doesn't respond to a specific school or style, but rather to the building's spirit itself, as the main goal is to make the construction livable and usable. In fact, when describing the intervention decisions, specific attention is given to the monument's purpose. Thus, all elements are to be tampered with from this specific viewpoint. As he (Viollet-le-Duc, 1990, p.279) asserts:

*"...the best means of preserving a building is to find a use for it, and to satisfy its requirements so completely that there shall be no occasion to make any changes. . ."*

While demanding indisputable actual utility, he insists that the restoration architect should possess a thorough knowledge of art history, including all style variations that have been developed in all different provinces and regions of each state. Also, another important prerequisite is that the architect in charge should be experienced and, thus, acquainted with all craftsmanship techniques and construction methods implemented in different eras (Viollet-le-Duc, 1990). All these required qualities are closely related to the ability of the architect to detect and comprehend the cultural, environmental and historical context of the area under

examination. Therefore, the latent references to these intangible attributes may reveal the significance given to their contribution in the formation of each building's present character; the one that Viollet-le-Duc aims to re-establish defining as completeness.

On the other hand, Ruskin and Morris, founders of the Anti-Restoration movement, oppose to Viollet-le-Duc's theoretical stand and tactics regarding conservation and condemn them as a violation of truth and a falsification of the architectural creation's past. Ruskin's position elaborated in *"The Seven Lamps of Architecture"* (1849), and specifically in the lamp of truth, is indifferent to the building's contemporary temperament. Instead, value is given to its aging, as an indicator and material expression of the spirit of the time from which the building originates. Morris shares this position, as clearly indicated in his Manifesto (Vaccaro, 1996, p. 320):

*"...and to consider whether it be possible to Restore those buildings, the living spirit of which, it cannot be too often repeated, was an inseparable part of that religion and thought, and those past manners."*

This exact spirit, on which the authenticity of the building depends, derives from the nature of the material used, the forms and principles associating with the corresponding culture and age, the historical use, and also, the sense of craftsmanship and human labour imprinted upon the artwork (Ruskin, 1849). Therefore, even though, the architectural deceits Ruskin addresses are mostly linked to its materiality, through which they can also be traced, their explanations include indirect references to all the aforementioned intangible aspects. In particular, Ruskin (1849) mentions:

*"...But in architecture another and a less subtle, more contemptible, violation of truth is possible; a direct falsity of assertion respecting the nature of material, or the quantity of labour."* (p.31)

And then again:

*"For it is not the material, but the absence of the human labour, which makes the thing worthless; ..." (p.50).*

If industrial heritage could be interpreted through the lens of Viollet-le-Duc's theory, utility, purpose and context would constitute the notions shaping the monument's spirit and defining its authenticity; while, according to Ruskin and Morris, the traces marked upon the building denoting its former use, the concept it served and the human effort and activity invested in it are the aspects that would reveal its authentic character.

### Contextualizing the concept

Subsequently, considerably influenced by the theories that were previously-cited, art critic Alois Riegl composed a theory of his own. His theory lacks a direct connection to authenticity's notion, but proposes a new way of thinking considering the evaluation of a monument in regard to all possible interventions upon it; a contribution that was later on determinant to the establishment of the Venice Charter's principles. The value system that Riegl created expanded not only the concept of the monument itself, but also the diversity of values attached to it. Consequently, the importance of intangible heritage was set forth. More specifically, along with the historical value and the age-value, related to Viollet-le-Duc's and Ruskin's views respectively, the intentional commemorative value was introduced, in the homonymous category. While the historical value addresses the monument as a historical document and justification and the age-value as an archive of all past



moments and their material expression, the intentional commemorative value evidently states the interrelation between society and monumental buildings. Moreover, the second classification of values, the Present-Day ones, is mainly addressing aesthetical, spiritual and functional desires and needs (Riegl, 1999; Lehne, 2010). Lastly, in this sense, it is also worth referring to Riegl's perceptive explanation of "*Kunstwollen*" (=artistic will) as a term used to denote the cultural and aesthetical context of an era in relation to its inherent creative tendencies (Jokilehto, 1995).

In this context, industrial architecture, even though not yet present, may be addressed as a field of conflicting values. In particular, each industrial monument could be defined as a historical document that simultaneously carries the patina of time and as a container of past occurrences, experiences, societal and cultural trends and necessities.

### Embracing spatiotemporality

Moving on, this idea of examining the immaterial aspects in the architectural conservation field, which Riegl timidly formed, philosopher Walter Benjamin further elaborated within the framework of authenticity. According to Benjamin, the authenticity of an artwork highly depends on its "*presence in time and place, its unique existence at the place where it happens to be*" (Benjamin, 1969, p.3). This existence bears witness to the historical continuum and the corresponding social alterations that may have occurred and reveals the creation's physical and cultural origin and development. The *substantial duration* as Benjamin describes it is the element that assigns historical value to the building, namely transforming it into a historical document. Therefore, replicas are devoid of that value, even if their material aspects are seemingly the same as the original ones (Benjamin, 1969). Heidegger seems to share this position addressing the same topic from a philosophical point of view. In particular, he refers to the historical nature of art as a container of each creation's truth. This truth can be maintained and shared to the public through the relation between form and material, the inseparability of 'world' and 'earth'; which may be interpreted as the connection of the artwork to its context (Jokilehto, 1995).

In addition, Benjamin defines the aforementioned uniqueness and immanence of the building's historical existence as an *aura*. This aura represents the heritage and tradition that the construction is integrated to, hence, it determines its authenticity through the embedded values, which are its initial and subsequent use value, social value and, also, cultural value. These values are volatile and collectively attributed to the building through experience and appropriation, specifically after being repeatedly used and perceived (Benjamin, 1969).

It can be argued that this definition of Benjamin clearly portrays all dimensions of an industrial heritage monument, a constituent part of which architecture is the accompanying machinery and procedures that highlight the utilitarian ideals behind its construction. In this case, the aura of the monument entails all the information needed for an all-embracing understanding and interpretation of such a complex unconventional site and its authenticity; inherent in its history, the spatial experiences, societal background and human toil, as well as the production processes and the know-how of the era.

However, since authenticity can be perceived and detected in different scales and dimensions, its meaning and contribution to cultural heritage can only be observed after the building's evaluation (Benjamin, 1969).

### Identifying authenticity through architectural evaluation

Cesare Brandi refers to this evaluation within the framework of architectural heritage preservation; being one of the conservation theorists that stood for the consideration of authenticity in the restoration of works of art. On the basis of his view, the restoration should be elaborated after and in accordance to the identification and evaluation of the creation's heritage aspects—historical, artistic and physical—, that is, its essential qualities, while taking into account its future full potential (Jokilehto, 1995).

Later on, the Finnish architect Juhani Pallasmaa brings authenticity to the discussion as one of the six notions that are fundamental for the positioning of contemporary architecture "*in the continuum of time and in the specificity of place*" (Pallasmaa, 1994, p.75). Further developing Benjamin's stand, he associates authenticity with the concept of identity by reference to sensory experience. More specifically, even though acknowledging the vagueness of the term's definition and meaning, he interprets authenticity as an attribute that embodies the cultural layering and context of each architectural work. Therefore, architecture is seen as the means of historical and cultural materialization and heritage preservation. In this sense, each building and monument can be regarded as a bearer and transmitter of tradition and identity (Pallasmaa, 1994).

In this exact interpretation heritage experts Jokilehto and Stovel based their argument concerning the significance of authenticity in architectural conservation. Informed by Brandi's theory, they contributed to the concept, with the formulation of a draft definition in relation to cultural heritage. More precisely, they state:

*"A cultural heritage site should retain a high level of authenticity within significant value-defining attributes: material/substance, form/design, tradition/techniques, function/use, setting/context..."*

*Authenticity in the conservation of cultural heritage is a measure of truthfulness of the internal unity of the creative process and the physical realization of the work, and the effects of its passage through historic time" (Jokilehto and Stovel, 1995, p.8).*

According to their definition, in architectural conservation importance needs to be given to three prevalent aspects and their interrelations; the concept, its implementation to the specific cultural and temporal context and this context's development.

Bearing these in mind, along with the fact that a few years after the formulation of Brandi's theory of restoration the industrial heritage was widely recognized, industrial sites could even then be handled in a way that their authenticity is emphasized by its relation to cultural significance as Jokilehto and Stovel proposed. Their conservation would then be directly connected both to their future potentiality, in which Brandi referred to, and to their capacity to convey the meanings, ideals and intangible elements of the tradition and socio-cultural identity they were incorporated into.

**Conclusion**

To conclude, the comparative analysis presented evinces a gradual transition towards the consideration of immaterial aspects in the definition and identification of authenticity. Starting from latent references and hints regarding the monument's spirit in Viollet-le-Duc's and Ruskin's works, authenticity's scope evolved even more through the influence exerted by Riegl's value system and, also, by Heidegger's and Benjamin's views on the artwork's historical existence. Brandi and Pallasmaa further triggered the elaboration of the term in the field of architecture and heritage conservation, with the inclusion of more dimensions; while Jokilehto and Stovel tried to clearly define and review the concept from all angles after its first appearances in international discussions regarding heritage management. Thereby, even if not completely apparent, the foundation for the evolution of authenticity's notion towards the direction of intangible heritage was set from the start. Such an evolution would gradually endorse the inclusion of non-conformist monuments into the heritage equation, as were the industrial ones.

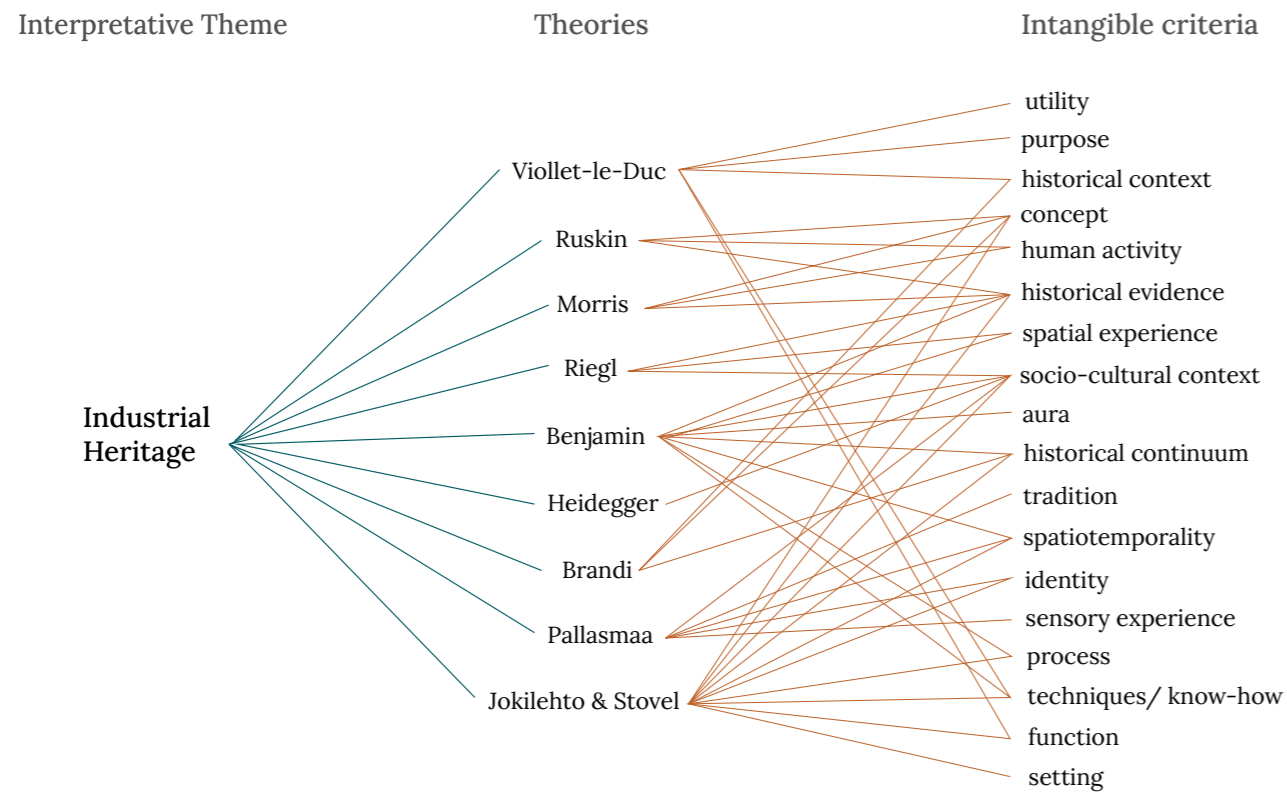


Figure 2.1

Industrial heritage interpreted through the lens of the aforementioned theories in relation to intangible criteria, defining of authenticity.

**MATERIAL AUTHENTICITY**

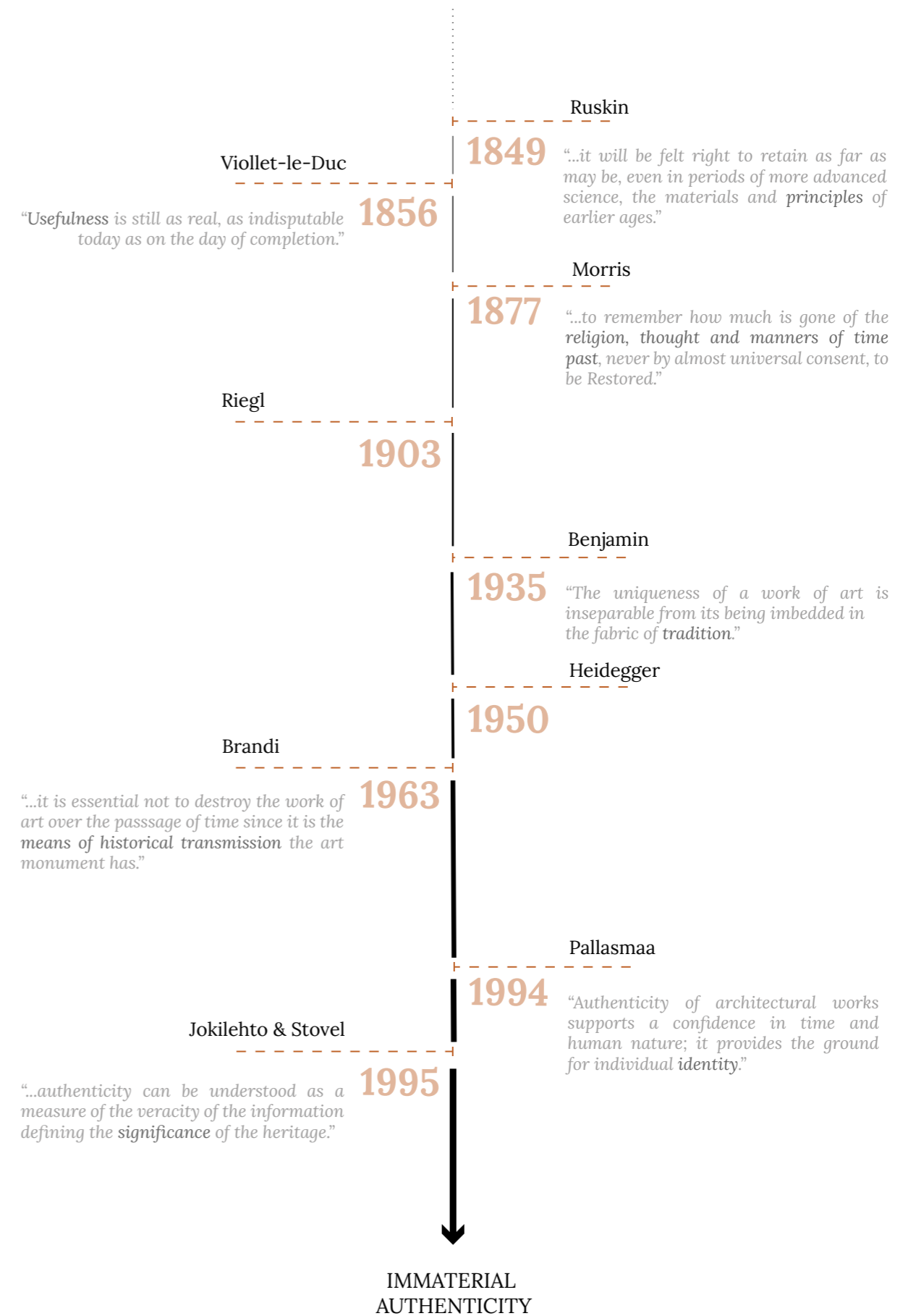


Figure 2.2

Timeline of theories influential to the gradual transition towards the idea of immaterial authenticity.

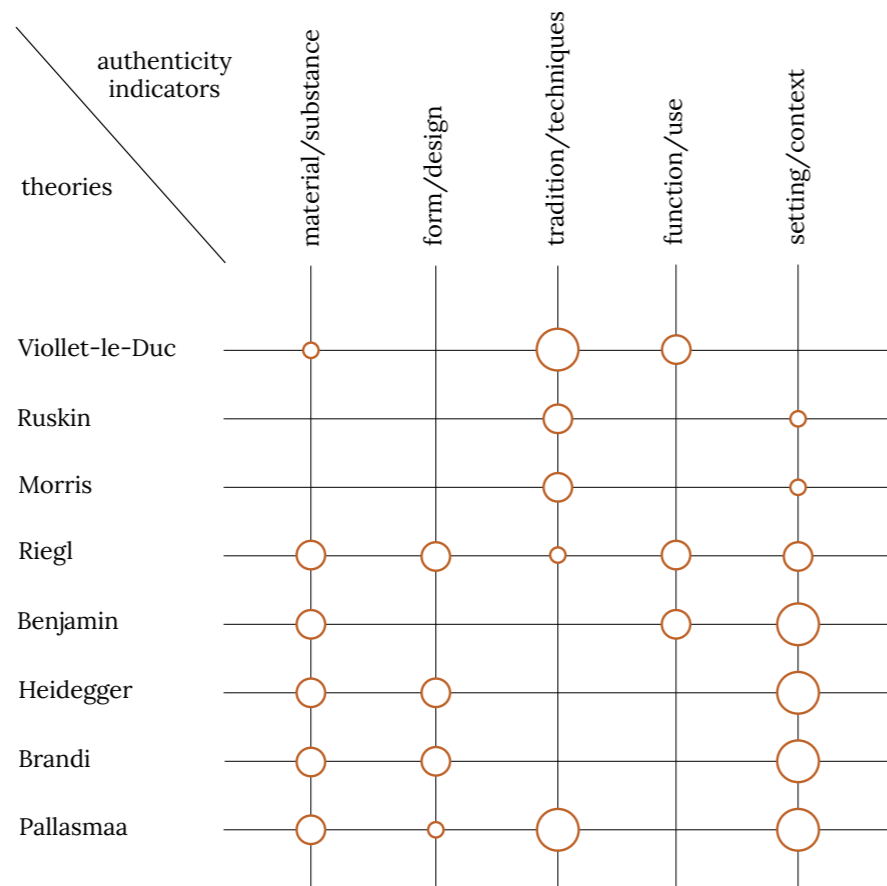
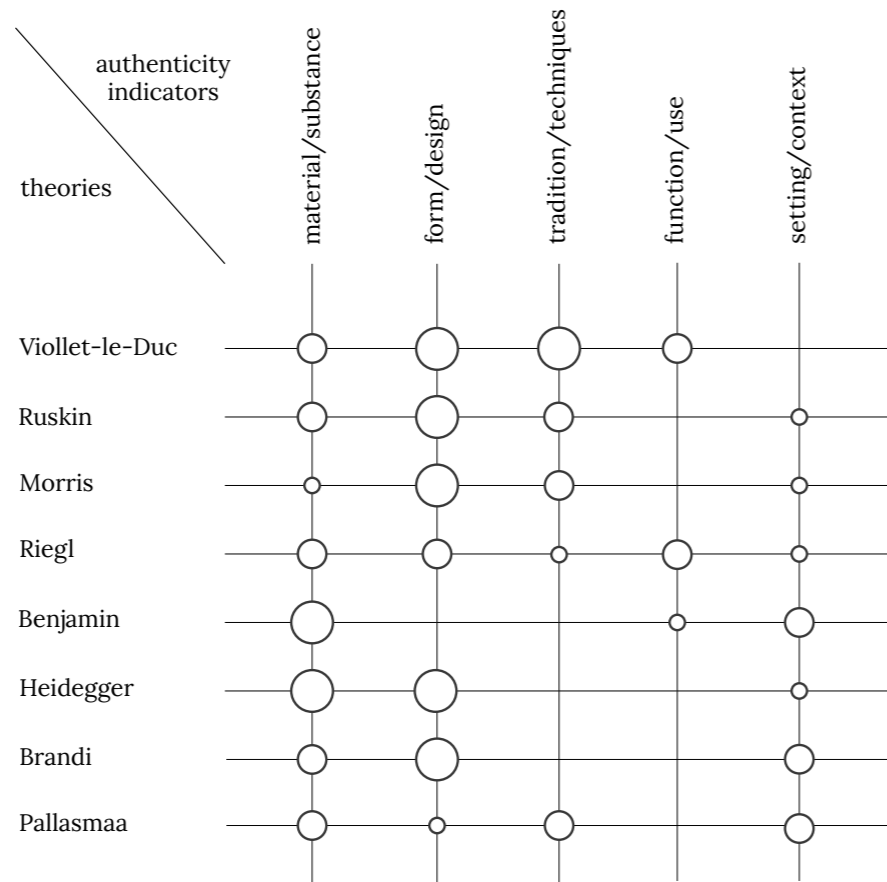


Figure 2.3

The direct, indirect or latent references (indicated by larger to smaller circles) of authenticity indicators—as defined by Jokilehto and Stovel (1995)—in restoration and reuse theories regarding tangible values (diagram 1) and intangible ones (diagram 2). It is evident that concerning tangible heritage, materiality and form are prevailing, while as for intangible heritage, the setting/context constitutes a critical factor, especially in later-established theories.

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*“..to prolong the life of cultural heritage and, if possible, to clarify the artistic and historical messages therein without the loss of authenticity and meaning. Conservation is a cultural, artistic, technical and craft activity based on humanistic and scientific studies and systematic research. Conservation must respect the cultural context.”  
(ICOMOS, 1993, article 3).*

### 3. AUTHENTICITY IN INSTITUTIONAL GUIDELINES

The aforementioned abiding development of the theoretical framework regarding the idea of authenticity in heritage management and the respectively triggered debates have incited steps towards the institutionalization of the concept of architectural preservation and conservation in the late 19<sup>th</sup> century. This institutionalization occurred not only on a national, but also on a global scale, through the constitution of councils and committees responsible for the formulation of charters, conventions, declarations and principles. Authenticity, its definition and identification constituted an important criterion on the discussions framing the conservation of monuments, yet this criterion was continuously re-interpreted due to the complexity of its context. Furthermore, in this series of publications the diversity of monuments recognized grew further, so that industrial buildings, complexes and sites were considered as evidence of a globally influential historical phenomenon, the Industrial Revolution (TICCIH, 2003). Overall, the evolution of authenticity's notion on official documentation, and the subsequent acknowledgement of industrial heritage as a constituent part of cultural heritage are the two main subjects that will be examined in this chapter; however, in both cases the reference and relation to intangible assets will be prioritized and highlighted.

#### Interpreting authenticity within conservation policies

At the beginning of the 20<sup>th</sup> century, specifically in 1931, the first document regarding the preservation of historical monuments was published. The seven-point manifesto titled "*Carta del Restauro*" along with its conclusions, altogether known as the *Athens Charter*, was formulated as a result of the different theoretical approaches on restoration presented and discussed on the *First International Congress of Architects and Technicians of Historic Monuments*. This conference was organized as an initiative of the *Office International de Musées* that was founded a bit earlier, in 1926 (Tomaszewski, 2010). The points introduced in the *Athens Charter* seem to be considerably influenced by the theories developed in the 19<sup>th</sup> century (see Chapter 1). Even though authenticity as a notion was not mentioned in this specific document, the foundation for its appearance, especially in regard to intangible aspects, may have already been set. In particular, three out of the seven resolutions made are indicative of this argument:

"2. Proposed Restoration projects are to be subjected to knowledgeable criticism to prevent mistakes which will cause loss of character and historical values to the structures.

5. Modern techniques and materials may be used in restoration work.

7. Attention should be given to the protection of areas surrounding historic sites." (ICOMOS, 1931, 1<sup>st</sup> paragraph).

These desiderata, further elaborated in the charter, refer to the preservation of the building's spirit, but also to the significance of its function, its setting and its purpose as historical palimpsest attesting to the continuity of time. This claim can be supported by the additional statement that all past traces imprinted onto the building are expected to be maintained, while the new materials used are supposed to be differentiated from the rest in order to be easily identified. Thus, since the application of modern materials is endorsed, the authenticity of the monument cannot be solely defined by its materiality. In fact, only the phrases "*original models*" and "*original fragments*" are detected in the document; still being touched upon within their wider context-environmental, historical or artistic. Ultimately, it is worth noting that, according to the charter, each monument is unique and must be treated

as such and, thereby, no specific global instructions can be given so as to be followed to the letter (ICOMOS, 1931).

A couple of years later, in 1964, following on from the *Athens Charter*, the *Venice Charter* was established at the *Second International Congress of Architects and Technicians of Historic Monuments*. This was the first document to indicate the concept of authenticity in relation to common heritage preservation (Tomaszewski, 2010). Two contributions were made, evident in the following passages:

"Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity." (ICOMOS, 1964, 1<sup>st</sup> paragraph).

"...with each country being responsible for applying the plan within the framework of its own culture and traditions." (ICOMOS, 1964, 2<sup>nd</sup> paragraph).

These are the consideration of authenticity as a defining agent of each intervention and, also, the reflection upon the importance of cultural diversity. Even though, both notions are evoked, they are not further defined or elaborated. Because of the doctrinal character of the document and the shift of focus mainly towards the explanation of conservation and restoration practices, the immaterial parameters—meaning, setting, historical value, social purpose—defining authenticity are disregarded; although cited occasionally in the light of the seemingly original materiality of the construction (ICOMOS, 1964; Jokilehto, 2019; Tomaszewski, 2010).

ICOMOS, founded in 1965 by UNESCO, immediately embraced the *Venice Charter*, along with the term "*authenticity*" that re-emerged in the 1997 *Operational Guidelines for the Implementation of the World Heritage Convention*. These guidelines recommended the so-called *Test of Authenticity* that was based on four criteria—design, materials, workmanship, setting— (Falser & Michael, 2010). Even then, the power of the 19<sup>th</sup> century's theories can be moderately traced. This is further corroborated by the doubts concerning the test's practicability in industrial heritage sites whose identity was not yet completely defined; notwithstanding that a few years before, in 1973, the International Committee for the Conservation of the Industrial Heritage, known as TICCIH, was officially established as an ICOMOS branch (Trinder, 1995).

Later on, in 1979, the *Burra Charter* developed by Australia ICOMOS as a local expansion of the *Venice Charter*, emphasized the importance of the previously-stated immaterial parameters by introducing the idea of spatiotemporality with the notions of *cultural significance* and of *place*. Both notions are described equally by tangible and intangible values and elements and are closely linked to the participation of social actors, as can be seen from the definitions of *meanings* and *associations*. Despite the fact that authenticity is not being reported on directly and more thoroughly, the charter ushered in a new era on heritage management by officially acknowledging the assessment of all values—as critical to the understanding of the cultural significance—as well as by including alternative intervention processes dependent on this assessment. Apart from the already known practices of *preservation*, *restoration* and *conservation*, the methods of *maintenance*, *reconstruction*, *adaptation* and *new work* are being clarified (ICOMOS, 1979; Marshall, 2010).

In 1994, thirty years after the composition of the *Venice Charter*, authenticity was re-conceived in global terms with the creation of the *Nara Document on Authenticity* at the *World Heritage Convention*

in Japan and its subsequent discussion in a *Preparatory Workshop* in Bergen. The phrase “*the cultural heritage of each is the cultural heritage of all*” (ICOMOS, 1994, article 8) is indicative of the document’s reflection on collective memory. Authenticity was now reviewed in the broader context of cultural diversity and its significance; notions that were already extensively expressed in the *Burra Charter*. Although a definition was even then missing, authenticity was described as a relative and dynamic, axiomatic value-qualifying factor, extremely influenced by temporal and spatial conditions. Within this framework, authenticity was re-interpreted in terms of concept, scale, monumental scope and type and temporal perception and was formally connected with the notion of identity and with social and cultural values identifiable in tangible and intangible attributes. This expansion of the term’s meaning can also be deduced from the rethinking of the *Test of Authenticity* and its criteria (form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling), later-integrated into Jokilehto and Stovel’s draft definition (see Chapter 1). In addition to the above, the incitement of the public’s awareness regarding this new perspective on heritage comprehension and management was brought to the table (Falser & Michael, 2010; ICOMOS, 1994).

Despite the *Burra Charter* creating the base for the incorporation of industrial monuments to the dialectic of authenticity through the formation of new notions and conservation tactics, in the *Nara Document* itself there are no such references. In the proceedings of the conference, though, authenticity in industrial heritage is touched upon in only one of the essays; expressing an uncertainty on how to approach this subject that cannot fit to the already established evaluation criteria. The interpretation of the building’s purpose of being and its wider influence, the acceptance of the informality of the space, its growth patterns and embodied traditions, and also, the enhancement of its volatile character were presented as the proposed ways to proceed (Trinder, 1995).

Following this, a number of meetings occurred and declarations were formed on the basis of the *Nara Document* in an effort to pursue the meaning of authenticity and its multiple manifestations in analysis and practice. One of them was the *1996 Declaration of San Antonio* reaffirming that “*authenticity is a concept much larger than material integrity*” (ICOMOS, 1996, finding 3) and asserting the public’s rights and involvement by stating:

“*The understanding of the authenticity of a heritage site depends on a comprehensive assessment of the significance of the site by those who are associated with it or who claim it as part of their history.*” (ICOMOS, 1996, finding 2).

All in all, this conference explored the limits of authenticity’s origins by suggesting their identification on the monument or site’s true value, context, identity, use and purpose (ICOMOS, 1996). According to this statement, in industrial heritage cases, the preservation of their particular authentic nature, influenced by both memory and change, ought to depend upon the tracking of these elements, most importantly by addressing the stakeholders involved; still that was yet to come.

As the framework of authenticity developed, a few concerns were posed regarding its general credibility and applicability on immaterial aspects. In particular, the *Yamato Declaration* of the *2004 International Conference on the Safeguarding of Tangible and Intangible Cultural Heritage* indicated:

“... considering that intangible cultural heritage is constantly recreated, the term “authenticity” as applied to tangible cultural heritage is not relevant when identifying and safeguarding intangible cultural heritage” (UNESCO, 2004, p.3).

Therefore,

“...the world community has come to realize that intangible cultural heritage has to be considered and safeguarded in its own right.” (UNESCO, 2004, p.4).

Nevertheless, authenticity and its context kept on expanding. In this respect, the *INTBAU Venice Declaration* (2006) broadened the possibilities for action by rendering the present part of the monument’s palimpsest adding to its spatial quality. Since “any act of conservation or restoration is inevitably an act of alteration” (INTBAU, 2006, preamble), the dynamic ever-changing state of the monument—the undoubted inherent feature of all industrial heritage works—was to be embraced and enhanced more freely with each intervention.

### Expanding the heritage context

The aforementioned subtle change in perception conduced to the progressive inclusion of new heritage typologies and monuments that were subjected to continuous alterations in the heritage matrix. Industrial heritage constitutes such a typology that begun gaining significance the years following 1955, when the term *industrial archaeology* was formally introduced by professor Donald Dudley. In 1973, the International Committee for the Conservation of the Industrial Heritage (TICCIH) was established, while during the late 1990’s, a few initiatives were taken aiming at informing, mobilizing and involving the public in the management and safeguarding of industrial heritage for future generations. A case in point is the European Route for Industrial Heritage (ERIH) association—founded in 1999—and its website, providing a platform of knowledge, a forum for the exchange of opinions and experiences, as well as a European network of monuments for potential visits (Chatzi Rodopoulou, 2020). An initiative that may be referred to as a forerunner of the notion of *heritage community* presented in the *2004 Faro Convention* (Jokilehto, 2019).

That being said, no official recognition was given to industrial heritage until 2003. The *Nizhny Tagil Charter* that was issued that year introduced and defined the concept, based on the standards that the *Venice Charter* had already set. Industrial heritage, consisting of diverse types of monuments—from buildings and factories to sites and infrastructure—, was described and proposed to be treated in relation to human activities as it was considered the evidence of their expression. The reported values—historical, technological, social, architectural, scientific—attributed to the monuments to claim their protection were associated with these activities that embodied a certain sense of social identity. This identity relied on a composition of sorts, mainly immaterial ones, as in the processes and technologies developed, the purposes served, the connections created (TICCIH, 2003). Authenticity was then interpreted through these exact intangible aspects composing the industrial character of the site, yet its enhancement was strictly dependent on tangible elements. As stated in the charter:

“*Conservation of the industrial heritage depends on preserving functional integrity, and interventions to an industrial site should therefore aim to maintain this as far as possible. The value and authenticity of an industrial site may be greatly reduced if machinery or components are removed, or if subsidiary elements which form part of a whole site are destroyed.*” (TICCIH, 2003, article 5, paragraph I)

“*New uses should respect the significant material and maintain original patterns of circulation and activity.*” (TICCIH, 2003, article 5, paragraph IV)

Consequently, each site ought to be adapted or re-used in such a bare-minimum way that this unity and its historical significance wouldn't be distorted. In this effort of preservation, the charter brought attention to the issue of the public's crucial role in the industrial heritage's acceptance and appreciation. In particular, suggestions for consciousness-raising were presented, so as for collective steps towards its conservation to be taken (TICCIH, 2003).

Last but not least, a few years later, in 2011, the TICCIH *Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes*, known as "*The Dublin Principles*", were coined providing a revised commonly acknowledged definition for industrial heritage. This new definition was profoundly structured upon the notion of cultural significance and the immaterial features previously-cited in the *Nizhny Tagil Charter*. More precisely, in the document it was declared that industrial heritage "*includes both material assets – immovable and movable –, and intangible dimensions*" (ICOMOS – TICCIH, 2011, article 1). Authenticity was again briefly referred to as a quality intrinsic to the function and spiritual completeness of the site that is to be maintained through sufficient conservation techniques. Although the adopted principles had a complementary character, they still fostered change with the promotion of interdisciplinary collaborations and the recognition or reuse—"appropriate original or alternative and adaptive" (ICOMOS – TICCIH, 2011, article III.10)—as the most sustainable type of heritage conservation, when implemented mindfully and with the smallest possible imprint (ICOMOS – TICCIH, 2011).

### Conclusion

In conclusion, the aforementioned analysis of the chronological evolution of authenticity's notion in formal reports demonstrates an advancing expansion of its meaning, use and context; evident through the progressive inclusion of intangible attributes in evaluation processes and the recognition of their significance in conservation practices. Following on from the *Athens Charter* the indirectly broached the matter of authenticity, the *Venice Charter* properly introduced the concept, while the *Nara Document on Authenticity* attempted a more thorough interpretation developed on the idea of cultural significance, as expounded in the *Burra Charter*. Nonetheless, this expansion affected the applicability of the term, as it was imprudently related to a number of parameters, especially after its adoption in the *Nizhny Tagil Charter* for industrial heritage and in the "*Dublin Principles*". Be that as it may, authenticity eventually came to be such a complex and broad sense that it started being questioned, or even partly redacted especially in the conservation of industrial buildings. A clear definition seemed to be lacking and the criteria for its detection became more and more indefinite; reaching a point where it was just alluded to as an essential quality to be maintained, since it became extremely difficult to be addressed to from a practical point of view.

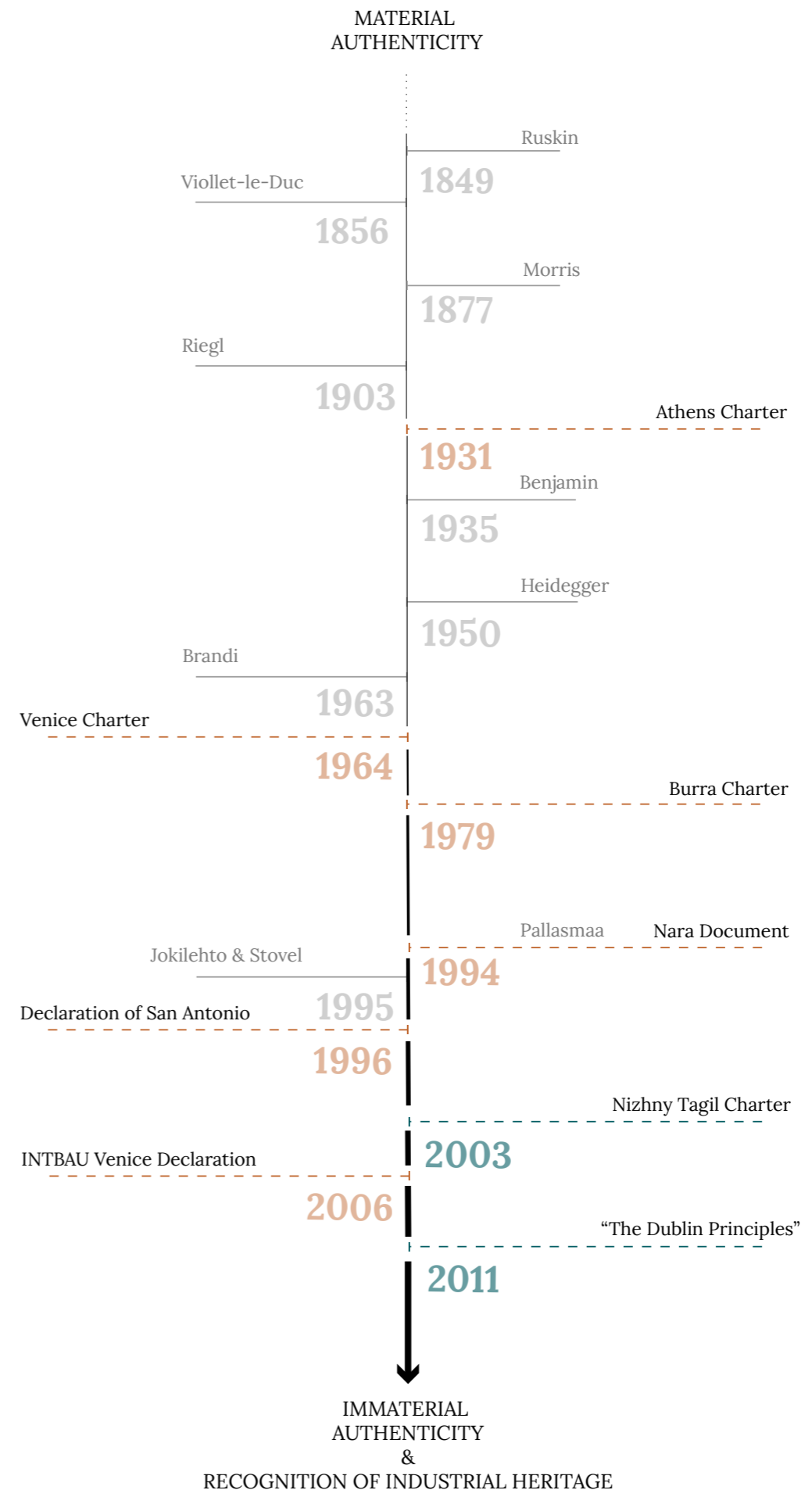


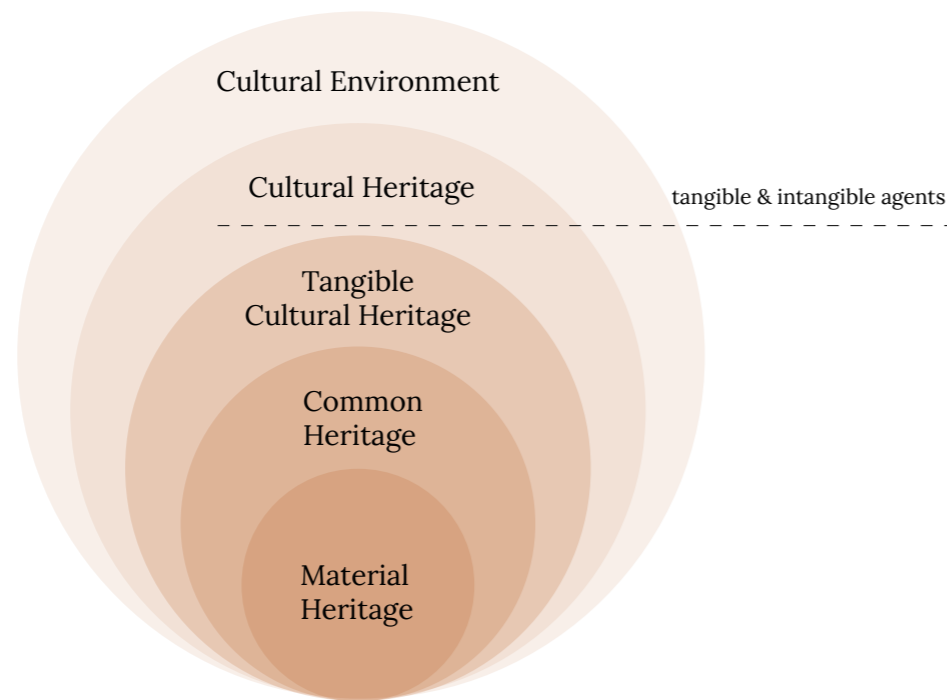
Figure 3.1

Timeline of official guidelines and preceding theories, influential to the gradual transition towards the idea of immaterial authenticity and the acknowledgement of industrial monuments.

According to	Conserve (What?)	Through (How?)
Athens Charter	purpose & spirit	material heritage
Venice Charter	historical evidence & tradition	common (national) heritage
Burra Charter	spatiotemporality	tangible cultural heritage
Nara Document	identity (socio-cultural values)	cultural heritage
Declaration of San Antonio	identity & memory	cultural heritage
INTBAU Venice Declaration	dynamic character	cultural heritage
Nizhny Tagil Charter	sense of social identity	cultural environment
“The Dublin Principles”	function & spiritual completeness	cultural environment

Industrial Heritage

novel ideas



Evolution of authenticity's reference points

Figure 3.2

The contribution of charters, declarations and principles to the expansion of the heritage context prompting the official introduction of intangible values and attributes in authenticity's discussion and their subsequent consideration in the formulated conservation tactics.

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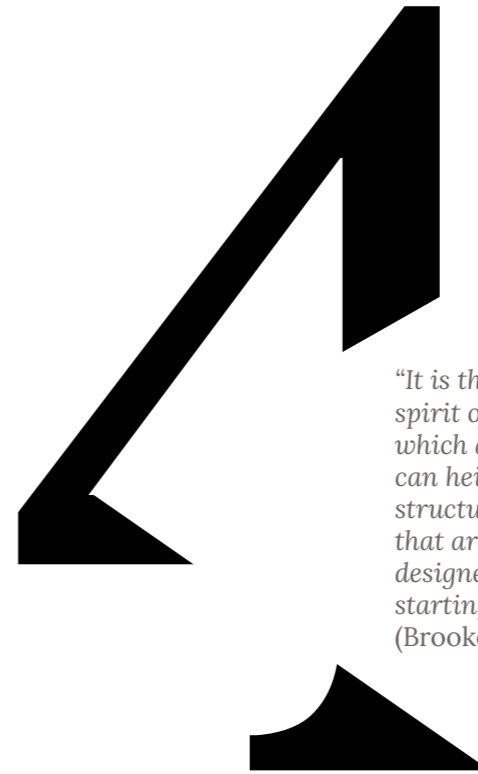
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*“It is through an understanding and interpretation of the spirit of place and the particular contextual setting within which a building exists that the designer or architect can heighten, change and reactivate a space. An existing structure is bound to its setting; it has certain qualities that are unique only to that particular situation. The designer can analyse and use these found qualities as the starting point or basis for the next layer of construction.”*  
(Brooker & Stone, 2008, p.22)

#### 4. AUTHENTICITY IN INDUSTRIAL HERITAGE PRACTICE

Even though quite an extensive theoretical and institutional framework was developed regarding the issue of authenticity in heritage conservation in the 19<sup>th</sup> and 20<sup>th</sup> century, the notion appears to be ignored in the architectural theory of the 21<sup>st</sup> century, particularly in the case of industrial heritage management. This may be due to the fact that industrial monuments pose difficulties regarding their value assessment since they function like dynamic organisms and, thus, are susceptible to change in order to serve new purposes or to support contemporary original technologies and production procedures. In such a context, it is challenging and complex to detect and identify the agents of authenticity, as even the industrial monuments of the same type differ considerably from one another (Trinder, 1995). This distinctive characteristic of industrial heritage partially prompted the emergence of a new approach in conservation, the one of adaptive reuse. This re-use theory initially appeared in the 1970's, yet it was established and finally consolidated in the postmodern era (Chatzi Rodopoulou, 2020). Its etymology as explained from Chatzi Rodopoulou (2020, p.41) denotes the originality of the approach:

*“Adaptation is derived from the Latin ‘ad’ (to) ‘aptare’(fit), while reuse implies a functional change. [...], adaptive reuse is not conditioned upon a single understanding defined at a single moment in time.”*

This swift towards adaptive reuse was triggered in an effort to revitalize the urban and environmental fabric with regard to sustainability. It not only provided the conservation community with more flexible approaches, but also embraced experimentation on the application of an architectural treatment (Chatzi Rodopoulou, 2020). On this basis, authenticity could no longer be addressed in objective but relative terms, as subjectivity unconsciously grew out to be a decisive factor in the early applications of adaptive re-use. Therefore, although the idea of authenticity was considered, its identification was broad and indeterminate, while the criteria used varied significantly. Consequently, the following questions are raised: Can authenticity still be traced in industrial heritage re-use projects? Did it influence the heritage design decisions made, even to some extent?

Having these questions as a starting point, the relation between authenticity and industrial heritage care is going to be explored in this chapter, in order to research whether the changes in the concept's perception are reflected on the formulated conservation tactics. Authenticity in intangible aspects is going to be identified in five different dimensions—historicity, materiality, functionality, contextuality and phenomenology—and examined in relation to architectural approaches regarding industrial heritage implemented over the years. This analysis and categorization—seen as a variation of the *Test of Authenticity* and prompted by the subsequent definition drafted by Jokilehto and Stovel (1995)—will be further supported by the use of specific case studies realized from 1995 to 2021.

##### Historicity

As the *Nizhny Tagil Charter* suggested, the most effective way to ensure the preservation of industrial heritage and its historical significance is by informing and engaging the community in its safeguarding (TICCIH, 2003). One of the proposed ways to tackle this is by providing access and fostering tourism in the areas under threat. In this sense, one of the first conservation approaches applied tried to fulfill this objective. The industrial site was transformed in order to accommodate the new use supporting this initiative. The building or site remained intact with

all the machinery included, as in this way its cultural significance was ensured. This quality intrinsic in the intangible elements—manufacturing processes, production line, composition and relation with the setting, workmanship, technological advancements—constituted the spirit of the monument, the defining factor of its authenticity. So as for this spirit to be maintained and communicated, musealization was employed as a method of reuse. As explained in the previous chapter, the removal of machines or other integral elements of the site was considered a compromise of its historical and functional integrity (TICCIH, 2003; Trinder, 1995). Thus, the building is addressed as a historical document, testament of past activities and experiences, without being totally adapted to the contemporary built environment.

A case in point is one of the buildings in the Saxon Museum of Industry, the Knappenrode Energy Factory located in Chemnitz, Germany. The now former factory founded in 1914 became operational in 1918 and influenced the development of the whole surrounding area. Its historical significance rendered it a landmark for the lignite mining past of the area of Lusatia and, thus, its reuse was decided and put into effect in 1995. The factory froze in time and became a museum in order to preserve the technology, architecture and history of the lignite industry. The aim was to experience the space as it was when functional; *“to see, hear, touch, and feel: entering the former Knappenrode briquette factory means to explore 100 years of Lusatian industrial history with all your senses”* (ERIH, n.d.).

##### Materiality

Following the same narrative, but from a different perspective, emphasis was put on the preservation of the buildings' original industrial character and essence, identifiable by the characteristics of *functional architecture*; the fenestration, the materiality, the structure and the large open space. In this approach, the building again functions as a landmark with its exterior surface to be considered more important than the interior one, which is not so public. However, large scale interventions on the inside, like the subdivision of spaces and the covering of ceilings were conceived as alterations of the monument's internal character (Cantacuzino, 1975). The intervention on the re-used building was characterized by respect to its patina, physical features and the original materials used. Aesthetic and material integrity prevail and conservation as a truth-based activity contributes to knowledge, historical or technical. The building's assessment is based on scientific research, yet the methods employed were controversial as they did not always lead to public acceptance because of their objectivity that may have caused the loss of latent intangible values. After all, as Viñas (2002) states the fabrication of the past is subjective by definition.

A representative example of this category is the Mill of Pappas situated in Larissa, Greece. The mill's location at the center of the city was critical for its reintegration into the city's fabric and its establishment as a unique reference point of the region's industrial past. The building was initially reused in 1989, and then restored and repaired after a fire in 2004 in order to be used both as a museum and a cultural hub. In this process, attention was given to the industrial spirit of the building, implicit to its materiality and layout that hadn't been completely compromised as the original machinery that had been destroyed and replaced. (Chatzi Rodopoulou, 2020).

Name: **Knappenrode Energy Factory, Saxon Museum of Industry**

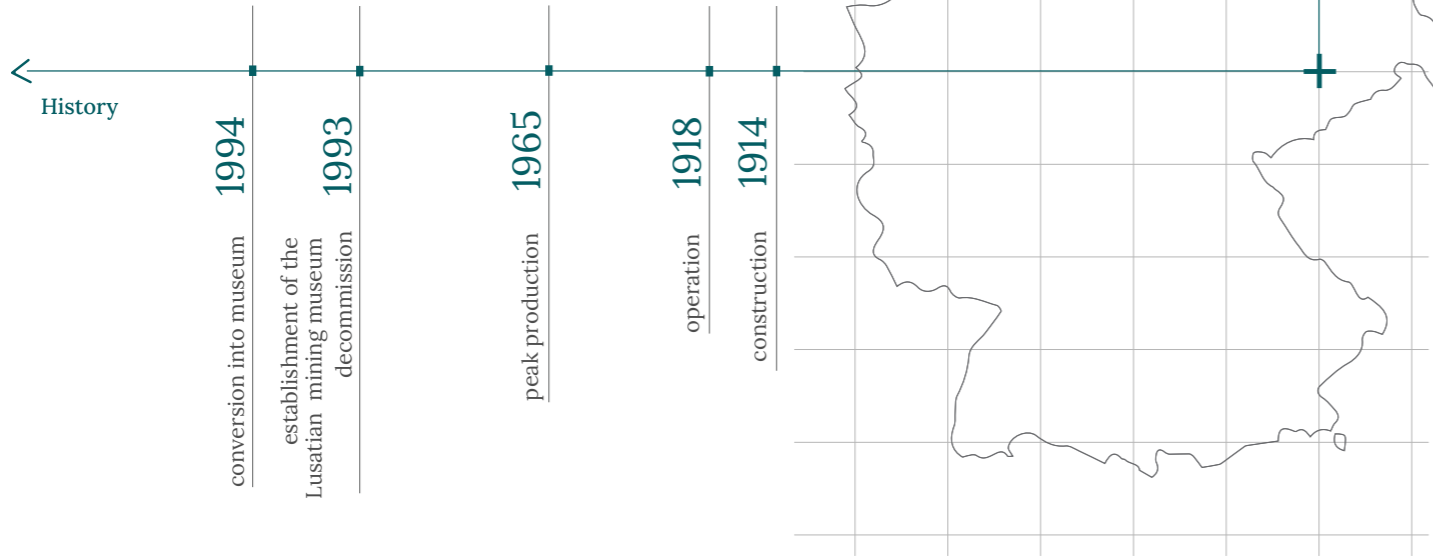
Site: Chemnitz, Germany

Historic function: Energy factory

Architect: -

New function: Mining museum

Architect: -



Name: **Mill of Pappas**

Site: Larissa, Greece

Historic function: Flour mill

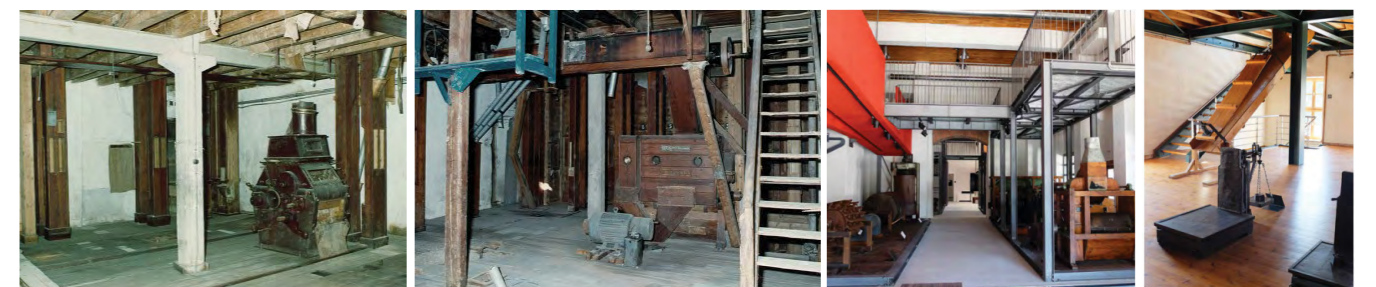
Architect: -

New function: Mixed use (cultural, recreational, administrative, educational)

Architect: Technical Department of the Municipality of Larissa, D. Lagos, c + ph architects & associates



(1) Retention of machinery, showcasing the production process and historical function © ERIH.



(1) Ground & 1st floor machines before the fire © Municipality of Larissa.

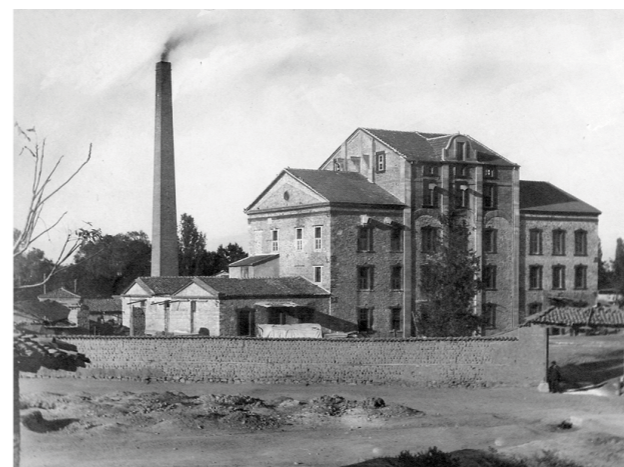
(2) Interior view in 2017 © Dora Chatzi-Rodopoulou.



(2) Situation before conversion © Vattenfall Archive.



(3) Situation after conversion © ERIH.



(3) Situation before restoration © Municipality of Larissa.



(4) Situation after restoration © Municipality of Larissa.

Figure 4.1.

Knappenrode Energy Factory Fact sheet.

Figure 4.2.

Mill of Pappas Fact sheet.

### Functionality

In contrast to the methods previously presented and as the concept of adaptive re-use continued to evolve, another strategy was also adopted, the so-called *technical approach* dating from 1987 (Plevoets & Van Cleempoel, 2013). On this approach, attention was given to the new function and not so much to the cultural significance and the theoretical context supplementing the intervention. The socio-practical intangible dimension was put forth and the industrial building was treated “as a container that can be adapted for functional, financial and technical ends” (Plevoets & Van Cleempoel, 2013, p.8). The site became a field for architectural testing with alterations that ignored the former spatial configurations and promoted sustainable solutions. Schemes for additions, changes and divisions were made that altered the spirit and coherence of the whole (Chatzi Rodopoulou, 2020). Authenticity, in this case, might have been perceived through the purpose of the industrial building itself, which was to provide a flexible host space for variable (industrial) processes and uses. Therefore, as the building constantly underwent modifications, its concept and the reason behind its construction were the elements regarded as objectively authentic.

The Vienna Gasometers in Austria could be cited as an adaptive reuse project, indicative of this dimension. The former gas tanks were reused in 2001 and transformed into mixed-use complexes. The gasometers were regarded as symbols of the town’s infrastructure and the area’s contemporary and future potentiality for development. However, since they were not unanimously considered worthy of conservation in terms of their architectural quality, the buildings were treated as empty shells to be revamped with the addition of volumes that subdivided the interior in order to make it fit for new uses. The materiality and historicity of the industrial site were deprioritized in order for its purpose to take precedence (Manahan, 2015; Plićanić, 2012).

### Contextuality

Another more recent tactic introduced the concept of the old and the new and the reintegration of the created whole to its surroundings. Detailed reading of the context and re-interpretation of the existing situation constituted the methodology implemented to conclude in well-grounded design decisions. This process could be referred to as a strand of the *strategic approach* defined by Plevoets and Van Cleempoel (2013). The intervention was operated with less restrictions and the new use derived as a translation of the building’s meaning in contemporary terms; the adaptation to the present context either accepted, suppressed or transformed the former meaning (Brooker & Stone, 2004). Authenticity was considered to be dependent on the relation between the building and the setting in which it was being integrated—one of the aspects denoting the cultural significance as declared in “*the Dublin Principles*” (2011)–.

The Lenorman Street Tobacco Factory in Athens, Greece constitutes an instance of the above-stated tactic. The former factory was converted into a cultural center that became accessible to the public in 2021. The building accommodated a lot of different functions over the years preceding its current renovation. However, little attention was paid to its historical value—which can only be traced through the patina of time—as the project aimed at the adaptation of the former public factory to its contemporary context and its participation to the area’s regeneration through its new radical use and altered socio-cultural meaning (Lloyd-Smith, 2021).

### Phenomenology

The last intervention type examined can be regarded as an expansion of the previous strategy combining accordingly all the aforementioned methods, while handling the industrial site as a historical palimpsest to be continued. The complexity of the industrial site was endorsed and its atmosphere and meaning assessed as the essential elements—on which all the others subject to—to be safeguarded. The core idea of this category can be explained as:

“...the importance of retaining a sense of the historic interior in adaptations, not just aesthetically however, but also through the notion of the building’s own *genius loci*; what Klingenberg calls its ‘cultural experience value’...” (Plevoets & Van Cleempoel, 2013, p.10)

The poetics of space and the spirit of place were the attributes linked to the authenticity of the industrial monument; thereby, as both attributes are dynamically sustained overtime, the intervention site may contain multiple truths, each dependent on a different interpretation. In order for these interpretations, stories and experiences to remain alive and credible even after the building’s revitalization, the local communities were usually consulted regarding the new use by providing their insight, perceptiveness and by stating their future needs. Moreover, the former and contemporary socio-cultural context and environment were studied thoroughly so as for value judgements to be made. All these resulted in the implementation of an interdisciplinary solution; an intervention that would manage to clarify and highlight the collective memory of the communities involved, both preceding and current ones. (Obrasli, 2008; Glendinning, 2013).

The Tilburg LocHal library located in the Netherlands was a result of such an approach. The former locomotive hall, reused in 2019, was transformed into a public library. The idea behind the redesign was to reinterpret the building’s meaning and reintegrate it to the community life as the attraction pole it previously constituted. This was achieved with respect to its industrial character, earlier use and historical significance, and also, by embracing the embedded past collective experiences and by merging the old with the new. In practice, the original circulation flows were taken into account in order to insert the city life inside the building creating a continuous urban tissue. Also, the existing structure, vast scale and materiality were showcased, as the intervention was differentiated in all these aspects. The traces of the past remained visible, the old tracks were kept and even deployed to add to the flexibility of the space, and the old machinery was repurposed and transformed into furniture so as to further denote the industrial aura of the space (Yasmin, 2020).

Name: **Vienna Gasometers**

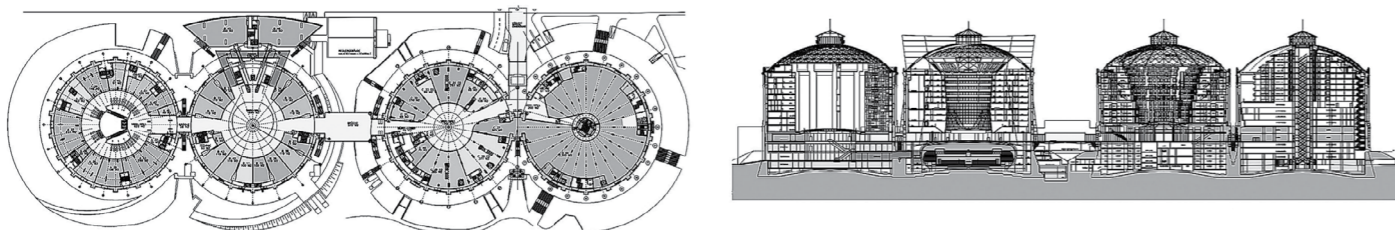
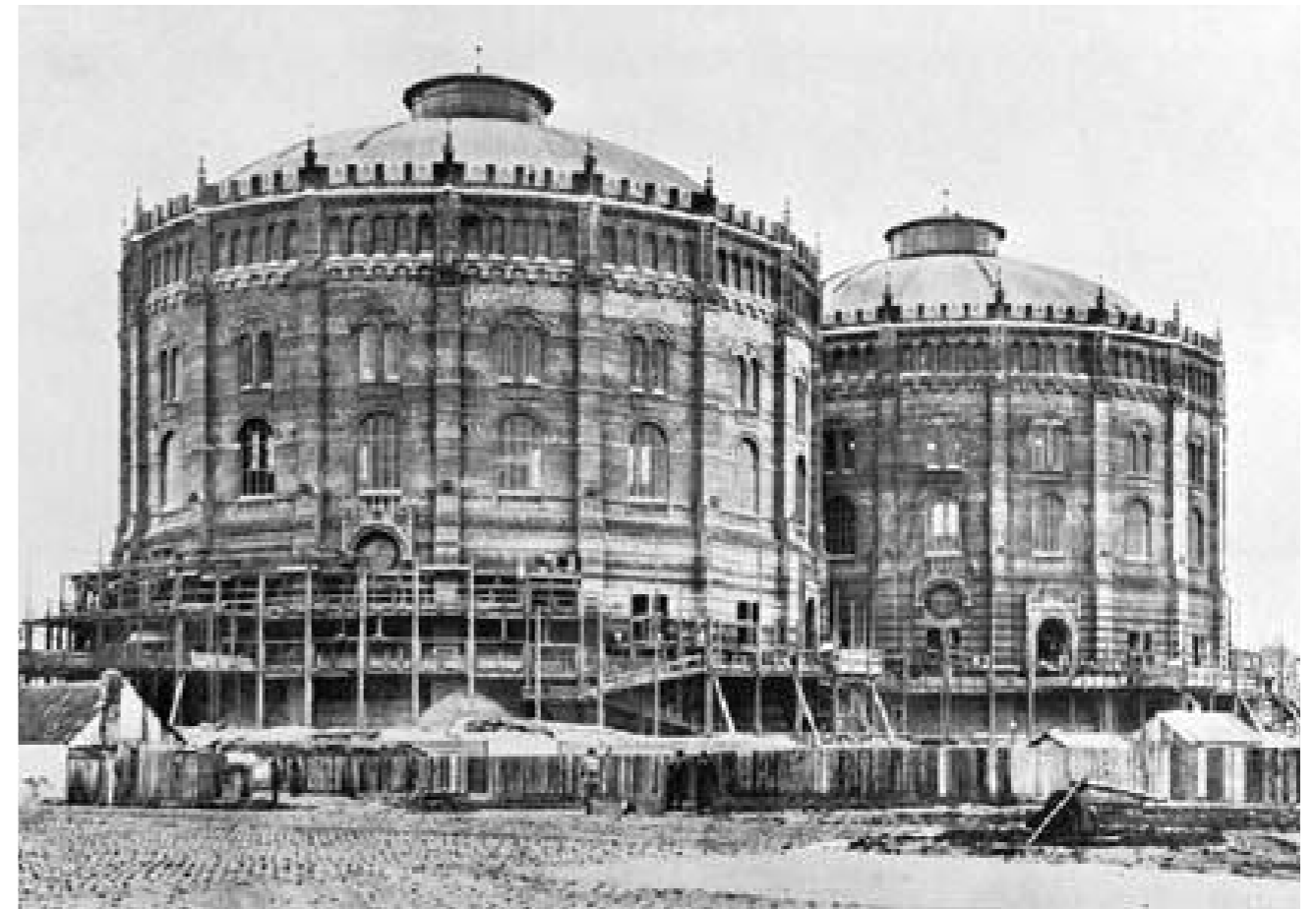
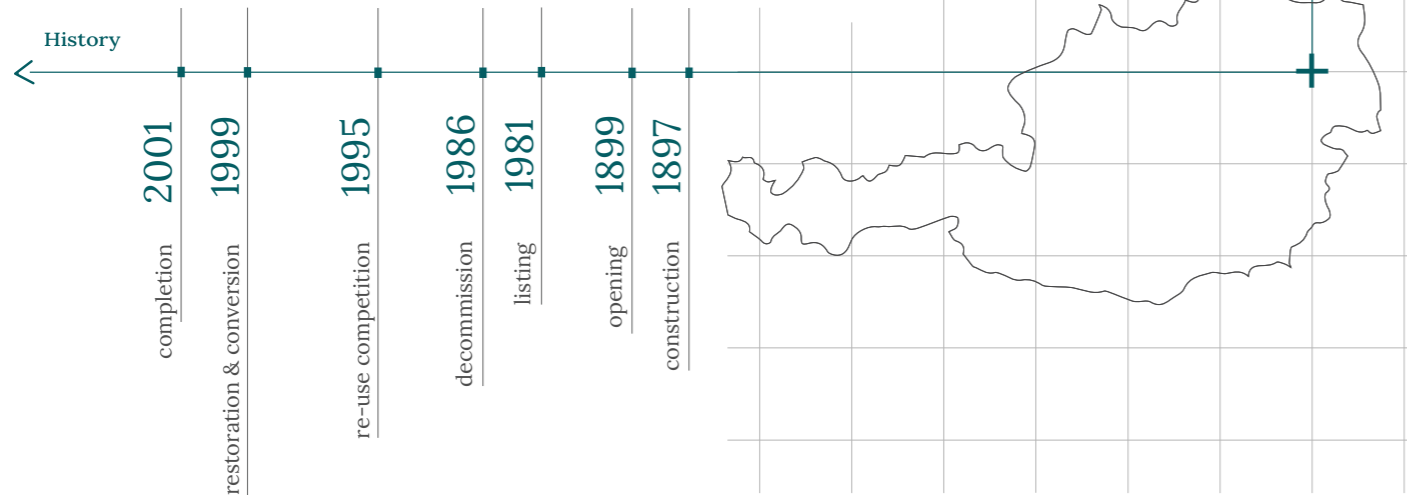
Site: Vienna, Austria

Historic function: Gas tanks

Architect: Schimming (engineer)

New function: Mixed use (residential, commercial, recreational, cultural)

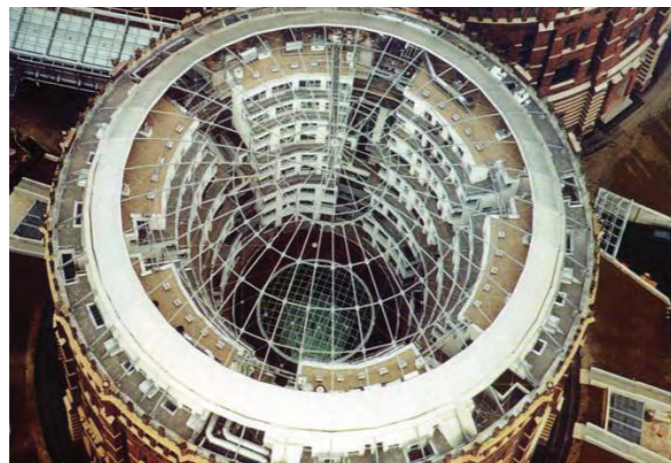
Architect: Jean Nouvel (Gasometer A), Coop Himmelblau (Gasometer B), Manfred Wehdorn (Gasometer C) and Wilhelm Holzbauer (Gasometer D).



(1) The former industrial shells as flexible host spaces- spatial configuration of redesign © WEHDORN ARCHITEKTEN.



(2) Situation before reuse © Maria de la Paz.



(3) Situation after reuse © Diane Pham.



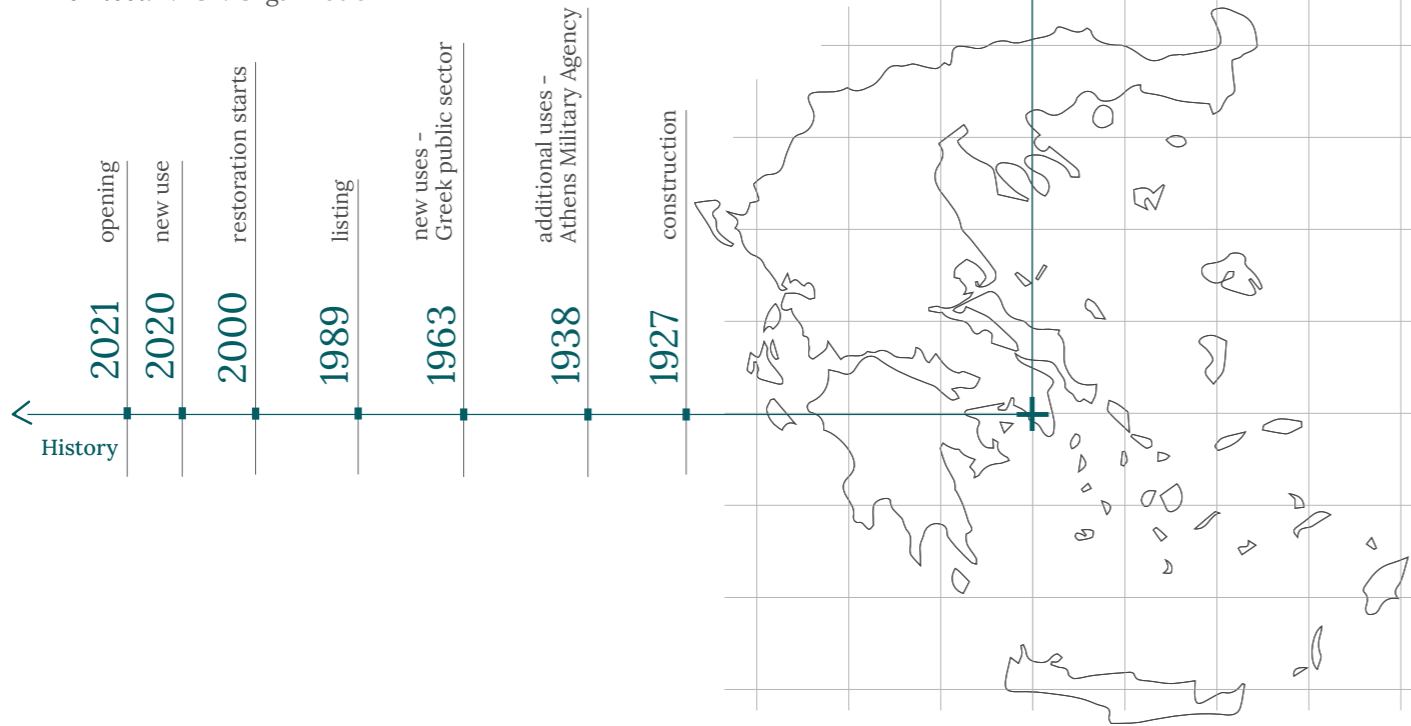
Figures 4.4 & 4.5.

Gasometer D before and after reuse. The added volume, supporting the new function, altered the overall perception of the site (Kreppenhof, n.d.; Page, n.d.).

Figure 4.3.

Vienna Gasometers Fact sheet.

Name: **Public Tobacco Factory in Lenorman**  
 Site: Athens, Greece  
 Historic function: Tobacco factory  
 Architect: Pavlos Athanasakis & Antonis Ligdopoulos (civil engineers)  
 New function: cultural hub  
 Architect: NEON Organization



CONTEXTUALITY

Location



(1) "Portals" exhibition at the former Public Tobacco Factory © Natalia Tsoukala. Courtesy NEON.



(2) Situation before reuse © Hellenic Parliament's Archive.



(3) Situation after reuse © Giorgos Charisis.

Figure 4.6.

Lenorman Street Tobacco Factory Fact sheet.

Figures 4.7 & 4.8.

The atrium of the Tobacco Factory before and after the reuse. No indication of the original function can be detected (NEON, n.d.).

Location

Name: Bibliotheek LocHal

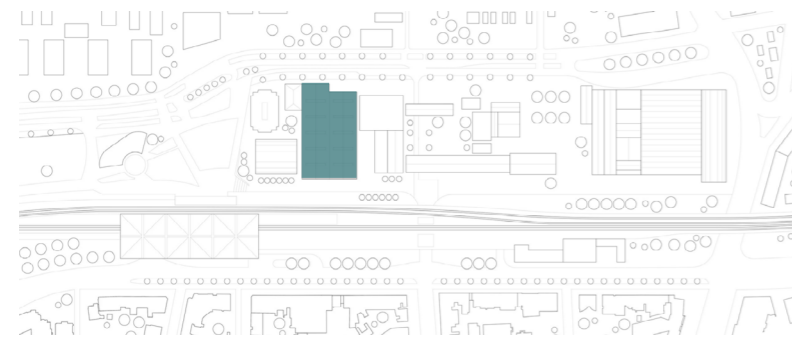
Site: Tilburg, Netherlands

Historic function: Locomotive shed of Dutch Railways

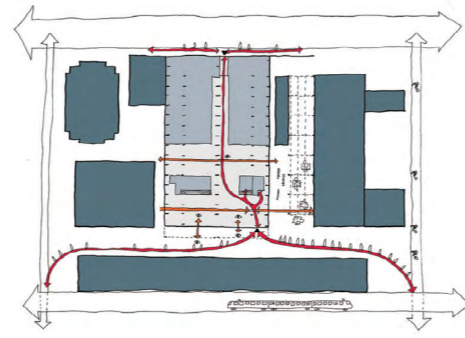
Architect: -

New function: public library

Architect: CIVIC Architects, architectural design; Braaksmas & Roos Architecten bureau, restoration; Mecanoo architecten, interior design.



(1) Situation drawing © Civic Architects.



(2) Circulation scheme © Mecanoo.



(3) Situation before reuse © Rijksbouwmeester Atelier.



(4) Situation after reuse © Stijn Bollaert.



Figures 4.10 & 4.11.

The buildings core before and after the reuse. Old and new elements are merged creating a cohesive whole (Mecanoo, n.d.).

Figure 4.9.

Bibliotheek LocHal Fact sheet.

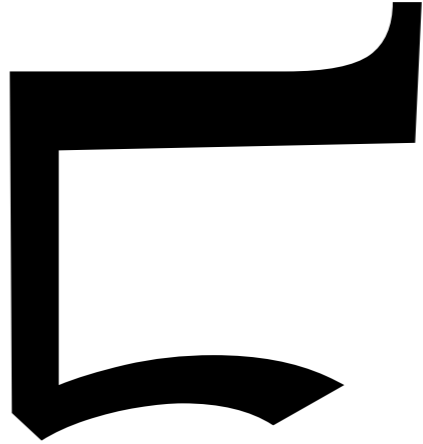
## Conclusion

To sum up, the proposed classification evinces a clear relation between the interpretation of authenticity's meaning and industrial heritage tactics. In particular, the decision to musealize industrial monuments insinuates the attribution of authenticity to their recognition as historical evidence, to their historicity. Similarly, when the material, aesthetic and technical features of the building are emphasized to be preserved in the respective intervention, authenticity is considered to be inherent in the monument's materiality. In case the building's new use is prioritized, its purpose as a container of life and hub of activity—or else its functionality—is acknowledged as the source of its authenticity. In addition, approaches based on the integration of the building to its contemporary setting by the adaptation of its meaning, endorse the translation of authenticity in terms of contextuality. Lastly, an intervention combining all previous methods, aiming to preserve the monument's spirit and embedded memories, while extending them to the future, implies authenticity's identification on spatial experience. Having these in mind, although intangible criteria seem to be adopted for each interpretation, a shift from material to a combination of both material and immaterial parameters as indications of authenticity's safeguarding can be traced on the presented approaches.

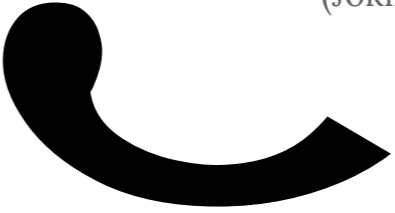
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*“If all values are equal, then there’s no real value any more.”  
(Jokilehto, 2006)*



## 5. CONCLUSION

In conclusion, the articulated threefold analysis, structured upon theories, official guidelines and practices demonstrates that to some extent a connection can be identified between the notion of authenticity and industrial heritage; one that partly influenced the evolution of conservation practices, and led towards the introduction of adaptive reuse as one of them. As already explained, the early-established theories on authenticity gradually advanced, contributing to the inclusion of intangible aspects in the heritage discussion. Such an inclusion set the ground not only for the formalization and establishment of the term, authoritatively, on a global level, but also, for the initially hesitant acknowledgement and incorporation of industrial monuments to the cultural heritage management matrix.

As conferences and conventions kept on being summoned, the monuments' and conservation practices' scope widened and the notion of authenticity expanded with them; starting from more conservative and definite identification and evaluation methods and intervention plans to all-embracing strategies that addressed diverse types of monuments. Authenticity was never completely defined, although mentioned, yet, its context and objectives distinctly shifted towards intangible attributes and their preservation.

However, this expansion and transition resulted in the ambiguity of the concept, especially regarding industrial monuments whose variable character complicates their evaluation and conservation. Thus, a two-speed development can be observed regarding theory and practicability in the early years of industrial heritage management. In theory, the spirit of the building with all inherent tangible and intangible characteristics should be kept true and transmitted to future generations, while integrated in its contemporary context; in practice, though, the methods implemented only partly achieved to balance this complex relation between authenticity and heritage conservation.

Subsequently, two distinct periods can be detected regarding the formulation of industrial heritage conservation tactics in Europe. In the preceding one, starting from the 1970's, attention was given to more tangible elements, as indicated in historicity, materiality and functionality, whereas in the other, from the early 20<sup>th</sup> century onwards, the focus shifted towards a combination of material and immaterial features, as stated in contextuality and phenomenology. Suffice it to say, adaptive reuse was introduced as a method from the start, still its full potential was gradually revealed. Even so, all approaches presented have continued to be implemented, while their selection depends on the architect's design decisions, which seem to be guided, to a certain degree, by its perception of authenticity.

All things considered, it is evident that authenticity in regard to industrial heritage is a multilateral concept whose persistence in reuse practices was, is and will be treated multifacetedly, as long as its definition remains equivocal. The consideration of multiple values at once is required for its identification, however their prioritization is dictated, or else no intervention strategy can be employed. Such an action that leaves room for interpretation may lead to controversial architectural outcomes; in particular when the collective memory and the public's opinion are not taken into account throughout the creation of the conservation plan. Re-framing and clearly defining authenticity are key to avoid such outcomes, as its detection and preservation could only then be treated aptly on each reuse case.

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