



## The Finnish Paper Industry and the Western Integration Process. From Pragmatic Economical Integration to Political Integration

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The key point in my research project is to analyse, why did the Finnish paper industry accept the process of integration and how was the paradigm shift to be seen in the industry and in cooperation with the ministry of foreign affairs. The key issue is the paradigm shift towards European integration and in which way this was conceived in the industry and in the ministry of foreign affairs. The research question is: *Why did the Finnish paper industry chose the integration process. Also how did the integration process affected paper industry and vice versa.*

The main point in my research is to understand the concept change from pragmatic economical integration towards political integration. This meant, that paper industry and ministry of foreign affairs did not pursue in the period between 1984–1995 only pragmatic economic integration. Hence they pursued 1988–1995 and especially 1991–1995 political integration. This was due to the change in the political environment around Finland. (End of Cold war and the fall of the mighty Soviet Union and the fall of the Berlin wall and the unification process of divided Germany) I have found out three time periods, 1984–1988, 1988–1989 [1990] and [1990] 1991–1995.

My theoretical framework is neofunctional and liberal intergovernmental. This means, that I use supranational and intergovernmental approach in the European integration theories.

My methods are qualitative method and in this sphere the method of case study. With the careful selection of the utmost important sector, namely paper industry. Paper industry was and is for the Finnish society and national economy of vital importance.

As a conclusion of my research one could say, that Finland adapted to the situation in political sphere and made the best out of its situation between West and East.

## Preschoolers Stomped Through History of the Shoe

Janina AHLFORS  
Tampere museums, Taite Unit, Finland

Shoe Museum is the place to find out about the secrets of shoemaking and explore the hundred years of eventful history of Tampere shoemaking industry. The museum is located in Museum Centre Vapriikki. TAITE-unit is part of the museum services of Tampere City. It provides art and museum education for 5–17 years old children. The cultural education program is called Art Arc.

“Click-clack-clickity” (Kopina-kapina-kops in Finnish) is one of the museum education projects of TAITE-Unit. “Click-clack-clickity” was provided for preschool groups in the spring of 2009. The project started with a guided museum tour at the Shoe Museum. Tour themes were the history of the Finnish shoe and shoemaking. Children learned history from the very first birch-bark shoes to the flip-flops of the 60's. The tour was highly participatory; learning occurred through drama exercises, playing, storytelling, riddles and discussion. Themes of the tour continued afterwards with animation, comics and body percussion workshops. The idea of the workshop is to move from joint observing and experiencing into doing things by oneself.

TAITE museum educators wrote the script for interactive tour. Local artists guided the workshops.

TAITE-unit also provides supplementary material for teachers so that the experiences from museum visit and workshop can be integrated into teaching. “Click-clack-clickity” is still part of the Art Arc -program and will be offered to 1<sup>st</sup> graders next autumn.

Visit [www.tampere.fi/taidekaari](http://www.tampere.fi/taidekaari) to learn more about TAITE-unit and <http://www.tampere.fi/english/vapriikki/shoemuseum.html> about the Shoe museum.

### The “Wittler-Bread”-Electromobile – An Automobile Tells Its History

Beatrix ALSCHER  
HTW-Berlin, Germany

The project is that students of the HTW-Berlin will restore the “Wittler-Bread”-electromobile over a period of several terms.

The main concept of the work is the preservation of the historical substance as a whole to make the different layers of time visible in terms of paint, colours and materials used as well as the change of any application such as head lights and indicator lights. The aim of the project is to enable the viewer to comprehend these traces of use at the object directly which will, literarily speaking, be an “eye-opening” experience for them.

This car with its typical logo of “Wittler-Bread” on both sides became so popular since the forties that nowadays it has turned into a myth. Therefore it is an extraordinary example in terms of retrodesign.

The poster will present options of a detailed documentation for such a remarkable object of technical heritage by showing the several steps which are necessary to create a specific concept for its authentic preservation.

The company background, social historic aspects and the technical history are equally important, whereas the main focus is on the individual history of the automobile this can only be revealed through comprehensive scientific research and analysis.

Powered by an electric engine, this automobile built in 1942 was not only a special invention of its time but an invention which is still of relevance today: Not only in view of retrodesign but also in view of environmental concerns such as climate change.

## Textile Mills in Slovakia and Their Today's Utilization

Petra AMBRUŠOVÁ  
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Textile manufacturing in Slovakia was highly developed and first spinning machines have started to be used at the end of 18<sup>th</sup> century. Industrial development of factory textile production begun in 60's in 19<sup>th</sup> century and after economic crisis continued in 90's and at the beginning of 20<sup>th</sup> century. After years of successful production and because of newly open international market, some of textile mills had to stop (or change) their fabrication, some of them continued in manufacturing process. On my poster I would like to show some Slovak examples of these (former) textile mills – with their original purpose or with new one. To show how industrial buildings and areas of this kind worked out with today economic and social situation and whether or how they are working according to tradition.

### **The Zagreb City Museum Project – Zagreb Industrial Heritage: History, State-of-Affairs, Future Outlook**

Goran ARCABIC  
Zagreb City Museum, Croatia

The poster will present the goals, the methodology and the present achievements of the Zagreb Industrial Heritage: History, State-of-Affairs, Future Outlook Project, run by the Zagreb City Museum (Zagreb, Croatia). The Project started in 2009 and its three stages are planned to end in 2014. The project has been supported by scientific institutions and NGO, but also the competent local government bodies. Financing has been provided by the Croatian Ministry of Culture, the City of Zagreb and sponsorships of companies inheriting the relating heritage sites.

#### **Project goals:**

- To research, evaluate, document and present the IH of the city of Zagreb,
- To educate the public on IH being a part of the city identity, a part of the national and global heritage and an important segment of development of human civilisation
- To update and continuously question sustainability methods applied to IH in the city of Zagreb
- To provide solutions for high-quality reuse of valuable industrial structures, meeting the needs of contemporary society

#### **Work Methodology:**

These goals shall be achieved through cycles of study exhibitions, professional symposia, lectures and workshops, publications and professional in situ guided tours.

The frame of the Project are the study exhibitions presenting industrial development in chronological order, its impact on the city of Zagreb and its inhabitants from its occurrence in the second part of the 19<sup>th</sup> century until the beginnings of the de-industrialization process (1862 to 1918 / 1918 to 1945 / 1945 to 1990).

### **Project Results – Stage 1 (2010):**

- Study Exhibition: Modernization at the Periphery of the Empire: Zagreb Industrial Heritage from 1862 to 1918 – over 5000 visitors
- 2010 Night of Museums – 5400 visitors
- Exhibition of students' works on the transformation of paleoindustrial complexes in Zagreb (Zagreb Faculty of Architecture and Zagreb City Museum) – over 3000 visitors
- Students' architecture workshop on the reuse of the cement factory complex (ARCHIsquad and Zagreb City Museum)
- Symposium: The Future of Zagreb Industrial Heritage
- Several public presentations of the Project on national television

### Transport Museum in Bratislava

Nina BARTOŠOVÁ  
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Railroading with the introduction of steam locomotive in the 19<sup>th</sup> century became a significant factor in the industrial development of Bratislava. It was in August 1848, when the first train drawn by a steam engine came from Austrian Gänserndorf to Bratislava. It was a difficult track from the technical point of view, with a viaduct and a tunnel. One of the cultural monuments of this important railway is the 1<sup>st</sup> steam railway station with rail yard and depot I. and II. on Šancová Street in Bratislava in the neighbourhood of today's main railway station.

The building of the 1<sup>st</sup> steam railway station used to serve trains linking Vienna – Bratislava, the two closest capital cities in the world. After renovation in 1970, it was used by ČSD (a railway company in former Czechoslovakia), and since 1999 it accommodates the Transport Museum, where important transport artefacts are presented. The benefit of the new function is that it valorises the building thanks to a message that corresponds with its historical importance.

The poster will focus on the presentation of the 1<sup>st</sup> steam railway station, highlighting the important points in its history. The text will be based on the sources listed below, in addition to own research with illustration and photographs.

## Three Neighbouring Sites, Three Ways of Reusing Mining Heritage

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Atalaia - Arqueologia, Património e Território, Portugal

In Portugal, at one of the main mining regions, three neighbouring sites have been showing different processes in dealing with and valuing their mining heritage. This area is the Iberian Pyrite Belt, a 300km long geological formation that crosses through Portugal and Spain, with records of exploitation dating back to pre-historic times. In here, the history and the remains of the mining works that took place at the sites of Lousal, Aljustrel and S. Domingos are now being given a new use after the closing of the mines, mainly through tourism. Nevertheless, each one took different approaches to the re-use of this mining heritage, adapting to the very particular needs and conditions that each site presents.

Having analysed the sites through site visits and gathering information through conversations with people strongly related to the sites (from museums, to city councils and ex-miners), it is possible to identify the strengths and the weaknesses of each solution, and why each one is taking different directions. This poster aims to present these three sites and the main issues faced by each one, as well as to present the different options that each site is proposing for the revitalisation of the sites and their communities.

### Reusing Bankside Power Station – Building Tate Modern

Caroline DONNELLAN  
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SAVE Britain's Heritage a UK campaigning group for the conservation of threatened historic buildings visited Bankside Power Station, Southwark, London in May 1980. The oil-powered Power Station had supplied electricity to the National Grid and was fully operational exceeding output levels until the 1973 Oil Crises when it became no longer economically viable compared to coal-fired and nuclear-powered stations. Although directly across the Thames from St. Paul's Cathedral in the City of London, it turned into a desolate hinterland. SAVE suggested the site as having tremendous potential for re-development due to its monumental scale, historic industrial facade and location in a major urban area. When the report was made Margaret Thatcher's government had been in power for one year and had already begun a major cost-cutting strategy and neither public funding nor vision was in place for the project. During the 1980's and 1990's, galleries and museums were forced to undertake alternative funding strategies and a new culture of enterprise was established. The Tate Gallery responded by taking a more entrepreneurial approach, than others when in 1995 it acquired the option on Bankside Power Station with the intention of transforming it into a new museum of modern and contemporary foreign art. With the winning Swiss architectural practice Herzog and De Meuron appointed to undertake the re-design what were the key issues regarding building and cultural constraints regarding the development? And why did the Tate Gallery chose to reuse a former Power Station instead of building a new museum of modern art?

## Analysis of the Technological Development of the Italian Oil Industry in the Second Half of the Nineteenth

Francesco GERALI

Academy Lunigianese of Sciences "Giovanni Capellini", Italy

The project aims to analyze the development of technical processes that characterized the Italian oil industry in all stages of its production chain. The historiography offers few contributions published on national oil industry of the second part of the nineteenth: contrariwise historians can make use of numerous primary sources. To realize the project I have collected secondary sources of twentieth century, and primary sources, manuscript and printed, of nineteenth century. Were also considered works of the seventeenth and eighteenth century, whose authors describe spontaneous outpouring of oil and its harvest and use.

Between 1860 and 1870 oil in Italy is at the basis of a mining revolution. Considered a secondary mineral, oil in few years became subject to a huge demand: its production require new methods to search, extract, transport and refine.

The geographical and political unification of Italy was completed between 1860 and 1861: the new government drew up an ambitious mining policy to resolve the lack of fossil fuels, and other strategic minerals such as iron and copper, which inhibited the development of the national economy. Between 1862 and 1865 the Italian oil production reached, compared to the rest of Europe, very high levels, but soon it could no longer cope with the steady increase in domestic demand. However the production continued to cover much of the national demand and many foreign companies invested capital in Italian oil. This combination of factors encouraged the birth of a new mining industry, the oil industry.

## **ELEKTRÁREŇ PIEŠŤANY – Transformation of a Decomissioned Power Plant to a Mentally Inducing Centre of Creative Energy**

Vladimír HAIN

Michal GANOBJAK

Slovak University of Technology in Bratislava, Slovakia

Energy has always been a determining factor of human as well as economic development and progress. The energy works, or places for generating energy have always been of strategic importance – they have been technologically advanced, financially challenging and thus recognized as highly important to any society.

It might be that our breathless focus on technological progress, new gadgetry and strive for its new usage are somewhat responsible for our ambivalent attitude and disrespect of older works and creations. Their technological, civilizational and broader cultural impact and influence have often been underestimated and overlooked. It is thus so that there is a lack of will and effort to revive broken and old, but good and beautiful things nevertheless, and give them a new meaning.

The former municipal power station in a famous spa town of Piestany has until recently been such an ugly duckling – decomissioned, empty and with the yard covered in a waist-high weeds. The initiative of a few activists has been welcome by the property owner – regional power distributor and supplier, Zapadoslovenska energetika, a.s., who supported the idea of revitalization of the site and its transformation into a „hands-on-science museum“ – an institution still missing in Slovakia. The following intense cooperation with the civic association of *design factory*, students and professors of the Faculty of Architecture of the Slovak Technival University, mayor and municipality of Piestany as well as the local branch of the Slovak Landmark Commision has born fruit – what used to be only a vision has become a real project.

This seminar contribution introduces awakening of an industrial landmark building and its transformation from a place generating electrical power to a place generating power of new ideas and creativity. The adjacent plot and buildings will be devoted to hands-on learning about the laws of nature and energy. The site as a whole will also be used for various other cultural projects and learning activities as specific demonstrations of creative energy.

## **ELEKTRÁREŇ PIEŠŤANY – Revitalization of an Abandoned Landmark**

Vladimír HAIN

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The former municipal power station in the spa town of Piešťany (80km NE from the Slovak capital of Bratislava) is a landmark building of the early 20th century cultural heritage and rooted in one of the most successful periods of the city's development.

Its active participation in power generation ended almost 70 years ago and ever since the site has been slowly disappearing from the collective memory of the city's inhabitants. What was left was just an empty building used here and there as a warehouse and a great location, which has naturally been in the cross-hairs of hungry developers for quite some time.

Out of a sheer will of a few activists and forthcoming approach of the property owner a vision was born – give the site a whole new life: create there a centre of learning about the ways of energy, its generation, transformation and impact. Provide the youths and general public with an opportunity to learn about energy and environmental impact of its generation in a new and creative way.

The vision was materialized in 2008 and 2009 in the students' architectural competition of ideas. The submitted poster is the winning study of an educational and cultural centre from among 13 completed works of a two dozen students, who took upon the challenge. Currently the project has a completed project documentation and has been submitted for the building permit process with the local municipality.

### 6th Graders Learning and Feeling History at the Textile Industry Museum

Tiina HEIKKINEN

Tampere Museums, TAITE-Unit, Finland

The rich history of textile industry of Finland and Tampere City can be experienced at the Textile Industry Museum, which is located in the old Finlayson factory. The Textile Industry Museum was established as a result of cooperation between Tampere Museums and Labour Museum Werstas. TAITE-unit is part of Museum Services of Tampere City. It provides art and museum education for school children. The cultural education program is called Art Arc.

Since the year 2007, 6<sup>th</sup> graders have learned about the history of Tampere City and its significance for textile industry through museum visits and workshops organized by TAITE-unit. The project is called “Cotton” (“Pumpuli” in Finnish). Museum educators of TAITE-unit write museum exhibition tour scripts – as also in this case.

Two guides lead a tour based on interaction at the museum. Themes of the “Cotton” are child labour, industrialism and Tampere in the 19<sup>th</sup> century. Pupils can participate in discussion and empathize with the lives of peers in those days. What happened when the machines replaced craftsmen? How did industrialism change the lives of residents of Tampere? What was it like to work in a cotton factory as 12-year-old boy or girl? How did the machines work? Which factory operated in the building before it was converted into Textile Industry Museum? Answers are learned interactively and through different kind of exercises.

After the tour, the pupils will participate in drama pedagogical workshop at the Ahaa Theatre in Tampere. It is also highly participatory. TAITE-unit also provides supplementary material for teachers to enable integration of experiences gained from museum visit and workshop into teaching. This kind of operation model has been successful and popular among the target groups. “Cotton” is a genuine TAITE classic and still part of the Art Arc -program.

Visit [www.tampere.fi/taidekaari](http://www.tampere.fi/taidekaari) to learn more about TAITE-unit and <http://www.tyovaenmuseo.fi/?q=en> about the textile Industry Museum.

## Brownfields Revitalization and Industrial Heritage in Czech Republic

Jana HORICKA  
Czech Technical University in Prague, Czech Republic

The survey aims at brownfield revitalization projects within the area of Czech Republic, which should be used as one of bases for a doctoral dissertation. The dissertation deals with re-use and re-urbanization of industrial brownfields, it focuses on a development of brownfield situation and a general attitude towards under-used industrial estates. Moreover, it is presumed to formulate a systematic approach to brownfields revitalization in conditions of the Czech Republic. The work tends to emphasize the role of constructional substance, history and structure of the area in a process of reincorporation of brownfield to a city structure. Thus, an obvious relation to town planning and an asset of industrial heritage to revitalization projects are supposed to be affirmed.

The revitalization projects chosen for the poster presents various attitudes (wrong or good) towards brownfields and industrial heritage considering issues mentioned above. The information was drawn mainly from topical printed or electronic publications, case studies and experiences of people participating in the projects. The projects indicate possibilities to liven up underused estates, to stimulate urban development and to treat industrial heritage. Generally, it emerged that there are common features although various projects, such as problematic property conditions, misinterpretation of industrial heritage or legislation inadequacy etc.

## Reuse of Historical Ironworks at Ravne na Koroškem for the Museum Centre

Sonja IFKO  
University of Ljubljana, Slovenia

Revitalisation of the historical ironworks area at Ravne na Koroškem is a project which has in spite of relatively modest financial investments continued for a good decade, confirming the importance of its existence for the local community. The activities within the said project however are also gaining importance on a national level. Ravne na Koroškem is namely evolving into the centre of the Slovenian ironworking heritage network.

The historical area, which was excluded from production area in 2003, houses three of the oldest buildings on the edge of an ironworks complex started in 19<sup>th</sup> century, which saw the peak of development in the Socialist Yugoslavia. Its position directly adjoining the town centre is exceptionally advantageous and today represents a zone between the town centre and the existing area of production. The historical complex consists of a "Stauharija" – forge production hall (1915), "Perzonal" – the first apartment building for employees of the ironworks (about 1872) and an abandoned industrial laboratory (dating before WWI). All the buildings are in relatively good condition. The forge renovation is nearly completed, and renovation work on the apartment building and the laboratory are pending. The central smithy hall houses the ironworking collection in situ, which is to be updated in the future. When the foreseen renovation is completed, the "Perzonal" building will be dedicated to the depiction of ironworkers' daily grind, with an emphasis on the presentation of life in the second half of the 20<sup>th</sup> century. The laboratory is to house open museum depots, a library and a cafe. The complex exterior – a link between the industry and the town is a zone, reserved for the first Slovenian industrial archaeological lapidarium. Together with the traditional Forma Viva iron sculptures the lapidarium is to form a full circle (not merely functionally, but meaningfully as well) the intertwining of life and work that shaped a modern town on the foundations of its ironworking tradition.

## Industrial Collections of Tampere Museums in Databases and Portals: Case Europeana

Riitta KELA

Tampere Museums, Vapriikki Photo Archives, Finland

Tiina PAAVOLA

Tampere Museums, Collections, Finland

The city of Tampere has been an industrial pioneer in Finland since the late 18<sup>th</sup> century. Due to the historical facts there is large amount of industrially made objects and photos about industry in the collections of Tampere museums. Industrial heritage is one of the cornerstones of the identity in Tampere.

Traditionally the access to the collections has been through different exhibitions and publications. During the last years Tampere Museums have paid special attention to find new ways to provide information about our collections of the industrial heritage. The main effort has been to allow the users to browse and search online our digitized collections *<http://siiri.tampere.fi>*.

One of the newest ways to provide information is to take part to the EU Project Athena. The final aim of Athena Project is to provide new digital content into Europeana, the European digital library. As a part of the Athena project around 6 200 objects of Tampere Museums collections of the industrial heritage were contributed to Europeana through the national Suomen museot online portal.

This representation will be a case study that will show how the collections can be provided in databases and portals. It will answer the questions: why is the digitizing of the industrial heritage important part of our collection policy, what is the best practise to feed information of the collections to the different kind of portals and databases, how can we get collections available all users and what is the future of the digitized collections?

### Revival of the Mill

Kati KIVIMÄKI  
Forssa Museum, Finland

Textile industry town Forssa started to develop when Swedish-born Axel Wilhelm Wahren founded the Spinning Mill (1847) and the Weaving Mill (1854) by the Loimi River in SW Häme. In 1859 two factories united to Forssa Ltd. The factories were expanded up till 1960. The growing community around the factories was named after the company – Forssa. In 1934–2008 the operation continued under name Finlayson Forssa Ltd. but was gradually closing and the last branch, home textile, closed in autumn 2009.

From the 1980s on former factory buildings have been renovated for new users. Former Spinning Mill houses cultural centre with library, art school for children, conservatoire, community college, university of applied sciences, Forssa Museum and Textile Museum Tyyki, among other things. Former Weaving Mill has place for welfare and care services, artisans, and logistics centre. Tens of thousands of sq.m. of industrial space is still out of use and masses of left-behind material is waiting for decision of final location.

In August 2010 Weaving Mill area hosts ARS HÄME 2010 exposition under theme Factory. The exposition will be arranged in former dye house and finishing department built between 1878–1960. Impressive sight is the old factory itself, with architectural layers from different times.

ARS Häme is an artistic gathering but with central part of it presenting the history of Forssa textile industry. The history exhibition brings up the power figures founder Axel Wilhelm Wahren (1814–1885) and manager August Borgström (1844–1899), and seeks to show the meaning of factories to the growth and development of the entire surrounding community. Part of exhibits is the material that was left in the factories after their closing, and that is now searching for new use or status as museum items.

ARS HÄME 2010 is arranged in collaboration between Forssa Museum, Häme Arts Council ja Artist Association Kuhankosken Kilta.

## Industrial Past Towards Sustainability

Tomáš MED

Czech Technical University in Prague, Czech Republic

The poster deals with the issue of industrial heritage and its quality for re-use. The reusing possibilities are discussed on the Czech examples of already converted objects or objects suitable for conversion. During industrial revolution period, the Czech Republic was a part of Austria-Hungary monarchy. The Czech Republic was the most industrial part of monarchy. That's the reason why there are a lot of great industrial buildings in Czech region from this period.

The issue will be discussed in urban, architectural, constructional, environmental, social and cultural points of view to show the possibilities of new use in 21<sup>st</sup> century. Industrial buildings were progressive in their time of birth, that's the reason why they are currently appropriate to use for advanced solutions of regenerations. The examples are used to show basic concepts and possibilities to work with them in the way of progressive ideas.

All aspects of sustainability are balanced in re-using of industrial heritage. It helps to protect cultural colourfulness of society and diversity of historical values. Industrial vestiges are well visible marks in landscape and townscape which offer beginning towards sustainability.

Sources consist of published information, archival materials and findings from survey made as a part of my dissertation thesis named Added Value of Industrial Heritage to Brownfields Revitalization.

## The “Embarcadero” Project in Caceres (Spain): New Issues of the Cultural Heritage for Regenerating Degraded Districts

Pedro PLASENCIA  
María Jesús TEIXIDÓ DOMÍNGUEZ  
Universidad de Extremadura, Spain

Aldea Moret Neighborhood, in Caceres (Spain), has its origin in the mining industry in the city in the 19<sup>th</sup> Century. Workers houses, industrial buildings and even railways infrastructures were built for over 70 years. The industry was left in 1960.

This neighborhood fell down in a deep social and urban degradation. Now, the City Hall wants to solve this situation with an integral rehabilitation project in the mining buildings. The first executed performed project has been the building named "Embarcadero", conceived as a place of storage and load of the refined material. The construction was built in 1957, projected under Eugene Freysinnet's aesthetic parameters. It consists of a great vault of reinforced concrete which parabolic nerves from the level of the street. This configuration becomes the building in a modern milestone in his environment, since it breaks with the typology of the previous buildings, made of wood girders.

The rehabilitation, performed in 2005 by Nieto-Sobejano Architecture Study, raises a new use of social equipment. Nevertheless, the final use has not been defined completely yet, in spite of the work already was finished.

In the poster the architectural project will be analyzed. Furthermore, the rehabilitation issue will be studied, and also the problematic of its non-defined use. It is an interesting case of reuse of Industrial Heritage in the City that deserves a careful study.

## Cathedrals of Art – From Industrial Production to Public Stage

Kim PULINA  
RWTH Aachen University, Germany

The reuse of former factory buildings is becoming increasingly important. Regarding the higher-order needs of space, cities are forced to reuse the existing infrastructure and its stock to provide centrally located resources. In the process the industrial-technical character of a building is often not been taken into consideration.

Using the transformation from the former world's largest umbrella factory Brauer to the Ludwig-Forum for International Art in Aachen, a successful reuse is exemplified and the interaction of building and production process is shown.

The building of the factory should contain an American standard like industrial mass production in 1928. Machines and equipment for the industrial umbrella production were stored on one level for this purpose. The technical integration of these machine-elements required to build a functional, customized factory building. This building probably had been designed in the tradition of Le Corbusier and his Fagus-factory. The application of the office for the preservation of monuments led the company to a disposal in the 1980s. The museum structure had to be integrated well and carefully into the existing stock. The former production facility was set up as exhibition space for a sculpture-collection. Within the obtaining of the column grid the character of the building could be preserved.

The conversion of the old industrial building into a museum implies a misappropriation to a cultural space, but the atmosphere of a former industrial facility could be obtained by structural changes. This exemplary adaptation can be groundbreaking for future industrial heritages in the cultural sector.

