

**THE ROLE OF CREATIVE AND CIVIL INITIATIVES  
IN TRANSFORMING POST-INDUSTRIAL LANDSCAPES:  
A CASE OF STUDY OF INDUSTRIAL HERITAGE RE-USE  
IN THE CZECH REPUBLIC**

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**Abstract.** *The aim of this research was to examine the role of creative and civil initiatives in the transformation of former industrial sites in the Czech Republic, to indicate positive effects of this approach, as well as to identify limitations and offer recommendations. Research is based on two hypotheses. Based on the evidence of monuments left to decay, being demolished or inadequately used by dominantly commercial interests, the first hypothesis is that the complexity of the re-use of heritage requires new, innovative approaches. Second hypothesis is that, since the creative use of former industrial sites can contribute to the city and its residents through several significant aspects, it should play a more important role in urban planning and heritage management. This paper is a result of the qualitative research based on observation of the phenomenon of the activation of former industrial buildings and establishing the relationship with theoretical concepts.*

**Key words:** *urban regeneration, identity, community, public*

1. THEORETICAL CONTEXT – SIGNIFICANCE OF INDUSTRIAL HERITAGE AND ITS RE-USE

Heritage and memory related to historical surroundings are recognized as being important for local community due to several factors – they influence the perception of the space and the generation of a personal and place identity (Castello, 2006; English Heritage, 2004; 2009; Pušič, 2004; Hayden, 1997). As a result, people define themselves through the places where they live. Hayden (2000:xi) has written that ‘cultural landscapes (including industrial ones) tell us who we are far more effectively than most architecture

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or exhibits in museums ever can'. Industrial heritage consists of the remains of industrial culture that have historical, social, architectural or scientific value (TICCIH, 2003). Aside from intangible heritage, machinery, mines, infrastructure and workers' housing, the remains of industrial heritage include industrial buildings, which are the focus of this paper. The significance of industrial heritage and its re-use is multiple, but one of the main issues is related to its social value or the 'qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group' (ICOMOS, 1999:12). Industrial heritage has a social value as a memory about the life of ordinary people - factories were everyday surroundings for generations of workers and an example of progress and pride for the local community (TICCIH, 2003). Many of these buildings today represent important landmarks in cities, and the interest of the community is to preserve them.

The issue of industrial heritage preservation is particularly important in the time of globalization, when cultures and spaces are becoming increasingly homogenous. Edensor (2005) writes about the alternative aesthetics of industrial ruins and draws attention to different activities that take place in them. He recognizes industrial areas as informal public spaces where a number of activities take place free of charge and without many restrictions (such as gardening, play, exploration, free car parking and various creative activities). Former industrial buildings are places of surprise and contact with the past that stand in contrast with the over-regulated and over-designed urban places of modern cities. The very nature of abandoned industrial sites, the lack of specific meaning and function, unclear boundaries between the past and present and an intimate relationship with the memory of the place make them so interesting and important, even in a state of dereliction (Edensor, 2005). Finally, being significant for local people and their personal and place identity, industrial heritage represents a form of public good, a value that that all people should have a right to without paying and without exclusion.

Values and potentials of industrial heritage were promoted during the last few decades through urban regeneration in order to achieve economic, cultural or social benefits, especially in cities which experienced a fall in industry and now need new development options (Author, 2011). The question that arises in this situation is how to combine the monument successfully with contemporary activity in a way which would allow the preservation of its values and non-excludability? Many experts agree that efficient re-use brings actions that will make a monument accessible to the public: 'Monuments are magical places that have to retain their unique character, even though it might not be for the same reasons or done in the same way as in the past. These places should not be closed to the public, as they belong to the community and have to be shared...' (Association des centres culturels de rencontre, 2003:14, 2003:7).

Still, the current practice of converting cities into areas of regulation, control and consumption is today too dominant. Dominance of profit gaining politics leads to a disturbance in the balance between public and private interests, and to exclusion. The development of projects that the local community needs most is often neglected, and new uses proposed by developers can be completely irrelevant to the interests of citizens. Consequences are the dominance of private over public places and increasingly corporate-owned cities, with monotonous developments denying engagement with local people, promoting exclusivity and consumption. In such a system, local culture and heritage are neglected and endangered. The negative impact of dominantly commercial approaches to

former industrial areas, and especially to industrial heritage, can be observed in many cities today, where industrial heritage re-use has been promoted and popularized only to attract new, wealthy residents, thus resulting with gentrification (Author, 2012).

Based on the evidence of monuments left to decay, being demolished or inadequately used by dominantly commercial interests, the first hypothesis is that the complexity of the re-use of heritage requires new, innovative approaches that would complement official policy. There is a need for a change from traditional planning models towards a strategic, long-term model which would leave room for unexpected changes such as temporary use and the greater involvement of non-institutional and non-investor initiatives in the production of a place. These approaches should be more holistic in order to allow people to adapt spaces according to their needs. As a counterbalance to globalization and commercialization, turning to local values and cultural diversity occurs. In cities of social inequalities and the dominance of private interests, localization can be significant as a means of bringing back the power to residents in order to influence and plan their living spaces. More community sensible, locally based projects can, through the gradual improvement of public spaces and services, be more sustainable as a long-term option than big urban regeneration projects. The question is how to plan the re-use of industrial buildings so that they remain open and accessible to local people. Since post-industrial redevelopment projects are often located in highly visible and accessible areas, public support is essential to the long-term success of the project (Nassauer, 1997). As alternatives to dominantly commercial approaches, different civil initiatives, site-based resistance movements, community and working class productions, the DiY culture of squats, creative sector projects, temporary and site-specific projects and conversions into museums emerge. These actions are based on the *right to the city* concept, introduced by Lefebvre, which indicates the right to urban life, to spaces of encounter and exchange, and to inhabiting and conquering the space regardless of the ownership. Harvey (1973) described this concept as a collective right to influence the process of creating cities. At the same time, as they mean the involvement of people outside the formal governmental decision-making processes, these initiatives are a form of public participation.

Creative sector involvement in the reuse process is particularly interesting, and the second hypothesis is that since the creative use of former industrial sites can contribute to the city and its residents through several significant aspects, it should play a more important role in its planning and management. The significance of industrial heritage in synergy with the socio-cultural capital of the creative sector can be a positive model of the management of heritage. This model answers a number of current issues in cities - the problem of unused space, the problem of neglected heritage, and the lack of space for some actors such as an alternative cultural scene. Industrial sites are often identified as a suitable environment for alternative cultural activities such as exhibitions and artists' studios. Colonization of buildings by artists is one of the oldest means of re-using industrial places, and the creative sector is often among those who first recognize the value of industrial heritage. Artists are those whose personal aspiration serves as a starting point in crystallizing what will later become a shared interest of the entire community - the saving of a forgotten monument. Such individuals have a crucial role to play, and they are needed for retrieving and making visible a forgotten monument which is absent from the collective consciousness (Association des centres culturels de rencontre, 2003:17). Through the engagement of this sector and through the activation of industrial buildings

the value of heritage is promoted, and the community begins to use it again. This is a good option for beginning to use a building since it stops a trend of neglect and destruction. Spontaneous occupation of a space is important in the early phase of revitalization, possibly later leading to more economically viable forms of use through supporting and initiating the development of other activities<sup>1</sup>. Informal activities that take place in abandoned industrial buildings can influence a change in the negative perception of a place over time and point out the potentials of derelict sites. Moreover, this gradual, informal change in use is less risky and less expensive than large-scale re-use projects.

For all of these reasons, alternative, bottom-up re-use is recognized as a significant, good model of re-use and as a reasonable process that should be supported by official policy. Selected projects in the Czech Republic from this category will be presented in the following chapters.

## 2. EMPIRICAL INVESTIGATION – INDUSTRIAL HERITAGE RE-USE IN CZECH REPUBLIC

The mapping of industrial buildings and discussions about their re-use in the Czech Republic emerged in the mid-1980s, while major transformations in the use of former industrial areas started after 1989. Prague is a major transformation area, with brownfield areas covering about 20km<sup>2</sup> or 4% of the city territory. Most industrial areas were built in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries in the quarters of Holešovice, Smíchov, Karlín or Vysočany, and today they are part of the city center. These areas are now subject of a transformation into housing, commercial and mixed-use projects. A number of buildings at these sites were declared monuments of industrial heritage, thereby being protected by law, and there are also buildings that some experts consider important but which have not been granted protection or have had their protection revoked under market pressures.

The main barriers for industrial heritage re-use in Czech Republic are recognised: inadequate cooperation among stakeholders and institutions, insufficient transparency and inflexible planning tools. Jirina Bergat Jackson, expert on brownfields issues, stated that the main problem in brownfield projects is people's disability to work with a joint effort (Interview, June 2012). Conflicts emerge because it takes a lot of time to negotiate and plan heritage, and it is a costly and complex issue. Opposing interests between actors (e.g. between developers and authorities, developers and civil sector & NGO's) and a lack of collaboration between different actors are recognised as one of the major threats to the conservation of valuable buildings. Developers often do not see heritage buildings as relevant. Working with protected buildings is perceived as an inconvenience, and they are often not interested in its preservation and re-use. These are the reasons why it is often easier for a developer to demolish a building. The main threats to the public areas and heritage are the reduction of cultural diversity and the exclusion of certain social groups from public life. This is a result of development being driven by the market. Places are becoming more similar in different cities, thus contributing to homogenization and the suppression of local cultures. In such a system, and as a result of the need to make all space functional and productive, abandoned industrial sites are often perceived as

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<sup>1</sup> As Overmeyer says, there is a whole range of reasons why temporary use appeals to owners – they happily rely on temporary use, particularly by cultural initiatives, in order to establish the address and be in a better position to attract tenants later (Overmeyer, 2007).

disturbing and unnecessary places. In the case of the Czech Republic there are indications that there is a preference to follow the interests of private investors, not those of the public, and this is done without transparency or justification to the citizens (Wageningen University, 2009).

Communities in the Czech Republic, especially in smaller towns, usually oppose the demolition of heritage located on brownfields. Still, public involvement is at a low level. The urban planning system has a top-down approach, leaving a place for the involvement of citizens only in the later stage of development. Talking about informal initiatives, Professor Fragner, a director of the Research Centre for Industrial Heritage in Prague, states that local authorities and investors have no respect for these alternatives, ignoring different opinions and the importance of participation (Fragner, 2010).

A number of industrial heritage buildings in the Czech Republic are at risk or have already been demolished, despite the opposition of experts and the community. One of these buildings is the former Ringhoffer plant in Smíchov, which was almost completely demolished in 1996 and replaced with a multi-functional center. At the same time, old industrial buildings have unofficial functions such as living or meeting places for homeless people and small shops or businesses (for example, the Masarykovo Nádraží terminal area). These shops and living spaces will be destroyed with the development of new projects, with implications such as homeless people moving to other areas and other locals losing income.

One of the sites at risk is a former Žižkov freight train station, now used as a parking place and warehouse. After years of waiting for protection, developers influenced master plan changes and tried to revoke the heritage status of the protected large terminal several times. Their project aims to build a 'timeless city center', 'new modern multi-functional neighborhood' and 'contemporary, democratic city enabling flexible responses to people's needs in the 21<sup>st</sup> century' (Sekyra Group website). Still, democracy and people's needs could hardly be met through a project that lacks a connection with the places identity and history while proposing new residential units when there is no demand for it. As Fragner noted: 'Their colour-print implausibility immediately betrays their plans as pretexts for the superficial exploitation of the urban space and the simplest possible solutions for both architect and developer' (Fragner and Skřivan, 2012:11).

Fragner sees the conservation of industrial monuments on these sites as something that could help in 'saving them from banality'. As he states, what provokes the most discussion and is decisive for success is finding the appropriate new function and programme in an economic, technical, aesthetic and historical sense. Writing about Karlin Studios, a cultural centre in an early 20<sup>th</sup> century engineering works and located in a protected zone (Fig. 1), Fragner states that revitalized industrial buildings can generate new urban development for their surroundings: '...when such buildings are retained, they contribute greatly to a continuity of human settlement. Furthermore, the aesthetic qualities of the unmistakable industrial atmosphere form an opportunity for new activities...' (Fragner, 2005:11). Selected cases of such initiatives in the Czech Republic are presented and discussed in the following chapters.



**Fig. 1** Karlin Studios - cultural centre in former industrial building  
(Photo by author, 2012)

### 2.1. Civil initiatives in industrial spaces protection

Civil initiatives for the protection of industrial heritage in the Czech Republic often emerge as a result of a need to protect the monument from demolition. There are cases of local communities, students and experts, making associations in order to protect buildings. This was the case with the railway station Nadraží Ústí nad Orlicí, where demolition was planned as a part of the railway renovation. Citizens gathered around the association *Nádraží nedáme*, made a petition, and managed to ensure that a new building was designed next to the old one (instead of in its place).

A similar case was with the Brewery in Buštěhrad, recognized as historically and architecturally important evidence of the development of the brewing industry in the Kladno region and an important focal point in the town which contributes to the local identity. A developer's project in 2007 proposed demolition. Negative reactions of the local community and experts resulted in the foundation of a civil association, which succeeded in declaring part of the brewery to be a cultural monument. A further initiative by the Faculty of Architecture resulted in a student's competition which provided the owner with an alternative design that would promote site values and contribute to the town's civic infrastructure, and demolition was stopped (Fragner, Vorlík and Zikmund, 2011:106-108).

Another way for preserving the industrial heritage is through turning buildings into museums, and in many cases this has been done by groups of enthusiasts, fans and former workers. Stará kanalizační čistírna (Old sewage treatment plant) in Prague, built in 1901-1907 and closed in 1962, is now a museum which was first discovered by enthusiasts who started to repair it in the mid 1980s. This led to getting a historical landmark status in 1991, and a national historic landmark status in 2010. Solvayovy lomy museum in Beroun was founded in an abandoned limestone quarry by young people devoted to nature conservation,

mining and railway history. Mayrau Mine Gallery in Kladno was established as a cultural monument, and since then it has hosted events focusing on the history of Kladno, miners' communities, and the new utilization of industrial monuments. The brewery museum in Kostelec nad Černými lesy was bought by a group of fans who reconstructed it into a museum of original machinery, including a hotel and brewery which produces beer in a traditional way.

## **2.2. The role of nonprofit and temporary interventions of amateurs and NGOs in industrial heritage re-use**

A change in public attitudes about industrial heritage and the recognition of its values first started with the protests and initiatives of people outside the official institutions (in the 1960s in the UK, and the Czech Republic in the 1980s). As Cossons (2008) noted, it is apparent that state conservation institutions have not been major contributors in securing a future for the industrial heritage in Europe. He sees a reason for this in the fact that these institutions cannot afford to take on additional responsibilities such as industrial sites with their high costs of conservation and maintenance: 'At a local level, where sentiments run strong and the relevance of industrial heritage is often a more immediate issue, initiatives by innumerable voluntary bodies and preservation groups have taken several hundred industrial sites and buildings into their care. This has been a movement which the United Kingdom government encouraged, in part because it did not have the capacity itself to meet the challenge, in part out of recognition that locally-based initiatives stood a greater chance of success in the long term' (Cossons, 2008:253).

Similarly, Fragner emphasizes the role of professional amateurs in the management of industrial heritage. Amateur professionalism or professional amateurism is a socioeconomic concept which has been used for describing people pursuing amateur activities to professional standards (Demos and Leadbeater, 2004). These are amateurs and often students engaged in some activities at the professional level. Since these activities are not their permanent job, they do it primarily as they are interested in the issue, and not for profit. They are educated, passionate and not slaves to the established professional rituals, and this allows them to use less common solutions that are better suited to the situation. The development of a Pro-Am culture can have a great social significance - more Pro-Ams in a society means healthier democracy and deeper social capital (Leadbeater and Miller, 2004:53-54).

Different NGO organizations, some of whom are particularly interested in industrial spaces, have made a significant contribution to the protection and re-use of industrial heritage in the Czech Republic. Organizations Kladno Konev and Mamapapa have organized site-specific projects, concerts and theatre performances at industrial sites. Kladno Konev's project was the production of the first trail of alternative industrial tourism in the Czech Republic in 2009, comprised of five information panels in the industrial area of Kladno (see Fig. 2 and 3).

Mamapapa's began a site-specific project Demolition (Demolice) in the ČKD hall in Karlin as a reaction to real estate companies massively reconstructing spaces and destroying industrial heritage. Part of the concept was to influence a developer's decision to demolish a building. Through the organization of different events, they managed to make this location attractive and show that it can make not only economic, but also a social profit. The developer's perception of the area gradually changed, and the building was preserved.



**Fig. 2 and 3** Industrial trail in Kladno (Photos by author, 2011)

Piano factory Dalibor in Zakolany ended production in 1985, and it is now used by a company for manufacturing fitted wardrobes (see Fig. 4 and 5). In agreement with the owner, the first cultural events were organized here in 2011 as a part of Biennial Vestiges of Industry, an event which takes place every two years at different locations in the Czech Republic, and which has an important role in the promotion of industrial heritage. After that, exhibitions, workshops, concerts and theater performances were organized. Even though the building is not accessible to visitors all the time, occasional events help its integration into the life of local people and help bring members of the public to the area.



**Fig. 4 and 5** Former piano factory in Zakolany (Photo by author, 2011)

Most of these events are supported by owners and local authorities. They occur more often in smaller towns, where the commercial interests for development of the site do not affect a situation as much as they might in Prague. After this kind of temporary project, a need to develop the space in a way that will allow long-term use of the building usually develops gradually, often in the form of artists' residencies. These are discussed in the following chapter.



### 2.3. Cultural capital of a creative sector as an impetus for heritage protection

The creative sector has a great role to play in re-using the former industrial sites in Prague. One of the first examples of conversion for cultural purposes happened in the former Rudolf Stabenow metal plant in Žižkov, which in 1910 was already being used as a cinema<sup>2</sup>. The International Centre for Contemporary Art - Meet Factory, was founded by a group of artists in 2005 who started to use the former Josef Inwald's glassworks warehouse. It is now owned and supported by the city and rented for a symbolic price. Interventions on the building have been minimal, and the atmosphere is rough and authentic and is aiming to retain the industrial character. A similar project outside of Prague is the Moving Station in Pilsen, a theatre and educational centre operating in a listed railway station since 1998. This project started as a squat, and was later turned into a place for social work, artistic and educational activities with a strong emphasis on cooperation with local people, communicating local problems and giving professional guidance.

Another example of artists bringing a site back into use is Vaňkovka in Brno, a former engineering works and foundry that was closed in the mid 1980s and listed since 1992. As a reaction to planned demolition, the Vaňkovka Foundation (later succeeded by the Vaňkovka Civic Association - VCA) was founded in 1994. This organization started work on the revitalization of the area, aiming to transform it into a multi-functional center with a 'balanced array of commercial and non-commercial operations' (Vaňkovka website). The main focus was placed on cultural and art programs which helped to deepen knowledge about the area and contributed to making it available to all citizens. The social potential of place gradually grew, and the City acquired the property in 2000. The critical moment happened in 2002, when an investor started to plan the construction of a large shopping mall on the site. VCA managed to bring public participation into the process and limit unnecessary development in the public space. The challenge was to keep cultural and nonprofit activities operating at the site while still preserving its industrial heritage. Finally, it was understood that cultural activities can have a positive impact on business. A certain balance between these activities was achieved in the end, and even the building of a shopping center did not mean the end of the nonprofit and artistic activities such as the office of VCA, Vaňkovka Foundry Hall (a multipurpose hall used by non-profit organizations, meetings of citizens, the promotion of healthy lifestyles, education and activities for children), a café that employs individuals with disabilities and a Youth Information Center.

### 3. CONCLUSION – RECOMMENDATIONS AND POLICY IMPLICATIONS

Traditional instruments in urban planning are often unable to address new challenges in space use, while governments lack the financial resources to solve problems by investing directly in projects. In the case of industrial heritage, a solution can be found in organized public action. Young creative people and volunteers can revive abandoned zones and prevent their deterioration. Governing institutions and policy should support actions in which actors have the resources to begin and carry out the process. This does not mean that planning is not needed, but that there is a need for a change from the

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<sup>2</sup> In 2001 dance theater Divadlo Ponec started to use the building, which is now a cultural monument located in a protected zone.

traditional planning models based on rigid, two-dimensional plans, rationality and the avoiding of conflicts, towards a strategic, long-term model that would leave room for unexpected changes such as temporary use and the greater involvement of non-institutional and non-investor initiatives. This would not mean a complete rejection of the earlier planning tools, but a development of new operating models that should supplement the traditional ones. There is a need for a shift towards more flexible, strategic design and an integrated approach which would include an understanding of different cultural components and result in greater freedom at the local level and an active dialogue with the local community. The independent cultural scene that emerged in the Czech Republic after 1989 could be seen as a promoter of these concepts.

As shown through the examples presented in this paper, conflicts of interests are inevitable in space use, and planning must take place in accordance with this knowledge. It is important to have this in mind when investigating ways for reconciling the interests of different stakeholders in a process of re-use. There is a need to make an agreement so that all of the involved parties can benefit from the process of the redevelopment of former industrial sites, and all stakeholders should have a clear understanding of the interests that bring them together. This is why all actors should be involved in the process from an early stage and work closely with each other. A common barrier is the lack of coordination and institutional links between disciplines, departments and ministries, and between sectors (private, public, NGOs), and there is a need for administrative and legal changes that would allow this kind of horizontal linkage (Jackson, Garb, 2003). As Jackson states, the brownfield question is connected to spatial, social, economic and environmental issues, and therefore the solution needs to be cross-institutional, cross-departmental and cross-professional (Bergatt Jackson, 2007). Also, a variety of different actors should be involved (local communities, students, former workers...). Wide public and political support is needed, along with making this issue a priority at the national, regional and local levels. On the national level, a national policy and/or strategy should be prepared along with suitable instruments and programs. Brownfields should be made a part of wider sustainable urban development solutions, and the subject should be moved above the individual sectoral level to integrated approaches. Temporary re-use should be supported, and a greater degree of freedom and autonomy should be given to initiatives that do not come from state institutions, for example through more open and flexible conservation policy mediation. Ways in which government and local authorities can help are through mediation, assistance in finding locations, reducing the process of getting the license, letting the location under favorable conditions and financial counseling.

As Wageningen University research results suggest, environmental NGOs should start working in coalitions and networks and learn to objectively criticise developers by bringing up both the positive and negative aspects of their plans (Wageningen University, 2009). Greater restrictions on the availability of greenfield sites are needed along with greater finance for industrial sites. Supporting the community in their own regeneration solutions is particularly important. Owners should work closely with new users and let the unused space be used for new functions (preferably through letting it under favorable conditions), and they themselves can be supported as well through lower taxes, etc.

**Table 1** Approaches, effects and recommendations for industrial heritage reuse

Innovative approaches and instruments in industrial heritage reuse	Projects in which these approaches emerge	Effects	Policy recommendations
Civil initiatives: <ul style="list-style-type: none"> <li>▪ Making associations for protection</li> <li>▪ Organising design competitions for promotion of sites</li> </ul>	<ul style="list-style-type: none"> <li>▪ Nadraži Ústí nad Orlicí</li> <li>▪ Brewery in Buštěhrad</li> </ul>	<ul style="list-style-type: none"> <li>▪ Prevention of dereliction and vandalism</li> <li>▪ Saving the heritage from demolition and commercial interests</li> </ul>	<ul style="list-style-type: none"> <li>▪ transparency and public participation at an early stage</li> <li>▪ enabling involvement of different actors in the regeneration process (local communities, students, former workers...)</li> </ul>
Civil initiatives: <ul style="list-style-type: none"> <li>▪ Citizens and workers joining together, turning the building into a museum</li> <li>▪ Use of skills for tourism</li> </ul>	<ul style="list-style-type: none"> <li>▪ Stará kanalizační čistírna in Prague</li> <li>▪ Solvayovy lomy museum in Beroun</li> <li>▪ Mayrau Mine Gallery in Kladno</li> <li>▪ Brewery museum in Kostelec nad Černými lesy</li> </ul>	<ul style="list-style-type: none"> <li>▪ Promotion of cultural values</li> <li>▪ Contribution to cultural diversity</li> <li>▪ Improvement of the image of the place</li> </ul>	<ul style="list-style-type: none"> <li>▪ allow and support cooperation and connection between different stakeholders and cooperation at different levels and institutions</li> <li>▪ support temporary re-use</li> <li>▪ enabling and supporting a greater degree of freedom and autonomy to initiatives that do not come from state institutions (more open and flexible conservation policy mediation, assistance in finding locations, reducing the process of getting the license, letting the location under favorable conditions, financial counseling...)</li> </ul>
NGO's and amateurs initiatives <ul style="list-style-type: none"> <li>▪ Temporary use of industrial sites (events, festivals, exhibitions, site-specific projects, industrial trail)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Kladno Konev</li> <li>▪ Mamapapa</li> <li>▪ Piano factory Dalibor in Zakolany</li> </ul>	<ul style="list-style-type: none"> <li>▪ Enabling information and supporting industrial tourism</li> <li>▪ Provision of space for alternative, non-commercial activities</li> </ul>	<ul style="list-style-type: none"> <li>▪ greater restrictions for greenfield development and support for the development of industrial sites</li> </ul>
Creative sector creating space for art and culture	<ul style="list-style-type: none"> <li>▪ Karlin studios in Prague</li> <li>▪ Meet Factory in Prague</li> <li>▪ Moving Station in Pilsen</li> <li>▪ Vankovka in Brno</li> </ul>	<ul style="list-style-type: none"> <li>▪ Provision of space according to the needs of the local people</li> </ul>	<ul style="list-style-type: none"> <li>▪ providing support to owners who involve their sites in non-profit initiatives (lower taxes,...)</li> <li>▪ owners could work closely with new users and let the unused space be used for new functions (temporary or permanent) (preferably through letting it under favorable conditions...)</li> <li>▪ supporting a combination of commercial and non-commercial functions as a compromise when necessary</li> </ul>

Different positive examples and approaches to re-use were recognized and presented in this research. Re-use of industrial buildings in a way that allows them to remain open and accessible to local people can be achieved through civil initiatives, creative sector projects, temporary and site-specific interventions, and conversions into museums and other public services. All of these initiatives are recognized as good models of re-use and contrast to dominantly commercial models, and they result in a number of positive effects such as the prevention of dereliction and vandalism, saving the heritage from demolition and commercial interests, promotion of cultural values, contribution to cultural diversity, improvement of the image of the place, enabling information and supporting industrial tourism, provision of space for alternative, non-commercial activities, and the provision of space according to the needs of the local people.

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## **ULOGA KREATIVNIH I CIVILNIH INICIJATIVA U TRANSFORMACIJI POST-INDUSTRIJSKIH PREDELA: STUDIJA SLUČAJA - AKTIVACIJA INDUSTRIJSKOG NASLEĐA U ČEŠKOJ**

*Cilj istraživanja je ispitivanje uloge kreativnog sektora i civilnih inicijativa u transformaciji nekadašnjih industrijskih područja u Češkoj, da se ukaže na pozitivne efekte ovog pristupa, kao i da se identifikuju ograničenja i ponude preporuke. Istraživanje je bazirano na dve hipoteze. Na osnovu spomenika kulture koji propadaju, bivaju uništeni ili se neadekvatno koriste pod uticajem dominantno komercijalnih interesa, prva hipoteza glasi da kompleksnost ponovne upotrebe nasleđa zahteva nove, inovativne pristupe. Druga hipoteza glasi da bi kreativna upotreba nekadašnjih industrijskih lokacija, pošto može doprineti gradu i njegovim stanovnicima kroz nekoliko aspekata, trebalo da igra značajniju ulogu u urbanom planiranju i upravljanju nasleđem. Ovaj rad je rezultat kvalitativnog istraživanja baziranog na posmatranju fenomena aktivacije nekadašnjih industrijskih objekata i uspostavljanju veze sa teorijskim konceptima.*

Ključne reči: *urbana obnova, identitet, zajednica, javno*