



CONTENTS

TICCIH NEWS

- Hello from Your New Secretary General: *Marion Steiner*

REPORT

- Running Historical Engines Safely: *E. Cornet, B. Chalançon, G. Rapp, A. Roda-Buch and L. Brambilla*

WORLDWIDE

- Green Gentrification, Historic Preservation, and New York's High Line: *Brian Rosa*
- Industrial Decay, Nature's Agency at Industrial Heritage Sites: *Gwen Stricker*
- The Historic Gornergrat Rack-and-Pinion Railway, an Inventory: *Toni Häfliger, Marion Zahnd and Marc Wiese*
- Research and Dissemination for the Torviscosa Company Town: *Anna Frangipane and Maria Vittoria Santi*
- The Industrial Casting Company (CIF): *Diana Felicia*
- Re-Purposing Extinct Industrial Sites - Howrah Jute Presses: *Abantika Mukherjee*
- International Competition for Adaptive Reuse of Rey Cement Factory: *Sara Taymourtash*

MUSEUMS AND THE COVID RESPONSE

- A Perspective from the United States: *Bode Morin, Daphne Mayer, and Mike Piersa*

TICCIH NEWS

- Message from your President: *Miles Oglethorpe*
- 2022 Coloquio Latinoamericano de Patrimonio Industrial, Monterrey, México: *Camilo Contreras Delgado*

CONFERENCE NEWS

- Latin American TICCIH Congress in Guatemala: *Marion Steiner*

OBITUARY

- Dr. Emory Leland Kemp: *Dr. Billy Joe Peyton*

CONFERENCE CALENDAR



Arts on Fire 2019, an industrial arts festival and iron pour held annually at the Scranton Iron Furnaces, part of the Anthracite Heritage Museum Pennsylvania, USA. The annual free festival offers a variety of industrial processes including iron casting, blacksmithing, glass blowing, jewelry-making, stained glass, and welding. Inside, the director of the Anthracite Heritage Museum, Bode Morin, presents the response of managers of three distinct historic industrial sites to the coronavirus pandemic.

EDITOR'S NOTE

This issue of the TICCIH Bulletin is dedicated to friends and colleagues struggling with the pandemic.

James Douet, TICCIH Bulletin Editor

we tested also a 1909 Renault AGI (Inv. 2209) from the collection and the Renault AGI (Inv.7003) used for the live exhibition of vehicles within the museum.

During these tests, we highlighted a problem concerning the signal that we identified as the compression of the second cylinder. The discovery of this anomaly was done by comparing the two signals with sparkplugs of the bench test engine and the Renault AGI Inv. 2209. After a sealing test performed on the second cylinder, we detected a leak in the intake valve causing a loss in compression. This problem was not detected during the regular maintenance of the vehicle. Now the museum is aware about the presence of this malfunction and it has adapted consequentially the next maintenance program of this car.

In conclusion, at the end of the project, we obtained interesting results, compiled in a previous article (see below). We could acquire repeatable measurements and even detect a problem at an early stage on one of the vehicles tested. We have developed a non-intrusive protocol to perform the measurements of acoustic emis-

sions on a 2-cylinder engine. Currently, we plan to test other types of engines in order to create a database useful for conservation-restoration professionals.

This technique could become a useful tool to decide on the reactivation of an engine. In a collection, the recording of AE signals could become part of the maintenance protocol of the vehicles. Last but not least, a comparison of this database between two maintenances could be used to detect malfunctions at an early stage due to the frequency detection range of the method, more efficiency than human ear.

For more on the research see Roda-Buch A., Cornet E., Rapp G., Chalançon B., Mischler S., Brambilla L., “Diagnostic of Historical Vehicle’s Engines by Acoustic Emission Techniques,” *Proceedings of the 2019 IMEKOTC-4 International Conference on Metrology for Archaeology and Cultural Heritage*, Florence, Italy, December 4-6, 2019

WORLDWIDE

UNITED STATES

GREEN GENTRIFICATION, HISTORIC PRESERVATION, AND NEW YORK’S HIGH LINE

Dr. Brian Rosa, Universitat Pompeu Fabra, Barcelona

An innovative public promenade created on top of a disused elevated railway in Manhattan, the High Line is recognized worldwide as among the most iconic urban landmarks and public spaces of the 21st Century. It has stimulated public interest in landscape design while simultaneously reintegrating an industrial ruin—destined for demolition—into the everyday life of New York City. As many critics and journalists have noted, through its elevation from the street below the High Line provides a unique experience of being at once in, and separate from, the city. Its architectural and horticultural design, vibrant public art, and cultural programming offer unique, immersive experiences while encouraging an appreciation of the historic urban landscape in a zone restricted exclusively to pedestrians. The park dramatizes the creative appropriation of abandoned infrastructure, and revives the nostalgic pastime of the urban promenade.

However, since its opening in 2009, with additional segments completed in 2012 and 2014, it has gradually been perceived by New Yorkers as less of a success and more of a ‘tourist-clogged catwalk’ and a ‘trojan horse for redevelopment.’ Even Robert Hammond, co-founder of Friends of the High Line, which instigated the project, acknowledged in 2017 that the ‘High Line has failed’ because the proj-

ect was too focused on design and execution, failing to adequately consider issues of social equity and inclusion in the zones through which it passes. Between the mid-2000s and today, largely stimulated by the presence of the High Line and the boom in luxury high-rises along its path, the West Chelsea neighborhood of Manhattan has arguably become the most socially unequal neighborhood in the entire United States, with the only remaining affordable housing being in two large public housing complexes (themselves under threat by redevelopment). Meanwhile, as other cities throughout the world see the success of the High Line as a conversion of an urban viaduct into a linear public space—with success being predominantly depicted in terms of stimulating real estate development and boosting tax revenues—dozens of similar projects have been proposed. As I have argued, ‘high line’ is no longer simply a proper noun; it has become a generic term for a typology of new urban space. In London alone, at least three have been proposed.

At the point in which I and Christoph Lindner conceived the edited volume *Deconstructing the High Line: Postindustrial Urbanism and the Rise of the Elevated Park* (Rutgers UP, 2017), there were few critical voices investigating the impacts that the High Line was having on

New York City, and indeed on a variety of projects worldwide that have come to be known as ‘infrastructural reuse.’ The few academic studies and coverage in design publications and the news media were overwhelmingly celebratory. *Deconstructing the High Line* remains the only book which takes a critical, multidisciplinary look at the impacts of the High Line. It focuses on the elevated park’s impacts—both local and global—with special emphasis on concerns regarding environmental gentrification and entrepreneurial urbanism in an era of rising inequality.

We argue that any understanding of the value and significance of the High Line would be incomplete without a careful examination of its impact on its immediate surroundings and New York City as a whole, how it has influenced other urban design initiatives throughout the world, and what it reveals about contemporary processes of urban redevelopment. The volume brings together scholars from across the fields of architecture, urban planning and design, geography, sociology, and cultural studies to critically interrogate the aesthetic, ecological, symbolic, cultural, political, and social impacts of the High Line. In doing so, the book also considers the High Line’s relation to public space, creative practice, and historic preservation.

I attribute the initial lack of criticism, in part, to the fact that city’s rezoning of the surrounding area and resultant construction could not yet be seen, and because the momentum of tourist spectacularization had not reached its zenith. In the early years of the High Line the park offered largely uninterrupted views to the Hudson River, the historic Gansevoort Market Historic District (better known as the Meatpacking District), and the parking lots and self-storage facilities, reminding visitors of the formerly marginal status of an area colloquially known as ‘gasoline alley.’ However, it was precisely the rezoning of the surrounding West Chelsea area and the easing of height restrictions on construction that allowed the City of New York to appease property owners who had invested in land in anticipation of the viaduct’s demolition. In other words, if we want to understand the High Line, we can only do so through understanding the entrepreneurial planning initiative that cemented the consensus of the city government and property investors.

The desire to ‘save’ the viaduct came before any particular ideas for how the space above should be reused. In this sense preservation plays a more important role than is often let on in the narrative surrounding the project, especially as Friends of the High Line gradually distanced themselves from preservation groups in light of concerns that too much preservation focus would threaten the perceived economic viability of the project and place design limitations on the park and its environs.

Notably, if we look back at the history of initiatives to ‘save’ the High Line viaduct since its proposed demolition in the 1980s, they began with friendliness with preservationists and antagonism with real estate interests. Nevertheless, the end result was largely the reverse: it has alienated or displaced many local residents and commercial activities and become the city’s primary showcase for luxury housing, rising along the viaduct and enclosing the unique views that the park had revealed.

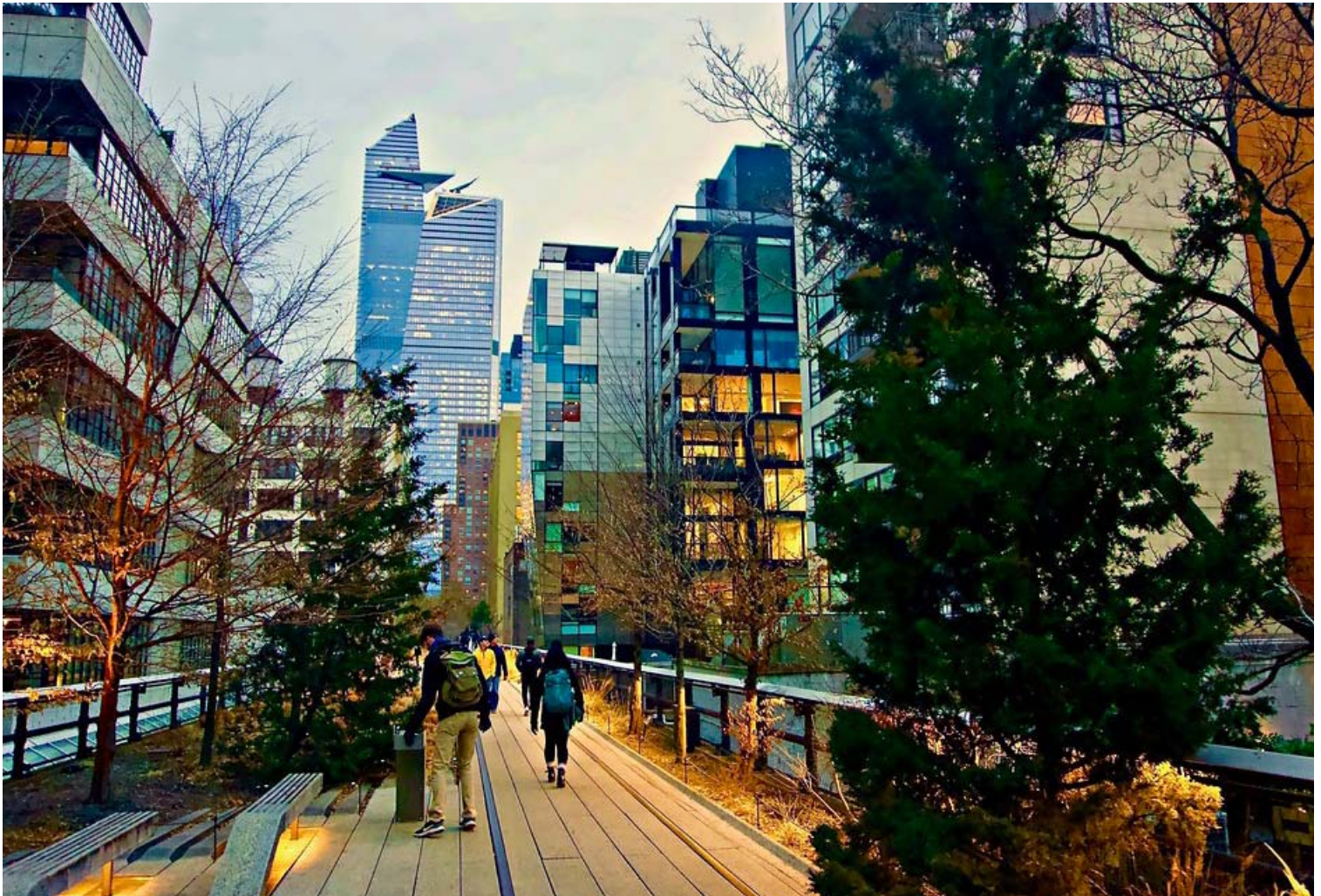
When we consider the High line and its implications within larger



processes of urban transformation it makes little sense to consider the park’s successes and failures without acknowledging its relationship to larger processes of entrepreneurial, neoliberal, and culture-led urban restructuring, all trends which are associated with making urban spaces increasingly unequal and exclusionary. In this regard, the High Line needs to be understood as being deeply site-specific, while at the same time indicative of larger processes of urban change and new trends in the revalorization of urban infrastructure through landscape architecture.

It also needs to be understood through the lens of industrial heritage preservation, even if the High Line itself has had a shaky relationship with preservationist groups. It has been applauded by organizations such as the Cultural Landscape Foundation as a ‘triumph of preservation’ in the transformation of historic landscapes to meet contemporary human needs, while groups such as the Greenwich Village Society for Historic Preservation have decried the impact that the redevelopment stimulated along the High Line corridor as the widespread erasure of the built heritage through demolition and the gradual blockage of views onto the historic landscape by new-build luxury housing.

Consideration of the ‘high line effect’ should be a key topic in the conservation of industrial heritage because, in most cases, such reuse projects involve the resuscitation of abandoned transport corridors associated with industrial urbanization. The High Line is also the prime example of changing attitudes regarding the treatment of historic transport infrastructure as worthy of preservation. To various degrees, the Promenade Plantée in Paris (completed in 1993), the 606 in Chicago (opened in 2016), and the Reading Viaduct Park in Philadelphia (opened in 2018) are all portrayed as industrial



A section of the converted High Line railway shows landscaping, horticulture, and new apartments close by. Photo: Andreas Komodromos

heritage projects based on the adaptive reuse of urban elevated railways. Each of these cases also wrap built heritage into debates around the relationship between preservation and gentrification, which was recently highlighted in Stephen High and Fred Burrill's commentary in [TICCIH Bulletin #83](#).

As a scholar who has researched the changing attitudes toward the heritage of transport infrastructure and industry in Great Britain,

the United States, and currently in Spain, in hindsight I feel that I have underemphasized the central role that the historic industrial landscape played in the High Line, and in a broader sense, the ambivalences of newfound interest in historic transport infrastructure. I am currently working on an academic article which explores the treatment of transport infrastructure as heritage and the competing cultural and economic values implicated in these changes.

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