INDUSTRIAL HERITAGE FOR SOCIAL DEVELOPMENT

Industrijska baština za društveni razvoj

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Summary

Industrial heritage can be seen as a good opportunity to explain the history of the world we live in. If defined as a mere technique, industrial heritage will lose its value and social reputation. The ingenuity of engineers which sometimes gets very close to art, the organization of work and the social and cultural implications of industry today present a chance for a better understanding of the world we live in.

Traditional museums thought that the knowledge they produce will be enough to justify their existence. Today it is clear: we need a strong lesson, the type of communication whose attractiveness and usability will force us to make quality changes.

In a world whose quality is in the largest sense threatened, industrial heritage can present a century or two of a dramatic experience; it can invoke some former criteria and inspire wise solutions. A viable development cannot be based on managerial and political witticism, but on moral and responsible long-term solutions for which profit cannot be the only surviving ideology.

The mentioned heritage has in Croatia been underestimated for decades because it holds a low position in the value system. The ideological indoctrination of the former political system could not achieve recognition for work, and in the present circumstances work is degraded by the speculative nature of predator capitalism.

The modern institution of a museum is not a house of objects, but rather a house of ideas. It possesses its needed understanding which recognizes two dominant processes within itself in stead of the former domination of musealization. When taken as a communication institution, a museum changes its character and ways of activity completely. The cybernetic principle which is installed in the activity of a museum makes it a part of the mechanism for controlling the modern society. A controlled society has a controlled collective memory with a predictable and necessary effect: an effect needed by the society for keeping a balance, a certain positive social norm. It is for that that museums are political, economic and social institutions “par excellence” and exhibitions as part of their activity are more important than ever.

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A cybernetic, useful museum must take its rightful place in the developmental dichotomy, as part of culture as “science’s conscience”. The main question of the prosperity of heritage professions is whether they will know how to show their enormous potential and present it in such a way that they become an imperative in the developmental strategy.

It is almost sixty years that Industrial archaeology has been invented as the term, giving in such a way a legitimacy to the very interest that was there: to recognize, research, protect, care and present the remnants of technological past. It was assumed for a long time, and still is, that to an extent we deal basically with the history of techniques and technology of the industrial revolution. That dramatic moment in human history would be too a narrow view. Since its beginnings, industrial archaeology acquired autonomy of its own and consequently cultured by its interdisciplinary interests the very general archaeology it stems from. Many concerns then followed as the theme was revealing its scope.

The very matter of industrial archaeology is its social character: no society can be conceived without its proper technologies and, though in its character being dependent upon myriad of components, its economic basis presents the best its main features. In some way, the production process is the source and result of the social development.
INDUSTRY

As a journalist and publicist, Kenneth Hudson wrote a book that was at the time revealing; industrial archaeology seemed indeed more convincing by being inverted into “The Archaeology of Industry.” The definitions of Industry that Webster’s dictionary gives suggest a much larger scope than that understood by being covered by a factory roof. I would agree that he was perfectly right and gave in such a way more space into what would latter on become a network of museums on labor and workers. That brings us to the essence of industrial archaeology. The source of industrial archaeology was in Britain which was at the time also the cradle of industrial revolution. But the fascination with the industry in the broad sense also comes from there. As water is clearer near the source so was the idea of protecting the industrial heritage. Kenneth Hudson never thought solely about buildings or machines, – he was more about the context and social and political circumstances than about technique itself. Thus, six decades ago, industrial archaeology made way to a broader view upon theory of heritage, paving the way for other things to happen: eco-museums, museums of the society, community museums etc., as well as for the new theorizing.

The Brave New World

We would not have been so susceptible to the industrial past had it not been for the speed that the technique has taken serving the dominating ideologies. In the East of the former devided world it took the omnipotent image of heavy industry and, consequently of certain glorification of “working class”, the proletariat. The West glorified technique for its power to produce and create the so called affluent society. The fascination with technique turned into the consumerist funnel that spoiled the quality of our lives. Taking technology as the epitome of progress, (the later meaning advancement of humanism and well-being), proved to be a huge error. The criticism it received from the East side of the bi-polar world in which we lived through most of our lives, was self-discrediting because the East itself have brought to ruin the long line of idealist thinkers and reformers who worked hard for the welfare society and true democracy. We are apt to follow the line of development that may appear controversial. If industrial heritage institutions cannot serve this revealing, indeed a cybernetic role in the development of

1 He was one of the most prominent personalities on the European museum scene and one of the pioneers of industrial archaeology in the 1960s, a broadcaster and the author of numerous books. In 1963 he wrote one of the first books on the subject, Industrial Archaeology: An Introduction, and in 1965 his Industrial Archaeology of Southern England. He was the first editor of the Journal of Industrial Archaeology in which, with others, he produced an annual review of the rapidly growing literature. In 1972 he published his book on Building Materials in the Longmans IA series, and in 1979 he co-wrote, with Julian Pettifer, Diamonds in the Sky, the result of historical research on the social history of air travel for the BBC television series of the same name.

2 The Archaeology of Industry, drawings by Pippa Brand, The Bodley Head (1976)

3 Industry (Webster’s Encyclopedic Unabridged Dictionary...) is ... 2. Any general business activity, 3. Trade or manufacture in general, ...... 5. Systematic work or labour, 6. Asiduous activity at any work or task.
contemporary society, by instructing us what is the proper place and use of technology in human adventure, then we may question the legitimacy of this huge scientific and preservation effort.

**The world we live in and the collective flight from reality**

The story of the value of industrial archaeology should start with a view upon the world as it is. We are more and more lost in the frenzy of speeding changes. They change not only the places where we live or work but our perceptions of reality and our systems of values. We may well be turning into a Mouse Planet.
We increasingly live in a managed, constructed world where literally everything is subdued either to our interventions or is entirely invented. As always, the military and pleasure industries lead the way. They live upon our fears by playing upon or instincts, upon our voluptuousness, aspirations, - ever ready to fulfill our wishes (that can easily be manipulated) or even our needs (that can be expanded, influenced or even invented).

So, we shall increasingly view our heritage as only safe measure of change, the firm departure point we need to consult again and again so as to keep the sight of solid ground we have left or can return to in some ways, when lost in this caleidoscope world.

We may well claim that we are faced with a collective flight from reality. Publicity is creating consumerist dreams at the scale and effectiveness unprecedented and unforseeable. We are imperceptibly driven to the nightmare of Huxley’s soma₄, - some dream-like living, - totally controlled under excuse of managing the traffic, protecting this or that, controlling the flow of things, people and finally ideas and concepts. Many turn to drugs (see the illustration), as they become part of our daily environment. Indeed, as society, we shall increasingly depend upon management of our physiology and pycology so that usual measures of “normality” will be hard to measure or expect.

Image source: http://i.telegraph.co.uk/telegraph/multimedia/archive/01291/ecstasy_pills_1291103c.jpg

Post-democratic society is managing democratic procedures into another machine. The least the information available is true and reliable, that is, adjusted to particular interests of power elites, the easier it is to act the play of democratic elections. We end by choosing the best campaign and the better actor, - not the

₄ In Aldous Huxley’s dystopian novel Brave New World, soma is a popular dream-inducing drug. It provides an easy escape from the hassles of daily life and is employed by the government as a method of control through pleasure. It is ubiquitous and ordinary among the culture of the novel and everyone is shown to use it at some point, in various situations: sex, relaxation, concentration, confidence. It is seemingly a single-chemical combination of many of today’s drugs’ effects, giving its users the full hedonistic spectrum depending on dosage.
tribune of common interest who is after welfare state, - the common good. Even these syntagms sound old and spent, as they are assigned to the efficiency of subliminar influence, - the suspicious communist, - almost terrorist quality. (Of course, texts like this, be them scientific or not, are read by well informed and high-spirited individuals who make one degrading mistake as a rule: they always judge by themselves, whereas the the owners of time and space know well that sicence is the best when one part is sealed off as a “playground” for witty minds and the other is heavily manipulated into assisting the power players; they use it to fool the voting masses and hereafter they have democracy their way: all legal). In the places where industrial heritage is conserved and interpreted this wisdom has to be part of the story. Even the inventions often wait to be given the support or understanding, - they wait for the time and circumstances outside their proper value. There is always somebody that decides the timing and conditions of use. So our fears are manipulated once to support an industry in other times to result in patriotic rage, - all according to the interests of the dominant power groups of the society.

When community becomes a pack and insecurity turns into aggression

People need fear to feel insecurity. A lot of it creates even more insecurity. Big insecurity results in lack of self-reliance and crisis of identity, so people are easily into moulded into aggressive packs, who then create the need for control, for patronizing, for repression and firm hand. Creating a problem one can also suggest its source and then use the situation to create the endless game of good “us” and bad “them”. If one combines these circumstances with the fact that we, unlike any civilization so far, live in the age of the Great Covvergence, a vortex called Globalization, where no other option is left, it is rather likely that many will fall victim to the rising insecurity. People will try all sorts of flights from
reality, some becoming addicts to illusions, others becoming utterly selfish and lonesome and still others will fall prey to all sorts of collective hysteria of extreme ideologies or extreme beliefs...

Like never before, our technology made us blur the limits between what reality is and what is a mere illusion. We have always played with that. Any story told or a book read can transfer us into another reality, but now with Second life and 3 D images, with interactive games we become immersed not only into the picture but into the happening. The Omnimax was the final stage of classical game with teasing our sense of being lost in other reality than our own: the screen and the sound have had us as their focus and captured all our attention, but that is nothing compared to what we are exposed to now or what we can rightly expect to happen. If used for play and pleasure, for gaining insight into worlds otherwise unknown, - that may advance our participation in living, but nobody is there to tell when and where we are lost in another reality. I believe, museums of technology are like wise uncles or grandfathers, - always on our side and yet willing to guide us and count with some of our natural confidence. We may want the adventure, but also need a guidance and secure spots where earth beneath our feet is the one and only, - our secure point of departure and of return.

In this sense, museums will have an enormous role to play, particularly those of technology, if they become willing and able to explain the world around us and see that we are not lost to the humanist ethics that offers reliable framework to any wavering and tottering individual without taking his or hers freedom in return for this security.

**Who is polluting?**

All is relative and though a museologist or curator is not called upon to offer opinion on all the problems we are surrounded with, - the truth is that our role in society is that of public memory. So are we a mere a silo for the accumulating knowledge in the form of endless acquisition and neutral, scientific presentation?

If so, who needs us? Will anybody need us in the long run? The three mega-sectors, or industries, are draining the motives of this neutral existence: knowledge, leisure and education. We are at ease to quite an extent with all the three aspirations and yet, we can hardly or only exceptionally compete. So the positioning becomes not the question of imposed marketing but that of (successful) survival.

If we are communicational institutions with an aim to let our users understand the world, we cannot ignore that any present is, at least to an extent, a result of certain past and will be the the significant part of the certain future. Humanity or mankind does not die when an individual dies. In that respect we resemble more a coral reef, because any dead life (i.e. any individual experience) is a contribution to growing of the reef: are the coral reefs programmed, meant to
reach the surface and face the sun? We like to believe that as we live by the
metaphores of life and and cannot do without the ultimate meaning to our
existence, - be it us in person or our institutions by which we survive and
prosper. Is pollution our subject? Yes if we do not name the culprit for any
“alignment”, but for the sake of corrective influence. But, we rather stay at the
level of scientific discourse and leave to the others the role of importance, - that
of interpreting the world around us. So, are museums and other heritage
institutions important enough? Well, no, - but who is to be blamed? Much can
be said about it, and yet we should put our house in order before we start
blaming others for our low status in media and the budget. Imagine our
situation in which we mark Al Jieh attack, and such daily events by a tiny
exhibition on the scientifically demonstrable pollution of staggering
proportions that such an event causes. The lack of visitors is in fact the lack of
our ability to offer them credible, substantial and reliable information in the
world where these are manipulated into news for the daily political (mis)use.

**Technological waste**

Have you ever seen an exhibition on waste that faced you with shocking scenes
of consequences of human industrious nature and prevalence of profit and
careless neglect? Rarely, is the secure guess. In fact it would be useful to see the
testimonies of alarming selfishness as we have to leave the world at least as good
as we have found it, though the goal should be set up higher than that. What is
love for our children or humanity if it is not that? The sad truth is that the poor
and the weak of the world, always get more than a fair share of evil.
How should one conceive a museum of technology? Well, in such a way so that technique is explained on one hand and the implications and consequences on the other. No matter what we use to accomplish our goals, it is always about responsibility and ethics that we have to end up with.

**Plundering the Future**

Museums of technique and technology are much the same as the war or military museums: they fascinate us by power and ability of great, tremendous impacts we are able to produce, be it upon nature or other humans. How many museums of technology you know that explained how bottom trawling works? You may have herad that some radical fishing technique is being questioned or partially forbidden after being practiced for a long time. But, you remain ignorant of all of it. Of continuing practices. Yet, maybe some science centres showed how a human greed can create submarine deserts, doomed to uncertain recovery after such a devastating destruction. Fishing is inevitable and beneficial industry, but excessive use of technology motivated by the ruthless strive for the profit may turn it not only in excessive, overfishing, but, like in this case, in real destroyers of the very sea they fish from. Bottom trawling is only one of those buccaneer versions of exploitation of natural resources that exist in the world. Turning the see bottom into irreversible desert is a crime against nature and should be treated as criminal act, - not as disputable technology or practice.
Technologies are never, or only exceptionally, treated as forces of destruction, and therefore some collections may be collected as evidence of infamy to be ashamed of. Some of it should be kept away from use and put in museums as a disgrace, or, indeed, shown as revelation of the barbarous nature of societal and economic systems that invented and used it. How many museums have organized exhibitions on this theme? Is then correct to ask: do we need museums? Are they there to explain us how the atomic boom works without explaining that it is an evil invention that should have never be conceived, let alone used? If it is only about interpretation of technical facts, by the way, vendors or suppliers, or in some cases military instructors, explain their technology better than museums.

The need for a cybernetic museum

If we know the world (and ourselves) and are able to discern at least some major problems to it, isn’t it only logical that the question arises: Is there anything we should do about it? Should we just scrupulously watch? Whose responsibility is to solve the problems? Is anybody exculpated? Are we free from blame if we
consider ourselves not guilty of wrongdoing? Well, as a public institution, sustained by the taxpayer’s money...? I doubt. We are part of the problem because we are not part of the solution.

The conventional museum, so addicted to past and fascinated by it to the extent of not seeing the present may turn into the place where decadence is fought against, where culture of non-freedom is denounced, where chaos is not an epitom of doomsday we seem to be approaching, but only an order that we are unable to understand... For all those, who were overwhelmed with anxiety and overpowered by insecurity, museum has to be a reliable, safe place where proper questions are posed and fair answers, even multiple ones, - offered. We can use any help, especially the one from public institutions to struggle against the rising uglification of the world. Maybe statistics confirm the rise of wealth in the world but the sad and conspicuous fact is that it is less and less fairly distributed. Rising pauperisation of the world is a shame of this civilization. No public institution should fail to use its arguments against these calamities. The cybernetic museum, that is, - any museum, is the public institution implicitly suggested as one that fights back, opposes and counter-acts.

**Why museum fail**

There is nothing like theatre fatigue or concert fatigue, - all we know is that there are bad theatre plays and poor concerts, - done with the lack of professionalism, i.e. with no concern for excellence and users’ needs. Too many museums, the technical and technological ones included are simply oversized, pretentious, incomprehensible and, indeed, foreign to them though they seemingly talk to them.
Museums may store the past but are about change

Like all the other museums, those dedicated to the industrial heritage, to the technique and technology, with due respect for the formidable success of science centres (which usually contain no originals, but are a sort of interpretation centres and exhibitions upon a choice of scientific themes), - were keenly analysing the world, whereas the point was always how to change it, - i.e. how to make them serve the world (or their proper community) with impulses towards the harmonious continuity of endangered identities and inheritance, - assuring coherence and survival in spite of inevitable change.
The Total Capitalism

The Total capitalism (the one that permeats the entire structure of the society and its value systems) has invented a mythological genius of successful individual, a sort of demi-god, - a super human always crowned with succes, possessing all the attributes of his (rarely hers) super-social power. These lucky bastards (sorry, I forgot you expect scientific volcabulary, a antiseptic discourse, so to say) unfortunately are minor human beings like Donald Trump, or exceptional cases that confirm the rule, like Bill Gates. The perverse drama of jumping from dormant waters of administrative socialism/communism into wild tacherist torrent is still a global theatre for learning the true predatory nature of globalist, liberal capitalism. The protagonists were and still are bare naked in front of those who are able to see while regarding. While in the European East overnight tycoons are hastily trying to disguise into the decent citizens with legal assets and lawful business procedures, the West is scrupulously watching because most of the profits will anyhow go to them: local maharajahs will be happy vassals to their international business empires. The obscenity of this arrangment emerges with the paradox of the common denominator of tycoons’ rules: radical nationalism and subornation of the Church. It helps little to lacquer the nationalism, for the international use, by the phrases on unity of diversity, as it falls short of these high ideals. As this is still an evident scene to watch, so is their direct conspiracy with politicians (a corruption hidden in the West by many transmissions like lobbying, PR campaigns etc.) and a conspicuous one in the transitional countries.
Now, why would this have anything to do with industrial archaeology? Well, this IS the industrial archeology in making, - i.e. Its the soft part, the context, the society, the subtle tissue of values (and “values”), implemented, the very essence which is then materialized in technique, technology, buildings, business relations, trade etc. These are chains of causality that turn in circles. Imagine an industrial archeologist who diggs in ice or mud (whatever the scenario of global warming can bring) the remnants of great worlds’ corporations. The head is a dull building with offices, and informatic technology, - nothing to see. The body does not exist and tentacles are on the other part of planet (and have changed their position and technology times over in a decade only). Is this part of the environment that finally convinced that intangible heritage has to enter world’s professional definitions? By the way, all the heritage is intangible, yet some can have its physical shape. There were two major consequences most professionals failed to understand: it will finally affirm that museum is not a place of objects but of ideas (I do not mind objects, on the contrary!), and will call for a real profession. Namely, only a distinctive profession can deal with self-assured precision what is intangible heritage and what is a mere tittle-tattle or hear-say. Does this have to do with industrial archaeology? Well, what profession should you envisage to grapple with these subtleties? The one we have. Alas, what we have is just an occupation, and there is a long way to go to reach the importance and societal position of a profession. But, that is another, long story.

I therefore claim that museums and other actions, permanent or temporary in the field of industrial archaeology, have one grand mission to accomplish and that is to propagate the culture of human endeavour, of a constant effort to subdue materials, create means and organize processes that would result in honest products, needed, well done, beautiful (especially when their function comprises that) and usable. They have to bring back to the skills and imagination the aura of importance, - the dignity of creativity. In the age of mass production where automated machines handled by underpaid Poor devils produce cheap goods for short use and throwing off, it is hard to expect a radical turn to the values that would recognize importance of work and nature of decent consumption. Yet, it isn’t impossible. We shall know only when we try.

The so called communism (because the real one is either impossible or we have not yet tried it) had one remnant that descended from theoretical, humanist and political literature into the daily practice. The official though much declarative respect for WORK required it. In Czechoslovakia at that time the official greeting was: Čest práci! or, honour to work. To all “fighters for the better future” (another slogan!), such inventions, this greeting, and other slogans (“ke strojům!”, which means to the machines!) had a function to encourage the proletariat masses to work, and provide it a dignity worth the effort.
Capitalism is back, against welfare society

There is, however, a simple conclusion to some of the questions posed or implied. Capitalism reduced the expertise, competence, skills and qualifications to mere portable skills that one enters the labour market with. It is not the work that is important (so that a proportionally well paid job is natural consequence), but what becomes important is the SUCCESS, no matter how achieved. There is a whole industry telling what we should regard and cherish as success. There is neither need nor arguments to believe that justice was ever ruling this aporia, but to ignore the work and insist on success is a sin. It brings the mentioned insecurity, turmoil, discomfort, frustration and flight from reality, all symptoms of collective neurosis or even schisofrenia. We have well seen that modern economy is not an exact science and that all the models that skirt basic humanist ethics are doomed to an expensive failure.

Without moralizing, - wrongdoings seem to be always paid for. One may claim that business world and that of mega-finance is purposefully creating chaos which is, like transition in some countries or war in others, - the time for the Greedy of hunting a big pray. When about the expensive failures of the system, - how consistent(!), - the profits are always private and losses are always socialized. Whereas that may appear natural to a believer of so called liberal economy (which is by the way, a cynical euphemism for obscene fraud), any free thinking individual may notice that this became possible only when Total capitalism phased out ideologies by replacing them with their’s, one and only, - the profit, or simply, - greed. Thus we entered the era of Great Greed, differing from preceeding epochs by the exclusivity and lack of alternative.

The Great Greed turns humans into insecure addicts of illusions who fly from freedom, fly from reality, and fall prey to collective hysteria.

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I have no clue, whether the world can be changed for better, but if that is not the name of agenda of all public institutions, what is? Museums were, like politicians, for a long time inventing better past. It has served many pragmatic purposes (remember just falsifications and myths in creating nation-states), but as Profit penetrated into the very intricate tissue of the society, it tries to affirm that anything is for sale and profit. So, instead of keeping health care, education and
water from becoming the marketable goods, though they will always have a price, we offer no limits to commodification. Keeping at least these three areas outside of the pitiless market, may serve as the basis of democracy instead of, on the contrary, producing more reasons for the collective frustration and conflict.

**Is work just a marketable good or more than that?**

Even the communist regime false care for the working class was serious enough to bring, in many states, full employment, social security and free education for all. Be that “equal distribution of poverty” as it was belittlenigly called in the West or true advancement of social contract, remains to be judged. (By the way, one thing was definitely true about the daily framework: security of citizens and of the criminal rate.) Machinces, or robotization today, seem to be of little more consequences than the constant rise of unemployment and more profit for the chief stakeholders and managerial elite. Not only the workers started the day (again I take a Czech example) by saying “čest práci”, or honour to work, but the also had a slogan: “Nechme dřínu strojům”, which meant, let’s leave the hard work to the machines. The machine was then still perceived as a means for easier life, - not for a bigger profit. As past should be a teacher, one would do well trying to implement some of the former values into the omnipresent capitalism of today. Yet the chances that on would pull out without being proclaimed a (“bloody”) communist are infinitesimal. Too bad, because what is at stake is only deciding what are the long-term priorities in automatization and social contract. If the only answer is profit (which goes to the minority of owners, however socialized stock market may appear by its widening circle of stockholders), then technology is basically wrongly positioned.

I am painfully aware that any discourse which seems political and engaged, may sound awkward to any expert thrilled by the formidable richness of scientific research within industrial archaelogy. Yet, myself being, in comparison to such feverish researchers, a mere interested citizen (curiously, so much like any of the visitors they depend upon when industrial archeology is turned into museums, interpretation centres, visitor centres and sites),- I would plead for a reasearch and issuing interpretation that would imply full context, majority of circumstances and full scope of social, psychologic and political consequences. Then the communication, as two way proces, - indeed an exchange, becomes possible - a simplicity a caricature (see above) can bring to any otherwise seemingly complicated matter.

If conceived conservatively, industrial archeology ommits completely the present, making, - again, the channel of commnunication narrow and inpenetrable.Why museums could not explan all the vocabulary (free trade, free trade zones, outsourcing, layoffs, technological surplus, spin-offs, GDP, credits..) and meaning of other daily frases that seemingly explain to the “masses”, through “mass media”,- their proper, only future. (Curiously, it skipped our attantion
that the term “massess”, so much criticized as a communist slighting of human beings let alone citizens, became so regularly used in the free world). Or, provocatively, may we conclude that corporations prefer to be undisturbed by public opinion and that scientists and curators prefer to be undisturbed in their sinecures? We have learned that prefix “free” denotes a positive value, but nobody tells for whom and which way some suffer this “freedom”.

The multi-layered interpretation

Namely, industrial heritage institutions, museums of technology have a complex task. At best, they are about heritage of labor. Researching it, collecting its remannts and documents, caring for this scattered memory and presenting it to the users must respect the best needs of those users. Knowing the needs is not easy and is certainly different from wishes. We have to establih ourselves as relevant source of information when about useful experiences. What labor system and labor culture do we need, may not be an attractive title of an exhibition, but a good marketing can think of better. We do need a relevant and effective way to get in touch with relevant historic experience to borrow the inspiration from, or to see what were the mistakes of our predecessors, disregarding the obvious differences between past and present.

Can we use museums and institutitions alike with their powerful communica-ational tools to make exhibitions on entrepreneurship which would raise the level of thinking about daring individuals and the system that could direct this creativ-
itiy and energy towards personnal and common use? All to often we are pushed into thinking that lethargic anonymity of work lost in kolkhose or Donald Trump’s apotheosis of bloodthirsty ultimately selfish predatory individual are the only two possibilities left. That is not true, and yet I do not know of a museum which ventured into saying that. Some countries don’t have even a possibility to do so: they lack professional consciousness that could lead to such an interdisciplinray cooperation, nor would they have any museums dedicated to industrial past let alone to the work and workers. The sad truth is that entire arena of possible public discussion is left to the high-flown economists and biased business people. The majority in unable to understand much but is expected to go to the polls, where their destiny is decided. The arguments of their voting are likely to be worthless or contradictory at best, such will be their future so chosen. Sustainable development became another spent word void of meaning because it tells us basically that we have to spend more for managing the waste and, perhaps what is own individual responsibility within the problem. When was the last time you have seen an exhibition on on societal value of labour heritage? What is the role of industry(-ies) in the world and what future they prepare us for?

Instead, they should tell us what ethics and consequences in sustainable development we want, and who are the protagonists. Even a superficial investigation reveals that the makers of the environmental problems (be it oil production, or plastic packaging or whatever you recall as problematic practice, form practically the same list as that of sellers of the solutions? It is logical, but also frightening. Has anybody ever told how many cars can we drive for how many years to equal only one flight of a military jet-fighter in its short life (though the best among them cost as much as 2 billion dollars a piece). Rightfully concerned of polution we produce by heating our homes, we may also like to know how many homes can we heat for how many years just for one blown up oil reservoir in Saudi Arabia a few years ago or, indeed, how many of such events happen almost daily? What is amount of exaust gasses of military wheals all around the world? We may wish compensate for it by using bicycles.

Nature of Industrial Heritage:

About humans and machines in the social, economic, and political framework

- Technical: innovation, creativity, uniqueness, technologies
- Aesthetic: premises, products
- Social: social situation of workers and bosses
Every day we are confronted with new, future industrial / technological heritage. Sitting upon the huge experience compressed in our technical collections, and in collected documentation, we, however, remain silent about the social and economic consequences of different technical solutions offered daily. Of course it is not the matter of being an arbiter, biased by any side or political option (though some do not deserve the meaning of “option”), a museum can pose questions and offer multiplicity of solutions deriving from weighted arguments. That is both democratic and useful; it is this way the one becomes an honest institution.

**Ways of presentation and the influence on community**

When fighting for industrial archaeology, we, again, may stay at the technical level, tracing the adventures of innovation, nature of creativity and issuing technologies.

Only exceptionally, our insight widens to encompass the aesthetic dimension, as that one is not only inextricable of art but also a true inspiration in art, - so much so that certain art movements (let alone programatic ones like futurist or art that depicted wars, upheavals, revolutions) was unimaginable without technological context (impressionism, cubism, pointilism). Designing the factories of working places is a branch of architecture and design that not only changed our architecture and art but also changed our world. The lack of it was a clear insight into pursuing recklessly, the one and only, - profit.

Therefore, I find it hardly imaginable that a museum consecrated to industrial archaeology can omit the full social and humanist component of the entire complex matter. Is it hard because it is *mal vue*, i.e. disregarded by the power holders that we show the existence or the lack of social care for the workers? If they feel strongly about it, it just may be a certain feeling of guilt that a museum serves as a reminder to? Is it a positive lesson from the past that they do not want to hear about? Getting out of such an institution a visitor should be not only more knowledgeable, but also able to make own way within the information available, and also capable of creating own opinions. That is a form of freedom and that many would like to discredit by political ethiquettes or simple changes of directors.

**Beneficial role for the society**

Industrial archaeology is one of the ways to understand our former collective self, and the way to understand us as inheritors of it. Mankind is faced incessantly with a growing number of choices, some of them seemingly fatal in consequences. Can't we learn some from the past? Knowing oneself is by definition a source of some pride. A devastated community which was once was flourishing, a former richness of the industrial past has a value to enjoy and share. We always live partly in our past, and it is our past that often decides upon our present. So, some little community that was once a mighty mining
complex, can retain some of the former glory and retain some dignity and nobleness form a glorious past, be that by some superlatives gained or major catastrophies in the mine. All counts.

An insight into a once flourishing own textile industry or that of ceramics is a form of right, right to a certain memory, right to its contents, right to re-vitalisation, right to inspirational force of it, - the same way a river that regains it past bed has a certain right to it. That right to certain experience is also a right to know how, - a source of a great potential for the present and future. Traditions, I believe, leave even genetic traces, let alone cultural ones. Identity obliges! What a chance for bringing back some form of life to what has almost dissapeared and yet it never does! That right to certain tradition is also a well founded ability to re-vitalize in some appropriate form and responding to some conemporary needs, - what is so often regarded as lost and useless.

* Healing influence for community
  - Identity from the former reality
  - Defending the concept of quality
  - Catalytic conversions create development momentum

* Any individual is the Universe

The masses always cry either in ways we do not hear or ways which are badly expressed outbursts of unfathomable despair: we are here and each person is the universe itself.

* Image source: The caricature itself, without the comment which belongs to the author of this article, has been taken from: gapingvoid.com/2004/10/24/jexiste/*
Those who give dignity to people are those who bring freedom. Why on earth would not museums be among them? It is hard to find so well supplied and equipped agents of the society for tasks so complex as them: they dwell upon immense human experience and, far from claiming to be the saviours, they can join those who gather people together, create the environment of optimism satiated by ancestors and their wisdom, achieve this feeling of unity which is transgenerational and trans-cultural, - this precious, inexplicable feeling of uniqueness and yet belonging to all those who have been there before us and equally those who are yet to come. Maybe it is true that the only eternity is human race (Roland Barthes), but even if it isn’t, it may be the only one we can grasp.

The Croatian situation

It is a rather sad fact that Croatia has done so little in protecting its industrial heritage. That is quite a gap in collective memory. Rijeka, as a strong industrial city has had the best chance. The relative poverty and slowness of development in the former regime was seemingly the best conservator of the inheritance, but the abrupt change into capitalism of primitive accumulation, ill-considered, sudden privatisation endangered the inheritance to the unprecedented scale. The relatively recent war contributed to the neglect and devaluation of industrial heritage or in some cases to devastation and destruction. Therefore, what can be done will have to be more conceptualized than real, though some real heritage is still there but low in priorities of any policy, specially within the fiscal consequences of international and local economic crisis.

Whereas Museums of labour, Workers’ museums and alike are rather numerous in Europe, - the example of Finland being illustrative for the point, - there is no institution in Croatia consacrated to the history of labour, its movement its technologies and social and political context, let alone a museum which would be able to offer it and present it to the interested users or educational institutions.

Image source: www.tyovaenperinne.fi/perinnelaitos/heritage.html
It would still require a long period of sensibilisation and change of political atmosphere too intolerant to the themes that remind of former regime rhetorics. Too bad, because respect of labour and understanding for the “working people” is not necessarily an ideological bias nor a concession to the past ideologies. We do need desperately institutions that would use the arguments of the past and present to render dignity to the labour and correct the value system that got entirely wrong, wagging between patriarchal, ecclesiastic conservatism for which capitalism is implicit, rightful choice on one side, and uncritical, snobish glorification of worst version of bragging, ostentatious, - obscenely selfish capitalism.

Being in the centre of development, technology is so charged with myriad of meanings and possible interpretations, almost like a perfect reminder for the spirit of time it often expresses so perfectly well. We therefore have a chance missed or to be grasped in its last moments.

Some chances for the future

Bearing in mind that any delicate situation needs some urgent and effective ways of ameliorating, I should think that Rijeka, being so entitled by its powerful industrial history, should lead the way in Croatia, so that some important last remnants of that history are preserved for the posterity in the collective memory and use.

What should Croatia/Rijeka do?

- Network of industrial heritage interpretation points (museums, visitor attractions, interpretation centres...)
- Association of Industrial Heritage institutions/initiatives/
- Society of friends of industrial heritage
- Major international event

I have no knowledge whether Industrial and labour heritage have any point of reference besides some organisations that are, alas, not known enough\(^5\), (preferably) and annual event where these themes should be discussed with the help of the case studies of the most successful examples of practice. There must be some committees of the kind, some scattered conferences of which this initiative in Rijeka is precious one, but I daresay (given the worsening situation in the world) that all existent is far too little to change the situation as explained necessary in the article.

\(^5\) IALHI International Association of Labour History Institutions, ICA International Cooperation Alliance, IISG Internationaal Instituut voor Sociale Geschiedenis (Netherlands)
The way of communicating is not that obvious as it may seem. Though it may seem rather distant and hypothetical, the confluence of curators/engineers and artists will bring the new attractiveness to the otherwise often too dull discourse of those museums, the same way as the connection of technique and labour, in the widest social and psychological perspective will turn them into an active agents of modern society. Therefore I would strongly propagate establishment of an international event “Industrial and Labour heritage Communication”.

My proposal for the future:

An international annual/biannual event
(as part of The Best in Heritage network?)

Industrial and Labour Heritage Communication ©

• event consisting of presentations of most excellent projects, oral and audio-visual in nature
• an exhibition of project documentation
• chosen poster presentations of ideas and projects

Inevitable confluence of industrial and labor heritage museums and promotion of purposeful quality communication

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I hear already some muttering: what about research? That is crucial. No doubt it sounds so, and in a way it is but if we have in mind any real, decent, effective communication, highly motivated and even cybernetic in it aims, - can a communication be done at all without proper research? I would like that we simply suppose that any credible communication comprizes equivalently serious and accountable research.
Sažetak

Industrijska baština dobra je prigoda da se objasni prošlost iz koje je izrastao svijet u kojem živimo. Protumačena kao puka tehnika, industrijska baština će gubiti na vrijednosti i društvenom ugledu. Ingenioznost inženjera koja katkad zahvaća i područje kreativnosti blisko umjetničkom, organizacija rada i društvene i kulturne implikacije industrije danas su sansa za bolje razumijevanje svijeta u kojem živimo.


U svijetu u kojem je kvaliteta u najširem smislu ugrožena, industrijska baština može predstaviti stoljeće-dva dramatičnog iskustva, prizvati neke bive kriterije i inspirirati mudra rješenja. Održiv razvoj ne može stajati na menadžerskim i političarskim dosjetkama, nego na moralnim i odgovornim dugoročnim rješenjima u kojima profit ne može biti jedina preživjela ideologija.

U Hrvatskoj je ta baština desetljećima podcjenjivana jer se nalazi nisko u vrijednosnom sustavu. Ideološka indoktrinacija prošlog političkog sustava nije uspjela dovoljno afirmirati rad, a u sadašnjim hrvatskim okolnostima rad je obezvrijeden špekulantskom prirodom predatorskog kapitalizma.

Moderna muzejska ustanova, kao kuća ideja, a ne predmeta, ima i svoje potrebno razumijevanje koje prepoznaje dva dominantna procesa u njoj, umjesto nekadašnje dominacije muzealizacije. Shvaćen kao komunikacijska ustanova, muzej posve mijenja karakter i način djelovanja.

Kibernetički princip ugrađen u djelovanje muzeja čini od njih dio mehanizma upravljanja suvremenim društvom. U upravljanom društvu postoji upravljana kolektivna memorija s predvidivim i potrebnim učinkom: onim koje društvo, zajednica treba kako bi održala ravnotežu, stanovitu društvenu pozitivnu normu. Određene muzeji političke, ekonomske i socijalne ustanove “par excellence”, a izložbe kao dio njihove djelatnosti imaju važnost koju dosad nisu imale.

Kibernetički, korisni muzej mora zauzetiti svoje jedino logično mjesto u dihotomiji razvoja, unutar kulture kao “savjesti znanosti”. Osnovno je pitanje prosperiteta baštinskih struktura hoće li znati pokazati svoj golemi potencijal kojim se mogu nametnuti kao nezaobilazne u razvojnoj strategiji.