Searching for Innovations and Methods of Using the Cultural Heritage on the Example of Upper Silesia

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Abstract. The basic subject of this paper is historical and cultural heritage of some parts of Upper Silesia, bind by common history and similar problems at present days. The paper presents some selected historical phenomena that have influenced contemporary space, mentioned above, and contemporary issues of heritage protection in Upper Silesia. The Silesian architecture interpretation, since 1989, is strongly covered with some ideological and national ideas. The last 25 years are the next level of development which contains rapidly transformation of the space what is caused by another economical transformations. In this period, we can observe landscape transformations, liquidation of objects and historical structures, loss of regional features, spontaneous adaptation processes of objects and many methods of implementation forms of protection, and using of cultural resources. Some upheaval linked to the state borders changes, system, economy and ethnic transformation caused that former Upper Silesia border area focuses phenomena that exists in some other similar European areas which are abutments of cultures and traditions. The latest period in the history of Upper Silesia gives us time to reflect the character of changes in architecture and city planning of the area and appraisal of efficiency these practices which are connected to cultural heritage perseveration.

The phenomena of the last decades are: decrement of regional features, elimination of objects, which were a key feature of the regional cultural heritage, deformation of these forms that were shaped in the history and some trials of using these elements of cultural heritage, which are widely recognized as cultural values. In this situation, it is important to seek creative solutions that will neutralize bad processes resulting from bad law and practice. The most important phenomena of temporary space is searching of innovative fields and methods and use of cultural resources. An important part of the article is the role of the ‘network community’ in the protection of cultural heritage.

1. Introduction - Definitions and problem statement

Innovatio means in Latin the renewal, to change, or to renew (innovare). Innovation should be understood as: the replacement of old method by new one, or the implementation of new value or quality to our lives. Innovation can be understood as a value (material or immaterial) or a characteristic of activities. Fields (spaces) of innovation contains all levels of civilization development, especially in the social aspect (culture, art, science) and economics (industry, business, commercial activities). The true value of innovation manifests itself, when its influence affects simultaneously in different spheres of life. Searching for innovative fields and methods of using cultural resources is a field of scientific activity and a activity in the social, cultural and didactic spheres. One of the important (but not underestimated) opportunities of innovation is cultural heritage.
Cultural heritage is currently mainly used as an emotional and symbolic base for societies and nations (referring to the history of the nation, ethnic group, or even local groups of people), basis of identification, aesthetic, semantic and informational values (It's often a source for planning and design studies). Its value can also be understood as a purely material (for utility object -stuff or adaptation), material (as an artifact, substance, material), economic (as a basis for economic development), informational, scientific, didactic and/or scenic.

Innovation can be understood in several ways: subject, process and directional one. Subject innovation will refer design activities (of various scales) which has a task to create new formal, material, functional-usable and technological qualities. Process innovation will involve the development of architecture, the development of methods of using cultural resources, the design process, or project tools. Directional innovation has a task to design activities that provide conditions for the development of innovation. Innovations and methods of using the cultural heritage can also be classified in these three groups.

The most important occurrence of the last decade has been the inclusion of ‘network communities’ in the monuments protection. It was the chance to begin participatory processes and construct of civil society. This is a phenomenon related to the development of the 'network society'. Examples of the activities of these groups are: the construction of virtual information systems of cultural heritage, creation of databases, 'continuous exchange' of information and experience, and ongoing monitoring of cultural heritage preservation. Substantial innovation in the sphere of cultural heritage consists in widening the area of protection narration. In this way, development opportunities are expanded so far, with little or unused areas. These are: contemporary archaeological resources, underground sceneries, industrial landscapes, art-recycling of historic technological elements, military heritage, historic transport and transportation equipment, etc., creative material recycling, use of historical potential resources (naming, events, and traditions). Also examples of creative forms of adaptation can be included in the scope of possible actions that creatively treat cultural heritage. Directional innovation in the sphere of cultural heritage will consist in channelling attention to the activities that are still in the margins. This applies both to new ways of using heritage in tourism, education, international cooperation, commercial and marketing use, and new areas such as alternative forms of tourism, extreme sports, many contemporary forms of spending free time, etc.

2. Case studies on the example of Upper Silesia
Upper Silesian cultural heritage is rich and varied, was created in four systemic periods. First: preindustrial period, with many historical influences. Second: the industrial era (end of 18th to first years of 20th century). Third: so called confrontation period - with strong political interpretations of cultural heritage (1918-1989). And finally fourth: transformation period. These periods were related to influences (varying intensity in different periods): Polish, Czech, German, Austrian and even Hungarian. Agreed on these time periods that raised from the state affiliation and/or the systems of social-economical organization we can think about them as some ground points of history that causes severance of tradition and structures of new forms of organization. Each of these periods left some imprints on regional space and architecture.

The most important time of history, that shaped the present position of Upper Silesia, was the 19th century - era of industrialization. Prussian authorities have been conducting colonization policy since the 70s of 18th century, followed by the development of the steel industry, mining and establishing of agricultural and production granges. The accumulation of elements in the landscape of Upper Silesia, that have been a testimony of the region's industrialization appeared to be a permanent, inviolable element of the panorama of the region, until recently twenty years. As a result of the economic restructuring, a number of facilities have been liquidated, but in recent years their relevance has been renewed, as evidenced by the increasingly frequent placing of industrial buildings in the register of monuments.

It began to see immeasurable losses for the cultural landscape. First attention was noticed to towers of mine shafts - the most important symbol of the region. At the end of large infrastructure investments
in the mine shafts ('Sośnica' Coal Mine in Gliwice, 'Makoszowy' Coal Mine in Zabrze) or even complete industrial complexes (composition of the technological forms of the 'Bielszowice' Coal Mine) have gained new significance as landscape dominants on the axes of the individual sections of A1 and A4 highways and the ‘Diametral Highway’ (called in Polish DTS). The night illumination of the Bielszowice mine tower, made for advertising purposes, is one of the most interesting elements of the landscape of the conurbation on this section of the A4 highway. Many of these towers are currently under threat of demolition, so the first concepts of moving towers of mine shafts from liquidated plants into new locations are created (in case of inability to preserve the in situ monument) for reuse.

Anthropogenic landscape formations are an invincible field for creative forms of adaptation. After the development of tourism and recreation in the rock excavations (Dolomites 'Sportowa Dolina' in Bytom-Sucha Góra), there are increasingly interesting concepts of the use of heaps and technological embankments for sport, tourism or recreation, and some towns saw a chance of development. One of the most important fields of cultural resource use in Upper Silesia is the underground anthropogenic landscape. As important tourist sites have been operating since 1976 the silver ore mine with the 'Czarny Pstrąg' adit in Tarnowskie Góry, 'Guido' mine in Zabrze (in 1982 this Mining Museum was established, after the restructuring in 2007, the establishment was opened in the present shape), or 'Luiza Mine' in Zabrze. Nevertheless, since the late 90s, unofficial and often oscillating on the border of the security of exploratory tourism has developed, which has contributed immeasurably to the idea of making Klucznowa Sztolnia Dziedziczna available. This type of recreation includes, apart from post-industrial underground facilities, former military facilities, bunkers, fortifications, undeveloped degraded areas. Such attitudes are characteristic for post-industrial societies, which operate in urban areas every day, 'in a concrete and asphalted landscape which does not give us the opportunity to recover and recover from stress'. The activities of these groups primarily contribute to drawing attention to non-mainstream interests, often resulting in official using them for recreational and sports purposes (parkour, paintball, motocross).

The phenomenon of the last two decades has been the recycling of landscapes - not only land rehabilitation. It concerns both the renaturalization of degraded areas and the forms of creative remediation, among which one of the methods is Land Art, so called Earth Art. This direction was born in North America in the 1960s (Alan Sonfist) and in various forms appeared in the past half a century. In Upper Silesia was popularized mainly by Jean Paul Ganem. This artist specializes in the activities of creating geometrical compositions from multi-colored plantings in agricultural and post-industrial areas. The joint efforts of the Medusa Group and Ganem labs in 2009-2010 have resulted in several design concepts that have been further popularized by the press and online forums. The most important of these, is a vision of the application of land art in the surrounding downtown areas after the 'Rozbark' mine. At the surface of the earth, in degraded areas, were made plans of the structure of the mine walkways by means of vegetation. That idea combines traditional remediation with artistic activity in an innovative way. The phenomenon of land art and the search for methods of creative use of the forgotten, degraded and abandoned areas is an increasingly visible trend in thinking about cultural space, also Silesian.

The specific fantasy of recent years has become 'ordering of space and remediation' at all costs. This action was accompanied by the destruction of postindustrial ruins, which in a short time resulted in the birth of attitudes favorable to the new poetics of dying, degraded, ruined space. This particular need to preserve the areas of raw authenticity of the departing epoch has been largely revealed by informal communities and individual artists, mainly painters and photographers. The value of an authentic, sincere and unique testimony of the passing epoch, began to be recognized. In this way, one of the most important meanings of the cultural record - emotionally-symbolic. By recognizing the symbols and meaning of the place and moving back, we take 'imaginary travel'. The symbolic meaning is related to the established meaning of specific elements of the cultural landscape: artifacts, objects or their assemblies, formations which, as a result of processing in the consciousness of individuals or social groups, acquire non-material meanings. The landscapes of destruction, as an artistic value, have appeared in numerous views in the form of exhibitions, vernissages and publications within the "network community". Artists such as Waldemar Jama, Sławom Dubiel, Piotr Chojnacki, Robert Kudera, Marek
Locher and Marek Stańczyk have been promoted to the rank of 'Silesian Piranesi'. Fixing remnants of industry, as Leszek Jodliński stated, is an attempt at a new look at the reality of contemporary Silesia. 'In both cases we have to deal with the shrouding of the disintegrating reality (...) before our eyes. (...) This is the consolidation of the landscape of Silesia, what we found and how it will cease to exist. Both in the sphere of spirit and in matter'.

One of the effects of this type of activity was the popularization of previously untapped areas of research. It is now turning to the issue of protection of military monuments, especially built in the nineteenth and twentieth centuries. This is particularly true of the Polish fortification system (Silesian War Zone) built along the then Polish-German border between 1933-1939. Since 2001, care has been taken of the fortifications of the fortifications, which were mostly devastated by 'scrap dealers' and often aborted as construction of new investments took place. In addition to providing access to reconstruction of battlefields and the museum chamber in Dobieszowice.

Another benefit of popularization activities was to draw attention to the monuments of the communication infrastructure; road, rail, water and overhead transport. Architectural features, such as bridges and viaducts, as well as elements of small architecture, focused significant attention. In Gliwice, in the former Royal Iron Cast Foundry for example, is exhibited a dismantled first iron bridge built over Kłodnica in 1804. In its original location, one of the few overpasses made of sheet metal trusses in Upper Silesia is located in this town. In Gliwice in 2013, maintenance of the most interesting monuments connected with road systems was carried out. As an example, a milestone in Pszczyńska Street from 1824 (renovated by Milena Mzyk and Dariusz Makosz). The inscriptions describing the distance to Mikołów, Opole, Wrocław and Berlin) at that time the capital of Prussia) were reconstructed and an information board was placed.

Relatively recently municipalities began to appreciate the original surface of local roads. In the area of old town they were the subject of interest conservators earlier. Granite cobblestone streets, banded or fancifully laid, or 'diamond' pavements, basalt beams made in the 19th and 20th century are becoming increasingly rare. They were displaced by more functional concrete bricks or asphalt. But for example in Zabrze, it was decided to leave the granite pavement on one of the main arteries precisely because of the 'texture' and durability (road was built in the interwar and it has survived in a relatively good condition for more than 80 years). Its advantage is the actual because of limitation of the speed of cars, contemporary obtained by the creation of artificial, mock barriers.

Monuments of rail transport are defined in several ways. Technical infrastructure is not usually considered as a value in substance but a planning element or as a utilitarian. Conservation demands concern, however, historical buildings and large-scale equipment which constitute the equipment of transport lines (gateman's lodge and towers, water towers, railway depots, railway stations and administrative buildings accompanying them). Precedence was the intervention of the Provincial Monuments Conservator, which ordered protection of a part of the tramway of narrow gauge tram in Gliwice on Górne Wały street during the replacement of the pavement. The merit of the group of enthusiasts associated in the Upper Silesian Narrow Gauge Association is the renaissance of historic transport as a method of tourist activation. The original narrow-gauge railway network was built by the Upper Silesian Railway Company between 1851 and 1857. They were a key element of the local transport system in the cities of the conurbation, and the total length of the network was over 230 km. After 1989, Polish Railway Company (PKP) undertook to liquidate them, and under the Government's Restructuring Act, the municipality was free to take over its property. Bytom, Tarnowskie Góry and Miasteczko Śląskie have benefited from this possibility, as well as Racibórz and Kuźnia Raciborska. Only one line of narrow gauge, railway (Bytom - Miasteczko Śląskie), with regular tourist traffic, partly was preserved (historical line in the area of Rudy Wielkie and two large former railway stations - Bytom and Ruda). In the last few years the press reports on postulated reconstruction plans of the narrow gauge railway from Gliwice to Rybnik (Gliwice, Nieborowice, Pilchowice, Rybnik, Rudy). However, this is unlikely due to the need for cooperation between the authorities and lack of money.

In Silesia there is also a unique water communication system, whose construction began in 1788, with the advice of Frederick Reden and John Baildon. It was originally composed of the Kłodnicki Canal
(built between 1792-1806), connecting Odra (in Koźle) with Gliwice and then Zabrze. Nearly sixty kilometers of the canal was connected with the "Key Hereditary Adit" (14.25 km long), which was its underground link between Zabrze and the Royal Steelworks (in Chorzów). This system was the longest hydraulic engineering in Europe and in general the longest underground channel on the continent. Currently, the underground part of canal-adit in Zabrze is adapted to tourist traffic. Most of the canals in Gliwice were flooded during communist times. City authorities in 2008 in the park, which formed on the track and the canal, decided to build a motorway (!). That way historical space was destroyed. The three-kilometer long survived section canal in Łabędy requires a lot of conservation works. Recently Gliwicki Canal from the 30s of 20th century in Gliwice-Łabędy is still used for transport functions and periodically as a tourist route.

Also important for the industrial panorama of Upper Silesia are engineering structures connected with aboveground transport of coal. For example the structure of coal conveyors (Gliwice, Ruda Śląska). It was popular method of transport of raw materials between a mine and a steelworks or a power plant. Several kilometres long structures are not perceived as part of a preservation programs in any form.

An important area of cultural heritage are areas of archaeological researches, industrial settlements and medieval rural settlements of postindustrial regions too. In many cases priceless documentation of archaeological relics of these objects is made by informal groups, bloggers-explorers. They document (often on the brink of law and often with the risk of living) the traces of old settlement by sharing the fruits of work in online forums and blogs. In this way was made a photographic documentation of lots of preserved basements and ruins of manors domes and grange buildings. Groups, such as 'The Watchmen of Time' and 'Explorers' have kept, among others, recent paintings of the manor farms and granges in Mikulczyce, Nowy Dwór, Wesola farmyards. Such actions are faced by the resistance of the owners and local authorities, who are most interested in the elimination of historical relics. The exception to this rule was Zabrze, where the exploration activity in the city center had the effect of the development of underground tourism. Culmination is the project of a five-kilometre-long underground tour of Kluczowa Sztolnia Dziedziczna (germ. Hauptschlüsselerbstollen, eng. Key Hereditary Adit), which is due to open in 2017.

3. Examples of controversial methods of using historical objects

New ways of using cultural resources can be divided into two groups: physical (material) and semantic (semiotic). Of the physical methods used, the 'second life in a new location' is increasingly emerging. One of the most important conservation doctrines is the principle of the original context. Context and interpretation 'in situ' is a prerequisite for objects full interpretation. Relocation is thus a denial of this principle, but often the only way to save an object, and aimed at satisfying the social needs of giving it a new context is a guarantee of the viability of the monuments in the new realms. But there is a lot of the historical parallels here. First sample is using of details, elements (of valuable historical or sanctified by tradition) of the demolished sacred objects, especially churches. Relocation is also a process, which took place in the case of wooden architecture, when the value of this type of construction was conscious at the end of the 19th century. The history of wooden sacred buildings is also a very good example of the phenomenon of changing the perception and evaluation of the type of building. Initially, its value was perceived only in utilitarian terms, identified with poverty and backwardness, and over time it began to be regarded as a valuable element of cultural heritage. This phenomenon is one of the examples of process we called revalidation. Revalidation is changing strategy, emotional based new relation to the elements of cultural heritage as a result of social discourse.

As in the period of urbanization in the 19th century, wooden construction was perceived pejoratively, so in the period of de-industrialization, in many places residues of heavy industry are still associated only with the effects of exploitation and pollution of the environment. The analogy also manifests itself in the frequent lack of rational use of industrial objects in their original location. In the case of industrial architecture, the use of individual technical devices as an element of small architecture, sculpture of streets, squares or squares was practiced for years. In the industrial landscape of Silesia, the elements of small architecture in the form of technological devices withdrawn from industry, which are either stand-
alone industrial sculpture or part of the architectural composition, have appeared and still appear. The oldest examples of such activities are still in the 60s and 70s, but in recent times the fashion for 'industrial aesthetics' reminded of this interesting form of creation of art in space.

As sculptures in the public space were used: longwall coal-cutting machines, locomotives, shaft wheels, or the most common: coal wagons. It has particular emblematic significance as it is often an element symbolizing the mine's completion. As a matter of fact, the wagon with 'last ton of coal' appears in the area of liquidated mines. But its importance, as a symbol of mining work, is much older, because it often appeared as an altar mens in the niche of the chapel of the pithead building, and even in the interiors of the churches. An interesting example of this use of the coal wagon was the Chapel of St. Barbara, established in the early 80's of 20th century. The Chapel was created in the former railway station (built to transport of coal) at the housing estate Janek in Zabrze. The interior was made of the steel mine-rings and mensa - adapted old coal wagon. Technological devices as monuments to 'labor and industrialization' appeared in Silesia in the 70s. However, during the restructuring of industry increasingly became the only trace of non-existent plants. In recent years, initiatives have emerged to move entire engineering structures to new locations.

On the Zaborza site at the 'Zabrze' CHP plant in 1998, a 60-year-old pump 'Schwarckopf' OW 200 AM / 6 was set up, which commemorates the mine that was liquidated at that time. On the campus of the Polytechnic was in 1998 a fragment of a mechanical enclosure from the 'Makoszowy' mine and a steam hammer from 1890, and in the post office at the shopping center at Religi street another type of steel smelter from steelworks 'Zabrze' have been exposed. A large exhibition of equipment was organized on the square at 3 Maja street. In Katowice, in front of the shopping center, a great number of equipment from the former mine 'Kleofas' has been used as a sculpture. Unfortunately, the screaming commercial coloring that they were painted, created effect of postindustrial pastiche.

The value of a substance that creates a cultural record may also have a purely material meaning as an artifact and a new creative material. An interesting phenomenon is the appearance of first examples of the secondary use of small elements of old industrial installations, such as parts of technical equipment, lamps, boards or gratings. This particular fashion for 'authenticity' is a response to the flood of typical products. It is also related to the art of the re-use of various types of products, elements of design or even waste materials without their technological processing (upcycling), created over a dozen years ago. The Trash and Garbage Art trendsetting and Creative Recycled Art parallels are not obvious, but take on similar forms at times. Examples include the use of demolition brick as a facade material, old sheets, sleepers as a decorative element of the interior. This phenomenon, which encompasses a much broader range of means of expression, is a creative development of phenomena known as architectural recycling. The ecology, sustainability and the quest for authenticity are dominated by network products. Brick, stone and wood recovered for reuse a few years ago were relatively cheap. Therefore, they were used in projects without ideological intent, for aesthetic reasons. At present, these old recycled materials, due to acquisition costs, are increasingly used intentionally and consciously as a means of ennobling investment. It is easier to find examples of using old 'recycled' or old-fashioned furnishings. Especially in cases where we are dealing with the revaluation of post-industrial objects. An example of this is the interior of the 'Zygmunt' in Łaziec -mill adapted to the restaurant. 'Cechownia' design studio created interiors with the technological equipment of the old mill, and the mosaics made of the recycled, processed wooden elements of the old structure of mill.

Private collections of museums, industrial facilities, artifacts are becoming a model of creative use of cultural heritage and a source of stimulation of tourism. An example of this may be the Museum of Bread in Radzionków by Piotr Mankiewicz, who originally created a private collection of objects, and later decided to make it available to open for visitors. The museum, bread-making and broad-based educational activity was established in 2000. The building represents an example of organizational and economic success, and in 2009 it was awarded the Minister of Culture and National Heritage (Museum Event Competition 2008). The museum was located in the warehouses. Unique atmosphere creates original equipment and tools, also a fascinating homemade old fashioned bread baking. Visitors
(especially children) enjoy a number of innovative forms of education, starting with hand-made bread, film screenings, lectures, 'lessons in old school classroom', meetings with local dialect and traditions.

Wojciech Bonenberg points out that contemporary space no longer works as a 'landcape postcard to attract as many consumers as possible'. At present, it is necessary to undertake systematic and comprehensive activities promoting cultural heritage. Only then, the cultural aspects can transfer into the marketing benefits. A value and attractiveness of space (in the market sense) is one that is a carrier of certain values translating into strategies for capital management, advertising, promotion and marketing such as:

- historical values: noble (or snobbish) locations, rankings, events, product, location history;
- commitment to cultural traditions: ennobling the neighbourhood, attractive elements of the socio-cultural space;
- specified brand (in terms of marketing) place (factory, factory, manufactory), events, product;
- recognition (identification),
- social tradition (for example, positive stereotypes transmitted by cultural content such as solidity, honesty, work culture);
- and other factors affecting the economic development.

Hence the "brand" of the local cultural landscape is increasingly desirable for the development of investment areas. Cultural potential in economic terms can also be seen through the information aspect as an element of identification of specific historical transfers (sign, symbol, brand). It is understood here in a visual and landscape sense (landscape, historical or technological device), as a cultural base (a carrier of tradition and identity), promotion (promotion of a commune, business, private activity) or economic (material).

![Figure 1. Adaptation of the pithead building of coal mine Gliwice to university. Sports competitions for children in celebration of Europe Day in 2009, phot. A. Tanenberg 2009](image)
In the market economy, the importance of cultural tradition began to be recognized as a measurable benefit. The model of the use of names, brands, objects and places to promote business ventures has gained a practical dimension. Brand as an element of tradition inherited, transferred or acquired became a tool to create an image. For enterprises, credibility is backed by time-honoured experience. For example, a few years ago, after the partial decommissioning of the "Zabrze" steelworks, a new owner have made renovation of the survived façade of the former steelworks. It was a clear reference to the tradition of the plant provided by new company. Similarly, in Bytom, the symbol of the economic zone (founded under the auspices of the local development agency) was the Bleischarley Grube, or 'White Eagle' mine. Adaptation of historical objects to the needs of new users, also took place in the case of building of new business zone. Adaptation of historic sites for new users, aimed at building a recognisability of a particular business unit, was also the case for the construction of the 'Nowe Gliwice' business zone, where Zillmann's architecture is the landmark of the place, despite the fact, that in its neighbourhood there are lots of new and awarded buildings, created by famous architectural studios.

Figure 2. Zabrze -Upper Silesia, Mine-Museum 'Guido'. Historical wheel of the mine shaft tower Makoszowy Mine and an example of the underground exhibition of photographs. Phot. Tomasz Wagner 2011, 2013

The most controversial field of cultural heritage protection, is the conservation and reconstruction of narrative content of architecture as a symbol of 'national material culture'. Particularly important are details, plaques, sculptures, monuments, artefacts that directly communicate information about objects or space. These elements of cultural heritage are important for cognitive, scientific, didactic, and planning purposes (as a starting point for planning and design studies). Cultural recordings may have scientific relevance, resulting from the value of stratification as information about the civilization development of society or local communities. Reading information that is a space record and how it is interpreted is a secondary property, depending on the interpretation of the record that can be targeted or objectified. Incorrect or intentional interpretation is purposeful. In the past of Upper Silesia
interpretation was intentional and made on propaganda basis. An example was the 'modernization' of objects by blurring clinker facades (brick was correlated as German aesthetic) to 'obliterate germs', removing details or inscriptions. The narrative or blurring of narrative content took place on the Polish side in the years 1922-1939, German 1939-1945. In the period 1945-1989 it was creation of a selective image of cultural heritage purified from the 'bourgeois decoration' and traces of 'Prussian invaders' and 'German occupiers'. The restoration of decors and contents, that were destroyed during communism (for ideological or national reasons), for many objects in Poland is still problematic. Especially because of a dynamically changing reality and a fluid political situation. Names and content transmitted through iconography of objects are an important aspect of information relevance. The narrative created by the broadly understood architecture has an indirect dimension (using a form referring to specific patterns and archetypes) and direct (iconographic and literal). Multiculturalism, as one of the program features of European societies at the turn of the 20th and 21st centuries, allowed to reconstruct a lot of important monuments.

Figure 3. Tourist Service Point at the revitalized 'Key Hereditary Adit' in Zabrze, designed by Brus-Lachowicz Studio, T. Wagner, 2013, behind the Adit can be seen degraded urban space

4. Conclusions

Controversies over how objects are reconstructed on objects are still controversial, with a selective look at the problem for different national groups. The question of a widely understood attitude towards cultural heritage, different social and ethnic groups, should bear the emblems of 'empathy' based on attempts to read feelings of experience and experience of contemporary and historical (concept of urban empathy). Using the elements of cultural record in various forms of didactics, it forms the basis for building a wide-ranging knowledge of the past, tolerance, an important element of the conscious and peaceful coexistence of nations, social groups and ethnic groups. Insights into spatial dependencies and the coexistence of content of different genesis lead to understanding and stimulating current human interaction. This kind of problem allows us to perceive space as a determinant of the state of consciousness and the level of civilization of society, which translates into tangible benefits on the level of regional and international cooperation.
Figure 4. Gliwice, brownfield zones: 'Factory of Power', the climb wall realized in a disused factory building at Śliwki street and New Gliwice, motocross competitions for children, 2009

Figure 5. Relocation. Mining towers as a landmark, ‘character of space’, the entrance to the ‘Silesian underground’. Designed by Michał Górczyński, Gliwice 2005
At present increasingly important is the importance of teaching the full picture of cultural heritage and its importance as a platform for building 'intercultural bridges'. In this context, the public space - and, in
parallel, the cultural provisions contained therein - play a role in influencing the behavior of local communities - territorial activity. The basis for understanding the cultural record in terms of social significance is to state that it is public property, which should not be subject to political or cyclical views of local decision-making structures.

Two phenomena have collided as an effects of mass culture development: legally and historically developed tools of heritage perseverance, and permanent monitoring led by the individuals, groups, social medias, NGOs and institutions. In many cases, this second monitoring method has proven to be more effective. The public opinion and activists have proven to be more creative and better educated (than representatives of governments) in contemporary trends in the protection of monuments.

Cultural heritage is becoming more and more well recognized value, contemporary language of common communication and a level in which we all look for common values that are comprehended, not as a tool to lead some politics, but as an alphabet, from which we all can take and build some complex notation of the creative diversity.

Figure 8. Museum of Bread in Radzionków, opened in 2000 as supported by the municipality, private initiative of lover of history Piotr Mankiewicz. Phot. Małgorzata Balcer-Zgraja 2013

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