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No polar bears? See [Dag Avango's report](#) on the conflicting issues surrounding the heritage of Antarctic whaling.

Photo: Dag Avango.

Opinion

The Manifattura Tabacchi di Firenze (Florence): a heritage site at risk

Professor Massimo Preite

Global changes to the tobacco industry have left many spectacular industrial complexes with a cloudy future. Many ancien régimes built spectacular royal tobacco factories like Seville's well-known example, now part of the university. The author looks at a case in Florence, famous for its heritage but not firstly that of industry. The author teaches at the Università di Firenze, is Vice President of the AIPAI and a TICCIH Board member.

Florence's Manifattura Tabacchi (Tobacco Factory) is an industrial complex of great architectural value, consisting in several separate buildings, many of which were designed by Pier Luigi Nervi, whose centennial celebrations were marked this year with prestigious exhibitions in Italy and abroad (Brussels, Rome, Turin etc). The firm "Nervi & Nebbiosi" helped to build the complex between 1930 and 1940.



Regione Toscana Archive

The buildings designed for production are a splendid example of functionalist architecture, and were created with building technologies which, for the day, were right in the forefront: reinforced concrete structures with floors made of solid, ribbed slabs, hip-roofs supported by elegant diagonal beams (also made of reinforced concrete), vertical linking elements (stairs and goods lifts) grouped together in vertical towers externally abutting the buildings, and elevations (façades) in exposed brick on the ground floor and with plaster facing on the upper stories. The stylistic derivation from European architectural rationalism from the first half of the 20th century emerges in all its evidence in the elevations of the buildings, some of them with large vertical concrete-framed glass panel windows, others with horizontal bands of continuous windows.

By contrast, we see greater monumentality in the two buildings which represent the main façade of the industrial plant. The first building fronts a 170-m stretch of road, and comprises a central block with three large doorways on the ground floor, each with a corresponding window on the floor above, and two side wings forming a flat "crescent". The second building, the former workers' recreational building (now the Puccini Theatre), is an elegant two-storey structure, surmounted by a tower embossed with cement-framed glass panels, which acts as a landmark icon for the whole complex.

Opinion

When building work was completed, the Manifattura was an independent “citadel”, housing not just the manufacturing activities, but also numerous service functions for the employees: an infirmary, a tailoring department, changing rooms, a canteen, maternity room, and recreational centre. Today, after production ceased in 1991, the Manifattura Tabacchi has become an heritage, to be safeguarded on the basis of several different values: its value as an outstanding example of 20th century architecture in Italy (a value confirmed in 1997 by the conservation restriction placed on it by the Superintendence for Monuments), and an engineering value for its innovative structures in reinforced concrete; as well as its value in terms of industrial history, insofar as the Manifattura represents one of the few remains of Florence’s manufacturing past.

In the decade that has passed since the year of closure (2001), several different suggestions for its reuse have been formulated, but none of these have actually been implemented. Some of these revolved around the possibility of giving over the entire complex to one exclusive function (a centre for contemporary art, or a restoration centre), while others (more prudently) have explored mixes of differing functions (municipal offices, cultural services, housing etc). All the hypotheses taken into consideration shared the principle that the whole complex should be protected in its entirety; at most, one noted a smaller or greater scope for transformation in line with the category of value attached to the individual buildings, under the city planning scheme currently in force.

Today there is a dangerous question mark over the integrity of the fabric of the complex. During a public assembly for the presentation of the new planning scheme (28 September, 2011), the City Council presented an “enhancement and development” project envisioning the demolition of as many as three self-standing buildings (numbers 1, 2 and 3 on the attached plan). It justified its plans by citing the difficulties involved in restoring them for civil functions (residence, services etc). The technical difficulty allegedly lay in the insufficient height of each floor, which would not allow the achievement of minimum ceiling as by law enacted. This justification appears, “formally”, to be well-founded, but it is rather odd, insofar as some of the buildings which would be saved from demolition are in a similar state. The project presented has not yet arrived at its definitive version. Those attending the public meeting were shown several alternative proposals, but, regardless of their diverse nature, they all contemplate a number of high-rise blocks, made necessary to introduce into the demolished area a large park space, and ensure in height that

minimum quantity of cubic footage held to be vital for providing financial cover for the intervention.

During the outlining of the project, administrators and technicians observed, almost as a way of downplaying the impact of the demolition, that it only affected some buildings to the rear, without affecting the monumental-style buildings on the main façade of the Manifattura. This is an unacceptable justification, which shows once again a persistent conception of conservation of the architectural and industrial heritage only for the purposes of selecting and salvaging a number of “prominent” elements without taking account of the “integrity” value of a complex which has not been mutilated further, after it was closed down.

The most disquieting observation which it is possible to make regarding this affair relates to the fact that, in this case, the threat looming over an industrial archeological monument (for that is what the Manifattura Tabacchi of Firenze is) is not so much the consequence of an investment decision by private real estate (it appears to be this, but the appearance is only superficial). The threat is a combined effect of ordinary urban planning, and of the expectations of new amenities and services for local residents, in other words, paradoxically, it is the product of two “virtues”.

The first virtue is on the part of public administration which, in a bid to reduce to zero the consumption of new, virgin plots (the new plan for Florence is celebrated as a “zero volume” plan), is channeling prospective private sector real estate investments into abandoned industrial areas (which in Florence involve the last three “jewels” which have survived deindustrialization: the Manifattura Tabacchi, the Meccanotessile (Textile Looms Factory) ex-Galileo, and the Panificio Militare (Military Bakery).

The second “virtue” lies in the citizens’ committees and grass-roots residents’ associations, who see the reuse of these areas as an opportunity to create new housing to benefit the weakest sectors of society (the elderly, young couples etc), and to increase the insufficient provision of services (nursery schools, parks, car parks, sports facilities etc) in the parts of the city adjacent to these abandoned areas.

Accordingly, nobody seems overly concerned with the heritage value of former industrial complexes, and indeed the site in question seems set to succumb to these two “virtues”.

TICCIH News

Paris in the fall

The TICCIH Board annual meeting will be in Paris in November, at UNESCO’s headquarters. It coincides with ICOMOS’ annual assembly which several delegates are also attending. TICCIH members who wish to raise some issue should contact their National Representatives.

Industrial heritage - ecology and economy

The organiser of the XIV TICCIH Congress, Professor Helmuth Albrecht, has announced the publication of nearly 60 papers selected from those presented in Freiberg, Germany, two years ago.

The authors will each receive a free copy of the 427-page book, which is also for sale for 29.90 EUR from the Industrial Museum of Chemnitz.

Members who want to buy a copy of this superbly-produced volume should be sharp as only 400 have been printed. ISBN 978-3-934512-22-1 or ISSN 1617-8998.



TICCIH 2012 Post-Colonialism & Reinterpretation of Industrial Heritage

The first [Call for Papers](#) for the congress in Taipei closes at the end of November and the deadline for abstract submissions is 15 January, 2012. The congress theme aims to develop close connections between historical, environmental, cultural, social and economical concerns of industrial heritage in the world. There will be four major sections, and proposals for other sections and workshops are welcomed.

Theme : Post-colonialism & Reinterpretation of Industrial Heritage			
Section I: Theory and methodology	Section II: Planning and design	Section III: Interpretation and application	Section IV: Social and economic impacts
SI-1 industrial archaeology SI-2 Conservation science and technology SI-3 History of technology SI-4 Industrial & cultural landscape	SII-1 Brownfield treatment SII-2 Regeneration of Ecological Environment SII-3 Landscape planning SII-4 Reuse of industrial space	SIII-1 Post-colonialism SIII-2 Exhibitions and museums SIII-3 Landscape management and maintenance SIII-4 Regional research	SIV-1 Industrial tourism SIV-2 Operation and management SIV-3 Labourer culture SIV-4 Community empowerment

TICCIH's first publication

TICCIH has been given a substantial grant by the JM Kaplan foundation to produce a new international guide to conservation of industrial heritage, in book form and with a matching web presence, provisionally entitled "Understanding and Conserving Industrial Heritage: A Guide to International Best Practices". The original idea was for a 'glossed' or annotated version of our Nizhny Tagil Charter with essays written by different TICCIH experts and illustrated with examples from round the world. The need for a best practice publication in an accessible and ap-

proachable format was one of the key recommendations that came out of a Kaplan-sponsored conference in November 2010 and attended by TICCIH President Pat Martin. The application noted, 'No such publication exists despite the significance and vast quantity of important industrial resources worldwide with potential for community revitalization and reuse. The publication and website will help raise awareness and provide solutions for the preservation of industrial heritage.'

Most of the invited experts have already agreed to participate in the project. Each one will write a 2-3,000 word essay expanding and explaining an aspect of the Charter text and introducing modern techniques and approaches to industrial heritage conservation. The project is being coordinated by the *Bulletin* Editor, James Douet, with the aim of launching both book and web site at the 2012 TICCIH Congress in Taiwan, next November. A summary of the project and list of authors is on the TICCIH web site.

Heritage at risk research

TICCIH features prominently in the documentation for English Heritage's annual '[Heritage at Risk](#)' study devoted this year to England's industrial heritage, and is recommended in the section 'Getting Involved'. Among the fascinating results of the report is a poll of public attitudes, which shows that 80% of those asked think the heritage of industry is just as important as castles and country houses, while only 9% considered it 'depressing or an eyesore'. 71% think industrial heritage sites should be reused for modern day purposes as long as their character is preserved. A challenge for England's educators is that in the 'birthplace of the industrial revolution' almost half the population (43%) do not know when it took place.

The report highlights that the most important historic industrial sites are far more likely to be at risk than those of other kinds of heritage, while less than half are considered capable of being put to new economic uses, a list which is headed by lead, tin, copper and coal mines.

Report

Mercury and the Almadén Mining Park

Professor Gràcia Dorel-Ferré

The tremendous historical importance of this site is clear from its Arabic name, al-ma'din, simply The Mine. The Romans extracted the mercury mineral cinnabar for makeup. Modern understanding of its perilous properties led to the closure of the mine, but the new geopark aims to help maintain the life of this remote community. [See the Conference Report on mining parks]. The author organises the TICCIH food industries conferences and is a TICCIH Board member.

In the Spanish town of Almadén, mining activity has been going on continuously for more than 2000 years. The production installations are located in the Almadén area, in the province of Ciudad Real, about 250 km south of Madrid.

The mines have provided about one third of the mercury produced through the history of the whole world. Mercury production went on till 2003, when all mining-metallurgic activity ended in Almadén. In this moment two kinds of complementary actions were suggested:

- Environmental restoration in order to minimize the effects of more than 2000 years of mining operations. The most important project has been the restoration of the waste heap in the San Teodoro enclosure. It involves in situ encapsulation of the dump by means of a pack of geosynthetic material, securing waterproofing.

- Restoration of the Almadén local inheritance, to promote and encourage the historical and scientific knowledge of the mining exploitations and to obtain the necessary means for this heritage to be visited, used and known by a great number of visitors.

The *Mining Park* also contemplates the social, economical and inheritance viability and sustainability. The project has been promoted by the company Minas de Almadén y Arrayanes and by the Almadén Francisco Javier Villegas Foundation. It was partially financed by the European Regional Development Fund (ERDF).

The mining park contains a number of elements. The San Rafael Mining Hospital is located outside of the mining enclosures. It is a magnificent building built between 1755 and 1773. It was declared Property of Cultural Interest (BIC), which implies a high level of cultural protection in Spain. The Carlos IV gate leads to the enclosure with the former metallurgic installations. From this gate, oxen carriages and mule trains carried mercury from Almadén to Seville for Mexican silver mining. Due to its monumental character and beauty it was also declared BIC. There is an old mercury warehouse which was built in 1941. By refurbishing the old warehouse into a mercury museum, a polluted and deeply damaged area was converted into a cultural space open to the public.

The San Eugenio and San Julián furnaces are the only ones from a total of 20 furnaces in use between 1646 and 1928 to be preserved. They are built with masonry, with a cylindrical cavity divided in two compartments by means of a brick grid. In 1994 the furnaces were declared BIC and were restored.

The mining museum is located in the former compressors building, a simple building from the 1920s. The Mining Interpretation Centre describes the evolution of the different mining techniques in Almadén along its history.

Opening the mine shafts to the public constituted a different challenge, as they are more than 700 ms in depth. The recovered area corresponds to the first floor of the Almadén mine, at 50 m of depth. Two shafts were recovered; the San Teodoro shaft, which gives access to the mine, the San Aquilino and the San Andrés shafts were also recovered.

Report

The jewel of the mine is the San Andrés baritel. At the end of the tour, a mining train takes visitors again to the surface.

The Almadén Mining Park Management plan includes four categories of measures. The first is preservation and restoration of the buildings and other infrastructure. Secondly, measures are taken to preserve the mine's documental heritage, through a reorganization of the Minas de Almadén Archives and through search and compilation of batches of documents located in other archives. Thirdly, the plan focuses on environmental sustainability. In addition to guaranteeing the health and security of visitors and workers alike, the plan aims at making sure that no remains of the mining activity negatively affects the environment. Fourthly, the plan puts great emphasis on cultural value.

A number of measures have been implemented to protect workers and visitors against the hazards of mercury poisoning. There are six emergency exits for emergency situations with communications and alarm systems.

At least an average of 14 mercury level controls are carried out in the air at different sites in the Mining Park, preventive medical controls to the exposed workers, specific medical examination for mercury control, monthly controls of mercury levels in blood and urine.

An integral part of the plan is that the Mining Park should serve as an engine for social, economic and cultural development for Almadén as well as for the region. The Park has been developed to attract cultural tourism by offering high quality visits. It was also supposed to stimulate further development of infrastructure for tourism in the region. So far, more than 76,000 people have visited the underground mine. Tourism has been steadily increasing. From 2000 to 2010, the number of tourists visiting Almadén municipality annually increased from 1,200 to 25,000. In recognition, the park was a finalist for the RegioStars Awards of 2010 from the European Union.

The Almadén Mining Park is nominated for inscription to the UNESCO World Heritage List: 'Heritage of Mercury, Almadén and Idrija (Slovenia)', a project prepared by two different cities, united by a common historical heritage. The final decision will be during the 36th Session of World Heritage Committee of UNESCO in St. Petersburg in 2012.



The town of Almadén with the mine and covered waste in the foreground.



One of the 17th century furnaces for distilling mercury vapour, which was drawn through the lines of clay pots.

Austria

'Badlwand' railway gallery in Styria: a call for comparable international examples

Dr Günter Dinhoble and Dr Roland Tusch, TICCIH Austria

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In the early 1840s, the section Mürzzuschlag to Graz of the Southern Railway from Vienna to Trieste was built. The line follows the alpine valleys of the rivers Mürz and Mur and near the village Peggau the vertical rocks of the so called 'Badlwand' reach right to the river Mur. An outstanding solution was chosen to give way both for the traditional road and the new railway: rocks were blasted away to make room for a 367 m long 'viaduct' for the road which is situated right above the railway line. This gallery protected the railway line also from falling rocks. The gallery gives place for one track and consists of a semicircular barrel vault with a span of 7,30 m, while the side to the river is designed as an arcade with 35 arches (each 7,75 m span). The Badlwand-gallery was inaugurated on October 21, 1844 by a special train which was driven by Carl Ghega. Ghega's most famous work is the Semmering-Railway which was finished 10 years later and which is nowadays UNESCO World Heritage.

The gallery was in use until 1966 when a straightening of the railway was built on the other bank of the river Mur. Around ten years later the road was put from the roof of the gallery to the bottom and so the original kind of use for both rail and road ended.

Today the gallery is a listed monument, but in a very bad condition: the drainage was not cleaned for many years and does not function anymore. Soil blocks the drain and enables plants to grow. That is why water still causes heavy damages at the building, in particular at the vault which is made of bricks. At Graz University of Technology, Institute of Urban and Architectural History, some work was done to collect the actual condition of the building.

At the moment, the gallery is owned by ASFINAG which is the company responsible for the motorways in Austria. In 2009, an article in a regional newspaper report that they search for a buyer for the gallery. The future of this cultural monument is endangered. But on the other hand, this year ASFINAG has got the Austrian monuments protection medal for excellent cooperation with the archaeological department of Austrian Federal Monuments Office when building new motorways. So, it will be grateful when this company recalls its award and takes care also for monuments above the surface.

To identify the international importance of this exceptional building, readers of the *TICCIH Bulletin* are kindly asked to share their knowledge of railway galleries of this size which (1) were built up to the 1850s and which (2) still exist today. Please send details of similar buildings in other countries (name, size, condition, use / re-use, photo) to the authors.



Inside the gallery: stones have fallen, bricks of the vault are flaking and sections of the gallery even broke down.

India

Industrial waste-scapes in urban centers - the declining thermal power plants of Delhi

Aditya Ghosh, Swati Janu

As independent India hastened to keep its 'tryst with destiny', a new wave of industrialization swept the country, with power plants springing up in its urban centres. Being coal based, they depended heavily on water and were situated along rivers, which were used freely as back-

yard drains. In the capital city of Delhi, these plants came to be located along the river Yamuna, which then formed the edge of the city. With rapid urban sprawl which encroached on both sides of the river, these plants were soon found to be spewing noxious gases right in the heart of the city.

40% of Delhi's power requirements are met through the Rajghat Thermal Power Plant, Indraprastha Thermal Power Plant, Pragati Gas Power Plants located adjacent to each other in the ITO area, and the Badarpur Thermal Power Plant a few kilometres further downstream. The oldest of the power plants, the Indraprastha Thermal Power Plant, was shut down in October 2009, well over its optimum life period of 25 years. Another reason to breathe easy is the slated shut down of the Rajghat Power Plant by 2014.

Worldwide



The Rajghat Thermal Power Plant in Delhi, India.

What, however, are still reasons for concern are the lackadaisical and fickle proposals for the decommissioned plants announced by the authorities every now and then. Pressurized by the green lobbies, the authorities promised that the industrial wasteland would be converted into a city forest- a green swathe that would be the inverse of the polluting urban void it is today. Next in line was the 1/3rd proposal- a third of the 60 acre land would be reserved for the forest, a third would be converted into parking for 600 DTC [Delhi Transportation Corporation] buses and another third would house the new offices for DTC. An enthusiastic architect suggested a museum, along the lines of the Tate Modern on the banks of Thames, in the good-willed optimism that the mall-trotting Delhiites would maybe like to visit a museum on the history and culture of Delhi.

Somewhere down the line, one-thirds became one-sixths with only a sixth of the area now reserved for the city forest. It was announced that the power plant would be demolished to make way for a multi storey car park since the number of cars in the capital has quadrupled in the last 10 years. There was no mention of a museum or art gallery. While we wait with bated breath as to what else the government has up its sleeves, it may be useful to view this urban waste-scape not just as a piece of real estate, or as a potential place-making landscape [a park or a plaza], as is traditionally the norm with architects, planners and the government; but as a transitional landscape or 'drosscape'. Coined by the landscape architect and urbanist Alan Berger [1], 'drosscape'

refers to "a term to describe a design pedagogy that emphasizes the productive integration and reuse of waste landscape throughout the urban world." We have been trained to despise the landscapes left over from defunct economic and industrial processes; Alan suggests in his book that such waste landscapes within urbanized regions are neither innately good or bad but a natural outcome of growth and success in a city. The industrial drosscape of Delhi offers the opportunity for creative reuses considering its strategic central location, land value and architectural scale.

Given the massive scale of industrialization that India witnessed, these industries were constructed as just the bare, necessary components of a thermal power plant, and thus ended up as skeletal structures with neither any recognizable aesthetic, nor masking envelope. Does the lack of conventional design features deem these structures unworthy of attention and conservation? There are a number of attributes that power plants have that make them attractive candidates for adaptive reuse, one of the most significant traits being their large turbine-generator halls. If we were to look at the volumes and spaces that were key to the conversion of Tate Modern, in London, those spatial qualities are also visible in the structure of the Indraprastha Power station. In addition to their urban location, defunct power plants offer adaptive reuse potential because of their relationship to the surrounding urban area, the potential for recreational activities around the cooling water bodies, and the infrastructure that is often connected to a power plant such as rail access.

The architectural scale and open spaces render obsolete power plants most attractive as museums. However, more creative and multiple public uses need to be imagined in order to activate not just these mammoth structures, but also energize the urban cores where they are situated. It is not only up to the trained eyes of designers, or the authoritative scans of the city planners to decide what qualifies as industrial heritage. An inherent understanding of public memory along with a place in the technological progress of the country reveals the full potential of these power plants. Can the driving force for the adaptive reuses of this industrial drosscape be the general public?

1. Berger, Alan; *Drosscape: Wasting Land in Urban America*, Princeton Architectural Press, 2006



Last vestiges of the historic Hafod copperworks, Lower Swansea Valley, Wales.

Great Britain

A World of Welsh Copper

Dr. Tehmina Goskar

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Wales's industrial heritage is probably best known for coal mining, iron and steel production and perhaps slate quarrying, but it was copper that was at the heart of its industrial boom. From the earliest years of the 18th century, copper smelting on a commercial scale was pioneered in the port towns of Neath, Swansea, and Llanelli which were in the centre of the famous South Wales coalfields. The output of smelted and refined copper eclipsed that of Sweden and Japan, leading to its domination of world markets for almost two centuries.

In September 2010 Swansea University and its partners embarked on a knowledge exchange project funded by the UK's Economic and Social Research Council called 'History, Heritage and Urban Regeneration: The Global and Local Worlds of Welsh Copper'. This year-long project aimed to raise much needed awareness of this forgotten industry. The collaboration has undertaken several initiatives to activate interest in this industrial heritage in local communities while also generating new material to bring the subject to global audiences.

Worldwide

In October 2010 a public policy forum on heritage-led regeneration organised by the project and the Institute of Welsh Affairs was hosted by the National Waterfront Museum in Swansea – Wales's national museum of industry and innovation. Local politicians, business people, members of community groups and others gathered to examine the benefits and challenges of regenerating industrial sites, against the backdrop of the rapidly deteriorating historic smelting landscapes of the Lower Swansea Valley. Following this symposium and the enthusiasm for the project's future plans, Swansea University entered into an agreement with Swansea Council to examine all avenues for creating a new future for the remains of Swansea's industrial heritage, particularly the site of the world famous Hafod copperworks of Vivian and Sons which contains fourteen structures and buildings of world significance.

In March we organised 'Copper Day', a free city-wide festival to raise awareness of these sites and the history behind them. A voluntary collaboration of 29 organisations and individuals across 13 venues drew almost 2000 people to the day for talks, films, tours, displays and workers' reunions devoted to the history and heritage of copper.

The project has also curated a major museum exhibition at the National Waterfront Museum. It explored the global dimensions of the Welsh copper industry and provided insights into the intriguing story of how Welsh businesses led the global copper trade, the role of the metal at the heart of important scientific innovations such as the development of the electric telegraph and how the industrialisation of this product changed the fabric of communities and landscapes. A travelling exhibition will follow.

More information about historic Welsh copper and the knowledge exchange project can be found on our learning legacy website which contains exhibition guides and is full of resources that can be used by educators and researchers.

Follow us: <http://twitter.com/copperhistories>



A hydraulic pump factory in Valencia

Spain

A hydraulic pump factory in Valencia

Diana Sanchez Mustieles

[Blog Patrimonio Industrial Arquitectonico](#)

On the streets of Valencia you can find beautiful vestiges of its industrial past, enlivening the urban landscape. Of them is an example that deserves our attention, the old *Fábrica de Bombas Hidráulicas Gens* - the Gens hydraulic pump works. It's a building at the heart of an old working-class neighbourhood from which most of the workers' housing has disappeared, leaving this factory as final evidence for that era.

This ensemble was built by the Valencia company Gens between 1925 and 1930. The company was the first of its kind, created in 1835 by Baltasar Gens and specializing in bushings or cast-iron hubs for carts, carriages and other vehicles, with its original headquarters in Sagunto Street 51. Subsequently expanded its offering to mechanical engineering, specializing in so-called hydraulic pumps, which was when it constructed this factory.

The Gens works closed its doors to the year 1988. It is a plant of great beauty that blends the Art Nouveau style with Art Deco. It consists of a set of two aisles round an irregular courtyard, one side parallel to the front façade and five perpendicular to it, whose parapets conceal the pitched roofs. The facade is decorated in a way that makes it appear more palatial architecture than industrial, with clearly Art Deco ornamentation of floral decoration. The composition climaxes with the owner's chalet, a mini-palace annexed on to the factory.

We have a unique example of industrial architecture, one of the few examples of Art Deco in Valencia, the form and design unusual for an industrial building, combining various artistic influences that give great elegance and simplicity. Now for the problem. The ensemble is included in Valencia's Catalogue of Protected Property with a protection level 2 according to the Valencia General Plan: 'preserve the defining elements of the architectural structure of the building'; but this has neither prevented decay nor vandalism, as well as its use as a homeless shelter (with the corresponding damage).

In the Year 2003, the Ministry of Culture unsuccessfully proposed the declaration of the factory as a *Bien de Relevancia Local* (Asset of Local Importance). Currently, the owner is a private real estate developer Geshabitat (group Garcia Ojeda) who, before the arrival of the crisis, proposed the creation of a hotel and shopping centre while maintaining the facade and some of the inside; nowadays the project is stalled.

Finally all they have done is close and seal up the factory, letting it gradually deteriorate and self-destruct for lack of maintenance.

One possible proposal would be the recycling of some of its facilities in order to build the Valencia Industrial Museum, promoting awareness of the industrial history of our region as well as being a living example of industrialization. This industrial complex is worth restoring and being maintained as much for its historical value to the city and industrial history as for their obvious aesthetic value and uniqueness, at the confluence of styles.

In the blog you can visit an illustrated report done outside of the facilities and links to indoor photos taken by professionals and amateurs alike.

[Renew your 2012 TICCIH Membership online](#)

Publications

L'Oural métallurgique: histoire et patrimoine (The Ural Region Metallurgy: History and Heritage)

Venjamin Alekseyev and Elena Alekseyeva, (Gracia Dorel-Ferré responsible for the French edition), Chambéry, Université de Savoie, 2011. 178 pages. ISBN 978-2-915797-923. 30 €. Language: French.

Distinguished scholars from Ural, among them the authors of this book, are quite active in TICCIH circles, conferences and working groups, and the existing bibliography on Ural metallurgy, industry and heritage is quite huge, but very few have been translated from the Russian. This book fills a gap in research dissemination as it is a valuable compendium of the history and the current state of heritage in the Ural region, from Kazan to Chelyabinsk and from Perm and Yekaterinburg to Magnitogorsk. All these names are quite familiar to the industrial heritage scholar, but who could put forward his or her knowledge of the very distinctive chronology and typology of their building as "plant-city" from the 18th Century onwards, or the many heritage-oriented initiatives, preserved sites and museums? The book and its up to date unpublished iconography, spread on wide pages (29.5x23.5 centimeters), deals with technology history related to iron and rare or precious metals mining and work, and urban planning. It tackles with less expected topics as environmental concerns, the major changes to which the Russian economy and society were submitted in the last 20 years including the 2008 crash, the transmission of know-how in metallurgy (technical schools and apprenticeship) and also in crafts related to the region's mono-industry, as foundry iron decorative sculpture or steel engraving.

The approach is a critical one, but for one point: the supremacy of Urals and Russia in the achievements of metal production, which is the book's leading thread and opens on a comparative, wider European and global history of metal industry and technology transfers.



The initiative, which implied mobilizing the authors and publisher, having the Russian text translated (thanks to grants received from the Russian Academy of Sciences and the Université de Savoie) and adapted into French and deciding over a critical choice of pictures, is due to Dr Gracia Dorel Ferré, member of the TICCIH Board, who keeps with her colleagues from Ural a long-lasting relationship. Such initiatives are to be encouraged as they make a larger public conversant with Russian facts in our field and may help our colleagues to back up the preservation of the Ural threatened heritage.

Marie-Noelle Polino

Conference Reports

Geotalia Conference, Turin (22 October, 2011)

Professor Massimo Preite

UNESCO defines mining or 'geoparks' as 'territory encompassing sites of scientific importance, not only for geological reasons but also archaeological, ecological or cultural value'. Here the author makes an audit of the "mining park" model in Italy after ten years.

The recent session devoted to mining parks in Italy was an important opportunity for taking stock of the work that has been carried out. The debate was attended by managers from the three Tuscan parks (the S. Silvestro Archeo-Mining Park, the Parco dell'Amiata, and the Colline Metallifere Park), and from Sardinia's Geo-mining Park. They all have at least 10 years of activity behind them, and the conference took the form of a full-scale audit of the effectiveness of the "mining park" model, with reference to four major questions: the fundamental elements which go towards defining a "mining park"; the park as an institution (in other words, its forms of *governance*); the instruments of the park for the protection of the mining heritage; and the park as a means of communication (in other words, the ways in which the memory of the former mining activity is transmitted to visitors).

Neither the law that instituted the three National Parks of the Amiata, the Colline Metallifere, and Sardinia (2000), nor the corporate statute of Parchi Val di Cornia spa (which runs the S. Silvestro Park, inaugurated in 1996) provide an exhaustive and agreed definition of what a "mining park" ought to consist of. It is implied that it is distinguished from a nature park by its discontinuous extension, insofar as the former, unlike the latter, does not overlap geographically with the municipalities which go to make it up. Rather, a mining park is understood as a multiple-site

structure, and a network in which the nodal points are represented by the sites where mining once took place. The overall vision of the "park" lies in the connection of these places in an integrated system of themed itineraries (divided up by "objects", "products" or "processes", in the case of the Colline Metallifere, and by historical periods, in the case of S. Silvestro), within which other issues of interest have been included (Etruscan archeological sites, medieval town centres, protected nature reserves, religious architectures etc).

The result has been to allow the development of a multi-faceted aspect of the cultural heritage, in which the industrial mining heritage is the dominant element, without being the sole element. The geological-nature heritage, the archeological heritage, and the historical and monumental heritage become resources in the service of a park model in which the marks and traces of prolonged mining activity (ever since Etruscan times) constitute the departure point for an interpretation of the whole territory, and of all its manifestations. All those attending the meeting in Turin identified with this evolution of the concept of "park" initially as a simple collection of sites, then as a themed itinerary, and later as a "multi-theme" piece of our heritage, and agreed on the move on to the next phase, which can be predicted: the shift from "mining heritage" to "mining landscape", which involves new criteria of recognition (how the mining landscape is delimited, and where it ends), and new policies of conservation and enhancement (how much transformation is admissible, and what must be conserved at all costs).

The ten years that have gone by have not been sufficient to consolidate definitively the institutional structure of the three national parks: administered by consortiums of provisional management, with chairmen appointed pro tempore and management bodies with a limited time mandate, the Amiata, Colline Metallifere and Sardinia parks have not found a satisfactory solution to their problems of *governance*. Firstly, the very

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high number of bodies that make up their respective management committees (the municipal authorities, the provincial authority, the regional council, the Ministries responsible for the environment and culture etc) has led to a slowdown in their decision-making ability: this has been manifested above all in Sardinia, where the Region on the one hand, and the municipal authorities on the other, have tried, on several occasions, to undertake enhancement and development programmes separately from the prerogatives of the Park. Thus, one sees the need for the parks, as institutions, to find a new authoritative status of their own, allowing them to coordinate and harmonize the interventions proposed by the individual municipalities. But the biggest problem certainly relates to the fact that the parks are not recognized as having any proprietary status over the heritage which they administer: mining sites, and the other sites of historical and cultural interest, belong to the municipal authorities, or else to the mining companies which continue to be responsible for the mining areas, until they proceed to clearing them and making them safe and fit for access. In the years that have elapsed since they were set up, none of the mining sites has been bestowed to the national parks (only the Sardinia park participates, in association with the municipal authorities which own them, in the management of some mining museums). The activity of the parks has thus become restricted to financial support, via their own funds (decreasing year after year), for a number of projects promoted by the municipal administrations. The case of the S. Silvestro Park is different, a Park run by Parchi Val di Cornia, a wholly state-owned limited company, which is in charge of the nature reserves and archeological parks of the five Tuscan municipalities which make up the Cornia Valley. This is an innovative experience in the sector of the cultural economy, which over the years has shown a marked ability to maintain the management of a multiple range of features of the cultural and natural heritage, in conditions of satisfactory financial equilibrium.

Regarding the instruments with which to programme the enhancement of one's mining heritage, there are only two parks which have taken steps to provide themselves with a general project capable of setting out in advance the goals to be achieved. In both cases a *masterplan* was drawn up - the *Masterplan* of the Park of S. Silvestro (Buchanan and Francovich, 1992) and the *Masterplan* of the Colline Metallifere Park (Preite and Francovich, 2006) - establishing three fundamental points: identifying the sites and property to be developed, the sequence of the interventions, and the visitor routes.

However, it must not be forgotten that the *masterplan* is an atypical planning device in Italy. Since there is no provision for it in ordinary legis-

lation, the *masterplan*, as such, has no prescriptive power. Its effectiveness depends wholly on how much of its forecasts is agreed to within ordinary urban planning. In both cases, it was thus necessary to proceed to bring town planning schemes into line with the guidelines of the *masterplan*. In the case of S. Silvestro, since the park falls within just one municipality (Campiglia), the transfer of the contents of the masterplan to the municipal planning scheme proved to be straightforward; in the Colline Metallifere park, it was necessary to proceed to bring as many as seven urban planning devices into line with seven municipalities, and the process is still under way, and its final outcome is not yet guaranteed. However, the greatest challenge is set to come in future years: the protection of the mining landscape. The shift in scale, from protecting a number of punctual sites to safeguarding larger tracts of territory (such as the landscape), will lead to greater difficulties in amending the plans in line with the new conservation goals. The S. Silvestro Park has embarked on an approach that had not been explored previously, namely to fall back on a disposition allowed for under the new cultural assets code (2008), recognition of landscape assets as "public interest" assets (under the terms of Art. 136). The statement to that end, extended to "mining landscapes", could offer a valid normative shield with the aim of protecting them and opening up a path that can also be pursued by the other parks.

Finally, there remains the crucial problem involving the ways in which the parks organize public access and enjoyment of the mining heritage. During the Turin conference, there was the perception of a widespread dissatisfaction over the ways in which the values and meanings of this heritage are transmitted. The dissatisfaction relates to the museum tradition, on the one hand, based on displays which risk appearing repetitive between different museums. The mineralogical section, with the display of samples of minerals that were mined, the section devoted to the working tools (hammers, digging machines etc), and the reproduction of a mining tunnel, showing the various systems whereby they were shored up (wooden or metal armatures etc) are typical forms of museum display which, owing to their static nature, attract *one-off* visits, and do not give incentives to the public to return. The fear among mining museums of a gradual loss of *appeal* led those taking part in the conference to ask themselves questions regarding the opportunities of a new equilibrium between permanent collections and temporary displays, an equilibrium to be shifted more in the direction of the latter, and to develop new forms of communication (using theatre, virtual animations, and multimedia events) capable of providing forms of narration that are less predictable and more attractive.



Ravi Marchi Mine.

Photo: Bernard Bay.

Conference Reports

The heritage of Antarctic whaling in focus

Dr Dag Avango

The author is an authority on polar industrial archaeology and currently researcher at the Royal Institute of Technology, Sweden

In recent years, there has been an increasing attention to the Polar Regions in public debate because of the problems humanity face there as a consequence of global climate change. These developments have contributed to an increase in cruise tourism there – a “climate tourism” or “last-chance tourism” which attracts visitors to experience the frozen lands before it’s too late. The archipelago South Georgia in the South Atlantic / peri-Antarctic has received a significant share of this increase. Its chief attractions are a spectacular mountainous landscape, surrounded by glaciers and a rich wildlife, and the material remains of an industrial history – six whaling stations, operated in periods between 1904 and 1971. These stations are generally regarded as heritage sites in need of protection. At the same time they pose a danger to visitors and wildlife, because of asbestos and disintegrating metal structures.

This development is a challenge to the Government of South Georgia and South Sandwich Islands (GSGSSI) – how should the whaling stations be managed in the future? In order to address this question the South Georgia Heritage Trust (SGHT) – an organization supporting heritage protection on South Georgia – organized the conference “Managing Industrial & Cultural Heritage : South Georgia in Context”, in Dundee September 7-9 in 2011 with the support of TICCIH. The conference brought together an international group of scholars and practitioners in industrial heritage and tourism as well as government representatives.

The value of industrial heritage sites in the Polar Regions was a core issue. Researchers emphasized their value as a source for historical research and as resources for tourism. A second theme concerned recording and interpretation practices, collecting experiences from South Georgia to Scotland, via archaeology and oral history. A third theme focused on management strategies and presented international experiences in preserving large scale industrial heritage sites with severe environmental problems – from Japan to Svalbard to Isle Kerguelen. The conference ended with three workshops, dealing with future priorities in management and research on the whaling stations at South Georgia.

The conference revealed both consensuses and controversies. Most participants, including TICCIH and ICOMOS representatives, proposed limited and careful preservation efforts, in order to save the values of the stations for experience and research. Other representatives were skeptical about the possibilities of careful preservation in face of severe environmental hazards and expressed more interest in historical sites pertaining to the history of British Antarctic exploration. SGHT member Fredric Poulsen presented one of the more visionary proposals; to re-develop the whaling station Leith Harbour in to an international research station for Antarctic science. The model would be Ny Ålesund, a former coal mining settlement on Svalbard in the Arctic which was re-developed in to an international research station, leaving some of the industrial heritage intact.

The conference in Dundee can be an important step in the process of preserving the whaling heritage of South Georgia. Important issues remain to be discussed however. The history of whaling at South Georgia was an international one, with actors from Norway, Britain and Argentina. Future preservation efforts could benefit from joint contributions of knowledge and resources from all these countries, not only Britain and Norway, but also Argentina. In this way the industrial heritage of South Georgia could contribute to bridging the controversies regarding sovereignty in this part of the South Atlantic.



Prince Olav Harbour whaling station at South Georgia in March 2009, closed to visitors because of the large amounts of Asbestos at the site. Photo: Dag Avango.

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National Trust for Historic Preservation Conference, October 19-22, Buffalo, New York

Dr Bode Morin

The author is Built Heritage Engineering Specialist at Golder Associates in Toronto, Canada

The U.S. National Trust for Historic Preservation held its annual conference in Buffalo, New York, the eastern node of the American Rust Belt. Under the title “Alternating Currents”, reflecting the nearby history of electrical power generation at Niagara Falls, the 2,400-participant conference had many papers and tours dedicated to historic home and commercial district revitalization, preservation of agricultural landscapes, the changing US economy, and sustainable practice. However, thanks to the support of the J. M. Kaplan Fund (US), this year’s conference also featured several sessions dedicated to industrial heritage with presentations by TICCIH members Patrick Martin, Neil Cossons, Wolfgang Ebert, Bode Morin, and Jay McCauley, and Society for Industrial Archeology (SIA) members Fred Quivik and Duncan Hay. These sessions included “Connecting the Public with Large Scale Industrial Heritage,” “The Industrial Sublime: Contrasting Views on Preserving the Industrial Heritage,” and “Researching the Foundations of Industrial Heritage.” Related adaptive reuse sessions at the conference included “Revitalizing ‘Old Rusty’: Reviving our Industrial Heritage one Building at a Time,” “Industrial Renaissance: Using Historic Infrastructure to Build Recreation Opportunities,” and “From Factory to Families: Renewing the Larkin Complex and its Neighborhood.”

Augmenting the paper sessions, conference tours included boat trips through Buffalo’s historic grain elevator district, and bus tours of the Erie Canal, the Buffalo Central Rail Terminal, and Canada’s nearby industrial cities. Capping the industrial heritage sub-theme of the conference, several events were held at the CEPA Gallery which featured an exhibit of TICCIH member and Historic American Engineering Record photographer Jet Lowe’s work on Buffalo’s grain elevators titled “Showing the Grain.”

Like many heritage organizations that began by promoting the revitalization of old houses, downtown districts, and plantations, the U.S. National Trust, founded in 1949, has not had a long-standing engagement with industrial heritage. However, over the past seventeen years 18 of the 187 sites of its annual list of most endangered U.S. historic sites have been industrial locations or locations associated with industrial activity. Further, in 2010, the National Trust, Kaplan Fund, and Rockefeller Brother’s Fund co-sponsored “Industrial Heritage Retooled,” a symposium to explore industrial preservation, reuse, and interpretation leading to a theme issue of Forum Journal (2011, 25:3) a publication of the National Trust.

As organizations evolve and strive for greater relevancy especially within the changing global economy, they often become more egalitarian and reach toward broader audiences and a greater constituency. In the past few years, the 200,000 member National Trust has moved in similar directions and with the strong participation of TICCIH and SIA members and the Kaplan fund in this year’s conference, the Trust is not only demonstrating a greater appreciation for industrial heritage but exposing a much greater audience to the values and opportunities industrial heritage offers.

TICCIH WEB SITE

www.ticcih.org

Le patrimoine industriel: nouvelles politiques urbaines et sens de la reconversion (The industrial heritage: new urban policies and meanings of reuse) 21-24 September, Belfort, France

Marie-Noëlle Polino

The author is general secretary of the Association pour l’histoire des chemins de fer (AHICF), the French Railway Historical Society. Their seminar Railways and Speed. Two Centuries of Speed on the Railways, Thirty Years of High-Speed Trains is in December.

When industrial structures still exist in a new context (renewed urban environment, new occupation, users who are not industrial workers), they have usually lost both their primary identity and gained some further existence. But should renewal be a compromise? If compromise means some unsatisfactory solutions which mixes relics of a well-known past (industrial production being a continuous change, choosing a particular reference in a site’s history as « the past » is a tricky job), and the demands of new uses and users, amid overwhelming new regulations, well, it will remain unsatisfactory. If heritage scholars are only authorized to thank the Big Market Powers for not destroying the walls (the equipment sent to the scrap heap) and are deprived of the right to make any critical comments, in fear these would be resented and threaten what could be the smallest acknowledgment of the original structure, well, what are we there for?

This four-day international conference was a joint initiative of the University of Technology of Belfort-Montbéliard (laboratoire RECITS - Recherches et Etudes sur le Changement Industriel, Technologique et Sociétal), the French Department of Culture and the CILAC (TICCIH France). The topic of ‘Urban policies of today and industrial heritage restored: new uses and meanings’ was both soothing – a dialogue does actually exist between knowledge of the past and current economic life and urban renovation – and stimulating: how can it be better done, more useful for all interested parties and included more often (and in due time) into renovation plans?

Through case studies (including visits to Belfort and Mulhouse sites) and presentations made by city planners and commissioned architects, as well as historical monuments experts and heritage scholars, reciprocal views were meant to tackle the two topics of the conference: how to convey the history and sense of the original function of a disused structure when reused for another, modern purpose, and how to include industrial heritage in city planning policies?

The first session was dedicated to an assessment of the last past 30 years, from the point of view of industrial heritage renovation in a context of de-industrialisation in Western Europe (Saint-Etienne, Nantes, Seine – Saint-Denis (France), the Ruhr region (Germany), converted textile mills all around). Then came an analysis of large-scale urban planning projects and an assessment of what was done with industrial heritage, which mixed theoretical principles and empiricist approaches in Lisbon or Glasgow. The scale of the international district came afterwards, from a small company town near Paris to Geneva, Lille (the Fives Cail Babcock plants), Almadén in Spain, a large freight marshalling yard in the north of Paris, recently obliterated, Lyons, and finally the miners’ housing in the North of France. The last session was dedicated to the industrial identity of converted buildings and sites and the way their history and original function could be conveyed to the public in the new context.

The comparison, on the mid- or long-term, between reuse of industrial sites for businesses – subject to ups and downs –, housing purposes, and cultural infrastructure was one of the useful lessons drawn by the conference. 19th century plants seem to be best preserved when converted into apartments, and larger sites for cultural facilities (though these tend to obliterate all past industrial identity except the names “the Plant”, “the Station”, “the Factory”...). Industrial networks and landscapes need careful interpretation to survive as such, as shown by the well-contrasted examples of Nantes and Lyons. The scale of the original

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structure and the ambition of the renovation plans are thus a key to understanding policies and their success or failure as far as the preservation of heritage is concerned. They are obviously trends and successive fashions in the way business or city managers see the future of former industrial buildings or districts and “paradigms” which explain choices made for urban development (Saint-Etienne, Seine-Saint-Denis).

Beside the fair assessment of sincere efforts made for preserving and interpreting heritage, some bad marks were given and received: the complete obliteration of the Gaupillat plant near (too near?) Paris (*TICCIH Bulletin* #51) and the renovation of Glasgow’s new riverside were hotly discussed.

From a vague feeling that something was there before, through the old name for a new street, a single structure set as a land-mark (chimneys are industrial heritage totem poles), new architectural creations imposed on older structures to – for how long? – attract attention, through to whole education programs involving citizens of all ages and occupations, there is a very wide range of solutions which are not equally acceptable. Identity based on the value of continuity is often a motto which city managers present in good faith. How long they are ready to spend public money on solutions which may not be immediately understood by the public nor contribute to their marketing policy in the today’s context of competition between cities and regions is the measure of their dedication to industrial heritage and history. When heritage scholars assume that industrial heritage is an asset for a city, they have to prove not only that it is true but how it can be done. Do renovated buildings really cost less than new ones in the long run? Do citizens and visitors prefer them to new structures? Can they be used for business activities and not only for superfluous cultural equipments which small cities cannot afford? The example given by Mark Watson when comparing energy costs between new construction and renovation or traditional iron and brick structure resilience analysis was rather illuminating.

Finally, the actual question asked by the conference was the nature of industrial heritage when it is considered as such, i.e. not as it was in its original working state but as a relic, track, remain, “urban form”, just the reason why things are as they are when you come to them with an assignation to “do something” with them. The necessity for people of different professional cultures not only to meet in committees but to think of ways of explaining their views to each other – first of all how they understand and use concepts as heritage, past, history, continuity, and creation, as shown for instance by the miners’ housing renovation program led in the North of France – was made more evident as the conference was going on and is one of its many benefits.

The proceedings should be soon available in print.

The CILAC awarded the first Prix CILAC Jeune Chercheur (Student Prize) during the conference. To foster research in the field of industrial heritage and encourage initiatives which could achieve mediation and promotion of industrial heritage in the public, it was awarded to a team of Master students of the Université d’Artois for their innovative project entitled “*Usine des Mémoires*” (manufacture of memories). The project combines oral history, photography, creation to recall and express the history of the former workers of the plant Pennaroya-MetalEurope who were locked out in 2003, an event widely exposed in the national media, and the industrial site, existing since 1894, which was since entirely pulled down. The winning team, calling themselves “Anachronique Symposium Committee” was praised for an innovative methodology, their interdisciplinary approach and their collaboration with the ex-workers association.

Conferences

TICCIH Conference Agenda

Australia - ASHA Conference 2011

17 – 19 November 2011

Archaeology of the modern world in Australia, New Zealand and the Pacific, at the University of Otago, Dunedin, New Zealand.

<http://www.otago.ac.nz/asha2011>

United Kingdom - Remote Access to World Heritage Sites.

23 – 24 November 2011 *Edinburgh, Scotland.*

International conference on the potential of new technologies to create high quality, remote-access, visitor experiences for sites of cultural interest.

<http://inspace.mediascot.org/beholder/iknowwhereimgoing>

France - Railways and Speed - Two centuries of speed on the railways, thirty years of high-speed trains

14 – 16 December 2011

The International Union of Railways, Paris. Supported by SNCF, International Union of Railways and AFFI.

<http://www.ahicf.com>

Vietnam - 13th World Conference of Historical Cities

16– 18 April 2012

Hue, Vietnam. One of the sub-themes is ‘Industrial Heritage, Challenges and Solutions’.

<http://fuwwlhchue2012.org.vn/>

Spain - 39th ICOHTEC Symposium: Technology, the Arts and Industrial Culture

10 – 14 July 2012

Universitat Politècnica de Catalunya, Barcelona. CfP until 31 January 2012

<http://www.icohtec.org/annual-meeting-cfp-2012.html>

Taiwan - XV TICCIH Congress: First call for papers

4 – 11 November 2012 *Taipei.*

Post-Colonialism & Industrialization - Industrial Heritage of Others. The meeting will examine the close connections between historical, political, racial, environmental, economical, technical, and social questions of industrial heritage.

[TICCIH Congress 2012 web site](#)

Information and draft timetable. Contact: [Dr. Hsiao-Wei Lin](#)

People



Photo: Irina Iamandescu

Professor Marie Nisser

It is with great sadness that we report the passing of a pioneer in industrial heritage, Professor Marie Nisser. After years of valiant struggle with cancer Marie passed on during the night of August 11/12 in her home in Stockholm.

Born in 1937 in Stockholm, Marie enjoyed a broad education that included time on the Continent. She regularly displayed this breadth in international company, as she seamlessly shifted between the several languages that she spoke with fluency, and demonstrated her extensive knowledge of history, technology and culture.

Marie earned her Licentiate degree in the History of Arts at the University of Uppsala in Sweden, with a thesis about fortification engineering in Sweden during the 17th-19th centuries. In addition, she studied a year at the Stockholm Royal University College of Fine Arts/Architecture ("Mejan"), in a project called "Nordic wooden towns," some of which were under the threat of being pulled down. At this time in the late 1960s-1970s, there was an increasing interest for the history of working people and industry in Sweden. In this context, her focus on the history of architecture and engineering awakened an appreciation for the built environments of work and industry. During her research at Uppsala University, she established contacts with others in Sweden and internationally, who shared those interests.

Marie was among the early cadre of scholars studying industrial heritage in Europe, paying particular attention to the iron and steel industries in Sweden. She was a regular and enthusiastic participant in the early conferences at Bath, England in the 1960s, then later the TICCIH Conferences that began at Ironbridge in 1973. Marie initiated and arranged the Third TICCIH Conference, held in Sweden in 1978 and subsequently played a central role in the organization, hosting many meetings, serving on the Board, and was elected President at the TICCIH Congress held in Lowell and Boston in 1984.

Marie began her work in the field of industrial heritage from a position as research assistant at the Department of the History of Arts at Uppsala

TICCIH is the world organization for industrial archaeology promoting conservation, research, recording and education in all aspects of industrial heritage. It holds a triennial conference and organises interim conferences on particular themes. Individual membership is £20, corporate membership £40, and student membership £10. Payment to TICCIH, Lloyds TSB Bank plc, 27 Fore Street, Redruth, Cornwall TR15 2BJ, UK; Account No: 1351659, Bank Sort Code: 30 97 00. There is an online membership form on www.ticcih.org

The **TICCIH Bulletin** welcomes news, comment and (shortish) articles from anyone who has something they want to say related to our field. The Bulletin is the only international newsletter dedicated to industrial archaeology and the conservation of the heritage of industrialisation. The TICCIH Bulletin is published online to members four times a year. Back issues can be downloaded as a pdf file from the TICCIH web site, www.ticcih.org

University. In 1968, together with Kenneth Hudson – one of the most prominent actors within British industrial archaeology in the 1950's – she took a leading role in the first initiative in Sweden to document industrial heritage. In the early 1970's, she worked for the Association of Pulp and Paper Engineers, leading one of the first large scale efforts to document industrial heritage in Sweden – a complete documentation of paper and pulp mills in the forested region of Värmland and Dalsland. For many years, with her position in Uppsala as a platform, she undertook a great number of projects documenting industrial sites in Sweden - industries in operation as well as historic remains of older industries, such as paper and pulp, iron and steel, hydropower, textiles, and canals. The projects were financed by industrial corporations and trade organizations in Sweden as well as by county governments, national, regional and local museums. In many cases, it was Marie Nisser who initiated the projects. Marie also took part in initiating historical committees in the branch associations for the iron and steel industry, paper and pulp industry and hydropower, where she became an engaged member.

In 1992, the Swedish research foundation for humanities (HSFR) recognized the growing importance of the field of Industrial Heritage and Marie's work by awarding her a chair in Industrial Heritage Research. Marie chose to establish that seat at The Royal Institute of Technology (Kungliga Tekniska Högskolan, or KTH). From this position she created a pioneering PhD program, mentored a number of successful students, and conducted numerous ground-breaking studies. Among her many accomplishments, one she recalled with particular fondness was the international training program the Nordic/Baltic Industrial Heritage Platform. This was a project that linked representatives from the Nordic nations with a number of their Baltic neighbours in a multi-year program of training and research designed to have mutual benefits across borders that had been profound barriers during the Soviet period in the Baltic region. This program provided a venue for interaction that had lasting effects, especially on young professionals establishing themselves in the context of this young discipline of study and practice.

It was during her time at KTH that she also saw sites such as Engelsberg Bruk inscribed onto the World Heritage List (1993), along with the Great Copper Mountain in Falun (2001), and numerous others recognized by national and regional governments. Marie worked tirelessly to see that these were valued, using her considerable skill and influence with government and corporate bodies alike.

Though Marie shifted formally to Emerita status in recent years, she remained intensely active, providing guidance to students and colleagues around the world. Her last great work, *Swedish Mining and Metalworking – Past and Present*, a magnificent volume forming part of the National Atlas of Sweden which she edited with Jan af Geijerstam, was printed on the day she died.

She staged an international seminar on education and training in industrial heritage in Stockholm in 2008 and published the *Transactions on the TICCIH web*, and was very much present and active at the last TICCIH Congress in Freiberg during 2009. Hers will remain an influential voice in the memories of all who knew her, thanks to her unique combination of intellect, critical thinking, energy and care for those around her.

Patrick Martin and Dag Avango

Opinions expressed in the Bulletin are the authors', and do not necessarily reflect those of TICCIH. Photographs are the authors unless stated otherwise.

TICCIH

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