



TICCIH



THE INTERNATIONAL
COMMITTEE FOR THE
CONSERVATION OF THE
INDUSTRIAL HERITAGE

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MESSAGE FROM YOUR PRESIDENT

LOOKING FORWARD TO THE FUTURE OF TICCIH

Miles Oglethorpe, TICCIH President

Welcome to the 108th issue of the TICCIH Bulletin! In addition to its usual fascinating content from all over the world, this issue contains important information on the future of TICCIH. I hope you will take a moment to digest what follows in this Presidential piece and in other parts of the Bulletin.

The most important news for me to share with you relates to the Presidency. As you know, I plan to step down in August at our TICCIH



MILES OGLETHORPE

World Congress in Kiruna, Sweden. Those of you familiar with our Statutes will know that the new President must be a sitting member of the Board, so we have been discussing the succession situation at recent Board meetings and in particular, inviting potential candidates who are willing to take over.

New President

Ultimately, only one person stepped forward, and she carries the full support of the current Board. So, I am delighted to announce that the new President of TICCIIH will be Dr Marion Steiner, our current Secretary General. For many reasons, this is a tremendous outcome for TICCIIH, not only because of the continuity it brings, but also because of the enormous amount of time, energy and thought that Marion has already invested in the future of our organisation. Without her, I know that TICCIIH would have floundered in the face of all the challenges we have faced in recent years. Personally, I am immensely grateful to her for her vision, stamina and support during my term as President. I should also add that, as a British person who struggles even with English, I think it will be amazing to have a President who speaks many different languages fluently!

So, we are now able to move forward and plan for the TICCIIH 2025 Congress and the future beyond Kiruna. A key consideration will be how the General Assembly works this time. Veterans of General Assemblies at our previous congresses will recall that they have not always gone satisfactorily, so this time we will work much harder on preparations and aim to do much of the work as transparently as possible in advance.

Join our Board!

For this reason, with this Bulletin 108, we invite candidates for the Board to step forward. Interested colleagues can find detailed in-

structions in the News section (see page 9). Basically, we invite you to complete a nomination form and send us a mission statement describing why you wish to join the Board and how you plan to contribute to the international work of TICCIIH. The deadline for submission is the 24th of May.

After that, we will evaluate the candidacies on the current Board, coordinated by Marion Steiner, our president-elect, and formulate a collaborative work proposal for future years. In July, we plan to share key ideas on that with you in Bulletin 109 and might also organise TICCIIH's 3rd Global Online Meeting. Both would allow for our future President to share her vision on the future of TICCIIH and potential forthcoming work programmes, for candidates to the Board to speak to the membership and promote their ideas and proposals, and for the provision of further information on how the voting will work this time.

Traditionally, the voting has taken place at the General Assemblies (GA) during the TICCIIH World Congresses and included three key items: the approval of the Minutes of the previous GA; the approval of the Financial Report covering the last three years; and the Board elections. Given that for a range of different reasons, not everybody will be able to attend the Kiruna Congress in person or to connect to an online meeting at a prefixed date and time, this time we plan to conduct the vote remotely and ahead of the Congress, using technologies that allow to cast votes online over a limited period of time.

It will thus not be necessary to attend the GA in Kiruna in person to vote, nor to connect to an online meeting. This ensures maximum opportunities for participation and a much more representative turnout. An important outcome will be that we will have more time at the GA in Kiruna to concentrate on looking forward rather than back, and that can we start working on the future from the very first day of the Congress.

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

TICCIIH

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To propose the publication of your photographs and find the publication rules, write to Francesco Antoniol at antonioi@virginiastudio.it

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TICCIIH is the world organization on Industrial Heritage, promoting its research, recording, conservation and dissemination and education on industrial heritage. It holds a triennial conference and organises interim conferences on particular themes. Individual membership levels range from \$10 to \$40 (USD), corporate membership is \$65, and student membership levels range from \$5 to \$10.

There is an online membership form on www.ticciih.org

The **TICCIIH Bulletin** is the only international newsletter dedicated to the worldwide conservation of the heritage of industrialisation, and is sent direct to members four times a year. The Editor welcomes all news, critical comment and articles related to our field. Everything published in the Bulletin can be accessed in a searchable [Articles Index](#) on the TICCIIH web page.

Back issues can be downloaded as a pdf file from the TICCIIH web site, www.ticciih.org



TICCIH is working with UNESCO to help uncover and recognise the Industrial Heritage of Southeast Asia. The Long Biên railway bridge in Hanoi, Vietnam, is a well known landmark, but we are hoping there will be a lot more discover in the region (photo by author)

An important point to make about the voting process is that, for the last time, we intend to conduct it using the rules outlined in the existing statutes. We are in the process of updating the statutes and introducing a one-member, one-vote system, but because some other details are still being discussed, the Board has decided to complete the process in the next term. So, we will be doing work in the meantime to identify the current National Representatives and ensure they are eligible to vote. As important, we will ensure that they take on Board the views of all the members in their countries. In this context, this is a good moment to stress that only countries with five or more paid-up TICCIH members can elect a voting National Representative, so this is an important reminder for our membership to get organised and ensure you have enough current members.

National reports

Meanwhile, one of the most important components of our congresses in recent years has been the National Reports ([see page 8](#)), both in terms of the published version (which comes as part of the conference documentation as a digital publication) and personally delivered short versions of the reports in a dedicated session. In Kiruna, we have moved this session to the beginning of the congress

and devoted more time to it. For us, it's really important that we receive as many reports as possible from represented countries, and that they are truly national in scope, embracing the full range of activities and work in the countries they cover. Invitations to compile these reports should have been sent out recently. If you expected to but have not yet received an invitation, contact Daniel Schneider at ticcih@mtu.edu.

One further piece of news ([also see page 8](#)) is that, thanks to a generous donation, we are delighted to be able to introduce TICCIH Travel Grants for students and young professionals to help them attend the Kiruna Congress. This is a fantastic opportunity to support future generations' work in industrial heritage.

You will have gathered from all this that we have been working hard on preparations for the next World Congress, but much more has been happening too. In this respect, I would particularly like to acknowledge the great work of the V4 initiative, which promotes 'Industrial Heritage for Conservation and Tourism' in Hungary, Slovakia, and the Czech Republic, with the additional involvement of Serbia and Poland. I was delighted to be able to drop into an excellent event on 27th February, which was inspiring.

Lastly, I should also update you on some important work being carried out in partnership with UNESCO Southeast Asia's office in Bangkok. Together with my colleagues Gabriel Caballero and Giacomo Martinis, we are embarking on a project to identify the region's most important industrial heritage. It's already turning into a fascinating voyage of discovery as we reach out via UNESCO and ICOMOS networks in particular and try to get a sense of what's

out there. I am immensely grateful to UNESCO for its support and for taking the initiative in the first place. We will keep you posted on our progress, but we hope to have a report completed by December this year. I should add that, if you know of anyone in the region you think we should contact (and might have missed), please do not hesitate to contact me (TICCIH.President@gmail.com).

TICCIH NEWS



TICCIH is working with UNESCO to help uncover and recognise the Industrial Heritage of Southeast Asia. The Long Biên railway bridge in Hanoi, Vietnam, is a well known landmark, but we are hoping there will be a lot more discover in the region (photo by author)

REGISTRATION NOW OPEN FOR THE 19th TICCIH WORLD CONGRESS

The International Committee for the Conservation of the Industrial Heritage (TICCIH) is pleased to announce that registration is now open for the 19th TICCIH World Congress, which will take place from August 25 to 30, 2025, in the historic mining town of Kiruna, Sweden.

The registration period runs from February 25 to June 1, 2025, with an Early Bird registration window from February 25 to May 1. Those registering later can still secure a spot during the Late Registration phase from June 1 to July 31, 2025. Young professionals and students will also be able to participate in the conference. Thanks to a generous donation, they can apply for TICCIH Travel Grants ([see page 8](#)).

The congress's title is "Heritage in action: Legacies of industry in future making." It will focus on tensions and controversies surrounding industrial heritage and its relation to broader tensions in present-day society. Themes will range from sustainability, inclusion and colonialism to future generations, popular culture and AI.

Kiruna, located in the Swedish Arctic, has a rich industrial history dating back over a thousand years. Officially founded in 1900, the town developed around the vast iron mineral deposits of the region. It is home to the world's largest underground iron ore mine and is at the center of Sweden's push toward green industrialisation, including rare earth element mining and CO₂-free steel production. However, this development takes place in lands where industry competes with traditional land uses of indigenous people and national minorities, such as Saami reindeer herders and Tornedalians, which causes growing tensions about land use and the future.



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MIIGA LEAT TICCIH?

Internáŋuŋa komitea industriálari birjalladdan dihtii lea mállmmis ovtasbargo guovddáš mas industriálari lea guovddáš. TICCIH faddan Europas 1970-logus, ja dat lea ovdneappot vuollestuhtán stuorra internáŋuŋa kongressain guokte dahje golbma jagi guovddáš. Dasa lassii leat leamaš spesialiseret konferánsat ja foahkkinat mat leat nannajuvvon persovnnat ja institušuvdnat gaskavuodaid riikkariidat badjet.

1980-logu álggus rájes, TICCIH spesialistat – ICOMOS bokte (Internáŋuŋa ráddi minnjat ja báikkat dihtii) – leat veahkehan UNESCO:sa industrikoaggama, báikkidat ja guovllat maid galget ráhkadit Mállmeabipáikkisi.

Go áššedovdiid átti lei vuosttaš áššedovdiid kongressa Ásias 2012:s ja vuosttaš kongressa Látina-Amerikás 2018:s, TICCIH lea juohke go beassat mállmái. Industriálari dutkamuš, várjalus ja geaheaddji lea dál ovdneappot hávkan mállmmis.

BOAÐDI MINNÁ!

TICCIH lea maid váldosárvušaš doaimmajuvvon hállatgeimnu, mas dál leat badjet 60 riikka ja 500 miellahttu.

TICCIH miellahttu bohtet universitehtain, almmolaš ja kultuvrralaš institušuvdnain, museaš ja priváhta fitnodagaš gaskkas. Si buohkat hállidit dovdat industri historjii ja čielgadatášse ovtta ođđa perspektiiva kultuvrralaš árbbis.

Ođđa diehtu mat leat guovddáš leaba áššedovdiid gaskkas mállmari historjiiáššat berošuvvanvuodaid, industrija ja durrovuovvoda gaskavuoda ja industriálari birasávdnád, dása lassii kálat rievdadusat.

Individašalaš miellahttu máksu:	40, 30, 20 dahje 10 USD / jagi
Trenoamáš máksu ICOMOS miellahttu:	10 USD / jagi
Máksu stuđenttalde:	10 dahje 5 USD / jagi
Institušuvdna miellahttu:	65 USD / jagi

Miellahttuohcan stádoallá viežžama TICCIH Bulletin, mi almmuhuvvo rijsaš gearde jagis.

Čuvvot min
facebook.com/TICCIH
Gohtot eambbo
https://ticcih.org

TICCIH Membership campaign poster in Northern Sámi



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KUKAS TICCIH OON?

The International Committee for the Conservation of the Industrial Heritage – TICCIH – oon áinnu kupáli organisašuni teollisuun kultuuriperinnölle. Komitea perustetiin Europassa 1970-luvula ja oon kasunu suuritten kansanvälisitten kongressitten kautta joka toinen ekká joka kolmas vuosi. Niishin oon lisáitý spesialiseerátaja konferensat ja kokkousia jotka oon vahvistaneet henkilochohtasia ja institušunella kontakta valtakuntarajoitten yli.

1980-luvun alusta láhtien TICCIH-ekspertit oon – The International Council for Monuments and Sites (ICOMOS) – kautta antaneet neuvoja UNESCO:lle teollisuusrakennuksista, paikoista ja maisemista jotka pitää sisáitý Mállmanperinnelstale.

Ensímáilá Aasiataloela mállmankongressis 2012 ja ensímáilá Látina-amerikassa 2018 TICCIH oon kasunu kupálosti vánu vuosina. Tutkimus, säilyttäminen ja levittäminen kehitty tinaipáivána kátevásti ympári mállmaa.

ALA JÄSENEKSI!

Komitea toimii tehokkaana verkostonnaki joka tina páivána sisáitý enámpe ko 60 maata ja 500 jäsentá.

TICCIH:n jäsenet tulevat yliopistoista julkisista ja kultuvrralista institušunista, museoista ja priváhta yrittysistä. Net jukavat suurta intrissia teollisuun historjasta ja haastavat kulttuuriperinnön perinteellistä käsitystä.

Aktýellitten tukintoalukhitten seurassa oon kriittisiä analýsia muopásta historjasta riippuvuussuhteisista, teollisuun toimivan ja kestäjyyden välisii ristiriitoja ja teollisuun miljööperintöjä. Klimattimuutokset mukhaanrákástyt.

Henkilochohtanen jäsenyys:	40, 30, 20 ekká 10 USD / vuosi
Eritysmáksu ICOMOS -jäsenille:	10 USD / vuosi
Máksu stuđentille:	10 ekká 5 USD / vuosi
Institušunelli jäsenyys:	65 USD / vuosi

Jäsenyys sisáitý saatauvuun TICCIH Bulletinin joka julkasthaan joka kvartaali.

Čuvvot min
facebook.com/TICCIH
Gohtot eambbo
https://ticcih.org

TICCIH Membership campaign poster in Meänkieli

Luleå University of Technology hosts the 19th TICCIH Congress in collaboration with TICCIH Sweden and Norway, the Swedish National Heritage Board, the municipality of Kiruna, and leading industrial and civil society actors in the Scandinavian north. **Secure your spot today!**

We have been working with local people to enlarge our traditional TICCIH Membership Campaign Posters in our preparations for

the Kiruna Congress. We are happy to announce that we have just added versions in Norwegian, Swedish, Finnish, Northern Sámi and Meänkieli to our family of TICCIH Posters. They are all available for free and can be **downloaded from the TICCIH website**. Stay tuned – more locally oriented resources from the Far North will be ready to be announced soon.

TICCIH 2025 Kiruna

Heritage in action



VIII Latin American Colloquium on Industrial Heritage, Havana, Cuba, 2016. Photo: Carolina Castañeda

TICCIH'S 50TH ANNIVERSARY: SHARE YOUR PHOTOS ON THE HISTORY OF TICCIH AND ITS PEOPLE

Our upcoming World Congress in Kiruna this August will be an occasion to mark and celebrate TICCIH's 50th Anniversary and its remarkable evolution from a primarily European-born organisation to a global community in industrial heritage. TICCIH's history started back in 1973 with the First International Congress on the Conservation of Industrial Monuments (FICCIM) being organised by Neil Cossons and his team at the Ironbridge Museum in the UK; the historic proceedings of this and subsequent TICCIH Congresses [can be found here on our website](#).

To showcase key events, activities, and the people that have marked the history of TICCIH, we plan to dedicate special moments at [our 2025 World Congress in Kiruna](#) to commemorate 50 years of international advocacy, research, and networking on industrial heritage. We are creating a visual archive that documents TICCIH's past world and regional congresses, meetings, field visits, and site explorations. We find it particularly hard to find photographic material from the early decades of TICCIH's work, so we invite current

and former members, partners, and friends of TICCIH to rummage through their personal archives and share their photographic material with us. Images featuring the early activists will be fascinating.

Pictures should focus on TICCIH's history and its people and be sent to the email address we created especially for this occasion: TICCIH.Anniversary@gmail.com. Please send your pictures in the highest resolution possible. Photographic submissions must be accompanied by:

1. Name of the Contributor, Country, with email contact
2. Name of the photographer or source
3. Location, Date
4. Image caption

Please be aware that the images you share may be featured in public presentations, publications, exhibitions, and social media as part of our anniversary celebrations. We can't wait to see your photographs and celebrate this milestone together.

TICCIH TRAVEL GRANTS FOR STUDENTS AND YOUNG PROFESSIONALS TO ATTEND OUR WORLD CONGRESS IN KIRUNA

TICCIH proudly announces that we will be able to offer a limited number of Travel Grants for students and young professionals to help them offset some of the expenses of attending the TICCIH World Congress 2025 in Kiruna, Sweden.

Who is eligible?

To be eligible to apply, you must first be a registered member of TICCIH International and be actively involved in industrial heritage. Applicants can be graduates, post-graduates, early-career scholars, or emerging professionals whose papers have been accepted for our 2025 World Congress Scientific Programme. Special preference will be given to participants from low-income countries who cannot receive sufficient financial support elsewhere.

Note that these travel grants are not intended to cover the full costs of attending the Congress. They may be used for bus/train/ferry/flight tickets, accommodation and/or the registration fee.

How do I apply?

The **Travel Grant Application Form** (PDF Download) must be completed and sent by **1st May 2025** as an email attachment to secretary@ticcih.org. In addition to the information in the application form, please attach a short CV or bio and an appropriate document proving your status (a scan of your student ID or a supervisor's/ professor's letter if applicable).

If successful, the reimbursement will be made after the accepted paper is presented in person by the Grantee at the Congress. Please note that all money transactions can be made only after or during the Congress, not before. In addition, successful applicants should ensure they save and retain original tickets and invoices for submission to the Treasurer during the Congress.

Deadlines

Completed applications and applicable attachments should be submitted by email by **1st May 2025**. The grants will be announced in **early June**.

PREPARATION OF NATIONAL AND TRANSNATIONAL REPORTS 2022-2025

At every World Congress, TICCIH publishes a book that brings together National Reports from across the world. Previous volumes **are available for download**. Collectively, they provide an extraordinary and valuable account of the progress made over the last five decades.

We are glad that for the new volume covering the years from 2022 to 2025, our TICCIH Bulletin Editor Bart Vanacker has agreed to take on the task of editing the volume, while Daniel Schneider from our Headquarters is in charge of the communication with potential authors. The book will be published digitally for the Kiruna World Congress in August 2025.

Calls have recently been sent out to potential national authors. The deadline for submissions is the 16th of May 2025. If you haven't received an email and think you should have, please contact our HQ at ticcih@mtu.edu. Another important point is that the reports must be truly national, covering all relevant industrial heritage activities in different countries over the past three years, embracing the significant work of all groups and individuals, regardless of TICCIH membership.

A pioneering additional highlight is that, for the first time, we also include transnational reports on industrial heritage activities of TICCIH partner organisations that transcend borders, presenting key work and achievements in different world regions, such as ERIH in Europe, ANIH in Asia, TICCIH Portuñol in Latin America,

FIVA and others. In this way, we want to highlight the importance and global nature of industrial heritage and how it extends beyond national frontiers, reflecting that industrialisation processes have been global since their beginnings.



Cover of the National Reports 2019-2022 publication



The first meeting of the Board in 2022 in Montreal (from left to right): Marion Steiner, Hsiao-Wei Lin, Mirhan Damir, José Manuel Lopes Cordeiro, Florence Hachez-Leroy, Moulshri Joshi, Bode Morin, Miles Oglethorpe and Helmuth Albrecht.

NOMINATIONS TO THE TICCIH BOARD, TERM 2025 TO 2028

According to our Statutes, a third of **the TICCIH Board** must be renewed every three years. We therefore invite colleagues who are interested in joining or cooperating with the board during the next term, 2022 to 2025, to contact us and send us their candidacy proposals. Candidates must be **registered members of TICCIH International**.

Each nomination must be signed by the candidate and backed by another active member of TICCIH International. **The nomination form can be downloaded via this link (PDF download)**. In addition, candidates must send a short personal statement on:

A) their contributions to the international work of TICCIH over the past three or more years; and

B) the tasks and/or projects they would like to actively contribute to TICCIH International's work in the coming years.

The deadline for sending nominations is **24 May 2025**; please email your Nomination File and Mission Statement to Daniel Schneider at the TICCIH Headquarters at ticcih@mtu.edu.

During May and June, with the current TICCIH Board and coordinated by Marion Steiner in her role as future TICCIH President and current Secretary General, we will evaluate the incoming candidacies. We aim to elaborate from this basis a collaborative proposal for a work program, a clear contribution of tasks, and an operational team for the next term of the TICCIH Board 2025 to 2028, which we intend to share with the TICCIH community in the next Bulletin, due to be published in July 2025. Stay tuned for further information on the process.

FIND TICCIH ON SOCIAL MEDIA:





The power station before being dismantled (photo by author)

SPAIN

LATE INDUSTRIAL HERITAGE IN BARCELONA

James Douet

The dramatic concrete shell of the defunct Sant Adrià de Besòs thermal power station stands at the edge or margin of all sorts of measures of its significance and meaning—historical, technical, geographical, social and symbolic. Redundant in 2011 and stripped

back to its concrete shell since 2016, which of its many possible futures is chosen will illuminate contemporary attitudes towards the remaining monuments of industrial society.

Technically, the Central Tèrmica stands at the end of the near-century and a half during which fossil-fuelled generators provided big cities with electricity. There was a thermal generating station on this stretch of shoreline from 1913. The first version of the current structure opened in 1976 using conventional technology, burning oil, and it was adapted in 2002 to combined cycle gas turbines to reduce persistent atmospheric pollution problems. It was closed

fourteen years ago, made obsolete by the search for cleaner, more sustainable energy.

From a historical perspective, the station indicates the global shift from carbon-based energy to one that does not contribute to rising global temperatures. Locally, it also marks the end of the two hundred years during which Barcelona's economy was based on manufacturing, with the city having thoroughly de-industrialized since the 1970s. The symbolic or semantic power of chimneys has been extensively used in Barcelona. Brian Rosa's research has shown how industrial chimneys have been turned into monuments in the post-industrial urban landscapes, with regeneration programmes and reimagining strategies leading to the conservation of numerous examples, as historic monuments and public art.

All this makes it a fascinating site, but what gives the Central Tèrmica a particular capacity to stand as a sign or representative is its dramatic form and profile. The unique verticality of the station is a purely technical consequence of the engineers' decision to mount the steam generators upright, directly below the chimneys, which dispersed their flue gases. (The young engineer Eusebi Casanelles worked on the project before turning to industrial museums and becoming TICCIIH president.) The elegant parabolic curve of the chimney shafts, and their notable height, 200 m augmented by a 20 m steel section to rise above the temperature inversion that trapped the pollution, softens attitudes of the most unsympathetic critics of industrial architecture. Alongside the plain rectangular box that contained the generator sets, and stripped of almost everything of historic technical or industrial archaeological interest, the three soaring chimneys suspended above the hollow concrete shells of the steam generators are unforgettable. Surrounded by sky and the sea, they inevitably lead to comparisons with the Sagrada Família six kilometres away, although with very different, secular connotations.

When the owners planned to clear the site for redevelopment completely, the local council held a popular vote in 2008, which overwhelmingly backed preservation. The chimneys were listed as of local historical significance. For the citizens, the singularity of the chimneys rather than any heritage values makes them prized, conferring a distinction and identity on an otherwise undistinguished municipality.

Heated discussion

What to do next with this peculiar structure and how to use the 30 hectares of derelict land around it has generated more heated discussion. The owners, Fecsa Endesa, Banco Santander and their real estate partners, Metrovacasa, would prefer to fill the site with apartment blocks and an upscale hotel, the most profitable type of development for this sort of location close to the seashore. Local people prefer a new neighbourhood with social housing, and a fully public use for the area as parks, sports facilities and schools. Barcelona's Ajuntament sees a chance to stimulate one of the city's growth industries, its booming video game sector, and encourage an innovation cluster around the chimneys. The Catalan government would like to stitch the hole the power station site makes in the urban landscape along the foreshore and rehabilitate the much degraded ecosystem of the shore and the nearby Besòs river.



Concrete shells of the boilers and chimneys (photo by author)

At the time of writing, the plan is to create Catalunya Media City, a site hosting a digital hub or cluster for the audiovisual and videogame industry. The city and regional governments back the project. Sant Adrià will have a park, public facilities, and access to the beach. At the same time, the developers will build 1,800 apartments (714 social housing, 40% of the total) in the section furthest away from the shore, between the chimneys and the road.

The experience of the reuse of Battersea Power Station in central London [see TICCIIH Bulletin #102, 2023], in which the historic buildings were crowded and jostled by the new housing necessary to pay for the restoration, makes one dread the outcome for the industrial heritage. However, a gigantic property deal will not be needed in the Barcelona case to cover the re-use costs. Other recent trends may also trim the extent of the property development in favour of a predominantly public project. The catastrophic floods in Valencia in December made everyone conscious of the risks of building on flood-risk land close to rivers and the sea. The rising housing prices in the region have made citizens sceptical of big tourist developments, and investment funds' takeover of the local housing market has sharpened widespread hostility towards speculative property deals.



Inside the turbine hall during the Manifesta 15 art event (photo by author)

Last autumn, the European arts biennial Manifesta 15 filled the turbine hall for exhibitions, and for the first time, thousands of people visited the building and the open spaces around. The Tate Modern in London and the submarine base in Bordeaux exemplify how art and big industrial spaces can have a complementary relationship. Nevertheless, there is a surge of support for a use related to the fight to limit global heating and to create a sustainable urban econ-

omy for global cities like Barcelona. The singularity of the building, as well as its historical symbolism as a former generating station, would underpin a use that reinforces the city's claim to be, with Paris, a global capital of the struggle towards net-zero energy and carbon emissions.

[Contact the author](#)

SIERRA LEONE

CELEBRATING 200 YEARS OF RAILWAY HISTORY IN SIERRA LEONE

Patrick Jibao Sinnah-Massaquoi, Education & Outreach Officer, Sierra Leone National Railway Museum & Helen Ashby OBE, Chair, Friends of the Sierra Leone National Railway Museum

2025 marks several significant milestones in railway history: the 200th Anniversary of Railways in the UK (and therefore the world), the 126th Anniversary of railways in Sierra Leone, the

50th anniversary of the closure of the Sierra Leone Railway and the 20th anniversary of the **Sierra Leone National Railway Museum (SLNRM)**, which opened on the site of the former National Railway Workshops, Freetown, in March 2005. These celebrations have ignited a wave of enthusiasm among people who remember the railway in Sierra Leone.

Planning of the festivities in Sierra Leone began in November 2024. Over the Christmas period, SLNRM Education & Outreach Officer Patrick Jibao Sinnah-Massaquoi began exploring Bauya, the site of the former railway junction between the main line of the Sierra Leone Railway and the branch line to the North.



The disused station at Roponga. Note that the station sign and platform edge are still in situ (photo by Patrick Jibao Sinnah-Massaquoi)

One of the places he was seeking was Roponga, which he had seen in an old photograph but did not appear on any of the railway maps we had seen. With advice from the Paramount Chief and Elders in Bauya, he was finally able to find out where it is, and on 29th December, he went there to find the station sign and platform still in situ.

Another of his discoveries was the old incinerator at Bauya, which was used to burn rubbish from the railway quarters, which had been overgrown with trees and creepers. Patrick was able to contact the coordinator of the St Peter's School Railway Heritage Club, which had been formed in partnership with the SLN-



Patrick Jibao Sinnah-Massaquoi Interviews Mr Henry Palmer, former mechanic for the Sierra Leone Railway at Pendembu, the eastern terminus of the Sierra Leone Railway and presents him with a commemorative medal (photo by Alie Kargbo)



The railway company incinerator at Bauya, after cutting back trees and creepers that had entangled around it. This was used to burn all the refuse from the railway and staff quarters at this busy railway junction (photo by Alie Kargbo)

RM in March 2020, and Mr Kamara mobilised members to clean and conserve the building.

On 1st January, the Railway Heritage Club mobilised again to join the 'Whistle Up', instigated by the UK Heritage Railway Association to mark 2025 and the 200th anniversary of the Stockton & Darlington Railway as part of the drive to engage young people in the conservation of their heritage.

This got the year of celebrations off to a great start. It was followed by major celebrations in March, focusing on the 20th anniversary of the SLNRM and the knowledge that it was essential to



The old railway bridge over the River Taia near Mano is now being used as a motor road (photo by Alie Kargbo)



Patrick Jibao Sinnah-Massaquoi and colleagues, riding off the main road to discover more railway relics along the route of the old railway line (photo by Alie Kargbo)

collect the stories of those who remember the railway in operation before it is too late.

Motorbike tour

The celebration commenced with a motorbike ride led by Patrick Jibao Sinnah-Massaquoi from Freetown to Pendembu and back. The journey covered 765 kilometers over three days. It retraced the historic railway route, serving as a tribute to the railway's legacy and an opportunity to connect with former railway workers.

During the ride, Alie Kargbo, a photographer, photographed railway relics and interviewed former railway men and their families from various towns, including Pendembu, Segbwema, Hangha, Kenema, Serabu, Bo, Mano, Moyamba, Bauya, and Mabang. A boundary marker was retrieved from a former railway station at Roponga and presented as a symbol of the railway's enduring legacy.

According to Patrick Jibao Sinnah-Massaquoi, the primary objective of this odyssey was to celebrate former Sierra Leone Railway workers and the historical significance of the former railway stations along the main line of the Sierra Leone Railway from Freetown to Pendembu. He added that the ride served not only as a tribute to the railway's rich heritage but also to foster community engagement and awareness about the importance of preserving our railway history. Commemorative medals were presented to former railway employees or their families in recognition of their invaluable contributions to the railway story. These personal narratives are crucial for documenting the railway's physical, technological, artistic and cultural relics from 1899 until its closure in 1975.

Chief Yamba Saspo, Section Chief, Togie Section, was instrumental in identifying relics at risk, such as Roponga railway station, 4 kilometres from the main road linking Bauya to Rotifunk, and other sites. Chief Saspo, also custodian of the land that housed railway quarters and other administrative and service buildings, shared invaluable insights about the railway's impact on the community, noting that the railway was not merely a transportation system but a catalyst for economic growth and social cohesion, connecting rural areas with urban centres and enabling the movement of goods and people.

Echoing this sentiment, Chief Alfred Saidu Ndomawa Banya II, Paramount Chief of Bauya Kongbora Chiefdom, Moyamba District, emphasised the role of railway in fostering national identity and unity, recalling how the railway stations became vibrant community hubs where diverse groups converged to share stories and cultures, enriching the social fabrics of Sierra Leone.

The Railway200 celebrations have resonated particularly with those who remember the railway pay day, when railwaymen around the country took their pay checks to collect their wages from the Sierra Leone Railway's 'Pay Coach', which travelled from Freetown to every station along the 338 miles of railway lines. The Pay Coach is now preserved in the SLNRM, along with a fascinating collection of locomotives and carriages.

Sierra Leone needs to record these stories as a matter of urgency, since much of the historical record was lost during the civil war, when rebels deliberately destroyed buildings, archives and other heritage. In this 50th anniversary year, many memories have already been lost, and we must do everything we can to piece together the rich story of the Sierra Leone Railway.



Ministry of Tourism & Cultural Affairs, Director of Culture, Innovation and Creativity, Mr Foday Jalloh gives the keynote speech at the 20th anniversary ceremony at the Sierra Leone National Railway Museum on 13th March 2025 (photo by Alie Kargbo)

The grand finale of the motorbike ride took place on Thursday, 13th March, with the triumphant arrival back at the SLNRM and entrance into the museum amidst a crowd of 200 guests. At the celebration, statements were made by several dignitaries, including Col. Steve Davies, Founder of the SLNRM, Ms. Josephine Gauld, British High Commissioner to Sierra Leone, Helen Ashby, Chairperson of the UK Friends of the SLNRM, Anne-Marie Wright -

Trustees of the Welshpool & Llanfair Light Railway, and Mohamed Jalloh, Director of Tourism and Travel, National Tourism Board. Foday Jalloh, Director of Tourism, Innovation and Creativity, representing the Minister of Tourism and Cultural Affairs, delivered the keynote address.

Contact [Patrick Jibao Sinnah-Massaquoi](#) or [Helen Ashby](#)

ITALY

A NEW CHAPTER IN ISOTOPE PRODUCTION AT THE FORMER SERUCI MINING SITE

Antonio Martini, CEO A Meras Annos

Meras Annos is an innovative start-up that aims to produce stable isotopes, particularly carbon isotopes, using cryogenic distillation technologies. Production will take place at the strategic site of the decommissioned Seruci mine in Sardinia. The cryogenic distillation column will be housed in one of the four existing mining shafts. The Seruci mining site falls under the Monte Sinni concession of

Carbosulcis SpA. It is located in the western part of the territory of the Municipality of Gonnese, in southwestern Sardinia. Structural tunnels interlink the Seruci mine with the Nuraxi Figus mine underground.

The underground mine and its aboveground service buildings were started in 1940 and continued in the 1950s. In 1972, the coal mining works were suspended, and the mine was kept running only through routine maintenance work. In 1976, the company Carbosulcis was established within ENI to relaunch coal production in Sulcis. Maintenance and reactivation of the sites were entrusted to Carbosulcis.

In the 1980s, a training center for miners was set up. It was decentralised from the historic core of the mine buildings and consisted



The Seruci Mine's buildings (photo by AMA drone)

of three buildings: a school, a practice industrial building and artificial tunnels for training exercises/simulations.

Despite several decades of attempts to relaunch mining activity, mainly in the site of Nuraxi Figus, mining activity is gradually being discontinued, and building degradation begins at the site of Seruci. In fact, at Seruci, maintenance is carried out only for buildings and installations essential to the safe maintenance of the mine at the two wells.

According to the closure plan submitted by the Region of Sardinia, Carbosulcis' mining activity was definitively stopped on December 31st, 2018. Safety and environmental restoration activities have started, but at the same time, the site of Seruci is identified as a possible location for a series of research and experimentation in the subsoil aimed at industrial conversion of the area.

The former formation site of the Seruci mine has been closed for some time. In the shaft I area of access to the mine, recovery

and conversion work is underway, at a research stage as an Aria project (with Aria technology).

Isotope production

The research project's scale-up will take place at this strategic site of the decommissioned mine, an area with significant potential for industrial development, thanks to essential investments operated by start-up A Meras Annos (AMA). AMA has initiated authorisation requests for site utilisation with the Sardinia Region and the Municipality of Gonnese.

The AMA project aims to use the mine's former training center to improve the industrial activity of producing and purifying functional carbon monoxide for a cryogenic distillation plant to be installed on shaft I.

In conclusion, the project in question concerns the new A Meras Annos site and the area ahead of shaft I, home to the new installation for cryogenic distillation of stable isotopes placed in the shaft

alongside the existing Aria plant. This approach relies on extremely tall cryogenic columns operating at low temperatures, enabling the production of high-purity isotopes. It has a significantly higher production capacity than traditional methods and reduces energy consumption by up to 10 times.

A distinctive feature of the process is integrating a heat recovery system, which further improves energy efficiency and reduces operating costs. This technology positions the company as an innovative and sustainable leader in the sector.

At the project's core lies a patented process, for which A Meras Annos holds the exclusive global license. This process is based on cryogenic distillation of isotopes. The 350-meter-high distillation columns enable a high degree of isotopic separation with significantly lower energy consumption. The facility will focus on producing isotopes such as Carbon-13 (^{13}C), derived from carbon monoxide (CO); nitrogen-15 (^{15}N), extracted from molecular nitrogen (N_2); oxygen-17 and Oxygen-18 (^{17}O and ^{18}O).

These isotopes are used in medical diagnostics, as tracers, in advanced nuclear fuels, and in magnetic resonance. Among all available technologies, cryogenic distillation represents the most advanced solution for stable isotope production, offering High product purity (>99%), high production efficiency, and industrial scalability.

The stable isotope market is rapidly expanding, with significant growth observed in the last five years. Non-radioactive stable isotopes find applications in a wide range of sectors, including Pharmaceutical and medical industries, water and soil management, environmental and nutritional studies, and forensic science.

The market is valued at approximately 1 billion euros, with sustained growth expected over the next decade. Major players in the speciality gas industry have already expressed interest in the isotopes to be produced at Seruci. AMA expects to achieve an annual turnover of several hundred million euros through its investment program, which is worth more than 27 million euros.

Strong prospects exist for collaboration with pharmaceutical companies, aiming to develop an integrated supply chain that starts with isotope production at Seruci. This vision seeks to position Italy as a central hub for producing non-radioactive stable isotopes.



Shaft I extraction castle in Carbosulcis site, recently renovated (photo by AMA)

Links to articles on the Aria project:

[Separating \$^{39}\text{Ar}\$ from \$^{40}\text{Ar}\$ by cryogenic distillation with Aria for dark-matter searches.](#) Agnes, P., et al., Eur. Phys. J. C 81, 359 (2021).

[Measurement of isotopic separation of argon with the cryogenic distillation plant Aria prototype for dark matter searches,](#) Springer EPJC (2023).

[Contact the author](#)



Tiedemanns Tobakksfabrikk, ca. 1920 (Creative Commons Attribution-Share Alike 4.0 International license, by Oslo Museum: image OB.Ø77/1889)

NORWAY

NORWAY'S TOBACCO INDUSTRY - A RICH INDUSTRIAL HERITAGE

Vasiliki Fragkoudi, PhD candidate, Ionian University, Greece

Norway's tobacco industry has a fascinating history, with a rich industrial heritage that shaped its economy and urban landscapes. While Norway is best known for its maritime and oil industries, tobacco production played a crucial role in its industrialisation, particularly in cities like Bergen, Oslo, and Stavanger. It is difficult to define the exact date when the tobacco trade began in Norway, but newspapers and official documents indicate approximately 1706-1730. The tobacco plant was already known in Europe from the 1600s, as the Spanish spread the crop from Latin America. Norwegian immigrants returning from America decided to cultivate tobacco plants in their fields. In 1730, there were over 20 tobacco factories in Norway; in 2008, the last factory stopped its operation. At first, we located tobacco imports mainly from England, but gradually, the tobacco production in the inland area replaced these imports.

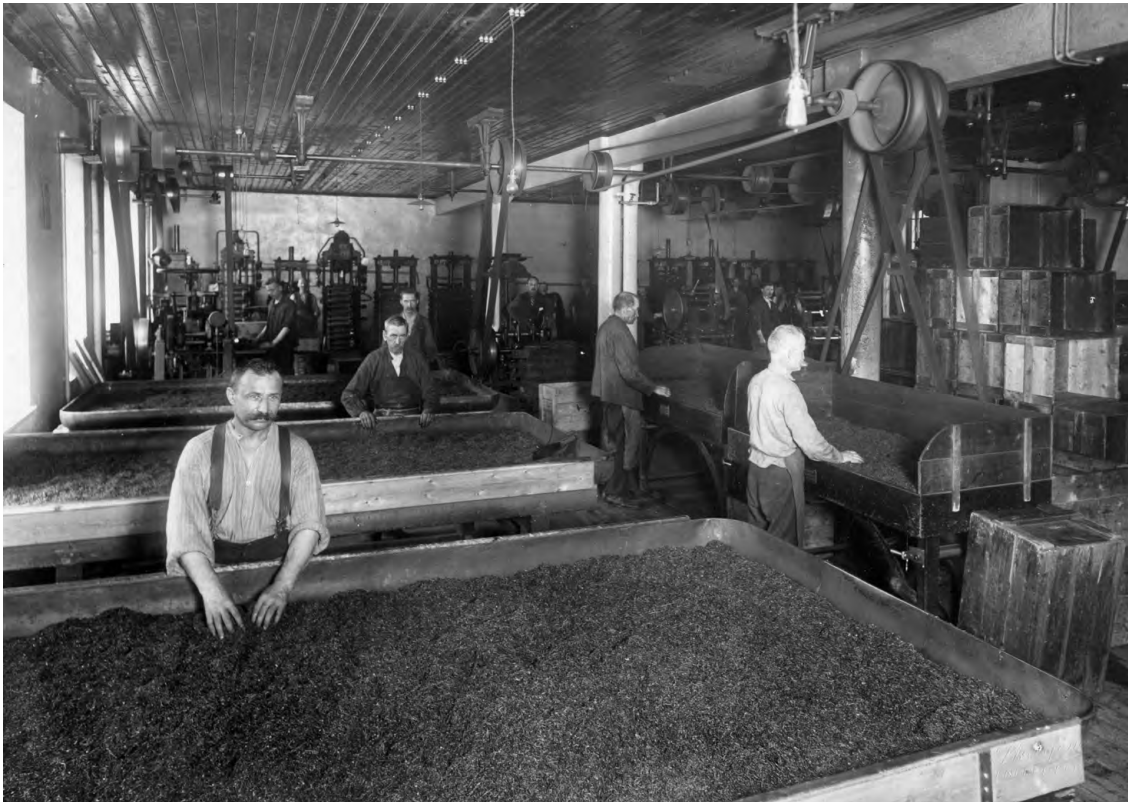
J. L. Tiedemanns Tobakksfabrik was a tobacco producer and fabric based in Oslo (named Christiania), Norway. The company produced tobacco from the 1700s until 2008, when the headquarters were moved to Denmark, and the company was sold to British American Tobacco. Johann Ludwig Tiedemann bought the company in 1833 and used the building in Farbersgata, Oslo, as a tobacco factory. In 1849, it was sold to Johan Henrik Andressen.

The Andressen family owned the company for several generations until it was finally sold in 2008. In 1778, the tobacco company was given the royal privilege to produce tobacco in the inlands and outlands. At that time, over 100 fabrics were given the royal privilege. The privilege was relative to Danish-Norwegian monarchy policies for economic independence, which encouraged tobacco production in Northern Norway while banning it in Southern Norway and Denmark. Consequently, tobacco production was carried out in smaller places around Northern Norway.

Roller machines

At the beginning of the industry, tobacco production was done by hand, while in 1850, the first machines arrived to speed up production. In 1855, there were 93 tobacco factories in Norway. In 1890, the number had dropped to 39, half of which were placed in Oslo. Smoking tobacco, snuff and cigarettes were being produced, covering local needs but also exports mainly to Sweden. In 1900, roller machines became operational. At first, the hand rollers were faster than the machines. Gradually, the machines produced more cigarettes, so the hand rollers lost their jobs. The tobacco factory expanded while it bought other significant tobacco factories in Oslo.

As in the rest of Europe, Norwegian tobacco factories were a place for women to work. About half of the workforce consisted of women and children working to enrich the family income. However, the working conditions were not ideal as the light and ventilation were inadequate. The workers suffered from severe health issues.



Tobacco production at Tiedemanns Tobaksfabrik. Probably pipe tobacco production (photo by Narve Skarpmoen, public domain)

Other significant tobacco producers in Oslo were Conrad Langaard, Norsk-Engelsk Tobakkefabrik and Halfdan Petterøe. Conrad Langaard AS was a Norwegian company that imported and sold tobacco products, candy and chocolate. The company was established in 1854 in Oslo, and the first factory was in Storgata, which moved to Pilestredet in 1871. The factory produced chewing tobacco, pipe tobacco, cigars, cigarettes and snuff. The production factory closed in 1988, and from then on, the company imported Philip Morris tobacco products.

Norsk-Engelsk Tobakkefabrik was established in 1930 with the administration offices in St. Olavs gate and the factory in Grefseveien in Oslo. The company was a branch of the British American Tobacco company and the British Imperial Tobacco company. The Norwegian tobacco industry began a boycott in Norsk-Engelsk Tobakkefabrik in 1915, while in 1928 the boycott was judged as legal. In 1930, the boycott ended up in a settlement, where a new company called NETO and Johan H. Andresen (owner of Tiedemanns tobacco company) would own 45% of Norsk Engelsk Fabrik.

Petterøe Tobakkefabrik produced tobacco, cigarettes, cigars, chewing tobacco and snuff and was the most preferred tobacco then. The company started operating in 1900 and stopped in 1972, when the Tiedemanns bought it. Petterøe used to work for Tiedemanns' factory, while in the early years, he also imported tobacco from the Kosmos Factory in Dresden. Petterøe decided to start his own business and bought shops in the city center, in Karl Johans gate and Brugata. In 1924, Petterøe's firm was the first to produce tobacco for pipes.

According to the royal privilege, the first tobacco factory was established in 1706 in Stavanger. Later, in 1890, Pedersen started his own tobacco business in Pedersgærdet. In 1895, he moved his company to Pedersgata. After he died in 1916, the company continued its operation with a workforce of 40 people until Tiedemanns tobakkefabrik bought the factory in 1948. Other tobacco companies based in Stavanger were Qvie E.O (1860-1923), Harald Hansen (1882-1910), Vestlandske Tobakkefabrik (1894-1956), Gundersen Tobakkefabrik (1894-1895), Stavanger Tobakkefabrik (1895-1920), Gjøa Tobakkefabriken (1910-1914), Larsens Tobakkefabrik (1914-1933), Tellefsens Tobakkefabrik (1923-1925), Rogaland Tobakkefabrik (1931-1954), Stavanger Tobakkefabrik (1934-1954) and Lloyd Tobakkefabrik (1939-1953).

In Bergen, the oldest tobacco factory building was taken over by A/S Sigurd Aarø & Komp. Tobakkefabrikken Victoria AS was founded on 27 April 1910 by Messrs. H. Klohs and J. Rogge. The factory imported tobacco mainly from Bremen, where H. Klohs was born.

Tobacco factories were mainly housed in brick buildings. Many of these are still standing today and are being regenerated as cultural centers, museums and residential spaces while maintaining their historical identity. Even though tobacco production has ceased, these industrial sites highlight Norway's transition from a traditional economy to a modern industrial society and how the tobacco industry contributed to urban development, labor movements, and industrial architecture.

[Contact the author](#)



Current situation of abandonment of the factory (photo by Basque Association of Industrial Heritage and Public Works)

SPAIN

THE GREAT BASQUE MILLS AND THE ROYAL SHIPYARD IN ZORROZA (BILBAO - BASQUE COUNTRY)

Javier Puertas Juez, President of the Basque Association of Industrial Heritage and Public Works

The 'Unión Harinera, S.A.', popularly known as the 'Great Basque Mills', is perhaps the most beautiful industrial building of all those preserved in the surroundings of the Bilbao estuary (Bilbao, Basque Country). A century-old installation that has been under permanent threat of disappearing since the early 90s of the last century.

The area around the Bilbao estuary, between the towns of Basauri and Santurtzi, has been one of the largest industrial concentrations in southern Europe, helping to shape the current identity of Basque society. The strength, work and energy that the approximately fifteen kilometres of estuary once had are of singular value as they bear witness to a harsh but, at the same time, epic past. The industrial heritage still preserved on both sides of the estuary and the nearby mining area is a silent witness to what was once a landscape of intense industrial activity.

Within this conglomerate of factories located on the estuary's banks is the one popularly known as 'Grandes Molinos Vascos'

(Great Basque Mills). At the beginning of the 20th century, numerous flour mills were located around Bilbao. These factories required significant technological investments, abundant salaried workers, and buildings with high floors that allowed the flour's cleaning, milling, sifting, and packaging to be organised at a high height.

In 1920, the heirs of the businessman Toribio de Ugalde, who had been the promoter of the La Ceres flour factory in Bilbao (1900), the first building constructed in Spain with a reinforced concrete structure, created 'Unión Harinera, S.A.' in Bilbao, a company whose purpose was to manufacture flour on a large scale in the north of Spain. The factory's location, next to the estuary, on the periphery of Bilbao's city centre, would allow it to unload the wheat and maize it received by sea directly from the ship into the silos by pneumatic means. In addition, the factory would have access to the railways passing through the nearby area. The promoters were trying to avoid the disadvantages that the La Ceres factory had experienced due to its location in the centre of Bilbao, which caused major logistical and communication problems.

The new factory was located on the site where the royal shipyard of Zorroza was built in 1615. This historic shipyard once had two slipways, where shipwrights built and assembled frigates for the Spanish navy, and a 400-metre-long rope factory, where around 200 men were employed spinning hemp and braiding rigging for the ships.



Inside the factory where you can see the silos (photo by Basque Association of Industrial Heritage and Public Works)



The state of the roof of the factory, which has completely collapsed (photo by Basque Association of Industrial Heritage and Public Works)

Megalomaniacal dimensions

From a constructive point of view, the Grandes Molinos Vascos factory is one of the most aesthetically beautiful industrial facilities still standing in the Basque Country. The architect Federico de Ugalde,

Toribio's son, had already been involved in the construction of La Ceres and was in charge of the construction of the new flour mill. The initial project for the new factory, dated 1920, showed megalomaniacal dimensions, inspired by the magnificence of the largest flour factory in the world at that time, the Grands Moulins de Paris,



The Basque Association of Industrial Heritage and Public Works in one of the guided tours organised in collaboration with the Zorroza Neighbourhood Association (photo by Basque Association of Industrial Heritage and Public Works)

which were being completed that same year. This magnificent neo-classical work, built on the Rive Gauche along the Seine and evoking the architecture of the remarkable Parisian hotels and department stores, must have astonished Ugalde.

However, two years later, he had to rethink the project with smaller dimensions that were more in line with the business programme, both in terms of surface area, the number of floors, and the total height of the building. Its façades, moreover, had an appearance that was more influenced by the Basque regionalist styles of the time, although without losing their monumentality. The factory went into production in 1925, but only for 4 years, due to the increase in the price of wheat and poor harvests. After various vicissitudes, it ended up being used as a warehouse and was finally abandoned.

In 1993, in the face of the prediction of the declaration of ruin by the Bilbao City Council and its consequent demolition, the Basque Association of Industrial Heritage and Public Works (AVPIOP) drew up a report justifying its heritage value for the Basque Government's Department of Culture. Once this first serious threat of disappearance had been overcome in 1995, the AVPIOP applied to the Basque Government for protection as a Monument. However, its definitive protection did not come until March 2009, when the main building of the Grandes Molinos Vascos, together with the remains of the old Royal Shipyard of Zorroza, were listed as a Monument, the highest level of protection for cultural heritage in the Basque Country.

Since then, after 15 years, the building has continued to deteriorate, and neither the private property nor the public administration, in a subsidiary manner, has taken action. Given this situation, AVPIOP has been publicly denouncing its state of abandonment for years. During these years, AVPIOP has carried out the following actions:

- In 2016 and 2023, it appeared in the Basque Parliament to denounce its neglected situation, despite being protected with the highest level of protection.
- It has repeatedly expressed its concern to the Departments of Culture of the Provincial Council of Bizkaia and the Basque Government.
- Also, since 2017, AVPIOP has organised guided tours in collaboration with the Zorroza Neighbourhood Association, the Bilbao neighbourhood where the factory is located, to raise awareness of the value and importance of this industrial heritage.
- It has carried out different media campaigns aimed at denouncing, making visible and amplifying the grave situation of abandonment in which this Monument finds itself.
- In addition, it requested and was accepted by Hispania Nostra, a member of Europa Nostra, that this monument be included on the red list of heritage at risk.
- In 2022, members of the Basque Parliament visited the area around the factory, to which AVPIOP was invited, to gain first-hand knowledge of the factory's situation.

Fortunately, 15 years after its declaration as a Monument, the Provincial Council of Bizkaia has recently published a public tender to rehabilitate the roof of the main building. However, the future of this monument is still uncertain.

[Contact the author](#)



The board elected at the founding assembly at LWL Museum Zeche Zollern, Dortmund on April 1st, 2025 with 180 attendants (left to right): Constanze Roth (INNOVENT e.V.), Marius Krohn (Industrial Museum Brandenburg an der Havel, treasurer), Jürgen K. Enninger (city of Augsburg), Timo Hauge (RVR), Dr. Kirsten Baumann (LWL-Museen für Industriekultur; chairwoman), Thies Schröder (Ferropolis GmbH; chairman), Prof. Joseph Hoppe (Berliner Zentrum Industriekultur), Anja Nixdorf-Munkwitz (Landesverband Industriekultur Sachsen), Dr. Walter Hauser (president ERIH / LVR-Industriemuseum) (photo by LWL/Philipp Harms)

GERMANY

FEDERAL ASSOCIATION OF INDUSTRIAL HERITAGE IN GERMANY FOUNDED

Dr. Walter Hauser, ERIH President / Director LVR Industrial Museum - Bundesverband Industriekultur e.V.

The preservation of industrial cultural heritage in Germany reflects a history spanning 50 years. The protection and successful conservation of architectural heritage of the industrial age, as museums, places of culture or even for new production, had its origins in Germany in the 1970s, especially in North Rhine-Westphalia, the industrial heartland of the Federal Republic at the time, which was then going through a phase of deindustrialisation. In many cases, citizens' initiatives provided the impetus for preserving mines, factories and workers' housing estates - and often enough, it took tough battles to achieve this. Many of today's industrial museums and museums of labour date from this phase.

In the 1990s, a period of Sturm und Drang followed, supported by massive state funding, especially in the Ruhr region, thanks to the International Building Exhibition IBA Emscher Park. It developed now prominent sites as the Gasometer Oberhausen, the Zollverein Coal Mine Industrial Complex in Essen and the Jahrhunderthalle in Bochum and many others - today places

of cultural industries that shape the face and image of the former coal and steel region. The IBA recognised this heritage's potential for the Ruhr area's regional identity and for its departure into a future beyond coal. It popularised the former niche phenomenon of industrial heritage beyond the Ruhr region by marketing it to tourists as the "Route of Industrial Heritage". During this phase, the term "Industriekultur" became established in Germany - a term that has no equivalent in other languages and programmatically refers to not only the material and architectural heritage of industrialisation but also to immaterial heritage, its social and cultural implications.

European Capital of Culture

The year 2010 marked a particular conclusion when the city of Essen was European Capital of Culture 2010, representing the entire Ruhr region. This European recognition signalled the arrival of industrial culture in the breadth of German society. The now seven industrial UNESCO World Heritage Sites in Germany also express this. Nevertheless, industrial culture still does not seem on par with classical high and post-colonial cultures in German society. It is often associated with the stigma of hindering progress, is considered expensive, and the struggle to preserve it has become more complicated in recent years. To this day, industrial culture is probably the only cultural sector in Germany that, although well networked at the regional level, for example in North Rhine-Westphalia, Berlin or Saxony, is virtually non-existent at the national level.



Frimmersdorf in the Rhenish lignite-mining region near Cologne, once the world's largest thermal power station, is only one of the recent challenges for industrial heritage preservation in Germany. The question is if its planned conversion into a digital park with server farms – new business – can be achieved in a way that preserves its monumental value and permits a partial use of the turbine hall as an authentic site for the region's culture and history (photo by TelepermM, CC BY-SA 4.0)

Industrial culture is still merely associated with the Ruhr area and seen as the time-bound child of the late 20th century. However, this stereotypical image has begun to blur. As industrial restructuring accelerates again in Germany and deindustrialisation looms almost everywhere due to the post-fossil transformation and the all-encompassing digitalisation, industrial culture is coming back into view as a cultural phenomenon accompanying social transformation. In addition, the goal of climate neutrality raises the question of demolition anew and sheds new light on industrial heritage and its vast amount of gray energy.

Wild West years

Particularly on the territory of the former GDR, a vivid interest in the significance of industrial heritage is developing. After the fall of the Wall in 1990, these areas underwent a far more radical industrial collapse than the West; a lot of substance was lost then, but still much is left. Looking back on these Wild West years after the fall of the Wall, people are becoming increasingly aware today of the value of industrial heritage for

the region's identity, and tell their stories linked to it. Initiatives are growing, although they often lack resources and established structures.

Against this backdrop, there have been several initiatives in German politics in recent years to strengthen industrial heritage through systematic national promotion, such as establishing a federal foundation. In 2023, the German section of ERIH (European Route of Industrial Heritage) formed a broad alliance of stakeholders, who publicly adopted a "Nuremberg Declaration on Industrial Heritage in Germany" signed by TICCIH. Everyone realised that the only way to make a difference for the broad interdisciplinary field of industrial heritage was to unite across regions, organise itself nationally and speak with one voice to politicians. A helpful impulse was the current phase-out of the lignite industry, which affects several regions in both the West and the East; after all, Germany was the world's most important producer of lignite for decades. Thanks to singular national funding, it was possible to create a joint and comprehensive inventory of the industrial heritage of the lignite industry for all regions.

Never before had there been so much joint departure and cooperation, and so at the end of a long process, there was the creation of a new federal association: the “Bundesverband Industriekultur Deutschland e.V.”, founded at the LWL-Museum Zeche Zollern in Dortmund on April 1st, 2025. The association has sufficient resources to establish an effective office thanks to committed sponsors such as LVR and LWL, regional authorities for the Rhineland and Westphalia-Lippe, and the Ruhr Regional Association (RVR). Its focus will be on bringing together local stakeholders, the heritage

conservation sector, and national politics and linking it to international networks like ERIH and TICCIH. It is hoped that we will not only succeed in uniting the broad, interdisciplinary field of stakeholders, but also in convincing society and politicians of the importance of industrial heritage as a culture of remembrance, transformation and sustainable re-use, especially in times of profound social change, moreover, that it is worth investing in and promoting it.

[Contact the author](#)



Winner AIPAI PHOTO CONTEST 2024: Erica la Placa, 'Geometries of Aridity: interrupted visions'

ITALY

BETWEEN LIGHT AND MEMORY: THE AIPAI PHOTO CONTEST 2024 CELEBRATES INDUSTRIAL HERITAGE

Palmina Trabocchi

The RoMe Museum Exhibition recently hosted the awards ceremony for the third edition of the AIPAI PHOTO CONTEST 2024, celebrating the encounter between photography and industrial archaeological

heritage. Organised by the Italian Association for Industrial Archaeological Heritage ETS/TICCIH Italia, in collaboration with prestigious institutions such as DICEA - Sapienza University of Rome, the Ministry of Culture - UNESCO Office, and the Appian Way Archaeological Park, this competition saw the participation of professional and amateur photographers, without limits of age or nationality.

Participants were invited to explore various themes, including the machinery and historical production cycles of industrial heritage, cities and territories shaped by industry, and production landscapes. Attention was also paid to infrastructure, urban heritage, technological innovation, and experimentation with new materials. The memory of



Winner of the Mecenati Giovani Talenti Prize: Giovanni Peyrone, 'Return of Light'

industry and work and the history and culture of work were central themes, as were the conservation, restoration and recovery of industrial spaces. Reuse and regeneration practices and images for industrial communication completed the picture, with a particular focus on industrial tourism and experiences of use and mobility.

This third edition featured photographers capable of capturing the industrial places' history, memory and essence with unique and profound gazes. As the famous photographer Ansel Adams said, 'Photography is a way of feeling, touching, and loving. What you have captured on film is captured forever... is remembered.' This spirit was evident in the works presented.

The first prize was awarded to Erica La Placa for 'Geometries of Aridity: interrupted visions,' a work that masterfully explores the contrast between the dream of modernity and the fragility of water resources. La Placa immortalised the unfinished Blufi dam, which becomes a powerful symbol of industry that, from an emblem of progress, is transformed into a desolate and hopeless landscape.

The Patrons of Young Talents Award, supported by the MAIRE - ETS Foundation, was awarded to Giovanni Peyrone for 'Il ritorno della luce', a work that masterfully captures the redevelopment process of the former industrial hub of the Gazometro in Rome, blending history and modernity in powerful and immersive images.

A new feature of this edition is the Premio Appia Moderna e Industriale, awarded to Diego Monfredini for 'La fabbrica di carta sull'Appia', which explores the diachrony and synchrony of the Appia, representing the Cartiera Latina as a meeting place between past and present. Monfredini's work exemplifies how photography can patrimonialize industrial archaeology, offering new perspectives on often forgotten places.

Among the special mentions, the works of Giuseppe Cardoni stand out with 'Acciai Speciali Terni', which offers a realistic and human look at the industrial world, and that of Paolo Invernizzi for 'Quando il lavoro filava', a project that rediscovers with visual rigor the abandoned spaces of two former cotton mills. Other awards were given to Milva Morocutti, Francesca Pompei, Lorenzo Rosa, and Rosa Maria Villani, each of whom could tell, with different styles and perspectives, the memory and identity of industrial places.

The students of class 3B of the middle school of Rignano sull'Arno (FI) were awarded a special mention for the project 'Memory of industry and work in the former Montecchi furnace of Troghi (FI)', which was characterised by a fresh look and the ability to capture visual fragments, restoring traces and memories of a glorious production.

The AIPAI PHOTO CONTEST 2024 has once again demonstrated

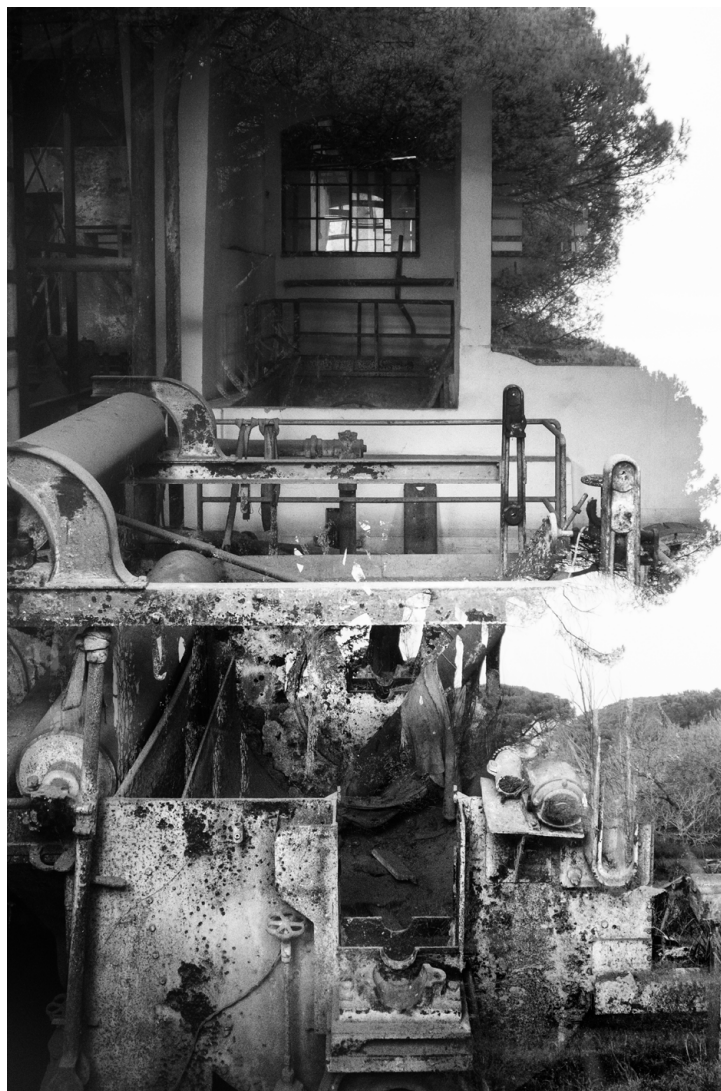
how photography can be a powerful tool for exploring and preserving industrial heritage. As Susan Sontag observed, 'Photography is essentially an act of non-intervention. Part of its appeal is its promise to transform reality into something that can be owned.' This competition has offered new perspectives on the history and future of the places that surround us.

The photographic projects of this edition are at the heart of the AIPAI PHOTO EXHIBITION 24|25, which will be set up in several prestigious exhibition venues throughout Italy. The inauguration will take place on March 29 in Modena, on the occasion of 'IF – Industria Festival Architettura', at the Laboratorio Aperto in Modena, once the headquarters of the Aziende Elettriche Municipalizzate (AEM). The evocative environments of the early 1900s This historic space will host the winning, mentioned and selected shots of the first three editions of the AIPAI PHOTO CONTEST, celebrating the creativity of photographers and raising awareness among an ever-wider audience of the culture of industry, the memory of work, and the architectural, technological and landscape heritage of industrial archaeology.

The photographic exhibition is not just an exhibition of images, but an invitation to reflect on the role of industry in our society and the intrinsic beauty of the places that tell our productive history.

For further information, [visit our website](#) or contact us at info@patrimonioindustriale.it.

Contact the author



Winner of the Appia Moderna e Industriale prize, Diego Monfredini, 'La fabbrica di carta sull'APPIA' (The paper factory on the APPIA)

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Demonstrations at the Museum of Industry (photo by Martin Corlazzoli)

BELGIUM

JOIN BIG STUFF 2025 IN GHENT: SKILLS AND MACHINES – A LIVING PARTNERSHIP

Davy Herremans & Liesbet Daeninck, ETWIE/Industriemuseum Gent

Registrations for the **International Big Stuff Conference** are now officially open! The conference will take place from October 14th to 17th, 2025, at the Museum of Industry in the historic and vibrant city of Ghent, Belgium. This triennial gathering brings together a global network of professionals, academics, and dedicated volunteers passionate about large-scale technical heritage, from early industrial machinery to modern space-age technology. Register for the conference and connect with the vibrant Big Stuff Heritage community.

Skills and Machines: The Conference Theme

As the conference theme is 'Skills and Machines - A Living Partnership,' this year's program not only offers inspiring lectures and discussions but also includes excursions to Belgium's rich industrial heritage sites where you can experience big stuff at work. In this way, Big Stuff 2025 goes beyond a traditional academic conference, offering a space for cross-disciplinary dialogue, innovation, and collaboration.

This edition focuses on a current and urgent theme: safeguarding endangered technical skills. Industrial heritage is not only about the machines but also about the people who designed, built, operated, and maintained them. As skilled workers retire and fewer young people receive mechanical training, the transmission of practical knowledge is currently at risk, threatening our ability to preserve, interpret, and build upon past technologies. This is why this edition of Big Stuff raises pressing, real-world questions:

- How can we preserve and transmit technical skills in a world dominated by automation and digital tools?
- In what ways can traditional know-how contribute to sustainability, circular economy initiatives, and education?
- Can industrial heritage serve as a bridge between historic pride and today's ecological and social responsibilities?

A Range of Voices and Excursions

Over four immersive days, Big Stuff 2025 will explore these challenges through engaging presentations, globally connected discussions, and hands-on skill demonstrations. Ghent's Museum of Industry, a former textile factory, has a vast tradition of organizing workshops to pass on skills and creating maker spaces within its walls, making it the perfect home base for four days of exchange, learning, and exploration. From the conference dinner in the former factory hall, guided



Demonstrations of skills and machines at Museum of Industry (photo by Martin Corlazzoli)

tours by the museum's staff and live demonstrations at the textile and printing floor during the 'Night at the Museum,' participants will be immersed in this location's context and traditions.

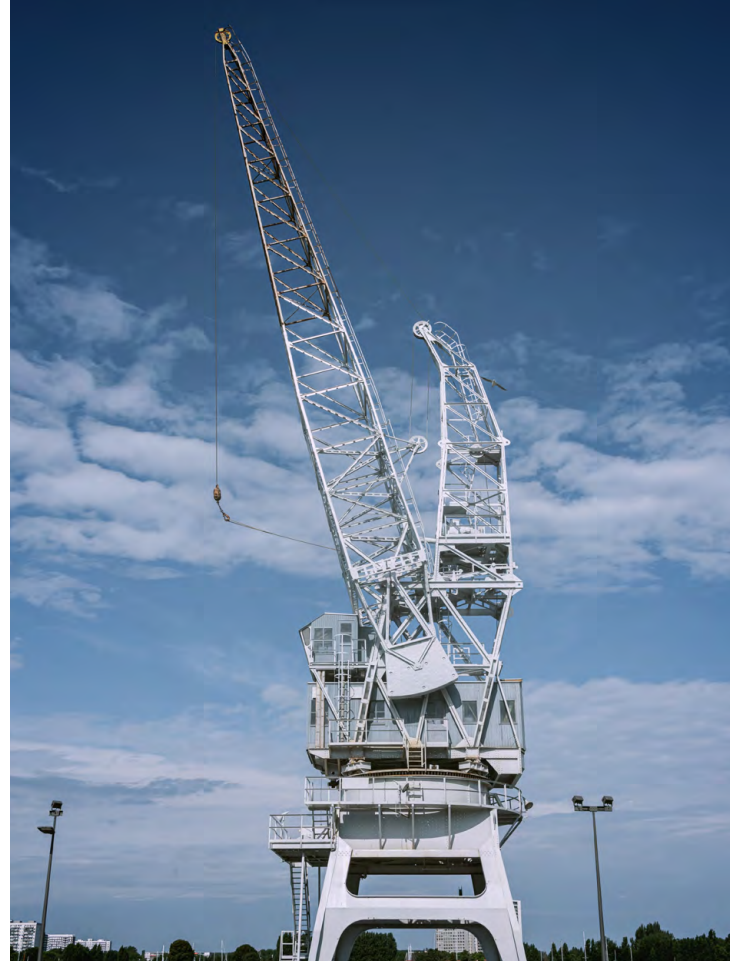
The conference starts with a keynote by Professor Rodney Harrison. His address will explore how industrial heritage and the transmission of technical skills intersect with broader societal issues such as health, sustainability, and education, setting the tone for an academically rigorous and practically grounded conference.

Furthermore, each morning, the speaker program will offer multi-voiced contributions. By programming world-renowned museum professionals and academics alongside grassroots practitioners and community-led initiatives, the conference aims to foster meaningful dialogue across sectors and the globe.

Each afternoon, participants will step beyond the lecture hall to visit some of Belgium's most compelling industrial heritage sites, from community-run museums to innovative volunteer-powered workshops. Ranging from visiting a steam train center or a brick factory run by volunteers, to discovering the war heritage in Ostend and the maritime legacy of Antwerp, to exploring a 19th-century cardboard factory and its surroundings, these guided field trips will allow attendees to engage directly with heritage in context. This way, there will be ample opportunity for deep exchange, showcasing how local efforts reflect and inform global debates.

Three Ways to Join

To ensure access and inclusivity, Big Stuff 2025 is not only a physical meeting in Ghent but also offers a hybrid format for online-only participants, with livestreamed sessions, online discussions, and in-



Harbour crane belonging to the MAS Museum collection in Antwerp (photo by Tom Van Ghent)

teractive digital content. Participants in the Southern Hemisphere can join the satellite hub in Perth, Australia, where concurrent events are hosted, facilitating meaningful North-South dialogue and enabling broader participation while minimising the environmental impact of intercontinental travel.

Big Stuff 2025 is not only a call to gather; it is a call to action, forging pathways toward more resilient and sustainable futures for technical heritage. Whether you're a conservator, curator, technician, researcher, educator, engineer, policymaker, or volunteer, your expertise and perspective are vital in shaping the future of our shared industrial legacy. Join us in Ghent or Perth — or connect online — and contribute to a growing international movement that ensures "big stuff" continues to matter in a rapidly changing world.

Learn more about the [different hubs](#), [explore the complete program](#), or [register now](#).



Ports and docks on seas, rivers, lakes, and canals are the main topic of the tenth International Conference on Industrial Heritage (photo by Damir Krizmanić)

CROATIA

INTERNATIONAL CONFERENCE ON INDUSTRIAL HERITAGE IN RIJEKA, CROATIA

Kristina Pandža, President of the Association Pro Torpedo

Pro Torpedo, Association for the Promotion and Protection of Rijeka's Industrial Heritage, is proud to announce the 10th International Conference on Industrial Heritage, hosted in Rijeka on 16 and 17 October 2025.

The crowning achievement of twenty years of work of the Pro Torpedo association, celebrated in 2024, is the planning and organisation of the 10th International Conference on Industrial Heritage. A lot has been accomplished in twenty years due to a desire to research and evaluate primarily the local industrial heritage. The organisation of forums, a large number of both professional and scientific papers,

publishing activities, and especially organising international meetings was driven by a serious intention to emphasise the importance of industrial heritage. Owing to these long-term activities, the importance of certain unused factory facilities has been recognised, pointing out the preventive protection and the protection of specific locations, as well as the establishment and maintenance of local and international contacts of experts in industrial heritage.

Rijeka is pleased to host experts interested in industrial heritage. We are delighted that this is the tenth jubilee international conference, demonstrating the continuity of important work in research, valorisation and presentation of this type of heritage.

Ports and docks on seas, rivers, lakes and canals

The tenth International Conference on Industrial Heritage will focus on ports and docks on seas, rivers, lakes and canals. Although previous conferences have also touched upon this topic, this presents a new opportunity for knowledge, theses, and research on this heritage area.

Ports – natural or artificially created water basins that provide shelter for ships and ensure a good connection with the hinterland, are large infrastructures that, due to their space, location and technical characteristics, significantly influence the identity and life of the settlement in which they are located. For years and decades, large harbor suburbs functioned as separate urban units with a specific ambience and atmosphere.

Due to global processes and changes in port technology, many historical ports have been abandoned in the last decades, and port activities have moved from the cities where they were created. This liberated the rich harbor heritage, and, above all, its architectural legacy. The treatment and fate of these large complexes of buildings, banks, and wharves vary from complete valorisation and renovation of historic ports to the complete disappearance of the last traces of former ports and piers. Somewhere between these extremes is the historic port of Rijeka, where port activities still occur, although some of them have been moved to other locations.

The main topic was elaborated through several subtopics to cover as much of its content as possible. Works dealing with constructing ports and cities, focusing on harbors, rivers and lakes, port and building infrastructure, heritage, shipyard and shipping topics, trade and waterways are encouraged. Of course, heritage also includes port workers, intangible port heritage, and port sociology. This is an opportunity to examine how the port heritage of cities on seas, rivers and lakes is connected, in other words, what factors are decisive for this and how various port activities have influenced the development of cities and towns along these ports.

In addition to the main topic, each conference gives space to general issues. It is an opportunity to present new knowledge about tangible and intangible industrial heritage, related to urbanism, archi-

itecture, infrastructure, transport, machines, theory, education, and labor, but not necessarily to the conference's main topic. This type of cultural heritage research continues in different directions, and participation in the international conference gives space to present the novelties and new findings.

Abstract submission deadline is 30 April 2025. Instructions for authors:

- 30 April 2025 – topic and abstract submission deadline
- 15 May 2025 – notification of acceptance
- 16 October 2025 – registration, submission of presentations and posters
- 16 and 17 October 2025 – conference

Author instructions:

- Abstract: up to 1000 characters, six keywords
- Presentation: 15 minutes
- Publishing papers in the book of proceedings: 1 author sheet (16 pages with 1800 characters)
- Attachments: up to 10 illustrations (photos, drawings, diagrams, etc.)
- Official language: Croatian or English

Contact the author

SWITZERLAND

DOCUMENTATION ON THE INTERNATIONAL SYMPOSIUM ON THE PRESERVATION OF RAILWAY MONUMENTS PUBLISHED

Toni Häfliger (TICCIH Switzerland, former head of conservation issues SBB, expert) & Dr. Bärbel Schallow-Gröne (Research Associate, SBB Heritage Conservation)

From 23 to 25 June 2022, an international symposium on the current state of railway monument preservation took place at ETH Zürich, the Swiss Federal Institute of Technology. The Swiss Federal Railways SBB's department for the preservation of historical monuments organised the symposium together with ETH Zürich's chair of the history of construction and preservation of historical

monuments. A wide range of presentations and digital contributions were presented as an 'overview'. **All presentations can be found on the conference website.**

The construction of the European rail network was completed around 1900. Since then, the operation of the rail system, with its civil engineering structures and buildings, has required constant adaptation to changing technical standards and usage requirements. Rail operations' functionality, safety and economic efficiency can be guaranteed only in this way. However, the pressure to change is not only inherent in the system, but is also driven by socio-political processes. How does the preservation of railway monuments position itself in this area of conflict? What characterises the inventory of the railway transport system, and what heritage values are associated with it?

The documentation of the conference was published in December 2024. The book, which is 460 pages long, brings together con-



Cover of the book 'Eisenbahndenkmalflege' ('Railway Heritage Preservation') (photo by author)

Contributions from around 50 authors from a wide range of nations. These deal with current topics and challenges in the preservation of railway monuments. The texts are written in the author's original language, each with an abstract in two other languages. Details can be found [on the website of the publisher](#). Orders can be placed directly with the publisher. The book was printed with three different covers and analogous content. The cover is based on the design of early railway tickets.



The book 'Eisenbahndenkmalflege' brings contributions from around 50 authors from around the world (photo by author)

The conference was and is the basis for further projects, including this documentation. Furthermore, the SBB and ETH have started a project on the methodology of preserving railway monuments with international participation. This project is considered to present the working group's results to other international experts later to obtain critical comments and contributions.

Contact the authors: [Toni Häfliger](#) & [Dr. Bärbel Schallow-Gröne](#)

SPAIN

AIA SPRING TOUR IN BARCELONA AND CATALUNYA NOW OPEN FOR BOOKING

James Douet

The British Association for Industrial Archaeology (AIA) is offering a guided tour in May of historic industrial sites and museums in Bar-

celona. The group will be led by the former TICCIIH Bulletin editor, James Douet, and will revisit many of the places visited in previous successful tours by AIA and American Society for Industrial Archaeology groups.

The region is one of only a few in southern Europe that was industrialised in the 19th century. It developed an unusually diverse range of industries, from paper mills to iron foundries, which is reflected in the unique mNACTEC network of industrial museums developed by former TICCIIH president Eusebi Casanelles. The tour is



The pioneer water-driven Portland cement works at Clot del Moro (photo by author)

based in Barcelona with six nights' accommodation and five days of coach tours and visits. These will include historic railways, a cava winery, cement works, the architecture of Antoni Gaudi, as well as several of the water-driven textile colonies which were such a speciality of Catalan industry.

Places on the tour can be booked now via the [Spring Tour page of the AIA website](#).

[Contact the author](#)

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Iniciando transformaciones EL PATRIMONIO INDUSTRIAL COMO ACTIVO PARA EL DESARROLLO REGIONAL

Miradas críticas
desde y para el sur global

María Esperanza Rock Núñez, Marion Steiner, Daniel Stewart, Andrés Torres González (eds.)

Initiating transformations INDUSTRIAL HERITAGE AS AN ASSET FOR REGIONAL DEVELOPMENT

Critical views from and for
the global south



INICIANDO TRANSFORMACIONES. EL
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TRANSFORMATIONS. INDUSTRIAL HERITAGE
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CRITICAL VIEWS FROM AND FOR THE GLOBAL
SOUTH

María Esperanza Rock Núñez, Marion Steiner, Daniel Stewart, Andrés Torres González (eds.), VV.AA. Concepción, Chile: Centro Cultural CreaSur, 2024. ISBN 978-956-08017-0-8 (open access), [free download](#)

Review by Massimo Preite

It is not easy to define this publication's multifaceted nature, as it would be reductive to equate it with a mere collection of conference proceedings. It differs from that in form and content.

In terms of content, it deals with a highly complex event, which required intensive preliminary planning to produce three different initiatives that were not easy to reconcile: a congress on 'Strategies for the Transformation of Industrial Heritage into Regional Asset', an 'Arts in Ruins Festival' and a diploma course sponsored by the Master's Degree in Architectural Heritage of the University of Chile. The congress aimed to promote the construction of an international narrative around the industrial heritage of the Biobío region, through a dialogue open to a wide audience of experts from different parts of the world; to this end, instead of passively receiving proposals for titles and abstracts, the organisers asked the experts for specific thematic approaches to ensure the thematic coherence of each panel. No less ambitious was the concept of the 'Arts in Ruins Festival' (María José Bretti López), articulated in a series of initiatives promoted in parallel with the Congress (crafts, music, dance, theatre), to increase the opportunities for the creative participation of artists from the Biobío region in the revitalisation and salvation of the industrial ruins of Lota from the state of 'fossil heritage' at the end of their life cycle. The planned intention was to demonstrate 'how the artists can contribute to transforming industrial heritage into a dynamic and constantly evolving regional asset'. Finally, to complete the event, the organisers also considered integrating the congress activities with the **Diplomado** (Certificate Program) sponsored by MIPA (Master in Architectural Heritage Intervention) and designed for to provide theoretical framework for the management

of cultural heritage: to this end, it was agreed that participation in the conference, workshops and field visits could be counted towards the total number of hours in the programme (Javiera Ortega).

The challenge of successfully combining such diverse programmes was not one of the easiest. Still, at the end of five days of intense debate (16-20 October), punctuated by nine thematic sessions, often introduced by the lectio magistrali of authoritative keynote speakers, and concluded by the synthesising efforts of the expert panels, the organisers can be justifiably proud of the complete success achieved through an admirable integration of the three aforementioned initiatives.

As already mentioned, the merits of this publication lie not only in its content but also in its narrative form. Marion Steiner and Daniel Moroni Stewart have provided a very personal diary of the formative stages of this conference, from their first meetings with María Esperanza Rock Nuñez to elaborate the project, to the building of a broad partnership with the leading Latin American networks focused on industrial heritage, to the involvement of authoritative experts from TICCIH, UNESCO and ICOMOS, and to the assiduous enquiries to recruit participants from Europe and especially from other parts of the global South. The enormous preparatory work for the congress is told in the first person (in an amusing alternation between Marion's ego and Daniel's), testifying to an intense personal investment with an almost autobiographical flavour. The narrative then continues in the form of a diary, recounting the key moments of the congress day by day.

Herein lies the originality of this publication: unlike traditional proceedings, from which the reader selects only those contributions that interest him, this work also offers those who were not fortunate enough to attend in person the opportunity to breathe in the unique atmosphere of intellectual and emotional excitement that animated the five-day congress. This sharing is also made possible because those who read the volume in electronic format can easily follow the numerous links scattered throughout the text, from the printed speeches to their video recording on YouTube. It is not a whole immersion experience, but it comes close.

This report does not have enough space to summarise the wide range of topics covered. However, it must be stressed that, despite their extreme diversity, they served the two fundamental objectives of the congress: the joint creation of a regional narrative and image of industrial heritage for its transformation into assets for regional development in Biobío and the process of the nomination of Lota industrial complex to UNESCO's World Heritage. Regarding these objectives, I would like to highlight some issues on which I think the participants' attention was most focused, from the mountain of reflections and contributions that emerged during the congress sessions.

Mobilising communities

Many of the contributors seem to share the difficulty of mobilising communities to protect their sites of memory (María Juliana Frassa), sometimes because of a 'lack of interested communities', as in the case of the 'particular difficulties' of promoting the oil industry

in Chile (Cvitanic, Matus, Ambrosetti), sometimes because 'industrial heritage is not seen as heritage by the inhabitants': as Catherine Bertram has noted, 'ten years after the inscription of the Nord-Pas de Calais Mining Basin to the UNESCO's List, awareness and ownership have not triggered yet in the community's mind, many clichés remain to be deconstructed' and 'it will take a long time to make this heritage acceptable'.

Catherine's warning did not remain isolated, Kai Weise also warned that nominations to the World Heritage list should not be expected 'to deal with community issues' and that in drafting the nomination document, 'it's not very important whether the communities are involved and what the values actually mean to the people'. I personally believe that, despite these objective difficulties, we should not give up 'to co-design the future of heritage with the community itself', starting, however, from a realistic abandonment of any form of its idealisation as a compact social aggregation, united by a shared history and a homogeneous system of values. Instead, we need to develop a pluralist concept of community, in which many values and aspirations coexist, which can compete and even conflict within an 'agonistic memory regime' (María Esperanza Rock Nuñez). Only based on such a recognition will it be possible to carry out, with healthy objectivity, heritage projects capable of including, through negotiation, all the differences that a living community nurtures within itself.

Another relevant topic in the conference debate was the 'de-colonial approach' in heritage policy. It was treated from different angles. Mirhan Damir denounced the continuing 'imbalance in industrial heritage between the hegemonic narratives of the West and the so-called Rest. Narratives of industrial development in Egypt have long been dominated by non-Egyptian views.' The Egyptian example is another variant of the dominance of Western narratives in heritage, already denounced by V.S. Naipaul about the European academic disciplines that India has had to borrow to understand its past: 'The idea that the Indians have of the great achievements of their civilisation is essentially that which was given to them by European scholars in the 19th century' (India: A Wounded Civilization, 1977). Mirhan's reflections are even more undeniable when one considers that of the 35 authors who contributed to the 2012 TICCIH guide to Industrial Heritage Conservation, Industrial heritage re-tooled, 26 are from Europe, two from the United States, one from Australia and only six from the rest of the world (Japan, Taiwan, Mexico, Chile).

A rebalancing of the traditional narratives of industrialisation, which explain its spread as a projection of European history onto other regions of the world and interpret this transfer as a passive importation of science and technology from the old continent, has become imperative. The commitment to rewrite this history can only be choral. It must be among the first items on the agenda of a Global South perspective on the evolution of TICCIH from its European-centred origins to its new features as a global organisation (Marion Steiner). If and when TICCIH proceeds to a new publication, it is hoped that the geographical distribution of authors will be more representative of the planetary dimension that the current discipline of industry has reached.

Decolonial approach

Also informed by the decolonial approach are María Esperanza Rock Nuñez's reflections on 'the precolonial past, where societies existed with their trades, cosmogonies and political ontologies... that still survive in authentic cultural practices' and her questioning of the real meaning of heritage for colonised communities in the global South, for whom it represents 'an irruption of cultural, political and economic domination into their past.'

The decolonial approach, for many of the speakers, represents a powerful critical tool for emancipating indigenous cultures from what Amartya Sen described as 'negative identity... shaped by the power of colonial cultures and their ways of thinking and classifying' (Indian Traditions and Western Imagination, 1997). It is crucial, however, that this dissociation from the narratives that have prevailed in the West about industrialisation and how it has been transformed into a heritage does not become a pretext in the countries of the global South for feeding a view of the self as a passive subject of a modernity of which the West has been the sole architect. This contrast between a North that imposes its idea of modernity and a South that suffers from it is much more nuanced and dialectical. This is demonstrated by the industrial and post-industrial history of the region on which the congress was focused: if it is true that 'investments from *foreigners* and/or *Chilean oligarchy* (Chilean-born Europeans) promoted the transformation of Biobío region towards what would soon be called the modern world bringing concepts such as modernisation, progress and development'... it is also true that 'this history was not only of entrepreneurs; this history continues to be a social process, of an economic phenomenon and a diverse, complex, but highly supportive culture, such as the culture of work' (María Esperanza Rock Nuñez).

Paradoxically, one-sided attacks on modernity (only because of its association with the idea of the West) run the risk of dissolving into another form of 'negative identity', since, as Amartya Sen himself could not help observing, they are based mainly on postmodern literature, through which the West itself (in a singular double role) 'has provided postcolonial intellectuals with ideas with which to attack the influence of colonial metropolises' (*Our Culture, Their Culture*, 1996). The book's great merit under review is that it avoids the risk of fuelling a sterile North-South Manichaeism and succumbing to the inauthentic temptations of precolonial nostalgia and/or victimhood. On the contrary, what prevails in most of the contributions is the invitation not to return to the past, but to look forward to the significant challenges that have united and continue to unite the North and the South, such as deindustrialisation and the climate crisis.

Lota's candidature project for the UNESCO World Heritage List (which has so far achieved its inclusion on the tentative list in 2021) came about, not by chance, from 'the new perspectives and oppor-

tunities emerging from the decline in mining activity and the discovery of the mining heritage as asset for a new regional development based on culture'. The final panel of the congress was dedicated to developing an effective strategy with the aim of 'international recommendations for the nomination of Lota as a UNESCO World Heritage Site.' In this respect, the consensus of the participants was unanimous. However, it seems to me that no specific suggestions emerged as to what might be the attributes of Lota's Outstanding Universal Value (OUV) and the most promising justification criteria.

On the other hand, there was no shortage of 'dissonant' positions about the 'UNESCO heritage discourse', which was hardly effective 'in forming counter discourses to dominant power centres' and responsible for exercising a depoliticising understanding of cultural heritage (Stefan Berger). This may well be the case. However, I do not believe that some of the inscriptions of industrial heritage at UNESCO in recent years can be considered 'depoliticised'. The 23 sites of the Meiji Industrial Revolution in Japan, inscribed in 2015, testify to the first successful transfer of the Western model of industrialisation to a non-Western nation, autonomously and not through a relationship of colonial dependency. Burkina Faso's five metallurgical sites, inscribed in 2019, contain the ruins of several iron-working furnaces, the oldest of which may date back to the eighth century B.C.

If future archaeological research confirms this, we could look at one of the earliest examples of metallurgy worldwide. The coal mining heritage of Ombilin in Sawahlunto (Indonesia), which was inscribed on the UNESCO World Heritage List in 2019, consists of an integrated system of coal extraction, processing and transport, and demonstrates an original exchange and fusion of European mining technologies and local techniques for extraction in a tropical environment. The Trans-Iranian Railway, inscribed in 2021, whose construction was financed exclusively by national funds and managed entirely by the national government, is another example of a huge industrial programme carried out in a non-colonised country, in total autonomy from Western investment.

The metallurgy of Burkina Faso, the Meiji Industrial Revolution, the Trans-Iranian Railway and the mining activities of Ombilin are all examples of industrialisation processes whose description requires a new narrative that does not rely on the single timeframe of European history. In all of these cases, the notion of technological development in the non-Western world as a process of irradiation (with its sole epicentre in the European cradle) has been critically questioned. Perhaps, as David Arnold argues, it is time to 'provincialise Europe' and stop seeing it as the origin of everything (*Europe, technology and colonialism in the 20th century*, 2005). I wonder, then, if this is not politics, what else could it be?

Contact the author

CAPTURING THE ATMOSPHERE IN THE OLD PULP MILL IN SOUTHERN FINLAND

Katriina Etholén is publishing photos and articles about various themes on her blog [Tales from the Brazier's Grotto](#).

I have been taking photographs since the beginning of the 1980s. In the latter half of the 1990s, I became attracted to steam thanks to the first steam rally in my hometown, which was a trigger that led me to photograph gasholders, locomotives, bridges, pumping stations, etc. At the beginning of the new Millennium, I started concentrating on industrial heritage/engineering-related themes as a freelance journalist.

In December 2009, forest industry company Stora Enso organised an 'open doors' event in the Tolkkinen village, near Porvoo in southern Finland. The company would close its sawmill at the end of that year, and at that event, it presented plans to transform the area into a business park.

I wanted to write about those new plans. Visited there twice in the following January. An old pulp mill (sulfite) – founded in 1893 and closed in 1975 – standing next to the sawmill, had caught my eye. When I entered the empty cookery for the first time, I was fascinated. I wanted to do more than just write an article; I wanted to do a proper photographic project that might be published as a small booklet one day. The pulp mill and the adjacent steam power plant ended up in the hands of a new owner; a local energy company, before I started my project in autumn 2011. Between 2011 and 2016, I made 19 shooting trips using an Olympus OM-2n camera, usually with black and white film.

The photo project ended up being half documentary and half artistic work. I tried to show how the place looked (or looked like, as the parts of the complex that were not protected had gone), but most of all, I tried to capture the atmosphere of the place that had been standing there idle for half a century.

To propose the publication of your photographs in the photo column and find the publication rules, write to [Francesco Antoniol](#).



On the left, a biopower plant of a local energy company, Porvoon Energia Oy, and on the right, the three-storey cookery of the pulp mill with the old steam power plant (the low structure). The basic construction for the cookery is the first brick building from the latter part of the 1890s. (At first, it was built of wood.) It was renovated to its current classical look between 1919 and 1922. The cookery was expanded twice, first in the late twenties, and the last expansion was finished in 1961. Tolkkinen, Porvoo, Finland, January 2010.



The steam power plant was built between 1919 and 1922, and the cookery was renovated.
Tolkkinen, Porvoo, Finland, August 2013.



A wall in the pulp screening department.
Tolkkinen, Porvoo, Finland, August 2012.



A detail of Krima Moulator. It's a refiner for grinding wood chips, manufactured by a Swedish company now called Cellwood Machinery.
Tolkkinen, Porvoo, Finland, August 2013.

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