TICCIH
The International Committee for the Conservation of the Industrial Heritage
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ON THE COVER: Ringedals Dam near Tyssedal in Odda municipality, Vestland County, Norway. The dam was built in stages between 1909 and 1918 in connection with the hydroelectric power plant in Tyssedal and the industrial facilities in Odda (photo by Knut Markhus). See *Photo Focus on Industrial Heritage: Photographer Knut Markhus*

Visit to the Bassin Minier: Posing at the Mining History Centre Lewarde (CHML), 16 September 2025 (from left to right): Esperanza Rock, TICCIH Vice President; Marion Steiner, TICCIH President; Marie Patou, Mission Bassin Minier (MBM); Luc Piralla, Director-Curator CHML; and Catherine Bertram, Managing Director MBM (photo by Raphaël Alessandri, MBM)

HELLO FROM YOUR NEW PRESIDENT

Marion Steiner, Valparaíso, Chile

Here I am, continuing my work for TICCIH in a new role. I have discussed programmatic issues at length at our Global Members Meeting in July, in my Keynote Speech and at our General Assembly in August (all that is now on YouTube and a written version of the keynote was published open access with Routledge), so instead of repeating myself here, I resume key activities of the new Board 2025-28 since its inauguration in Kiruna.

Many of us continued travelling after Kiruna, and I personally enjoyed a week of silence in Tornedalian forests, meeting reindeer and moose, and fascinating local people by surprise. Throughout the rest of September, restarting from Bochum in Germany, I travelled south with Esperanza Rock, TICCIH's new Vice President for the Americas. First, we visited my former colleagues at Mission Bassin Minier, the body responsible for managing the Nord-Pas-de-Calais Mining Basin World Heritage site. After bringing their director, Catherine Bertram, to Chile for the congress we organised there in 2023 to discuss the Lota World Heritage project (see Rock et al. 2024), we now showed Esperanza around the Bassin Minier to discuss World Heritage management and interpretation in the French context. For myself, this was my first long visit to Bassin Minier in 20 years, and I couldn't stop congratulating my former colleagues on the impressive results of their work over the two decades since we worked together in the early days of Bassin Minier's UNESCO nomination in 2004/05.

Then we continued driving south through the European autumn to Motril, off Granada on the Mediterranean coast, where we attended the TICCIH Spain Congress. On our way, we stopped in Portbou to visit the impressive train station and, of course, Walter Benjamin's grave. Outside Barcelona, on the Tibidabo Hill, we had a coffee with Joan Roca, the former director of Barcelona's City Museum MUHBA. We discussed, among other things, how TICCIH can support the 2026 Congress of the European Association of Urban History. In Motril, we reconnected with our Spanish colleagues who had not made it to Kiruna a month earlier, and Esperanza presented her "Ecological model of memory." At the same time, I concluded the congress with a keynote focused on future perspectives for TICCIH, a Spanish adaptation of my Kiruna speeches.

In the end, my presidential trip with Esperanza lasted a month, as we began travelling together in mid-August from Germany to Kiruna. Many of our discussions while visiting European countries from Lapland to the Mediterranean Sea focused on comparative perspectives on Industrial Heritage and were highly inspirational for our future programmatic work within the Presidential Team. This was further enriched by reflections we shared with Moulshri Joshi, TICCIH's new Vice President for Asia-Pacific, who, accompanied by Jan af Geijerstam, took the same train heading north to Kiruna for two days with an overnight stay in Sorsele. We hadn't planned for this, but of course, the Inlandsbanan is highly attractive. TICCIH's incoming Presidential Team arrived at the train's final destination, Gällivare, as a group, completed by Norbert Tempel and Ulrich Schildberg from Germany.

TICCIH Spain Congress in the Fábrica del Pilar, Motril, 26 September 2025. First row from left to right: Julio Rodríguez, President of the Chamber of Commerce of Motril (Granada); Assumpció Feliu, AMCTAIC; Miguel Ángel Álvarez Areces, INCUNA; Pilar Biel and Gerardo Cueto, TICCIH Spain (photo by Marion Steiner)

In October, I travelled on to Berlin to speak at the Annual Congress 2025 of the German Association for the History of Technology and Industrial Heritage, which is the institutional umbrella of the German TICCIH members, and at the 13th Berlin Forum for Industrial Culture and Society; both events were held at the German Museum for Technology in Berlin. I also joined a presentation of the *Grounding Berlin* book, organised by technical and environmental historians at the Centre Marc Bloch, before returning home to Valparaíso in early November. In the meantime, still in October, Miles, Bart, and Daniel, as well as other TICCIH folk, met again at the Big Stuff Congress in Gent, Massimo and some German colleagues participated in the ERIH Congress in Chemnitz, and Yiping, in early November, represented TICCIH with a keynote lecture at the 4th Chinese National Industrial Heritage Conference in Huangshi.

All these travels delayed the post-production of our congress in Kiruna, as well as the handover procedures between outgoing and incoming Presidents and Vice Presidents, and between the outgoing Secretary General and the new Executive Team. That is also why this issue of the Bulletin is published slightly later than usual. By now, however, I am happy to announce that the following products are finalised:

- Miles and I wrote the Minutes of our General Assembly 2025, publicly available on our website. Their formal approval, as usual, will be done by the next GA. If you have any comments in the meantime, please email me.

- Daniel and Bart updated the *National and Transnational Reports 2022-2025* book, eliminating some faux pas, and the final version is now online.

Riding the Inlandsbanan: The incoming TICCIH Presidential Team in Sorsele, 23 August 2025 (photo by Jan af Geijerstam)

Regional Asia-Pacific Meeting at the TICCIH World Congress in Kiruna, 27 August 2025 (photo by Marion Steiner)

- Thanks to Lucía and Esteban, the complete recordings of the Plenary Sessions of the Kiruna World Congress 2025 are now up on our YouTube channel; check the playlists section on www.youtube.com/@TICCIH.

Also, we celebrated our first full online Board meeting after Kiruna on the 19th of November, in which we reconfirmed the new structure of the TICCIH Board and defined priority tasks and timelines. The different teams within the Board now work in parallel and meet independently to implement their tasks of the joint Work Plan 2025-28. The full board comes together again in early 2026 for overall coordination. Meet the Board members further on in the bulletin or on the TICCIH website.

Looking ahead to our next World Congress in 2028, as we received declarations of interest from different continents before, during, and after the Kiruna congress, we have now prepared Instructions for Bids and defined a clear timeline in a group consisting of Vice Presidents Esperanza and Moulshri, Past President Miles, Regional Secretary Camilo, Executive Director Francesco, and me. The aim is to ensure transparency and equal opportunity throughout the process. You find the details in my corresponding piece in the TICCIH News section, and of course, if candidates have questions, we can always talk: just get in touch with me or any other Board member you find suitable.

Thus, we now have everything in place to start implementing our work program for the next three years. Key priorities at sight are: the new TICCIH Charter for the 21st Century, which is a continuation from last term, now led by the new Presidential Team; the website relaunch that includes the development of an Experts Pool and an interactive industrial World Heritage sites map, on which I started working with the Executive Team and staff before Kiruna; the renewal of the TICCIH Statutes, which is also a continuation from last term and now led by Francesco as our new Executive Director; the implementation of a business plan for TICCIH; and the set-up of our new Scientific Committee, led by Humberto and Florence.

We also received a range of invitations to travel and partner, which we are working on. To name a few: invitations have been received from Italy, Poland, Uruguay, China, and Taiwan, and new cooperation agreements are underway with ICOHTEC and FedecRail, among others. We will report in due time.

Personally, as I have been working back and forth between Latin America and Europe since many years, I am now particularly enthusiastic about recent engagements with Arabia and Africa (my invitation to Riad in May 2024 was a great first) as well as with different parts of Asia, where since my visit to Japan in March 2025, I intensified contacts through the work on the MoU that we signed with ANIH in Kiruna. The Regional Asia-Pacific Meeting, jointly chaired by our three Asian board members Moulshri, Yiping, and Hsiao-Wei, was also very promising.

Last but not least, it feels great to continue working with Past President Miles and other longstanding and former board members, who are always there when you need them, offering advice and actively taking on important tasks. That is the collective approach I believe TICCIH can take in the future, and I am pleased to see that my collaborative strategy for TICCIH's new Board is starting to bear fruit.

So long, dear colleagues! Enjoy what's left of 2025, and see you around in 2026.

Marion Steiner

TICCIH President

Contact the author

THANK YOU, KIRUNA

Miles Oglethorpe & Marion Steiner

It is wonderful to be able to report that our TICCIH World Congress 2025 turned out to be a great success, and that all the work that was put into its preparations paid off. When we visited Kiruna (Sweden) in August 2024 to help set the main planning processes in motion and check out the venue, we were excited by what we saw, but in reality, the event greatly exceeded our expectations. It was amazing!

We must therefore extend our personal thanks to everyone in Sweden who collaborated to deliver the congress. Notably, this included Roine Wiklund, who led the team, and Dag Avango, who played a crucial role in the conception of the original proposal. However, they in turn were ably supported by a great team, including Elisabet Norlin Rehnmark of Nordic Congress, and colleagues from SIM (Svenska industriminnesföreningen), the Luleå University of Technology, Jernkontoret and FedecRail (Jennie Sjöholm, Clara Trojahn, Catarina Karlsson, Per-Olof Grönberg, Curt Persson, and Mimmi Mickelsen). Support also came in the form of a Norwegian cross-border incursion, led by Knut Markhus. In addition, TICCIH was hugely fortunate to benefit from a generous donation which, through travel grants, supported the attendance of over 20 delegates, mostly students. This sets a fine example, and we hope to encourage more people to support our younger members and the work of TICCIH with similar donations in the future.

As a result, the 19th TICCIH World Congress worked incredibly smoothly with very little stress. Everything worked well, and the venue and its meeting rooms were fantastic. One of the best experiences was the food, which was fantastic. Several of us are probably several kilos heavier than before, one of the high points being the first lunch, which included 'Reindeer Gratin'. Another contributory factor was the 50th Anniversary beer, which was brewed locally and specially for the congress. The two beers were delicious and deceptively easy to consume, as well as being dangerously strong (one was over 8%).

There were some great sessions and keynote lectures, and the plenary elements of the programme were outstanding. As anticipated, the epic National Reports session (led by Moulshri Joshi and Mirhan Damir) was inspiring, and the 50th Anniversary session was also hugely enjoyable.

In the past, our General Assemblies have tended to be fraught because of organisational difficulties and ambiguities, but this time, thanks to forward planning, this session looked forward, not back, and was inspirational. In this case, we were able to meet our new President and also hear from almost all the members of the new Board. We also heard news of potential offers to host the next TICCIH World Congress in 2028. In this case, it seems you have to come from a country beginning with P because the proposals came from Portugal, Poland and the Philippines!

As many readers will know, the congress took place inside the Arctic Circle (a first for TICCIH) in an active mining town. In fact, the mining is so active that much of the old town is being evacuated and relocated due to major subsidence. This was so spectacular that they had to move the entire historic church and tower in a process that was still happening at the time of the congress, and was broadcast live across the world.

While the mine provides a livelihood for inhabitants of the town, this enormous industrial activity is affecting the lives of indigenous communities such as the Sámi and Tornedalian peoples. In addition to being immersed in industrial heritage, delegates were introduced to local community leaders and their culture, which was both inspiring and moving. We were also able to host

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To propose the publication of your photographs and find the publication rules, write to Francesco Antoniol,
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TICCIH is the world organization on Industrial Heritage, promoting its research, recording, conservation, interpretation, and dissemination as well as 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.ticcih.org

The **TICCIH 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 TICCIH web page.

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

Roine Viklund, chair of the Organising committee, singing during the dinner at Jukkasjärvi Sami Open Air Museum (photo by Miles Oglethorpe)

Tasting the 50th Anniversary beer at the Jukkasjärvi dinner (photo by Miles Oglethorpe)

a session of lectures in the public library to which members of the local community were invited.

The congress also offered field trips, which included a pre-conference tour from Luleå to Kiruna, exploring Sweden's ambitious 'Green Steel' project. During the main programme, there were several other trips, including an underground tour of the massive LKAB mine in Kiruna itself, as well as further afield to places like the enormous Aitik copper mine near Gällivare.

In addition to being an epic congress, Kiruna delivered an exciting future for TICCIH. The new Board is now primed and ready to go. We greatly look forward to working together in the coming years and are enormously grateful to our Swedish colleagues for providing such a wonderful platform from which to proceed.

Contact Miles Oglethorpe or Marion Steiner

Above, at top right and at right: Aitik copper mine trip (photos by Miles Oglethorpe)

Elisabet Norlin Rehnmark, congress organiser (photo by Miles Oglethorpe)

Final dinner (photo by Miles Oglethorpe)

Official presentation of the association's new board (photo by Miles Oglethorpe)

Public lectures with (from left to right): Sofia Lagerlöf, City of Kiruna, cultural strategist; Clara Nyström, City of Kiruna, heritage officer; Esperanza Rock, incoming TICCIH Vice President; Marion Steiner, incoming TICCIH President; Guilherme Pozzer, incoming TICCIH Board member (photo by Miles Oglethorpe)

Keynote speaker Dag Avango and Roine Viklund, chair of the Organising committee (photo by Miles Oglethorpe)

Reindeer gratin (photo by Miles Oglethorpe)

Daniel Schneider and Bart Vanacker at the TICCIH Booth (photo by Miles Oglethorpe)

THE NEXT TICCIH WORLD CONGRESS IN 2028: INSTRUCTIONS FOR BIDS

Marion Steiner

Dear TICCIH members!

As announced in our General Assembly on 29 August 2025 in Kiruna (full Minutes here), the next TICCIH World Congress will take place in 2028. TICCIH has received proposals and declarations of interest from different continents to host our 2028 World Congress, before, during and after the congress in Kiruna. While the new Board was getting organised to become operative, we have been preparing official guidelines, which we now share with you here. We invite all colleagues interested in hosting the TICCIH World Congress 2028 to submit the final version of their bids **before 28 January 2026**. We are committed to transparency and equal opportunity.

What are the TICCIH World Congresses?

Since its first congress in 1973 in Ironbridge, UK, TICCIH has held major international congresses every three years. Traditionally, they last five to seven days and are complemented by pre- and post-congress tours. In recent decades, TICCIH has gone global, with the first World Congress held in Asia in 2012 and the first in Latin America in 2018. This has opened new perspectives on industrial heritage from regions previously underrepresented in the global TICCIH community. In addition to the World Congresses, TICCIH also organises and supports Regional and National Congresses in different parts of the world and in collaborative partner constellations, aiming to create connections with the different realities on the ground.

Who is eligible as a host?

Members of TICCIH who have institutional support to host the congress and the capacity to provide the necessary infrastructure and human resources, to create partnerships with academic, government, and private sectors, and to form high-level international Organizing and Scientific Committees in close collaboration with the TICCIH Board. The event must not have been held there before, and the host city must have sufficient hotel and connectivity facilities. The host or partner institutions commit to edit and fund a peer-reviewed publication of the congress.

Selection criteria:

- Strategic relevance, scientific quality, and transcendent potential of the proposed main congress topic
- Estimated potential impact of the congress on the development of research and policies in the region
- Empowerment of the local communities through their active involvement in the congress planning and implementation
- Feasibility and technical coherence of the proposal
- Level of experience in organising international, interdisciplinary and cross-sectoral congresses
- Geographical parity between continents and world regions hosting the TICCIH World Congresses
- Financial commitment through the generation of income and financial support for TICCIH
- Accessibility for students and young professionals, for example, via international scholarships
- Legacy and long-term gains that the Congress can bring to the regional ecosystem
- Inclusivity in congress planning through diversity of themes, audience, outreach in different languages and media

Key information and documents to include:

- Presentation and argumentation of the main congress theme
- Program outline defining the congress dates and key program parts (sessions, plenary parts, excursions, social events)
- Outline of potential pre- and post-congress tours, including networking with potential partners in the region
- Letter(s) of institutional support, including infrastructure and human resources capacity to host the congress
- Letter(s) of support from academic, government, and private partners
- References list of high-level international congresses previously organised by the applicants to demonstrate their experience
- Outline of the hotel and connectivity facilities of the proposed host city
- Budget calculation based on different scenarios for the number of attending delegates and congress fees

Submission deadline: 28 February 2026.

Please send your complete application as one single PDF document to president@ticcih.org.

Timeline and next steps:

The TICCIH Board and the TICCIH Scientific Committee will study all bids received by the deadline. All candidates will receive invitations to meet with delegates from the TICCIH Board to discuss details of their proposals and identify collaboration opportunities, regardless of whether their proposal to host the 2028 World Congress is ultimately successful. The TICCIH Board will make the final decision on who will host the next World Congress in May 2026. We will keep all TICCIH members informed about the process and its outcome.

We look forward to working with you on TICCIH 2028 and beyond.

Marion Steiner,

TICCIH President

PRESENTING THE NEW TICCIH BOARD FOR 2025–2028

Marion Steiner & Bart Vanacker

At the recent 19th TICCIH World Congress in Kiruna, Sweden, the TICCIH Board was renewed for the 2025-2028 term. Marion Steiner succeeds Miles Ogletorpe as TICCIH President. In this issue, we are pleased to introduce the 20 Board members and the TICCIH staff team. For each member, you will find a short bio, their role on the Board, and the TICCIH team in which they are active. Readers with specific questions can contact any Board member directly via the contact link.

TICCIH BOARD MEMBERS, 2025-2028

Marion Steiner, Germany

Position: TICCIH President

Team: Presidential team

Born in the Ruhr region and currently based in Chile, Marion is a cultural geographer with degrees from Humboldt University Berlin, the French Institute for Geopolitics–University Paris 8, and Bauhaus University Weimar. She was the first coordinator of the Berlin Centre for Industrial Heritage, Vice Director of Industrial Heritage at the Ruhr Regional Association, and TICCIH Secretary General (2019–2025). She contributed to three World Heritage nominations for former coal mining regions in France, Germany, and Chile. Since 2018, she has directed ESPI Lab Valparaíso in Chile. Her work spans global industrial heritage, entangled urban histories, decolonial perspectives, and transcultural philosophies of peace.

Contact Marion Steiner

Esperanza Rock, Chile

Position: Vice President for the Americas

Teams: Presidential team, Scientific Committee

María Esperanza Rock Núñez, PhD in Ethnohistory, is a Chilean researcher specialised in memory, ethnohistory, and cultural change linked to deindustrialisation. She is a professor at the University of Concepción, where she is a member of the Urban Laboratory and the Doctorate in Southern Territorial Studies, and a founding director of the Southern Researchers network NUDISUR. She is currently a Humboldt Research Fellow at the Institute for Social Movements at Ruhr University Bochum in Germany, studying deindustrialisation from a Global North–South perspective.

Contact Esperanza Rock

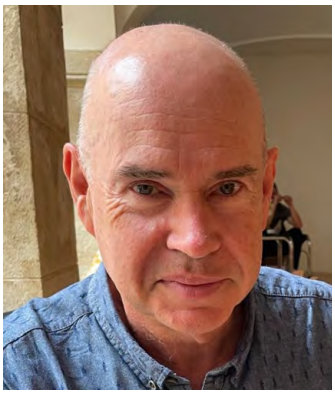
Moulshri Joshi, India

Position: Vice President for Asia-Pacific

Team: Presidential team

Moulshri Joshi is a New Delhi–based architect, educator, and leading voice in industrial heritage. She leads the architectural practice SpaceMatters and, with over two decades of experience, has shaped a critical approach to industrial heritage through work with the Modern Asian Architecture Network and industrial sites in China, Indonesia, and Japan. Moulshri consults on rehabilitating and revitalising former industrial sites, trains professionals, and advocates for industrial spaces as sites of memory. She lectures and publishes widely, coordinates ICOMOS India's National Scientific Committee on Industrial Heritage, and serves on the Advisory Board of the Asian Network of Industrial Heritage.

Contact Moulshri Joshi



Miles Oglethorpe, Scotland

Position: Past President, Special Advisor

Team: Special Advisors

Miles Oglethorpe is a long-standing member of the TICCIH Board and served as TICCIH President from 2018 to 2025. Until April 2024, he was Head of Industrial Heritage at Historic Environment Scotland. After earning his PhD at Glasgow University in 1983, he focused on industrial heritage in Scotland and internationally, notably in Norway, Poland, and Japan. He played a key role in the successful 2015 World Heritage nomination of the Forth Bridge and continues to advise ICOMOS on industrial World Heritage matters. He has authored and edited numerous publications on industrial heritage.

Contact Miles Oglethorpe

Massimo Preite, Italy

Position: Special Advisor

Teams: Special Advisors, Scientific Committee

Former professor of urban planning at the University of Florence, he currently teaches "Industrial Heritage" in the Erasmus Mundus Master's program at the University of Padua. Massimo Preite is a longstanding TICCIH Board member and also member of the boards of the European Route of Industrial Heritage ERIH and of the Italian Association for Industrial Archaeological Heritage AIPAI. As an industrial heritage expert, he developed plans for the conservation and rehabilitation of the industrial heritage in Italy and Europe. On behalf of ICOMOS, he assessed numerous industrial heritage nominations to UNESCO's World Heritage List.

Contact Massimo Preite

Lucie K. Morisset, Quebec

Position: Special Advisor

Teams: Special Advisors, Scientific Committee

Professor and Canada Research Chair in Urban Heritage at the Université du Québec à Montréal, trained as an architectural historian, she conducts research on the 20th century, with a particular focus on company towns and aluminum, and takes a particular interest in industrial heritage from a social justice perspective. She is a board member of the Québéquoise Association of Industrial Heritage (AQPI) and of ICOMOS Canada, and past president of the Association for Critical Heritage Studies ACHS. She hosted the XVIIIth TICCIH Congress in Montréal in 2022.

Contact Lucie K. Morisset

Francesco Antoniol, Italy

Position: Executive Director

Team: Executive team

Francesco Antoniol is an archivist and consultant specialising in industrial heritage. Founder and CEO of Virginia Studio Associato, he works on corporate archives, records management, historical research, and brand heritage. As a partner of TrattoPunto and Texture, he develops industrial tourism and exhibition projects. He serves on the Scientific Committee and Editorial Board of the Fondazione ing. Lino Gentilini and on the Scientific Committee of INCUNA's Jornadas Internacionales. He is a member of ANAI's National Board, ERIH, and AIPAI, and has served on TICCIH's Outreach Commission since its creation in 2019.

Contact Francesco Antoniol

Leonor Medeiros, Portugal

Position: Treasurer

Team: Executive team

Leonor Medeiros is an archaeologist and professor at NOVA University of Lisbon, where she teaches Industrial Archaeology, Building Archaeology, Communication of Archaeological Heritage, and introductory courses in methodology and recording. She holds a PhD in Industrial Heritage and Archaeology from Michigan Technological University (USA) and an MA in Heritage Management from the University of Birmingham (UK). Her research focuses on how archaeology and community engagement can promote sustainable futures in post-industrial landscapes, particularly through inventory and documentation practices. She is an integrated researcher at the Centre for the Humanities (CHAM) and currently serves as President of the Portuguese Association of Industrial Archaeology (APAI).

Contact Leonor Medeiros

Knut Markhus, Norway

Position: Membership Director

Team: Executive team

Knut Markhus is a Cultural Advisor and Museum Specialist with an MA in History from the University of Bergen. He is the former Director of the Norwegian Museum of Hydropower and Industry and has also served as Cultural Director in Kvam. Since 2022, he has operated his own consultancy, focusing on industrial heritage projects, including a new museum at Froland Ironworks and research on hydropower tourism. Knut Markhus currently serves as Norway's National Representative for TICCIH and has participated in the organization of the XIXth TICCIH Congress 2025 in Kiruna.

Contact Knut Markhus

Lucía Sánchez, Venezuela

Position: Communications Director

Team: Executive team

Lucía Sánchez Figueroa is an architect from Simón Bolívar University, holding a Master's degree in Technique, Heritage, and Industrial Territory from the Sorbonne, in collaboration with the Universities of Padua and Évora. She taught heritage in Venezuela (2017-2021) and in Chile (2021-2024). Since 2020, she has worked as a digital product designer at DUOC UC, an educational institution affiliated with the Pontifical Catholic University of Chile. Lucía has also conducted independent research on industrial heritage in Venezuela and Chile. She served as Venezuela's National Representative since 2015 and has been a member of the TICCIH Outreach Commission since 2019. She is currently based in Chile.

Contact Lucía Sánchez

Mirhan Damir, Egypt

Positions: Regional Secretary for Africa and the Arab region, TICCIH Youth coordinator

Teams: Regional Secretaries, Special impact areas

Mirhan Damir is a Lecturer at the Faculty of Fine Arts, Alexandria University, with expertise in the documentation and transnational valuation of industrial heritage, particularly in Egypt and across the MENA–West axis. She holds a PhD in Heritage Conservation from Bauhaus University Weimar in Germany. She has extensive experience in research, teaching, and academic coaching in both national and international contexts. Mirhan serves as Egypt's National Representative for TICCIH and has been part of the TICCIH Outreach Commission since its creation in 2019.

Contact Mirhan Damir

Camilo Contreras, Mexico

Position: Regional Secretary for Latin America and the Caribbean

Team: Regional Secretaries

Camilo Contreras holds a PhD in Social Sciences, specialising in Regional Studies. He is a Professor-Researcher at El Colegio de la Frontera Norte (El Colef) in Monterrey, Nuevo León, Mexico, and previously served as Director of El Colef's Northeast region. He is the founder and first coordinator of the network *Patrimonio Industrial de México: Conservación, Estudios y Divulgación*. He has also been a Visiting Professor at the University of Marseille, Birmingham, Oviedo, San Luis Potosí, and Medellín. His academic interests focus on collective memory and intangible heritage. Since 2022, he has served as TICCIH Commissioner for Latin America and the Caribbean.

Contact Camilo Contreras

Bode Morin, USA

Position: Regional Secretary for the English-speaking Americas

Team: Regional Secretaries

Dr Morin is Director of the Anthracite Heritage Museum, Scranton Iron Furnaces, and Eckley Miners' Village for the Pennsylvania Historical and Museum Commission, USA. His work focuses on the rise and decline of 20th-century industries, including iron, steel, copper, and coal, and on the cultural responses to environmental degradation and the creation of heritage in postindustrial landscapes. He studies heritage communities in Pennsylvania's Anthracite region, examining formal and community-led efforts. A long-term member of the Society for Industrial Archeology (SIA), he has served on its board, published on post-industrial heritage, reviewed ICOMOS industrial World Heritage nominations, and contributed to the US tentative World Heritage list committee.

Contact Bode Morin

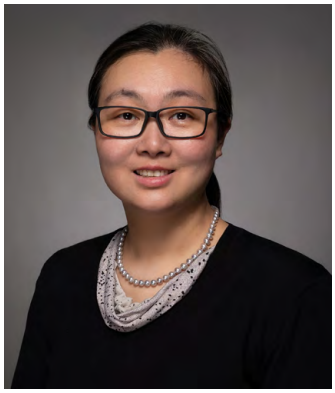
Hsiao-Wei Lin, Taiwan

Position: Regional Secretary for Asia-Pacific, ANIH

Teams: Regional Secretaries, Scientific Committee

Hsiao-Wei Lin is a Professor of Architecture and Chair of the Cultural Heritage Conservation Center at Chung Yuan Christian University, Taiwan. She holds an MLA and a PhD from the University of Edinburgh, UK. Her research focuses on the adaptive reuse of cultural heritage, industrial cultural landscapes, and landscape planning. She has participated in numerous conservation projects, including research, community participation, heritage education, and work with local culture museums. She also chaired the XVth TICCIH Congress in Taipei in 2012. She is a member of ICOMOS-UK and Chair of the Advisory Board Committee of the Asian Network of Industrial Heritage (ANIH), which aims to build a cross-country platform for industrial heritage conservation in Asia and beyond.

Contact Hsiao-Wei Lin



Yiping Dong, China

Position: Regional Secretary for Asia-Pacific

Teams: Regional Secretaries, Scientific Committee

Dr Yiping Dong is an Associate Professor and Coordinator of the HTH (History, Theory, and Heritage) Lab at Xi'an Jiaotong-Liverpool University, China. Her research spans architectural history and heritage, including heritage theory, industrial heritage and heritage-led regeneration, textile heritage, adaptive reuse of buildings, and Chinese architectural history and theory in a global context. She serves as Vice President of the Association of Critical Heritage Studies (ACHS), Deputy Secretary of URBHAC-ASC (Urban and Rural Built Heritage Academic Committee, Architectural Society of China), and academic member of China's Industrial Architecture Heritage Academic Committee (IAHAC).

Contact Yiping Dong

Bartosz Walczak, Poland

Position: Regional Secretary for English-speaking Europe

Team: Regional Secretaries

Bartosz Walczak is an architect and heritage conservator, serving as professor at Łódź University of Technology. A long-standing TICCIH member, he has been active in the Textile Section since 2001 and co-authored the 2022 TICCIH thematic report on textile industry heritage. He is vice-president of TICCIH Poland and recently joined the Program Council of the National Heritage Board of Poland. In 2013, Europa Nostra awarded his book on company towns in the European textile industry. His research focuses on adaptive reuse, urban regeneration, and know-how transfer, particularly within the textile sector.

Contact Bartosz Walczak

Carolina Castañeda, Spain

Position: Regional Secretary for Latin Europe

Team: Regional Secretaries

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Florence Hachez-Leroy, France

Position: Lead Scientific Committee

Team: Scientific Committee

Florence Hachez-Leroy is Professor of Modern History and Industrial Heritage at the University of Artois and served as President of CILAC-TICCIH France from 2015 to 2025. She also chaired the XVIth TICCIH Congress in Lille in 2015. Her research explores contemporary materials from economic, scientific, technological, and heritage perspectives, with a particular focus on corporate history and heritage. Her work examines the processes behind the creation of industrial heritage, especially within colonial and post-colonial contexts.

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Guilherme Pozzer, Brazil

Position:TICCIH Projects coordinator

Teams: Special impact areas, Scientific Committee

Dr Pozzer is a historian specialising in Industrial Heritage with an international academic background across Brazil, Portugal, Spain, Germany, and the UK. He is the Principal Investigator of the European Research Executive Agency-funded MSCA Postdoctoral Fellowship "Memories and Well-being in Post-Industrial Communities" and Co-Investigator on the Fapesp (Brazil)-funded project "Cultural Heritage, Community Participation, Public Policies." As an Honorary Research Fellow at the University of Sheffield, he led the "Crafting the Past" project; he contributes to the "Railway Memory Project" as well as the curatorial committee of the DePOT project, focused on "Histories of Deindustrialisation Through Objects."

Contact Guilherme Pozzer

Humberto Morales, Mexico

Position: Lead Scientific Committee

Team: Scientific Committee

Humberto Morales Moreno is a Research Professor at the Institute of Government Sciences and Strategic Development, Universidad Autónoma de Puebla, Mexico. He is the current President of the Comité Mexicano de Conservación del Patrimonio Industrial (first TICCIH-Mexico in 1995). He has been a visiting scholar and associate partner of the Erasmus Mundus Master TPTI at La Sorbonne, Padua, and Évora since 2017. His main research areas include the economic and social history of the industrial past, textile industrial archaeology in the Americas, and the history of technology and technical practices in Latin America.

Contact Humberto Morales

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Position: Technical Secretariat

Daniel Schneider works for the TICCIH Headquarters in the Social Sciences Department at Michigan Technological University in northern Michigan, USA. He is an industrial archaeologist and book artist whose book arts work pursues themes derived from his industrial archaeology practice. Learn more about his work on his website, www.industrial-rust.com.

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Bart Vanacker, Belgium – Editor

Position: TICCIH Bulletin editor

Bart Vanacker is a self-employed industrial heritage researcher based in Ghent, Belgium, and the founder of the long-running platform Industriecultuur.be, which highlights industrial, military, and other monumental heritage sites across Europe. He combines historical research with contributions to scenography, company histories, and museum exhibitions. In addition, he develops industrial walking routes and organises guided tours of industrial sites. Bart has authored several books on the subject, including *Verdwijnend België* (Disappearing Belgium) and a biography of John Cockerill.

Contact Bart Vanacker

Esteban Vásquez, Chile – Technical Advisor

Position: Technical advisor

Esteban Vásquez Muñoz is a geographer (PUCV, Chile) and environmental scientist with a background in manual trades and communication for social and labour organisations. He collaborates with ESPI Lab Valparaíso and TICCIH on industrial heritage research and outreach. Esteban is based in Valparaíso, Chile.

Contact Esteban Vásquez

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FIND TICCIH ON SOCIAL MEDIA:

"INDUSTRIAL HERITAGE RELOADED, PROCEEDINGS OF THE XVIIITH TICCIH CONGRESS" IS NOW AVAILABLE

Juliette Passilly & Lucie K. Morisset

The publication "Industrial Heritage Reloaded, Proceedings of the XVIIIth TICCIH Congress," published by Éditions Patrimonium, is now available in print-on-demand and can be ordered on Amazon. The English version (Volume I) comprises 494 pages. A French edition (volume II) is also available.

This book, which brings together the proceedings of the 2022 congress of The International Committee for the Conservation of the Industrial Heritage (TICCIH), held in Montreal (Canada), sets out to bridge some of these gaps by jointly discussing the effects and issues of industrial heritage, including from the usually more materialistic considerations of its composition, its design or its appearance, for example, taking advantage of the fact that the marked obsolescence that normally affects it remains a privileged springboard for exchanges on its role and use in contemporary society.

The hope is that industrial heritage – and its bearers – will be an agent rather than a victim of change, in the spheres of economics, politics, society, law, and environmental management, to name just a few.

Cover of the book, which brings together the proceedings of the 2022 congress.

Students enjoy reenacting memories of the past and dressing in the traditional fashions of that time, 2023 (photo by author)

ETHIOPIA

DIRE DAWA RAILWAY STATION MAIN BUILDING CONSERVATION PROJECT: EXPERIENCE OF THE ETHIOPIAN HERITAGE AUTHORITY

Arkebe Negash Kibatu, Senior Built Heritage Conservator, Ethiopian Heritage Authority (EHA)

Ethiopia is home to a vast amount of prehistoric, historical, and industrial heritage assets. Among these, the railway line connecting Djibouti, Dire Dawa, and Addis Ababa stands as a key testament to the country's industrial period development. Constructed in the early 20th century, this railway played a pivotal role in the emergence of urban centres like Dire Dawa, which evolved into a major hub due to its strategic position along this route. As the site of Ethiopia's first railway heritage, Dire Dawa symbolises the country's industrial legacy and served as a vital link between Ethiopia and international markets through the Port of Djibouti.

The historic Dire Dawa Railway Station is located in the Kezira District, approximately 508 kilometres east of Addis Ababa, and became a central transportation and commercial corridor connecting the capital to Djibouti. The station complex comprises several historically significant structures from the industrial era, including the main station building and various workshops, such as the General, Locomotive, Wooden, and Electromechanical workshops, as well as the customs office and early historical artefacts. These facilities collectively represent the engineering spreads and architectural trends of the time.

During the Industrial Revolution, Dire Dawa's urban and architectural landscape experienced a significant transformation, marked by the development of the Kezira district and the expansion of Megala. Traditional materials such as thatch and clay were replaced with corrugated iron roofing and glass, which brought both functional and aesthetic improvements. Louvre openings and ventilators enhanced air circulation within buildings, while wide roof overhangs created shaded verandas for social interaction. This blend of modern construction techniques with indigenous design principles positioned Dire Dawa as a model of early 20th-century urban modernisation in Ethiopia.

Preservation of the Dire Dawa Railway Station

In 2025, the Ethiopian Heritage Authority launched a major conservation initiative to preserve the main building of the Dire Dawa Railway Station. The project began in February 2024 and was com-

Station building before conservation works, 2023 (photo by author)

pleted in June 2025. As part of this effort, I had the pleasure of contributing to both the conservation study and supervising its implementation, working alongside a multidisciplinary team assigned by the Ethiopian Heritage Authority, the Dire Dawa City Culture and Tourism Office, and the Dire Dawa City Construction Bureau. My research, titled 'A Study on the Conservation of Dire Dawa Railway Heritage: The Case of the Main Station Building,' was submitted in 2024 to Addis Ababa University's School of Graduate Studies and the Ethiopian Institute of Architecture, Building Construction, and City Development, in partial fulfilment of the requirements for an MSc in Conservation of Urban and Architectural Heritage.

The primary aim of the project was to assess the values, condition of the building and propose conservation interventions aligned with inclusive and scientifically grounded standards. The station building is an example of eclectic Prairie-style architecture, characterised by large horizontal lines and a wide overhanging eave, designed by French architects and constructed by Italian engineers, a design language dominant in early 20th-century European architecture. The single-story building originally served multiple functions, including as a passenger hall, administrative offices, and residential rooms.

While the structure remained largely intact, it had deteriorated due to decades of neglect and environmental factors. Identified issues included blocked drainage systems and manholes due to accumulated debris, unregulated construction of substandard houses around the historic complex, decay of wooden and metal elements caused by variations in weather, and inappropriate modifications that sealed original openings with walls. Additional deterioration included damaged wooden elements, roof leakage, degraded compo mortar plaster and paint, and faulty electrical and sanitary systems. During the visual and technical investigation phase, each building component, such as floors, walls, ceilings, doors and windows, electrical and sanitary systems, and roof drainage, was individually assessed. Damage types were marked with distinct hatch patterns on the as-built drawings, and a bill of quantities was prepared accordingly.

The conservation approach adhered to the principle of minimal intervention, intending to preserve the building's authenticity and historical character. Restoration efforts included the demolition and refurbishment of surrounding substandard houses, reconfiguration of internal first-floor room partitions and the passenger room ceiling, and reopening of sealed windows and doors, which were replaced with replicas in the original style. Damaged wooden and steel fixtures and fittings were repaired or replaced, while deteriorated plaster and paint were restored to their original condition. Additionally, standard sanitary and electrical systems were installed, and the drainage and utility infrastructures were rehabilitated. The successful execution of this project was made possible through the close collaboration of key stakeholders: the EHA, the Dire Dawa City Culture and Tourism Office, the Dire Dawa City Construction Bureau, the Dire Dawa to Dewele Railway Company, contractor Solomon Fersha, and the local community. Their coordinated efforts and shared commitment were instrumental in achieving the project's objectives.

Completion of the conservation works (photo by author)

Despite challenges including delays due to seasonal rains, limited access to electricity, and the need for design revisions to improve the building's function, ventilation, and space, as well as to enhance the surrounding area to integrate with corridor development. The property owner has since initiated plans to enhance railway services for passengers, the local community and visitors, while also converting the building into a sustainable economic and cultural asset. As a landmark within the broader corridor development strategy, the conserved station building now contributes to the area's appeal as a heritage tourism destination. It has also created a supportive environment for community-based cultural events such as Meskell and Iftar gatherings, further strengthening the station's role in local social life.

Overall, the conservation efforts carried out so far remain significant. However, given the extensive area the site covers, it continues to face several challenges, including illegal settlements, poor sanitation, and the recent demolition of some historical structures driven by corridor development projects aimed at street expansion and enhancing walkability. These actions have sparked debate among stakeholders, with differing perspectives on whether preservation or regeneration should take precedence. The city administration has defended the demolitions as necessary steps to improve the narrow streetscape and stimulate local economic growth. In such contexts, it is essential to carefully document all changes and foster meaningful community engagement to propose design solutions that successfully integrate conservation and development objectives. Looking ahead, the Ethiopian Heritage Authority (EHA), in partnership with key stakeholders, plans to conduct and implement a comprehensive adaptive reuse study for the historic station. This initiative seeks not only to safeguard an essential piece of Ethiopia's railway heritage but also to demonstrate how adaptive reuse and heritage-led development can drive sustainable urban regeneration.

Contact the author

FINLAND & SWEDEN

DARING TO THINK OUTSIDE THE BOX: HOW NEW KINDS OF CULTURAL HERITAGE SERVICES CAN ATTRACT MODERN BUSINESSES IN FINLAND AND SWEDEN

Linda Lindroos, MA, RDI Expert, Centria UAS & Pernilla Howard, MA, RDI Coordinator, Centria UAS

The Gulf of Bothnia region is historically rich in industrial achievements. Despite this, the area's industrial cultural heritage remains an underutilised resource. Stronger connections between businesses and cultural heritage could enhance corporate identity, employee pride, and brand credibility, while expanding audiences for museums and other cultural heritage actors.

However, cultural heritage actors rarely see industries as a target group, and businesses often view collaboration with cultural heritage actors as irrelevant or unclear. Strengthening the connection between these sectors has been the goal of the Interreg Aurora-funded project Bothnia Business Heritage (2023–2025), led by Centria UAS, which explores how industrial heritage can become a relevant asset for modern companies.

Through surveys, interviews, roundtables, and workshops involving Finnish and Swedish companies and cultural heritage actors, the project has identified both areas of interest and areas of disconnect. While some businesses already engage with cultural heritage actors through common events or marketing, the majority do not. Many are unaware of the potential benefits or lack knowledge of local industrial heritage offerings. This indicates a significant opportunity for museums to actively reach out, showcase their offerings, and create partnerships that align with business needs and interests.

This article draws on the project's findings to explore how industrial cultural heritage actors can better understand and respond to business needs, fostering meaningful cooperation that benefits both sectors and strengthens regional identity.

What do today's businesses need?

The data collected during the project confirms that many companies are open to collaborating with cultural heritage actors. However, they want the cultural heritage actors to reach out to them with a clear offer. It is not enough to know that a museum exists; it needs to be clearly communicated exactly what services the museum can offer the company, and what benefit the company will gain by taking the museum up on their offer.

Museums need to make their expertise both attractive and accessible, and what companies ask for are clear, well-packaged, and easily purchased services. It is also crucial that museums think outside the box and offer more than traditional guided tours, where visitors are expected to remain silent. What companies are asking for are interactive experiences, where both their employees and guests can actively participate and engage with history through all their senses.

Industrial heritage comes alive through authentic, hands-on experiences, like cooking traditional meals over an open fire, echoing the everyday life of forest workers (photo by author)

Museums have the benefit of being able to offer corporate events in inspiring settings and with valuable programs and activities. Reaching out to companies is a way to broaden their incomes, which is important in a society where cultural funds are often cut back. This development is already seen worldwide, where museums have had to develop their services and redefine what a museum both should and could be. For instance, institutions like Lennusadam in Tallin, MoMa in New York, and Fotografiska in Stockholm integrate events, dining, and rental spaces into holistic visitor experiences (Pääskylä-Malmström, 2024).

How to sell industrial cultural heritage to businesses?

The concept of the experience economy highlights the importance of creating engaging experiences alongside traditional services, and this is where the next competitive battleground lies. However, it re-

Using business tools was a new and inspiring experience for the museums involved in the Bothnia Business Heritage project (photo by author)

quires thoughtful planning, strong delivery, and a clear understanding of what creates value for the target audience (Pine & Gilmore, 1998, p. 101). With their rich cultural and historical resources, museums are well-positioned to do just that by transforming existing content into interactive and immersive offerings tailored to modern audiences and businesses.

What sometimes stands in the way of cultural heritage actors when they are asked to develop services is their fear of departing from their core mission. They are afraid that information will be traded off for entertainment. It is therefore important to emphasise that presenting history in an easily digestible way does not mean departing from the core mission, but rather the opposite. Interactive and enjoyable services make history more accessible to everyone.

In addition, the idea of selling or marketing one's expertise is unfamiliar to cultural heritage actors and often even uncomfortable. The business world is often viewed as distinct from its own field, and in some cases, even approached with resistance. However, the commercialisation of cultural heritage in an engaging and meaningful way becomes more achievable when existing business development tools are applied. In the project, commonly used business tools were introduced to cultural heritage professionals and adapted to fit their specific needs and context. These tools were tested with several museums to strengthen their internal processes and develop new services. Gradually, the tested tools formed a practical process that allows museums to develop new and functional concepts with relatively little effort. These concepts can then be offered to the business sector as valuable and relevant services.

The process described in the handbook "Cultural Heritage as a service" has been tested with several museums and gained positive feedback

Using tools provided by the project, museums reviewed their existing services and explored how these could be adapted to develop new offerings with clear business plans. These were evaluated through service design principles, with a focus on customer accessibility and overall service experience. Museums also learned how to promote themselves and market their services in ways that resonate with a business audience. All services were to be designed with environmental, social, and economic sustainability in mind.

The business tools adapted during the project, along with the insights and experiences gained, have been compiled into the practical handbook "Cultural Heritage as a Service". It enables museums to independently develop new types of museum services that contribute to strengthening industrial cultural heritage. The handbook is available for free download (Bothnia Business Heritage, 2025).

Conclusion

Industrial cultural heritage holds significant untapped potential for both museums and businesses. However, realising this potential requires cultural heritage actors to adopt new ways of thinking, especially in terms of business skills, service development, and communication. The Bothnia Business Heritage project demonstrated that when museums apply structured business tools and actively respond to business needs, they can create engaging, sustainable, and mutually beneficial services. Strengthening this connection not only enhances the role of museums in society but also helps preserve and promote regional industrial heritage in meaningful ways.

Contact Linda Lindroos or Pernilla Howard

UK

MILL FIRES IN NORTHERN ENGLAND - A CONTEXT FOR THE HOSTPUR PRESS (MEDLOCK MILL) BLAZE

Dr Michael Nevell

Nearly a decade ago, in 2017, as part of the background research for the Historic England-funded Greater Manchester textile mills resurvey project, I conducted a rapid survey of fires within historic textile mills in Greater Manchester, using West Yorkshire as a comparison. The fire on 23rd June 2025 at the Medlock Mill (Hotspur Press), Manchester, provides a useful moment to revisit this research in the 2020s.

Textile mill design was developed in part to reduce the risk of fire from the grease, oil, and fibres that covered each mill floor. This can be seen in the shift from wooden floors supported by wooden beams to brick-barrel vaulting supported by cast-iron columns, and then steel frame and concrete construction. Even so, no mill is absolutely fire-proof. Although the building materials used may not be flammable themselves, a sufficiently strong fire can still affect the structure and ultimately bring it down. Cast iron will fail catastrophically, particularly if cold water is poured on it when it is hot, while steel will ultimately distort under high heat. Even brick arches will fail if intense heat loosens the bricks, causing them to crumble. Historically, catastrophic mill fires were not uncommon in the working mills of Derbyshire, Dundee, Glasgow, Lancashire, Greater Manchester, and Yorkshire during the 19th and 20th centuries.

My 2017 research highlighted a concerning increase in arson attacks during the 2010s. A freedom of information request to the West Yorkshire Fire and Rescue Service revealed that there were 103 mill fires in the Bradford area over six years, between April 2010 and September 2016. 58 were found to be arson attacks, of which 36 were in mills classified as derelict or empty (Telegraph & Argus 28/12/2016). Some of these fires can be attributed to rough sleepers lighting a fire to keep warm, but others were deliberate attempts to burn the structure. Similar figures were not available for Greater Manchester, although the Greater Manchester Fire and Rescue Service's website noted at least 28 major mill incidents between 2010 and 2016. Several empty mills had become a focus for repeated arson, such as Elisabeth Mill in Stockport (now renovated), the derelict Gidlow Mill in Wigan (now in a state of ruin), and Maple No. 1 Mill in Oldham (now demolished).

A major change since 2017 has been Historic England's 'Mills of the North' initiative, which has promoted the regeneration of hundreds of textile mills in Derbyshire, Lancashire, Greater Manchester, and Yorkshire. This led to the publication of new guidance in September 2024, outlining the value of reusing historic mills and their numerous potential new uses. These re-uses include houses, offices, shops, restaurants, art galleries, and even an NHS outpatients' department. The revised guidance notes that the vast majority of adults (89%) believe mills are an 'important part of England's heritage' and 85% don't want to see them demolished.

After 2017, Historic England has also commissioned several pieces of research into mills, including Engines of Prosperity, Driving Northern Growth Through Repurposing Textile Mills, 'Historic Textile Mills in the North West', Greater Manchester Textile Mills, and Lancashire Textile Mills. Furthermore, a new book was published this spring (2025) on the regeneration and restoration of historic textile mills. Entitled Mills Transformed – Stories of Mill Regeneration, it is written by Neil Horsley with a foreword by Charles Smith (Policy Director, Historic England). The volume looks at the regeneration of textile mills in northern England and is richly illustrated with numerous case studies.

Since 2020, I have been gathering a variety of data on industrial heritage as part of my role as the Industrial Heritage Support Officer for England. This project is run by the Ironbridge Gorge Museum

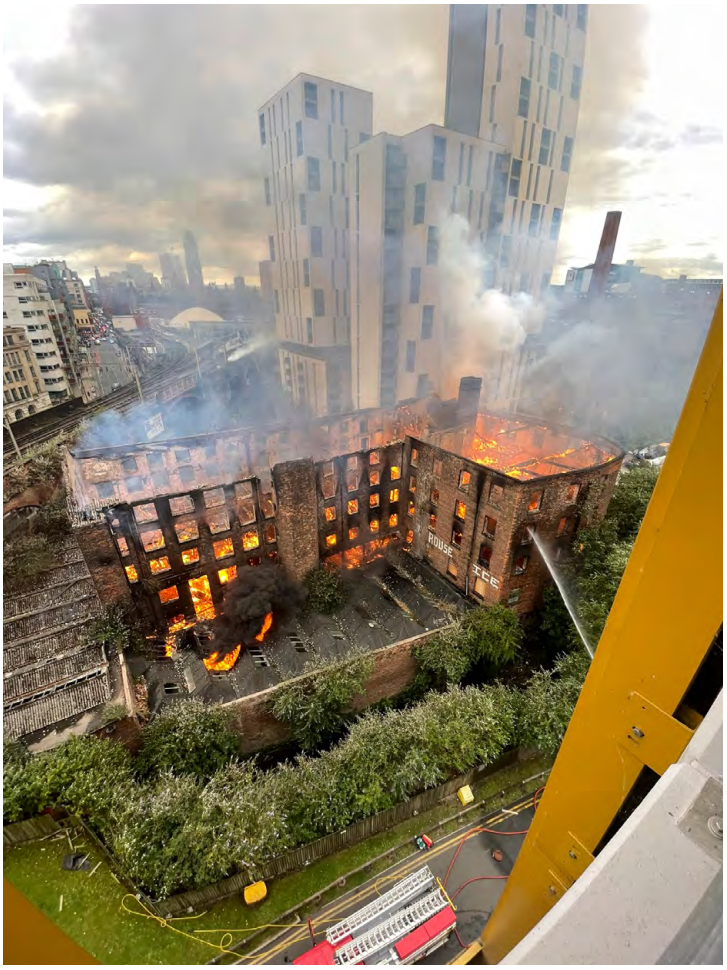
Trust, and is funded by Historic England with support from the Association for Industrial Archaeology. One of the data sets I have been gathering relates to fires at industrial heritage sites. Between 2020 and summer 2025, of the 28 fires for which I have data, 23 relate to textile mill sites. The two most devastating fires in this period in northern England were at the listed Dalton Mills in Keighley (March 2022, June, and December 2024) and the unlisted Medlock Mill (Hotspur Press) in Manchester. In both cases, the mill interiors were almost completely destroyed.

A lull during the COVID lockdown years of 2020 and 2021 (just one significant fire each year) was followed by a notable rise in mill fires. Seven of these were in Greater Manchester (according to the Greater Manchester Fire and Rescue Service's website), and 14 in West Yorkshire (according to the West Yorkshire Fire and Rescue Service's website) during 2022-25. Half of these fires were confirmed as being arson. January and August were the most hazardous months for mill fires to break out.

Research by Historic England in the mid-2010s, working with the fire brigades in Greater Manchester and West Yorkshire showed that the best way to reduce fire attacks is to keep such buildings occupied, the sprinkler systems maintained, and to reduce the time such structures are empty ahead of redevelopment: simple steps that could help to save more of these important industrial monuments for future re-use.

This explains why there appears to be a significant decline in mill fires during the period 2020 to 2025, compared to the years 2010 to 2016, within both Greater Manchester and West Yorkshire, which makes the dramatic fire at the Medlock Mill even more striking. Its city-centre location and the fact that high rise flats surrounded it meant that the fire was recorded in real time by members of the public, making this a social media event, from the billowing smoke that forced the closure of Oxford Road train station next to the site, to the ash causing small fires on some of the flats' balconies forcing evacuation of some residents.

The fate of the now ruinous Medlock Mill, and the cause of the fire, are both unclear. What is clear is the local affection for the industrial building, as two online petitions at Change.org to rebuild the Hotspur Press have received hundreds of signatures in support.



The Hotspur Press in Manchester was on fire on the 23rd June 2025 (photo by JoTaht, Image licensed under the Creative Commons Attribution 4.0 International License)

Source

Nevell, M. (2017). *'A Burning Question: Why So Many Mill Fires?'* Council for British Archaeology Newsletter, Spring 2017.

Contact the author

Kockums shipyard, Malmö, 1950s. Kockums mekaniska verkstad i Malmö. by Studio Dittmer - Swedish National Museum of Science and Technology, Sweden (Swedish National Museum of Science and Technology, Public Domain)

TAIWAN

A DISTANT GAZE: GEORG ODDNER'S LENS AND THE AURA OF CROSS-BORDER INDUSTRIAL NARRATIVES IN TAIWAN

Dr Chao-Shiang Li, Assistant Professor, Department of Interior Design, China University of Technology, Taiwan

In the 1950s, the Swedish photographer Georg Oddner found himself on the docks of post-war Kaohsiung, located in southern Taiwan. Few European cameras had turned toward this island of Asia at that time. Taiwan's industrial scenes were mainly photographed through the lens of American agencies eager to depict recovery and progress. Oddner, however, saw something quieter. His photographs of dock workers and dismantled hulls record not triumph but endurance—the slow rhythm of labour, the uneasy beauty of metal and heat, the dignity of hands at work. Decades later, these images rest in the archive of Malmö Museum and on Europeana, carrying across time and geography a question that remains unresolved: who holds the camera, and who is being seen? Their aura—fragile, unrepeatable, yet still resonant—recalls Benjamin's reflection on how mechanical reproduction both diminishes and transforms presence, reminding us that industrial memory is not only mechanical but profoundly human.

Oddner's work connects two harbours: Malmö, once a proud shipbuilding city, and Kaohsiung, later known for dismantling the world's scrapped ships. His photographs do not make this link explicit, yet the connection feels inevitable. What was constructed in one port was deconstructed in another, a quiet circulation of steel and labour that mirrored the shifting balance of industrial economies. In Oddner's images, distance is not merely geographical; it

Dismantling the Japanese vessel Sapporo Maru, Kaohsiung Harbour, 1970. Bureau of Cultural Affairs, Kaohsiung City Government/Taiwan Cultural Memory Bank (photo available via Creative Commons)

Lunch break at the dock, Kaohsiung Harbour, 1950s (photo by Georg Oddner/Malmö Museum)

is also emotional and ethical. The viewer stands apart, yet cannot remain untouched. His lens neither glorifies nor pities. It lingers—observing, almost listening—to the pulse of a world remade by work, preserving that faint aura of presence which photography both reveals and erodes.

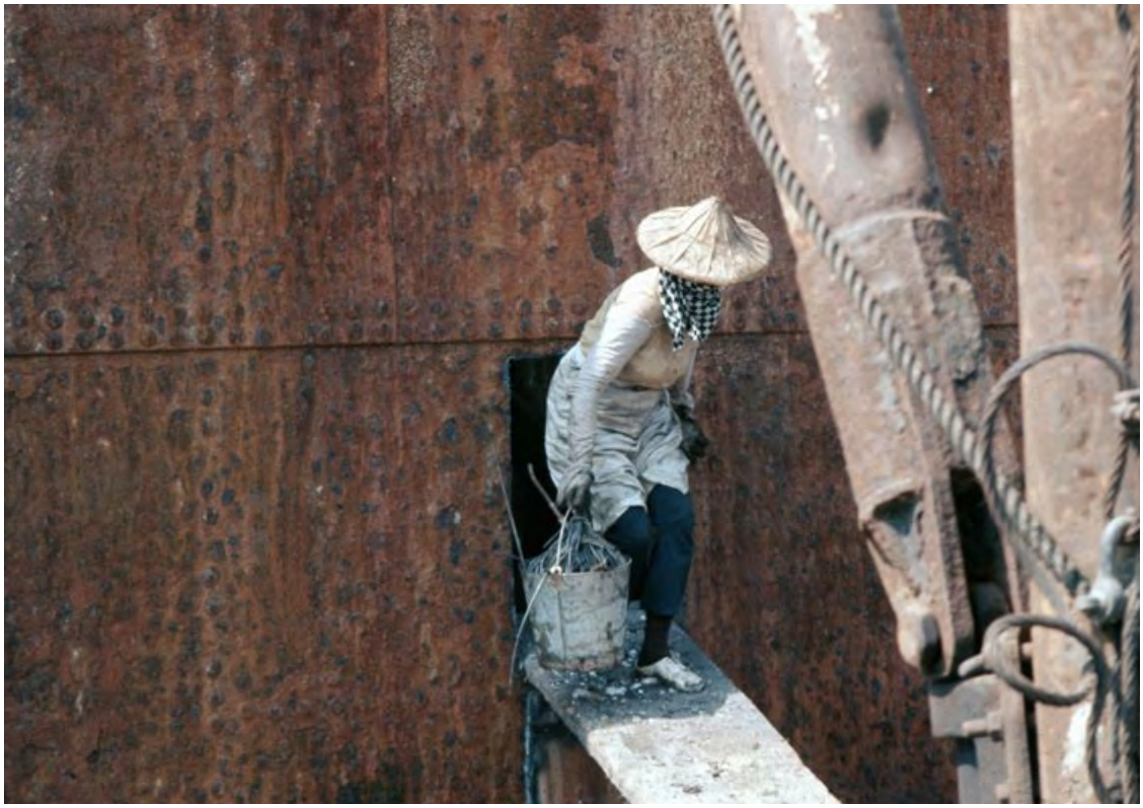
The later photograph of the Japanese vessel Sapporo Maru being dismantled in Kaohsiung Harbour in 1970 provides a real-world echo of that unseen connection. Captured by the Kaohsiung City Union of Contracted Workers, it documents the physical labour of disassembly, the moment when global industry's discarded bodies arrived on Taiwan's southern coast to be cut apart by hand. The image serves as an archival bridge between Malmö's construction and Kaohsiung's deconstruction, revealing how the industrial lifecycle itself has become transnational.

Among the most striking of Oddner's images is one showing a woman at work amid the fragments of a dismantled vessel. In his frame, she is poised between exhaustion and strength, her gesture neither heroic nor incidental. The photograph titled Kvinna ('Woman') encapsulates the paradox of industrial modernity, labour rendered both ordinary and monumental, anonymous yet unforgettable.

In Taiwan of that period, few photographs recorded ordinary workers. Those that survived were mostly state or foreign commissions, filtered through narratives of development. Oddner's pictures are, therefore, accidental witnesses. They reveal a history which locals seldom photographed themselves. Their presence today, preserved in a European museum, exposes the asymmetry of who documents whom. Yet these same images also return what was once missing: the faces and gestures of people who built, carried, and dismantled the material life of a nation.

Another photograph, titled Matrast ('Lunch break'), captures a moment of rest: workers crouching beside the dock, rice tins in hand, as the glare of the sun softens into stillness. The image interrupts the usual rhythm of industrial labour, allowing a rare glimpse of repose and camaraderie. In its quietness, one senses the faint aura of shared endurance—the human counterpoint to the machinery of progress.

Now digitised, the photographs travel again between Europeana's neutral metadata and Taiwan's Cultural Memory Bank,



Ship-breaking woman, Kaohsiung Harbour, 1950s (photo by Georg Oddner/Malmö Museum)

Ship-breaking worker, Kaohsiung Harbour, 1950 (photo by Georg Oddner/Malmö Museum)

where new captions and stories anchor them to place. Description becomes translation; translation becomes authorship. Each act of naming reclaims a fragment of agency. What was once a distant record becomes a conversation between archives, between continents, between past and present. The digital image, far from extinguishing aura, reshapes it, an afterglow that flickers in the act of reinterpretation.

A companion image shows a worker isolating a single figure framed against a skeletal ship hull. Digitised and revisited, the photograph

acquires new meaning: it no longer stands as a detached record but as part of a living archive. The worker's gaze, directed away from the camera, seems to mirror our own belated attention: a reminder that every act of looking carries both distance and connection.

To look at these images today is to sense the uncertain space between seeing and being seen. The camera mediates, but it also binds. Through its frame, we glimpse not only the traces of industry but the fragile continuity of memory, the way work shapes identity long after the noise of the port has faded. Oddner's gaze, though foreign, now belongs to more than one story: to Sweden's industrial past, to Taiwan's evolving narratives, and to the shared effort of making the invisible visible. Upon reviewing these photographs, we notice that the gaze has shifted. The viewer, once outside, becomes part of the image, another witness to how the aura of industry continues to shape our imagination of the future.

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NORWAY

MØLLEBYEN, THE MILL TOWN IN MOSS, NORWAY

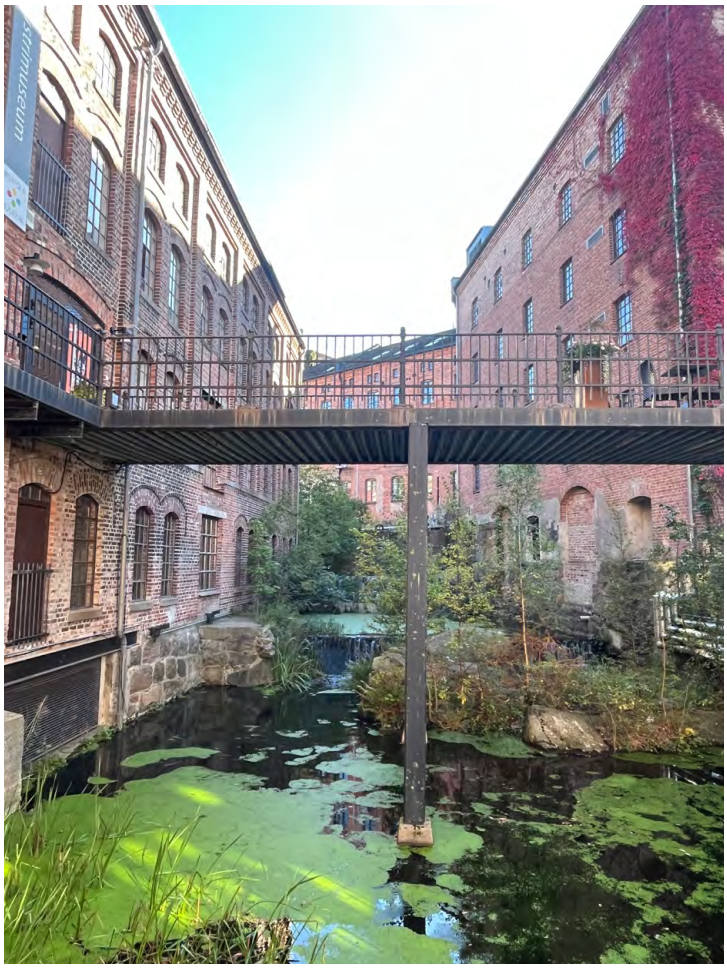
Vasiliki Fragkoudi, PhD Candidate, Ionian University, Greece

Møllebyen ('The Mill town') used to be the city centre of Moss, Norway. Constructed on the River Mosseelva and situated near Mossefossen (the waterfalls of Moss), the area served as the region's first industrial hub. Already in the 1600s, Moss became an important sawmill export centre by using the hydropower of the waterfalls. In the 1700s, Moss became an early industrial hub as grain mills and sawmills operated within the city.

By the 1800s, the city had developed its industrial activities using waterfall power, transforming Moss into a leading manufacturing town in Østfold County. The riverfront also attracted workers' housing, becoming a dense working-class industrial quarter. Paper mills, grain mills, textile factories and distilleries were operating in this area. The Mills are known as Lerke Mølle, Kloster and Galle Møller (named after the owners), *Central Pakkhus* ('Central Warehouse') and *Kvernhuset* ('The Mill'). The Mills were primarily built with a solid foundation, outer walls of brick and the construction between floors is made of wood. The premises also have large roof areas and cast-iron windows.

One-third of all alcohol produced in Norway was made in Moss, with approximately 14 distilleries operating in the area, which produced 2.4 million litres of alcohol in 1851. The access to liquor was harmful for the health of the local community. 10 per cent of the alcohol produced was for local consumption, while there were 79 pubs for 3000 residents. In 1858, the biggest distillery of Moss would pause its operation.

The Mill city or Møllebyen in Moss, Norway (photo by author)



The Mill city or Møllebyen in Moss, Norway (photos by author)

The King's Road (*Den Kongevei/Den gamle Kongeveien*) was also established in Moss in the 17th century as the main land route from Christiania (Oslo) and Copenhagen, as Norway was part of the Danish union under the crown. This route passed directly through Mølelbyen, and the bridge over Mosseelva was made one of the most strategic crossing points on the entire route. Møllebyen was a transport and trade centre on the King's route between Christiania and Copenhagen. The city played a significant role in regional politics and military conflicts, becoming a historical and industrial landmark.

On the other hand, *Mosselukta* ('The Moss smell') is a well-known term among citizens of Moss, with a direct connection to the city's rich industrial past. The Moss Cellulose Factory was founded in 1883, producing cellulose for the paper industry while releasing sulfur compounds into the air, which gave the area a characteristic smell. Locals often accepted it as the "smell of jobs and prosperity", since the cellulose industry provided work for thousands of families and made Moss an industrial stronghold. In 1973, the factory paused its operation, and the bigger part of its premises were torn down, except for the factory's chimney, as part of the local identity and an intangible heritage element.

By the mid-20th century, many of the original factories had closed, while the mills were relocated to the seafront. By the 1980s, many premises in Møllebyen stood abandoned, unused. Local authorities recognised the industrial heritage value of Møllebyen, and the mills and factories were restored, keeping their brick architecture and industrial character.

The Mill city or Møllebyen in Moss, Norway (photo by author)

Nowadays, the premises of Møllebyen have been transformed into a contemporary cultural hub, hosting the *Moss By og Industrimuseum* ('The City of Moss and Industry Museum'), the Moss public library, and *Østfoldmuseene* ('Østfold Museums network'), as well as bars and restaurants. Møllebyen is an exceptional example of adaptive reuse, where prior industrial usage was respected, preserved, and transformed into a vibrant living cultural hub. Møllebyen was the engine room of Moss's industrial identity, part of the authentic narrative of Moss's industrial past.

Contact the author

BELGIUM

IZEGEM (BELGIUM) CLOSES ITS SHOE AND BRUSH MUSEUM

Bart Vanacker, TICCIH Editor

In September, the Izegem city council suddenly announced the closure of the Eperon d'Or shoe and brush museum. The heritage site will close permanently on December 31, 2025. The seven staff members will lose their jobs, and the museum operations will be discontinued. The Izegem municipal council never held any form of consultation. By abruptly shutting down the museum, they are discarding sixty years of work. "We dare say that almost every Izegem family has, directly or indirectly, a connection with Eperon d'Or," the Eperon d'Or team wrote in an open letter. "This is truly about the DNA and core identity of our (...) city. Or perhaps we should even say it's about 150 years of work?"

A museum dedicated to brushes and shoes was rightfully placed here. In the 19th century, the West Flemish city became the birthplace of the Belgian shoe industry and beyond. Izegem once had dozens of shoe manufacturers. The Eperon d'Or heritage site, which opened in 2017, tells the story of Izegem's shoe and brush industries. The museum was housed in the front building of the former Eperon d'Or shoe factory, a gem of Art Deco architecture from 1910 that is protected as a monument. Eperon d'Or itself once served as a royal supplier to both the Belgian and Luxembourg royal families. The only remaining shoe maker today is Mareno, where the famous Belgian Shoes are still handmade and sold in New York.

In addition to its extensive collection of brushes and shoes, often donations, the Eperon d'Or museum also houses an impressive collection of machines used to make those products. In the workshops behind the front building, a complete production line is displayed for assembling both shoes and brushes. Through the machines, you discover the story of the transition from manual labour to mechanisation, as well as some

The museum is housed in the office building of the former Eperon d'Or shoe factory, a gem of Art Deco architecture from 1910 (photo by author)

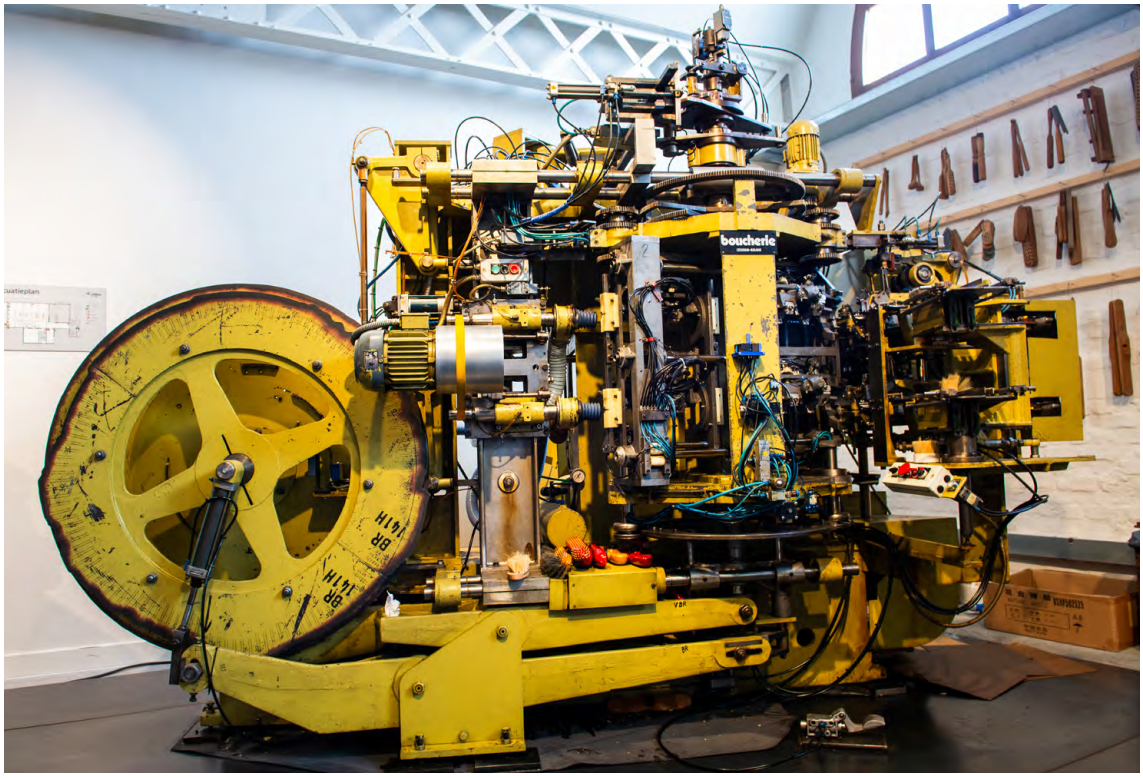
locally made machinery. In the wake of the shoe and brush factories came machine manufacturers like Boucherie, founded in 1928 and still producing brush-making machines to this day. One of their highlights, the DT-22, an automatic machine capable of producing two brushes at once, can be found in Eperon d'Or. Volunteers use these machines to demonstrate how work was once done.

Tribute to the people of Izegem

However, if the Izegem city council has its way, the museum will be "repurposed", as they call it, eliminating both the museum function and its staff. The building might instead become home to the public library. A few artefacts may be displayed among the bookshelves, but that would be a pale shadow of what once was. The city describes this as a transformation into an "open heritage house" that will be "given back to the people of Izegem." Yet, according to the Eperon d'Or team, the museum is already a big tribute to the people of Izegem and their history. It opens its doors for free every Saturday for locals. The museum also offers tailored tours for the blind and visually impaired. The museum not only attracts people from Izegem and its surroundings, but also from abroad. A delegation from the Association for Industrial Archaeology (AIA) visited the museum in 2024, and the participants of the Big Stuff Conference paid the museum and its volunteers a visit last October.

All of this will be lost. The Eperon d'Or museum team still hoped to develop a Plan B: "We sincerely hope there will be a second thought before the bridge is blown up for good. Once the plug is pulled, it can never be put back in." As became clear during the final decision at the December city council meeting, their hope ultimately proved to be in vain.

Nevertheless, the closure was met with widespread protest. An online petition was launched to save Eperon d'Or from closure, which garnered more than 8,000 signatures. The Izegem Guides Association, Machine Friends, Museum Volunteers, Steam Friends, Ten Mandere, and Friends of Izegem Museums have joined forces, calling the shutdown an "irreversible loss." They also emphasise the immense expertise and experience that will disappear.



An automatic brush-making machine, constructed by the local machine builder Boucherie (photo by author)

A heel lasting machine from the Czech manufacturer Svit has been restored by a team of volunteers (photo by author)

In addition, the Flemish Museum Consultation XL, Cultural Heritage Council (OCE), ICOM Belgium, MuseumPass, and FARO have published an open letter urging that Museum Eperon d'Or remain open: "Izegem, isn't that the city proud of its generations of local shoemakers, brushmakers, entrepreneurs, and creatives? This museum is a prime example of industrial heritage that attracts visitors, researchers, and entrepreneurs with great interest."

In October, a protest march was also organized. More than 500 demonstrators took part, which was twice as many as expected. The impressive procession of people marched to the town hall, and among them was also a delegation from the VVIA, the Flemish Association for Industrial Archaeology.

Contact the author

Mining site in Gafsa (Metlaoui), 2025 (photo by author)

TUNISIA

THE MINING HERITAGE OF GAFSA: STRATEGIC DESIGN AND SUSTAINABLE, PARTICIPATORY MEDIATION OF TUNISIA'S INDUSTRIAL HERITAGE

Dr. Houda Kohli Kallel

The Gafsa mining basin, located in south-western Tunisia, is one of the most significant examples of the country's industrial history. Since the 19th century, the mining of phosphates and various minerals has shaped the region's economic, urban and social development, promoting the emergence of mining towns organised around production sites. These infrastructures, which combine workers' housing, administrative buildings and industrial facilities, illustrate a functional architecture and urban planning specific to Tunisia's industrial heritage.

Today, this heritage faces numerous challenges: the gradual abandonment of sites, the deterioration of buildings and a partially lost collective memory compromise its visibility and transmission. The lack of coherent enhancement strategies limits local communities' appropriation of heritage and hinders the implementation of sustainable cultural and educational projects. In this context, the central question of this study is: how can strategic design serve as a sustainable, participatory mediation tool for this industrial heritage? By mobilising user-centred approaches, co-design and experience scripting, strategic design offers a methodological framework for reconnecting memory, communities and territorial development, while promoting the preservation and active promotion of the mining sites of Gafsa.

Context and heritage issues

The mining heritage of Gafsa is part of a complex historical dynamic, in which industrial exploitation has shaped not only the economic landscape, but also the social and urban organisation of mining towns *(Ben Salem, 2012)*. Mining towns were planned according to a

Mining site in Gafsa (Metlaoui), 2025 (photo by author)

strict social hierarchy, with neighbourhoods reserved for managers and engineers and standardised workers' housing, reflecting the colonial and industrial logic of the time *(Khelifi, 2015)*. These architectural typologies, although functional, reflect a specific adaptation to the mining context and the availability of local resources.

Today, this heritage faces multiple challenges. The gradual decommissioning of facilities, the lack of systematic conservation programmes and the loss of collective memory threaten the historical and social value of these sites *(Zribi, 2020)*. Furthermore, the low visibility and marginalisation of mining towns limit their appropriation by local communities and restrict opportunities for sustainable cultural and tourism projects. In light of these challenges, it is imperative to consider industrial heritage as a tool for territorial and cultural mediation, in which strategic design can help reconnect memory, urban planning, and citizen participation *(Manzini, 2015; Meroni, 2008)*. This integrated approach enables enhancing the value of sites while strengthening local identity and supporting sustainable territorial development.

Mining site in Gafsa

Strategic design differs from traditional design in its ability to articulate vision, innovation and social participation in the management of complex systems *(Manzini, 2015)*. Applied to industrial heritage, it goes beyond the simple conservation of structures to create spaces for mediation and enhancement that integrate the needs of local communities and the challenges of cultural sustainability *(Meroni, 2008)*.

In the context of the mining towns of Gafsa, strategic design can intervene at several levels. Firstly, it promotes the co-design of heritage interpretation devices, such as participatory museums, urban trails or interactive installations, which tell the industrial story while engaging residents in the creation of meaning *(Khalfaoui, 2021)*. Secondly, it allows the experience of the sites to be scripted, transforming disused mining spaces into living places where collective memory is reactivated and shared *(Davallon, 2006)*.

The strategic approach also includes integrating socio-economic and educational dimensions, while considering innovative uses compatible with sustainable territorial development, such as cultural workshops, tourist circuits, and educational programmes. This process helps strengthen local ownership of heritage, promote a sense of mining identity, and generate a positive social and cultural impact *(Manzini and Rizzo, 2011)*. Strategic design, thus, is a key methodological lever for linking industrial memory, social innovation and

Mining site in Gafsa (Metlaoui), 2025 (photo by author)

Mining site in Gafsa (Metlaoui), 2025 (photo by author)

sustainable development, while providing an operational framework for participatory heritage mediation in Gafsa.

Towards sustainable and participatory heritage mediation

Sustainable heritage mediation aims to convey the historical and social value of heritage while actively involving local communities in its preservation and promotion *(Davallon, 2006)*. In the context of the Gafsa mining sites, this approach enables linking industrial memory, territorial identity, and socio-cultural development, going beyond simple conservation of structures. Strategic design is a valuable tool for this participatory mediation. It enables the creation of immersive and interactive experiences, such as themed urban trails, multimedia installations and educational workshops, which reconnect

residents with their heritage and stimulate their engagement *(Manzini, 2015; Meroni, 2008)*. These initiatives can incorporate economic and tourism dimensions, promoting mining heritage sustainably and creating new opportunities for the region *(Khalfaoui, 2021)*.

The participatory approach also promotes the co-construction of knowledge and narratives: former miners, local associations and cultural institutions become actors in the transmission of industrial history, thus ensuring a living and inclusive memory (Manzini and Rizzo, 2011). This strategy helps to strengthen social ownership of heritage while addressing contemporary issues of cultural sustainability and integrated territorial development. Thus, sustainable and participatory mediation, supported by strategic design, provides an operational framework for enhancing Tunisia's industrial heritage by transforming the mining sites of Gafsa into living, educational and culturally significant spaces.

Conclusion

Although weakened by disuse and loss of memory, Gafsa's mining heritage constitutes an industrial legacy of significant historical, social and cultural value. The analysis shows that strategic design can play a central role in its mediation, promoting a sustainable and participatory approach, as well as co-design of heritage facilities, scripting of experiences, and involvement of local communities *(Manzini, 2015; Meroni, 2008)*. This approach not only preserves and enhances sites, but also strengthens territorial identity, stimulates citizen engagement and creates new cultural, educational and tourist opportunities *(Khalfaoui, 2021)*.

Looking ahead, it is essential to develop interdisciplinary projects that combine heritage, design, and social innovation, while promoting international cooperation and the sharing of experiences within industrial heritage networks such as TICCIH. These initiatives could serve as a model for other post-industrial sites in Tunisia and the Mediterranean basin.

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MEXICO

THE M.A.N. BOILERS AT FUNDIDORA MONTERREY IN MEXICO: GERMAN TECHNOLOGY AND STEELMAKING MODERNIZATION

Alberto Casillas Hernández

The history of the Monterrey Iron and Steel Foundry Company is closely linked to the technological development of heavy industry in Mexico. Throughout its existence (1901-1986), this company became a hub for knowledge transfer, largely thanks to its interaction with foreign engineers and consultants, primarily North American and German. In this context, the acquisition and installation of German-made M.A.N. *(Maschinenfabrik Augsburg-Nürberg A.G.)* boilers represented a milestone in the plant's modernisation and in strengthening its steam generation capacity, an essential element for steelmaking processes.

German manufacturer

Founded in the 19th century, M.A.N. A.G. was one of the most important European companies in heavy machinery. Its industrial presence was distributed across three major production centres:

1. Nürnberg: boilers, steam and gas turbines, cranes, hydraulic presses, railway machinery, and heavy trucks.
2. Augsburg: stationary and naval diesel engines, printing presses.
3. Gustavsburg: metal bridges, industrial structures, large boilers, and infrastructure projects.

The scale of its production and its technological prestige led Fundidora Monterrey to choose this manufacturer over other American offerings, primarily because its boilers offered greater performance and fuel economy.

Presentation of a letterhead: correspondence from Bach & Dorch to the Monterrey Iron and Steel Foundry Company, February 7, 1934 (File 25, Stock 125, Production. Boiler Section. Box 2. Foundry Historical Archive)

The Arrival of the M.A.N. Boilers in Monterrey

In 1931, Fundidora Monterrey, through the Bach & Dorsch commercial firm in Mexico City, placed a purchase order for three M.A.N. water-tube boilers. Each had a heating surface of 600 m² and a capacity of 25,000 kg of steam per hour at a pressure of 18 kg/cm².

The project involved the construction of a new industrial building, the so-called M.A.N. Boiler House, which stood out for its 14.5-meter height and metal structure with a "Eureka" cement-asbestos roof. The installation was supervised by German engineer Ernst Hohenberger Puchta, sent by M.A.N., who performed safety tests, including the hydrostatic test, a fundamental requirement for the proper functioning of the equipment.

Features and operation

The M.A.N. boilers were distinguished by their oblique and vertical tube design, dual-fuel (oil and blast-furnace gas), and modern accessories: pressure gauges, safety valves, water-level glasses, and fusible plugs. They also featured economisers, superheaters, and water purifiers, which significantly improved thermal efficiency. These units not only replaced the older Babcock & Wilcox boilers but also supplied steam to the blast furnace, steelmaking, and rolling mill areas, supporting the electrification of the mills and the incorporation of new equipment such as cranes, turbogenerators, and superheater furnaces.

In 1938, two more M.A.N. boilers, each producing 30,000 kg of steam per hour, were added to the rolling mill and integrated into the new power plant. Throughout the 1940s and 1950s, Babcock & Wilcox boilers were added to supplement the installed capacity, but the M.A.N. boilers remained the core of steam generation for nearly five decades.

The Scaife system and water treatment

A crucial aspect of boiler operation was water treatment. In 1937, Fundidor Monterrey acquired the We-Fu-Go purification and descaling devices from William B. Scaife & Sons Company, which guaranteed precise and consistent water softening, eliminating impuri-

Presentation of a letterhead: Correspondence from Emilio Leonarz to Fritz Bach, 25 January 1935 (File 25, Fund 125, Production. Boiler Section. Box 2. Foundry Historical Archive)

M.A.N. Boilers and auxiliary equipment of Blast Furnace No. 1, 1933. Eugenio Espino Barros. Monterrey, N.L., Mexico (DR. 60291 Nuevo León Photo Library – CONARTE, Fundidora Collection)

Scaife devices for water treatment for the boilers of the Power Plant, 1937. Monterrey, N.L., Mexico (DR. 46754 Nuevo León Photo Library – CONARTE, Fundidora Collection)

ties, grease, and oil. The Scaife system was essential for maintaining boiler longevity, reducing scale buildup, and preventing overheating-related accidents. Its operation was so simple that it could be performed by any trained worker, representing a step forward in the democratisation of technology within the plant.

The M.A.N. boilers operated for more than twice their projected useful life (25 years), thanks to the expertise of the Fundidora Monterrey workers, who kept them in operation for 48 years, until June 1979. The relationship between man and machine in this case is emblematic: the boilers were not only production tools, but also

part of the workers' imagination, to the point that their deactivation was accompanied by a farewell meeting organised by the workers themselves.

Engineer Juventino Martínez and mechanic Roberto Gallegos recalled that the units survived thanks to improvised repairs and technical creativity, reflecting the Mexican worker's ability to extend the life of industrial technology through ingenuity and collective effort.

Conclusion

The M.A.N. boilers represent the materialization of the transfer of German technology to the Monterrey steel industry in the 20th century. Their installation enabled modernisation, energy savings, and a leap in production efficiency in Monterrey, Mexico City.

The Scaife system complemented this innovation, ensuring operational stability amid growing industrial demand. Finally, the boilers' longevity is a testament not only to the quality of German engineering but also to the resilience and skill of the Mexican workers, who made them perform beyond any technical expectations, consolidating a symbiotic relationship between technology and workforce.

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Contact the author

EXHIBITION "EXAMPLES OF INDUSTRIAL HERITAGE FROM THE CIÉNEGA DE CHAPALA AND ITS REUSE"

Dra. Lucie Crespo Stupková, National Autonomous University of Mexico, Humanities Coordination, Academic Unit of Regional Studies

On October 2, the exhibition "Examples of Industrial Heritage from the Ciénega de Chapala and its Reuse" opened at the Academic Unit of Regional Studies of the National Autonomous University of Mexico in Jiquilpan, Michoacán. Chapala swamp *(Ciénega de Chapala)* is located in the northwest of the state of Michoacán, on the border with Jalisco, in central Mexico. Lake Chapala is the largest lake in Mexico, and its surrounding area is one of the most important agricultural regions in the country.

In this exhibition, Dra. Lucie Crespo Stupková, project leader in industrial heritage, local development, and tourism, and two undergraduate architecture students, Carlos Rivera and Isabel Flores, present three objects from the Ciénega de Chapala region that they consider industrial heritage. These objects were created during the Industrial Revolution (historical period of the Porfiriat, 1876-1911), are closely linked to agriculture and the food industry, and are valuable for their historical, technological, social, cultural, and aesthetic significance. Each sheet contains three temporal layers of the same site: the past, the present, and the future; that is, during its operation, the current state (of abandonment), and a proposed reuse. The authors believe their preservation and redevelopment make sense, and involving the younger generation in these creative processes is absolutely crucial.

The architecture students were tasked with unleashing their imagination and proposing new uses for three former industrial objects in Vista Hermosa: the Bordo de Maltaraña (retention dike), the San Ignacio Sugar Mill, and the Hacienda de Molino (wheat mill and warehouses). The creation of the proposals was, of course, preceded by bibliographical research and by knowledge of all the objects and their geographical context during fieldwork in the first half of this year.

In the first case, the proposal is a multimodal walkway that will integrate the 22-kilometre pedestrian and bicycle paths. Complementary areas will include rest areas, children's playgrounds, an outdoor gym, and a kiosk area. The entire walkway will be accompanied by information panels on the history, geographic context, local flora and fauna, and crops, thus creating a recreational and educational route. This proposal would connect two states, Michoacán and Jalisco, and its expected benefits include better connectivity between communities in the two states, sports facilities and green areas, promotion of a healthy lifestyle, education about regional history, regional tourist attractions, and reduced environmental impact.

Exhibition in the temporary exhibition hall at UAER-UNAM in Jiquilpan, Michoacán, México, 2025 (photo by author)

Dra. Lucie Crespo, Carlos Rivera and Isabel Flores, the creators of the exhibition, during the opening, 2025 (photo by Lic. Guadalupe Ceja)

In the case of the warehouses of Hacienda Molino, the proposal stems from reinterpreting them as an agricultural storage space transformed into a symbolic repository of knowledge and memories. Just as the warehouses housed the harvests of wheat, beans and chickpeas that glorified La Hacienda, the space is now conceived as a repository of ideas, books, and collective learning. After the conversion, the building would house the main library, with a room for both reading and community gatherings.

Exhibition in the temporary exhibition hall at UAER-UNAM in Jiquilpan, Michoacán, México, 2025 (photo by author)

The writing, art, music, and craft workshops would be located in the side eaves or annexes. The front exterior space would contain green areas shaded by trees, benches, and open spaces for outdoor reading or community workshops.

San Ignacio Sugar Mill was one of the most important sugar mills in the state, and its conversion would create a museum of sugar manufacturing and sugarcane cultivation, in addition to preserving the memory of the Afro-descendant origin of the workers. The area would also include a parking lot and a café.

The temporary exhibition hall of the Academic Unit of Regional Studies is the first place where the exhibition is presented; however, the idea is to take it to different spaces, such as other university campuses and, above all, the municipalities involved.

The main objective is to change the collective perception of industrial heritage and present it as a potential for local development. The aim is to impact the site on three levels: within the scientific community and those interested in industrial heritage, among the local population, and at the level of local government. Although converted industrial objects may have tourism potential, some choose to use them as schools or community centres. Dra. Lucie Crespo Stupková pointed out that the community should have control over its assets, decide how to use them, and distribute the profits generated.

Contact the author

Asea station (photo by author)

GREECE

PROTEST AGAINST THE DESTRUCTION OF THE HISTORIC PELOPONNESE RAILWAY LINE

Hercules Fassourakis, Vault of Industrial Digital Archives (V.I.D.A.)

We were astonished to learn of the intention of the Technical Chamber of Greece (TEE) to convert the historic narrow-gauge railway line of the Peloponnese, in the section from Megara-Corinth-Kalamata, into a bicycle path. In its September 24, 2025 announcement, TEE stated its plan to commission a particularly costly preliminary study, to be financed by the Hellenic Green Fund.

The destruction of this existing 250-kilometre-long railway line, an environmentally friendly mode of transport and a valuable infrastructure asset of the country's central rail network, contradicts fundamental national planning objectives, as:

- This line is included in the officially approved "The Statutory National Spatial Planning Framework of Greece (2009)."
- The upgrading and reoperation of the Corinth-Argos-Nafplio section is part of the "Approved National Strategic Transport Plan of Greece" (NTSP, 2019), which was prepared and substantiated through studies on behalf of the Ministry of Transport, upon the mandate of the competent Directorate-General of the European Commission. In 2022, a feasibility study commissioned by OSE confirmed the project's positive socio-economic justification based on key indicators (ERR, ENPV, and B/C).
- The further upgrading of the Corinth-Tripoli-Kalamata corridor is included in the Ministry of Transport's Operational Plan (2024–2044) for the development of Greek railways. This specific infrastructure underwent a complete renovation between 2004 and 2009, funded by the Peloponnese Regional Operational Program (ROP), with an investment of €80 million to fully renew the railway superstructure with heavy materials designed for speeds up to 120 km/h.
- The line is included in the current comprehensive network of the Trans-European Transport Networks (TEN-T/Railways – Comprehensive network).
- At the same time, while residents persistently demand the reactivation of the railway, a cooperative program has already begun between the Swiss Confederation, Europa Nostra, and the Hellenic Society for the Environment and Cultural Heritage, in collaboration with ETH Zurich, to promote the reopening of this line.

In light of all the above, VIDA NPC joins other organisations in strongly protesting the irreversible destruction of a valuable public infrastructure and demands the cancellation of all related actions. The necessary reactivation of the line will not only help preserve the region's historical identity but will also serve as a tool for sustainable development throughout the Peloponnese.

Leonari station (photo by author)

Manari station (photo by author)

We wish to underscore the warm and valuable support extended to our initiative by TICCIH International, which conveyed its solidarity through an official letter of concern addressed on October 11 to the relevant authorities and institutions.

Brief historical overview

The Peloponnese was the most developed and productive region of the country within the then-limited Greek territory, before the annexation of Thessaly. The cities of Patras and Kalamata, both significant ports and emerging industrial centres, were located in the Peloponnese. Therefore, considering the region's pivotal role in the national economy, Prime Minister Charilaos Trikoupis prioritised the development of a railway network in the Peloponnese.

On April 19, 1882, a contract was signed with Ioannis Doumas, Director of the General Credit Bank and representative of a consortium of Greek and foreign investors, for the construction of a

single-track, narrow-gauge railway line which, starting from Piraeus, would connect the port and the city of Athens with Corinth, Patras, Argos, Nafplio, and Myloi. The construction and operation of this network were undertaken by the company "Piraeus–Athens–Peloponnese Railways" (SPAP), established by the General Credit Bank on October 17, 1882.

In November 1899, Kalamata was connected by rail with Tripoli and Athens. The railway network of the Peloponnese was completed in 1904 with the extension of the line to the port of Kalamata. The SPAP narrow-gauge network linked the capital with almost the entire Peloponnese, as well as the cities within the region, reaching a total length of approximately 750 kilometres, making it not only the largest narrow-gauge railway network in Greece but also one of the largest in Europe. The network consists of two lines connecting Kalamata with Athens: first through Tripoli, and then through Patra/Pyrgos.

In 1939, under the regime of Ioannis Metaxas, SPAP was placed under liquidation and came under state control. During the Occupation, the network and rolling stock suffered extensive damage. Eventually, SPAP was nationalised in 1954 and, in 1962, was integrated into SEK (Hellenic State Railways), the predecessor of OSE (Hellenic Railways Organisation).

Source

"Assessment Study of the Buildings of the Historic SPAP Complex as Elements of the Country's Industrial Heritage", Vault of Industrial Digital Archives - VIDA NPC, January 2025, commissioned by OSE.

Contact the author

COLOMBIA

PATRIMONIALISATION AND TENSION IN THE BANANA AGROINDUSTRY IN COLOMBIA

Camilo Contreras Delgado, Visiting Professor at the Faculty of Architecture, National University of Colombia, Medellín campus. ***The author thanks Óscar Darío Ruiz Henao and Inés Palencia Cortés for their support and guidance during fieldwork. All that is written here is the author's responsibility.***

Bananas are one of the most consumed fruits worldwide, and Latin America and the Caribbean is the regions that exports the most tons on the planet. Colombia ranks fourth in this category in the area, after Ecuador, Costa Rica, and Guatemala *(FAO, 2025)*. This information underscores the importance of the crop to Colombia and, within the country, to the Urabá region, which accounts for 60% of national production. In this part of Antioquia, cocoa, pineapple, palm, and cassava crops are also important, although to a lesser extent in terms of hectares.

Agroindustry, like any other sector, can generate heritage associated with spheres of production, such as coffee farms and processing plants, sugarcane and its mills, vineyards, etc. But sometimes it is insufficient to focus the analysis solely on the traditional dimensions of industrial heritage (immovable, movable, and intangible). Addressing historical and geographical complexity reveals more than we suspect.

The agroindustry and mining of Latin America and the Caribbean have been marked first by colonisation and then by extractivism.

Towing banana containers across the León River. The containers are loaded onto the ship on the high seas. A more modern port is under construction (photo by author)

Monument to the Banana Worker. Work by Carlos Alberto Vanegas Bueno. Located in Barrio Obrero, Apartadó, Antioquia (photo by author)

But cases like the Urabá Antioquia region in Colombia present a challenge for us to understand its agroindustrial heritage, given the prolonged and entangled conflict in which the (dis)possession of land has been a main factor. We cannot disregard the fact that 67% of the people in this region have been victims of the conflict *(Universidad de Antioquia, 2024)*.

But what does the above have to do with agroindustrial heritage? Biographical and cultural memory of agriculture is the central pillar of heritage. While the process from banana cultivation and harvesting to packaging for export requires minimal tools and infrastructure, the intensity of labour makes the knowledge dimension of the activity more important. But, in addition, artistic expressions related to the product and the crafting of handicrafts with the plant's stem reinforce the idea that heritage in the sphere of social reproduction is more relevant as a factor of cohesion.

Identifying and understanding heritage involves considering that proletarianization largely occurred due to what Harvey *(cited by Lombana, 2012)* calls "accumulation by dispossession" in Urabá itself, as well as the displacement since the 1950s of peasants and indigenous people from other regions and Departments such as Chocó and Córdoba. This forced migration has given rise to one of the most culturally and ethnically diverse Colombian regions, which is reflected in cultural memory.

The homes of workers and their families were located within the banana farms to prevent workforce absenteeism; however, for various reasons, including the "crossfire" of rival armed groups, they were once again displaced, as a woman who lived in those hamlets testified. It is understandable that decades later, we cannot find those old homes of the workers and their families. At the same time, this reiterates that, in this case, the study of heritage cannot be separated from the conflict and that collective memory is a great heritage resource. The displacement and destruction gave rise to the working-class neighbourhoods in the municipalities that make up the Urabá Antioquia region.

Master artisan. Craft made from the stem of the banana plant (photo by author)

The same cannot be said for the homes inhabited by banana company employees and administrators. As in mining and company towns, these homes were built in better locations, away from the plantations, in larger spaces, and with more durable materials. Today, we can locate the settlement founded around 1960 of what was Frutera Sevilla, a subsidiary of the United Fruit Company. On the site, in addition to the homes, we can find a social area for leisure and a landing strip.

A report published by Opinión Caribe (2017) describes the types of residences of businessmen and employees of the United Fruit Company in Santa Marta and Ciénaga, another region of Colombia. These homes are described as country houses, small palaces, and mansions. In that place, those housing nuclei for higher-ranking employees are still found.

The working-class neighbourhoods were not exempt from violence, another component of the banana agro-industry's biographical and cultural memory. The most tragic case occurred on January 23, 1994, in the Obrero La Chinita neighbourhood of Apartadó. This area (formerly a banana plantation) emerged from an invasion by evicted banana workers, displaced peasants, and families of ex-combatants lacking housing. The incursion left 35 people dead and 17 wounded.

The La Chinita Victims' Collective, mainly composed of Afro-descendant women linked to banana workers and their union organisation, commemorates the event on January 23 each year. Not only the collective but also the community participates in this commemorative act. It was notable how, in the first editions of the commemoration, the focus shifted from testimonial narratives of trauma to religious, playful expressions, and political pronouncements. Thus, the victims are closer to exemplary memory than to literal memory (in Todorov's terms). Grief, forgiveness, and re-signification have been addressed through collective actions and artistic expressions such as documentaries; the play "Dreams can do more than memories"; the melody "In La Chinita we sing for memory and peace"; paintings and murals; the change of the name of "Massacre Street" to "Hope Street" (a change managed by the community itself) *(Villarraga 2022)*.

The review allows us to note a greater weight given to intangible heritage and a process of patrimonialization through biographical and cultural memory. Cultural memory is in rituals, bullerengue lyrics, artistic representations, toponymy, and media, while biographical memory is with the people who can still narrate the events they experienced and re-signify, which we must value to strengthen cultural memory.

The Goddess Abibe. Acrylic on Mural on an altarpiece. 3.70 x 1.94 meters. Created by Jenaro Mejía Kintana. Federico García Lorca Municipal Public Library. Apartadó, Antioquia (photo by author)

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INDIA

WHOSE INDUSTRIAL HERITAGE? - HOW LONG UNTIL ITS IDENTIFICATION, RECOGNITION, AND CONSERVATION IN INDIA

Tahzeeb Fatima Rozy

Regrettable ignorance of India's industrial history and its heritage persists, failing to consider their significance and value. In India, opinions regarding abandoned factories and industries vary among stakeholders from place to place. The platform for industrial heritage has not been established in India, despite the presence of significant sites. It is often overlooked by the public and officialdom alike, highlighting a lack of understanding, awareness, and concern for unprotected industrial heritage. This problem is not exclusive to India. Furthermore, industrial heritage is underrepresented in the UNESCO World Heritage listing, as per Falser's 2001 study.

The limited awareness of India's industrial landscapes, coupled with the absence of legal protection, formal definitions, listing, and preservation, shapes the perception of industrial heritage in the country. In the absence of a legislative framework, debates persist over why, what, and how industrial heritage should be identified, recognised, and conserved in the Indian context. Currently, awareness is primarily restricted to a few scholars and heritage enthusiasts.

This mill was discovered during the PhD field visit in 2024. The main plant has been demolished, but the front administrative block and workers' quarters of the cotton mill established in the early twentieth century, at Coimbatore, Tamil Nadu, India, still exist today (photo by author)

The question concerns the beneficiaries we want to preserve. Is it for the few surviving former employees (industrial workforce) who are emotionally attached to the industry's glorious days? Or for the present city dwellers or the newer generation who don't have any link or association with these abandoned or neglected sites that are more than a century old? Or for those affected by the industrial disaster, environmental degradation, corruption, and injustice? Or for a few scholars advocating its identification, recognition and conservation? Whose industrial heritage is it by the way? Why should it matter not just a few but the broader population in India? By the time it is figured out, without broader engagement, much of India's tangible and intangible industrial heritage risks being lost. Conservation of industrial heritage is needed for multiple reasons, yet the timeline remains uncertain. But how long until its systematic identification, recognition, and conservation in India becomes a reality is the question.

Urbanisation, de-industrialisation, and privatisation have placed numerous industrial heritage sites in Indian cities at risk. This trend is evident in derelict factories across Kanpur, Mumbai, Delhi, Coimbatore, Ahmedabad, Indore, and elsewhere, where high land values have driven widespread demolition. The first biogas plant in India, located in Mumbai, is also in a ruined condition. The observatory, housing India's largest telescopes, remains vacant on the campus of the Centre for Economic and Social Studies in Hyderabad, facing similar risks.

The premise of selective industrial heritage in India is intertwined with environmental degradation, community unrest, corruption, ecological disasters, debt, and privatisation. Abandoned factories are further linked to unemployment, crime, and human-made tragedies. Communities often hold strong negative perceptions, marked by grief, trauma, threat, injustice, towards sites such as Union Carbide India Limited in Bhopal (Bhopal gas tragedy), Shakti Mills in Mumbai (crime site), Mukesh Mills in Mumbai, etc.

A bibliometric analysis of the Scopus database (1989–2022) shows that India has published only five documents on industrial heritage. This reveals a substantial knowledge gap and underscores the scope for future research in this domain.

Looking beyond the pre-defined timeline

The Taipei Declaration for Asian Industrial Heritage (2012) emphasised that the industrial period in Asia (including countries such as China and India) should be expanded to include the pre-industrial period as well. India's industrialisation and legacy are distinct from those of its European and global counterparts. Therefore, we need to look beyond the pre-defined timeline of the industrial period for the Indian context. Extensively notable examples exist in India, to mention a few here, among which are the Kollur Diamond Mines of Andhra Pradesh in the 16th century, which are known for the Koh-I-Noor diamond and the Tavernier Blue Diamond or 'Hope Diamond'.

The textile industry has always been a premier industry of India since time immemorial. The first crucible steel was the wootz 'wurtz' steel, which originated in South India before CE and was particularly famous in the Middle East and widely exported and traded throughout ancient Europe, China, and the Arab world, where it came to be known as Damascus steel. The Iron Pillar is one such example. Pmc (punch-marked) coin industry, calico, chintz, tie-dye textile printing, the warfare technology of the Mughals, Mysorean rocket technology by Tipu Sultan, perfumery, carpet, indigo dye vats, waterworks of Varanasi, bridges of Mughal rule, dockyards of Lothal, zinc mines of Zawar, copper craftwork, bangles, leatherwork, etc.

Interestingly, the study indicates limited awareness in India of the protection of historic industrial processes, products, etc., which are primarily safeguarded through Geographical Indication (GI). India holds 330 GI registrations, including textiles, leatherwork, and woodwork, thereby protecting specific traditional knowledge, craftsmanship, and other cultural assets under the Ministry of Culture. In the absence of an industrial-heritage platform, disparate aspects of industry are instead covered under various protection guidelines at the local or national level.

In my ongoing PhD, a thematic listing identified 16 broad categories of industrial heritage, each with multiple typologies, in India. These categories warrant individual investigation, as India hosts several unique and in some cases Asia-exclusive industries. Theme-specific listing of industrial heritage in India should be encouraged. Documenting and understanding the contribution and significance of Indian industries globally through research, workshops, heritage walks, studio exercises, awareness programs, etc., is essential.

Legal protection and conservation frameworks must be tailored to specific themes and case-specific industries in India. For instance, the conservation and adaptive-reuse approach suitable for textile factories will not apply to energy sites such as coalfields, mines, or sugar refineries. Interdisciplinary studies are needed to evaluate the environmental and cultural implications of site alteration or removal, including the deliberate decision to allow specific sites, such as abandoned quarries or mines, to be reclaimed by nature.

Strengthening awareness and research will improve the understanding and appreciation of India's industrial heritage, facilitating its identification, recognition, and conservation. Taking up more thematic studies and the listing of historic industries can further pave the way for awareness of case-specific protection and for the future preservation of industrial heritage sites.

This mill was discovered during the PhD field visit in 2024. Unfortunately, the cotton mill, established in the late nineteenth century at Kanpur (formerly anglicised as Cawnpore, the Manchester of the East), is under demolition, Uttar Pradesh, India (photo by author)

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Monument to the Fallen Miners (photo taken during a Visit Trepça tour) (photo by 7Arte)

KOSOVO

DREAMING OF TREPÇA'S INDUSTRIAL PARK TRANSFORMATION IN KOSOVO

Lulzim Hoti is a cultural manager, curator, and director of the organisation 7Arte in Mitrovica, Kosovo. His work bridges art, sustainability, and industrial heritage, focusing on transforming parts of Trepça into a model of creative and green regeneration.

Walking today through the Trepça Industrial Park, spread across more than 100 hectares of land and over 30 industrial buildings, feels like stepping into a dystopian city frozen in time. From the first steps, one has the impression of entering a space preserved for film sets. The cobblestone, no longer found even in Mitrovica's old quarter, lies stretched like a solemn welcoming carpet. The air, filled with dust particles, makes you realise with the first breath that you are walking through an open-air industrial museum, a silent laboratory of memory that once vibrated with life.

For decades, Trepça was not only the industrial giant of former Yugoslavia but also the economic heart of Mitrovica. In this cosmopolitan town, Albanians, Serbs, Turks, Bosniaks, and Roma worked side by side. At its peak in the 1980s, Trepça employed over 20,000 workers and connected this small Kosovar town to the global markets of metals and batteries. Today, its chimneys stand silent yet dignified, relics of an era when industrial progress symbolised the future. But Trepça's story is not over. Beneath the layers of dust lies a question that still haunts ethnically divided Mitrovica, split by the Ibar River: Can industrial heritage heal what politics once divided?

The Long Arc of Industrial Memory

The roots of Trepça stretch deep into history. The northern region of Kosovo, known in Roman times as *Monte Argentarum*, was famous for its rich deposits of silver and lead; early documents mention mining activity in Trepça as early as 1303. Archaeological excavations in Ulpiana and *Municipium Dardanorum* testify to an unbroken mining tradition beginning with the Dardanians, continued by the Romans and beyond.

Modern Trepça began in 1926, when Radomir Pašić sold the mining rights to the British company *Selection Trust Ltd.*, marking Kosovo's entry into the industrial age. By 1935, Trepça produced 91 per cent of Yugoslavia's lead and zinc, generating profits exceeding £200,000,

Inside one of the abandoned buildings in the Industrial Park of Trepça (photo by 7Arte)

an extraordinary sum for its time. The first decade's peak can be summed up succinctly: between 1930 and 1940, the mine produced 5.7 million tons of ore, while the flotation plant yielded 625,000 tons of lead concentrate and 685,000 tons of zinc.

During the socialist period, Trepça became one of Yugoslavia's "mega-systems": a vast industrial organism combining mines, metallurgy, chemical industries, and battery factories. It was the golden age, when the rhythm of machines set the rhythm of daily life. As one miner recalled, "Trepça produced energy for the world but left its own workers crippled."

Trepça endured thanks to human bonds. "Underground, there were no Albanians or Serbs," remembers miner Ramadan Gjeloshi. "There were only people who trusted each other to make it out alive." The laughter echoing through the tunnels was their light in the darkness.

The ten-volume series Memory of Trepça preserves this work ethic: "The miner had an unwritten law: never leave your comrade underground." "We worked in danger, but what kept us alive was morale, not the wage." These testimonies show that Trepça's heritage was deeply human before it was technological: solidarity, dignity, and endurance outlasted the machines themselves.

By the late 1980s, Trepça's decline mirrored the disintegration of Yugoslavia. Employment fell by 57 per cent between 1989 and 1991, and the furnaces went cold. In 1989, Serbia's government revoked Kosovo's autonomy and took control of its enterprises, dismissing around 140,000 Albanian workers, including most of Trepça's. With the eruption of the Kosovo conflict (1999), Mitrovica, once united through labour, was divided along ethnic lines, spiralling into recurring crises. "The Ibar River was no longer a symbol of life, but of division," recalls a local historian. "Mitrovica lost not only its industry but its identity." Still, memories remain vivid: "Every time I pass the factory gate, I feel I owe that place my youth."

7Arte's Turn Toward Green and Cultural Renewal

The environmental dimension is central. "The lead smelter in Zveçan was closed by UNMIK and KFOR in 2000 due to dangerous levels of pollution. The damage from that period is still present." Three large tailing dams of industrial waste continue to threaten citizens' health, especially during weather changes and underground leakages into rivers and surrounding ecosystems.

In response, 7Arte, inspired by the UK-based organisation Julie's Bicycle, embraced the idea that environmental issues are, first and foremost, cultural issues. The organisation expanded its mission to

A view of the former chemical industry department of Trepça (photo by 7Arte)

"reawaken" the *Genius Loci* (spirit of place) through art, the Green Fest, research, and community participation, believing that industrial heritage can energise cultural life and generate jobs in one of Kosovo's poorest cities.

One of 7Arte's key projects, Memory of Trepça, has documented over 100 oral testimonies from former workers. In collaboration with the Faculty of Architecture at the University of Prishtina, 7Arte has developed concepts for the adaptive reuse of abandoned industrial buildings into cultural, educational, and social spaces. "Trepça was not just a workplace; it was a way of life," said one participant. Reviving that way of life today means transforming the ruins into places of learning, art, and greenery — where care replaces noise, and life replaces lead.

From Industrial Complex to Living Park

The Trepça Industrial Park, stretching over 113 hectares along the Sitnica River and only nine minutes on foot from Mitrovica's centre, stands at a crossroads. Once dominated by metallurgy and energy, it is now reimagined by 7Arte as a Living Industrial Park, structured around eight interlinked pillars:

1. Battery Hub – a multifunctional centre for environmental dialogue, education, and exhibitions.
2. Artistic & Scientific Residencies – creative and research programs on memory and ecology.
3. Visit Trepça – a heritage itinerary connecting mines, metallurgy, and the British colony.
4. Gastronomic & Recreational Spaces – reviving public life through food, events, and leisure.
5. Green Innovation Lab – a lab for sustainable design, eco-innovation, and youth prototyping.

Aerial view of the Industrial Park of Trepça (photo by 7Arte)

6. Industrial Heritage Interpretation Centre – an interactive museum and educational space.

7. Makerspace & Co-working Hub – for local production, startups, and creative industries.

8. Living Lab – an urban green park testing renewable energy and sustainable technologies.

Even the toxic tailing dams can be rehabilitated or reused as solar energy fields — a direct transformation from pollution to clean power. As a technical analysis recommends, "the reconstruction of the Trepça complex must begin with pollution management and the remediation of hazardous waste sites, creating new models of clean energy."

In the same vision, Trepça "should draw from European experiences of integrating industrial heritage, focusing on transparency, innovation, and environmental sustainability." In this spirit, 7Arte views Trepça not as a burden of the past but as a bridge to the future, a laboratory for transforming a divided city into a model of sustainable coexistence. Beyond its cultural and environmental values, the regeneration of Trepça carries an economic dimension: it can create thousands of jobs and reposition Kosovo in international metal markets, but only through *transparency and sustainable investment.*

Trepça embodies both the memory of industrial modernity and the drive for sustainable regeneration. Its revival is not only about preserving buildings, but about restoring dignity, for the people, the land, and the shared future. "If once we opened the earth to find wealth, today we must plant it to find life," said a former worker. In this journey, 7Arte demonstrates that culture can heal what industry once scarred, and that art can turn pollution into participation. Trepça is not only about what it once was, but about what it can still become.

A Call for Collaboration

This transformation requires international cooperation, knowledge exchange, and professional solidarity. We invite TICCIH members (researchers, architects, curators, historians, urbanists, and activists) to join this initiative: through consultancy, joint research, artist residencies, technical assistance, or simply by amplifying the voice of Trepça's value.

Every form of support, no matter how small, helps ensure that Trepça does not remain merely a memory but becomes a living laboratory for Europe's future industrial heritage.

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Gantry crane marble yard now overgrown since the Vermont Marble Company's purchase in the 1970s (photo by author)

USA

FROM QUARRY TO CULTURAL LANDSCAPE IN THE US: THE HISTORIC SITE OF THE VERMONT MARBLE COMPANY IN WEST RUTLAND

Claire Puckhaber, Master's of Science in Historic Preservation Candidate at the University of Pennsylvania

Founded in 1880 from the amalgamation of many small eighteenth- and nineteenth-century quarry operations, the Vermont Marble Company was one of a handful of businesses that characterised America's rapid growth during the country's commercial transition to global prominence at the end of the nineteenth century. Purported to be the country's largest company at its height, Vermont Marble produced the stuff of monumental America from everyday memorials to commercial and domestic palaces to national monuments. As supplier, designer, fabricator, and seller, the company encompassed the very nature of American ingenuity and resourcefulness. It quickly became a global competitor in the European-dominated world of building and ornamental stonework. If a country's national heritage is a true reflection of its ethos, then the history of Vermont Marble is in part the history of America.

Company Archives

Following the company's purchase and closure in the late 1970s, it retained all of its business records, beginning with Redfield Proc-

Last remaining derrick over Sheldon Quarry No. 3 in West Rutland (photo by author)

tor's consolidation of many of the existing smaller stone yards in the area. Its photographic record is remarkably complete with thousands of negatives documenting the company's many quarries, stone yards, construction sites, and finished projects, including the Lincoln Memorial, United Nations Secretariat Building, Tomb of the Unknown Soldier, and countless others.

All these records are further extended and complemented by the archive's perhaps most unique aspect: a carefully assembled, catalogued collection of over 1,000 stone reference samples from around the world. This has resulted in a unique archive that not only documents the rise of this company but of American industry in general, along with how the business of building in America radically changed from the Victorian era to the Beaux Arts to post-war modernism.

Summary of the Vermont Marble Company Records:

- Ledgers including correspondence, orders, and purchase orders
- Index cards for jobs cross-listed by location and client
- Architects' reference cards
- Stone index notebook
- Vertical files including correspondence, project files, and personnel files
- Film-based photographic negatives
- High-resolution digital image files for 1,000 glass-plate negatives
- Trade catalogues and reference books
- Marketing materials, including small-scale stone sample kits carried by salesmen
- Linens, including shop drawings as well as the original drawings of the buildings, grounds, and machinery of the Vermont Marble Company
- Patterns for monuments (mostly mortuary)
- Original watercolour and pencil drawings

Ruins of what was once one of three large marble-producing mills on the southern end of the West Rutland site (photo by author)

The University of Pennsylvania acquired the Vermont Marble Company's archives in 2013, with the collection being split between the University of Pennsylvania Libraries and the Architectural Archives. Today, the Vermont Marble Company Sample Collection features 3,930 specimens of marbles, travertines, and granite and is being digitised, with over 1,000 pieces of stone available for discovery on ArtStor. The Vermont Marble Company Photograph Collection features over 1,000 images documenting the company's history from its founding in the late 1800s to its final years in the 1970s. In addition to the Vermont Marble Company's photographs, many images document the company's towns and landscapes in Rutland County, Vermont.

In 2014, following the university's acquisition of the collection, Kaitlin Pluskota (a Master's of Science in Historic Preservation candidate at the university) wrote her thesis, "To Build on the Past: A Foundational Database of the Vermont Marble Company Archives", as a preliminary venture into organising the information available through the collection. In the spring of 2019, the Topics in Preservation Technology Lithomania course taught by Frank Matero (Gonick Family Professor for the Departments of Historic Preservation and Architecture) offered an in-depth study of stone buildings and monuments in the United States. They focused particularly on developing a digital humanities resource that would make the history of the Vermont Marble Company, historic marble quarrying processes, and other information from the archives acquired by the university publicly available and engaging.

For eight weeks during the summer of 2025, I revisited this project as a summer intern for the Center for Architectural Conservation within the Graduate Program in Historic Preservation at the University of Pennsylvania as part of the School of Design's Preservation Research Collaborative and funded by the Jenrette Foundation. As a result of that work, the website for the Lithomania course had begun to develop and was published as a step toward disseminating this material to the public.

West Rutland Quarryscape

The Vermont Marble Company created a much-altered landscape with vast, deep quarries, machinery, and mill buildings in a complex setting that allows for the exploration of architectural, ecological, and socio-cultural considerations. The West Rutland quarries, now the site of the Carving Studio and Sculpture Center, make up one of the oldest and best preserved of the Vermont Marble Company's operations; its quarryscape littered with crane hoists, steam and

electric machinery, gantries, and mill shops, and an extensive series of quarries and extracted blocks. These places at the intersection of geology, technology, and culture were an important part of American life, and their stories are still accessible and vital through the visual testimony of the land, the structures, the machinery, and the stories of those who last laboured there. Although excellent histories have been written on Vermont's marble industry, no "on the ground" documentation of the material evidence of this history existed before 2025.

Also during the summer of 2025, John Hinchman, Senior Research Associate and Operations Manager for the Center for Architectural Conservation, and I spent time on-site in West Rutland documenting the remaining evidence of the marble company's operations using geospatial data. Analysing this collected information alongside historic maps and archival photographs depicting long-gone mills, marble yards, and ancillary marble production structures provided a more complete picture of what the site at West Rutland looked like during its operation over more than a century.

Today, the Center for Architectural Conservation continues to partner with the Carving Studio, looking at ways the vestiges of the Vermont Marble Company on their site might be better interpreted and made meaningful to the Rutland region and the public at large.

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SERBIA

LESKOVAC, SERBIA – ECHOES OF THE SERBIAN MANCHESTER: TRACING THE RUINS OF THE INDUSTRIAL PAST

Uroš Antić, PhD student of Architecture at the Faculty of Civil Engineering and Architecture, University of Niš, Serbia. Scholarship holder of the Ministry of Science, Technological Development and Innovations of the Republic of Serbia; Member of TICCIH Serbia.

Leskovac is a small city in the underdeveloped region of southeastern Serbia. However, it was once a prosperous centre of thriving industrial production, especially the textile industry. Nicknamed the Serbian Manchester *(Cvetković and Stošić, 2022)* at the beginning of the 20th century, after the centuries-long Ottoman occupation, depicting an ambition of a freshly independent state to keep up with its developed European allies. Before World War II, wealthy industrialists were among the country's most prominent figures, while in the post-war socialist period, industrial workers became the very embodiment of the labour force.

What went wrong? The once-flourishing industry that defined socialist Yugoslavia (of which Serbia was a part) began to face serious challenges toward the end of the 20th century. The broader European wave of deindustrialisation soon reached Yugoslavia, followed by the dissolution of the state, ethnic tensions, the transition from socialism to capitalism, warfare, mass layoffs, the rise of the grey economy, and the eventual collapse of the entire industrial sector *(Antić and Jevremović, 2023)*. As a result, most industrial facilities were abandoned, now standing as silent reminders of a once-prosperous yet turbulent past.

The nickname "Serbian Manchester" survives today in a bittersweet way, carrying a mix of pride, sorrow, remorse, and frustration. Leskovac has become an industrial wasteland, its ruins serving as constant reminders of a time long gone. Therefore, the industrial buildings remain the sole reminders of a lost country. The real question

Leskovac Heating Plant, an active element of the industrial landscape of the city (photo by author)

is what will happen to them? Most former industrial sites are deeply embedded in the urban fabric and no longer meet the requirements of contemporary industrial production. Spontaneous adaptive reuse strategies do exist in Serbia, but they are mostly characteristic

Mika Stanković & Sons Textile Factory (socialist name Resort Factory) is an abandoned and decaying industrial facility in the periphery of the city (photo by author)

of larger metropolitan areas. Unfortunately, the urban morphology and demographics of Leskovac do not provide a viable market for such interventions.

Can institutional engagement help?

The heritage of Leskovac falls under the direct jurisdiction of the Institute for the Protection of Cultural Monuments of the City of Niš. There have been several initiatives, research efforts, and expert engagements; however, serious issues such as understaffing and a lack of financial support have resulted in delays in granting formal protection… and the clock is ticking.

The complicated ownership status of former industrial facilities is widespread across Serbia. Once privately owned, many of these properties were confiscated and nationalised following the ideological shifts that accompanied the communist rule *(Rafailović, 2022)*. During the transition period, a noble yet complex restitution process was initiated. However, the fate of numerous sites remains uncertain, as many are now divided among multiple owners, bankrupt companies, and unresolved legal entities. Moreover, a significant number of these facilities have been looted, reflecting the collective frustration of a nation whose livelihood once depended on industrial production and was suddenly cast into uncertainty. These issues have further accelerated the rapid and ongoing decay of such structures, leaving them as visible scars within the urban fabric.

Initiatives

Consumer and commercial interests drive most current initiatives, as such projects tend to generate profit. However, although these design proposals preserve historic industrial buildings to some extent, their outcomes remain uncertain and open to question. The widespread suspicion is linked to the recent trend in Serbia of destroying heritage buildings to make way for new construction. Given that industrial heritage comprises less than 1% of the total number of legally protected buildings *(IPCMS, 2025)*, it is greatly threatened.

The rich industrial legacy of Leskovac, both tangible and intangible, still lacks a dedicated space that honours its industrial past, with existing artefacts scattered throughout the National Museum. Many of the city's former industrial facilities, therefore, hold great potential to host a future industrial museum, placing Leskovac alongside

Abandoned socialist industrial legacy. Partially demolished, now a retail park. January 2023 (photo by author)

other European "red brick"' cities such as Łódź, Poland, Chemnitz, Germany or Tampere, Finland. Moreover, Leskovac itself has the potential to become part of the European Route of Industrial Heritage, attracting textile enthusiasts eager to experience the city's once-glorious industrial era.

Unfortunately, all that can be done today is to carefully document the industrial legacy, preserve its memory for future generations, and nurture the city's industrial culture. The industrial legacy of Leskovac is a good example of the place Serbia holds in Europe and its potential to strengthen democratic values by cherishing the history of human labour that has shaped the city.

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RAFFAELLO VERGANI (1937–2025)

Francesco Antoniol

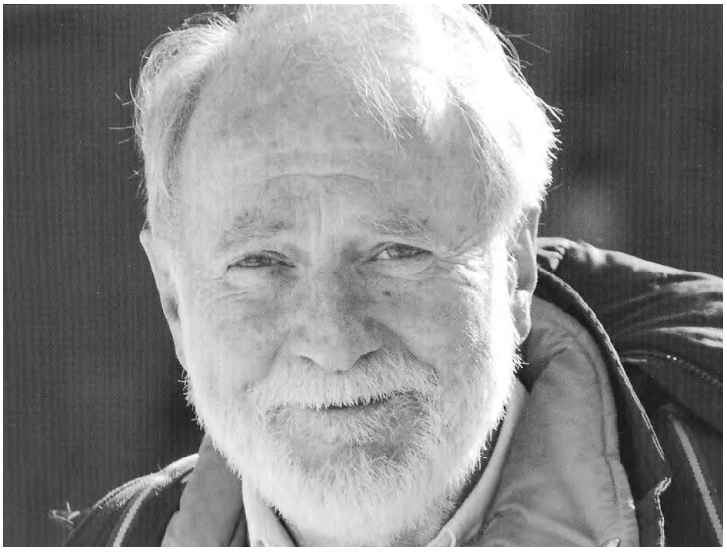
It is not so much the more than 167 published titles that give meaning to this tribute, but rather the example of a researcher and historian of the highest caliber that Raffaello Vergani represented for almost sixty years—not only in Italy—in the fields of Labour History and the Economic and Social History of the Early Modern Age.

Nor am I entirely convinced that this short piece would meet with his approval, wherever he may be now, given his well-known reserve and strong aversion to any form of publicity or self-promotion of his work.

As we were saying, his numerous works—concise and insightful, well-argued and thorough—mainly explore the themes of extractive activities, mining, and metallurgy in the Veneto area during the late medieval, modern, and contemporary periods, both from the socio-economic and technical perspectives. If this was the main field of his studies, the second—only in terms of the quantity of results produced—concerned water: its distribution and use.

Both lines of research, focused on the Veneto area—the first in Agordino, Zoldo, and Cadore, the second mainly along the course of the Piave River, with its tributaries and even its artificial channels—made Raffaello one of the most significant voices of that deep knowledge of the territory, which unites geological and hydrogeological elements, and thus foundational ones, with those relating to the causes and effects of human transformations, above all mining, land reclamation, and irrigation.

There is no sense in giving credit to someone who does not need it; yet remembrance becomes personal when it falls to me to continue, in my own way, some of these studies on the hydraulic uses of the upper Treviso plain.



Raffaello Vergani, in Colcever di Zoldo in 2010. Photo from the cited note.

Mine has been—and remains—an admiration for his rigor, his method, his love of detail placed in the right context, and his ability to make comprehensible what, on closer inspection, presupposes years of patient and unseen research.

Someone, in another age, wrote that we are all dwarfs standing on the shoulders of giants. This is a case in which that expression takes shape and becomes reality. A brief biographical and bibliographical note on Raffaello Vergani was published, complete with a *Tabula Gratulatoria*, in November 2014, edited by Loris Santomaso and Bepi Pellegrinon, under the title *"Raffaello Vergani. Dal terreno all'archivio e ritorno. Scritti 1966–2014."*

Contact the author

Dry Dock No. 1 at the Norfolk Naval Shipyard is the oldest continuously used dry dock in the United States (photo by Virginia Museum of Fine Arts)

USA

CALL FOR PAPERS - 2026 SIA ANNUAL CONFERENCE IN VIRGINIA (U.S.)

The Society for Industrial Archeology's 54th Annual Conference will be held in Norfolk, Va., May 28 through 31, 2026. Located at the mouth of the James River near where the Chesapeake Bay meets the Atlantic, the Hampton Roads area offers a uniquely continuous and comprehensive narrative of American maritime industrial development. From the founding of the Gosport Yard in 1767 (now the Norfolk Naval Shipyard) to today's fully automated container terminals, the region remains a major transshipment centre from the Lambert's Point coal piers and Kinder Morgan Bulk Terminals in Newport News.

The region's industrial landscape showcases every major phase of maritime technology, as well as parallel advancements in civil engineering. The SIA Norfolk conference plans to explore a wide range of sites. The tour of the Norfolk Naval Shipyard will include Dry Dock No. 1, the oldest continuously used dry dock in the United States. The Mariners' Museum interprets the turret of the Monitor from the Battle of the Ironclads during the Civil War. Langley, VA, includes NASA's Langley Research Center, featuring wind tunnels and fighter jets at Joint Base Langley-Eustis.

The historic city of Portsmouth, with its shipyard museum, Lightship Portsmouth and Olde Towne architecture, is a short ferry ride away. An excursion across the 3.5-mile-long Hampton Roads Bridge-Tunnel from Virginia Beach to the Eastern Shore of Virginia will explore the historic watermen and seafood processing industries and the ongoing efforts to sustainably Save the Bay. Other sites, from state-of-the-art shipyards to chainsaw manufacturing, are also being investigated. The weekend will conclude with a Sunday harbour cruise with views of the Port of Norfolk, Lambert's Point, Norfolk Terminal, Portsmouth Terminal container ports and more aboard the Victory Rover.

The conference hotel is the Hilton Norfolk The Main, located in the heart of downtown near the busy Elizabeth River harbour with views of active boats and shipyards repairing aircraft carriers and other vessels. The Nauticus, Battleship Wisconsin and Granby Street restaurants are only a block or two away. The hotel's location is a short walk to the Waterside ferry stop, the MacArthur Square light-rail station (which is a short ride to the Norfolk Amtrak station), and a fifteen-minute ride to Norfolk International Airport (ORF).

The Society for Industrial Archeology invites proposals for presentations and poster displays. The deadline for proposals is January 10, 2026. For questions, please contact Marty Johnston, University of St. Thomas, SIA Presentations Committee Chair.

BELGIUM

INDUSTRIAL HISTORY MUSEUMS AS LEARNING RESOURCES AND ADDRESSING TOXIC LEGACIES

Robin Debo, ETWIE (Centre for Industrial Heritage in Flanders, Belgium)

The 8th International Conference on the History of Occupational and Environmental Health will take place on April 15-17, 2026, at the Faculty of Social Sciences in Leuven, Belgium. It is organised by the ICOH Scientific Committee on the History of Prevention of Occupational and Environmental Diseases. It will feature several keynote lectures, which will be expanded upon through presentations submitted via the call for abstracts. Early bird registration (required for accepted speakers) ends on February 2nd, 2026.

The overarching topic is "Recognising the rich history of occupational and environmental health: insights from the recent and distant past." For the first time, the scope of this conference is expanding to include professionals and historians beyond the network focused on the field of occupational health. Specifically, one of the thematic sessions wants to provide an opportunity to share experiences on "Industrial History Museums as Learning Resources and Addressing Toxic Legacies."

Contact the author

Stirring the cellulose-nitrate solution so the reaction does not thermally run away and explode (photo by Historisch Archief Agfa Gevaert, Collectie Fotomuseum Antwerpen, 001-GEV, D620)

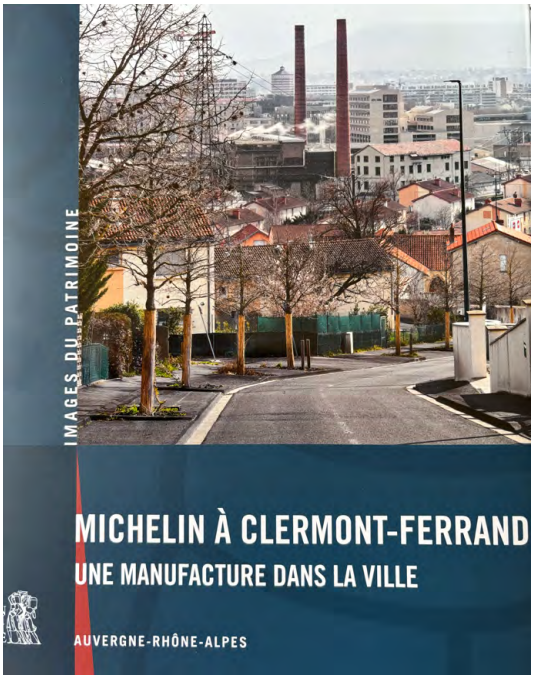
MICHELIN IN CLERMONT-FERRAND, THE FRENCH MEGAPOLIS OF TIRES

Brigitte Cerroni, Michelin à Clermont-Ferrand. Une manufacture dans la ville. Images du Patrimoine, *nr. 326. Paris / Lyon, Inventaire Général du Patrimoine Culturel / Editions Lieux-Dits) 2025, 160 pp., ill. ISBN 978-2-49352-228-3.*

Book review by Patrick Viaene

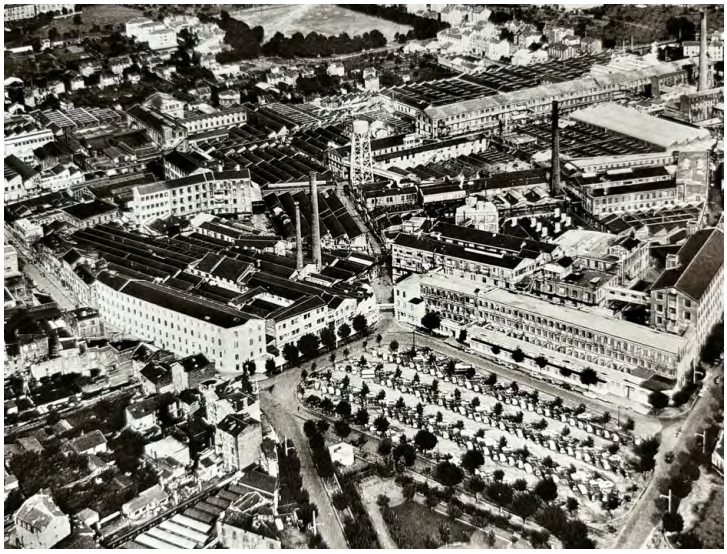
In Clermont-Ferrand, an important town in the Auvergne region, France, Michelin started the production of car tyres during the second half of the 19th Century, marking the urban landscape with the constant territorial development of this emblematic company. The Michelin factory facilities are spread across more than ten zones in Clermont-Ferrand and its surrounding areas, including Carmes, Cataroux, Combaude, Ladoux, Chantemerle, and Gravanches. Numerous industrial buildings of the older generations, such as production halls, research sites, tyre testing facilities, warehouses, offices, etc., have been preserved until today, although a massive modernisation of the factory infrastructures started during the last two decades; the production site of Estaing, for example, was utterly demolished in the first years of our millennium.

Another important aspect of the Michelin company's presence in Clermont-Ferrand is its high standard of social management, which provides more than forty housing districts, schools, parks, sports grounds, and cultural facilities, illustrating the full range of housing and social infrastructure typologies from the late 19th century to the present. The corporate identity is also expressed in the Bibendum, a figure composed of car tyres, the world-famous Michelin company logo, ubiquitous in Clermont-Ferrand in all shapes and sizes.



The publication 'Michelin à Clermont-Ferrand' was produced by the General Inventory of Cultural Heritage (funded by the French Ministère de la Culture) and provides a detailed overview of Michelin's industrial development, including its industrial infrastructure and building policies, spanning the post-war and contemporary periods. It features outstanding maps and schemes by Guylaine Beauparland-Dupuy, as well as numerous historical documents and actual photographs by Christian Parisey. Michel Pérès and Franck Trabouillet further enhance the quality and readability of this attractive publication, the 326th volume of the series 'Images du Patrimoine', often dedicated to French industrial and technical heritage.

Contact the author of the book review



The 'Carmes' factory site of Michelin in 1953

The same area in 1987

DINÁMICAS PATRIMONIALES EN TERRITORIOS POSTINDUSTRIALES

Álvarez Areces, M. Á. (Ed.). (2025). Dinámicas patrimoniales en territorios postindustriales (Colección Los Ojos de la Memoria, 32*). Gijón, Asturias: CICEES; INCUNA. ISBN (impreso) 978-84-128024-0-5; ISBN (digital) 978-84-128024-1-2.*

Book review by Dr Guilherme Pozzer (Ruhr University Bochum/ University of Sheffield)

From Sites to Systems: Industrial Heritage as Living Infrastructure

Industrial heritage is no longer about preserving individual factories, mines, or railway stations as isolated monuments; it is about protecting the broader context of these sites within their historical context. It has become about maintaining entire systems, networks of infrastructure, communities of knowledge, and landscapes of memory that continue to serve contemporary needs. Dinámicas patrimoniales en territorios postindustriales, edited by Miguel Ángel Álvarez Areces, documents this fundamental shift in how we understand and practise heritage preservation. The collection brings together 58 contributions from Europe and Latin America to show how industrial heritage is being reconceived as living infrastructure rather than static museum pieces.

This review synthesises the volume's contributions using a comparative analytic frame, distilling six cross-cutting claims about where the field is heading: from sites to systems; from listing to governance and participation; from liability to climate infrastructure; from decorative to evidentiary uses of intangible memory; from Eurocentric templates to Global South-led approaches; and from narrative assertions to auditable digital methods. Rather than summarising each contribution, it identifies methodological patterns, theoretical convergences, and practical innovations across the volume's five thematic sections to reveal how the field is collectively reconceptualising industrial heritage as active infrastructure rather than passive preservation.

1. From Sites to Systems

The volume's most significant contribution reframes industrial heritage as infrastructure networks rather than isolated monuments. Water heritage chapters exemplify this: Barcelona's integration of wells and conduits into urban parks treats hydraulic systems holistically (pp. 229-243); the La Malva hydro plant is analysed as a transnational assemblage of technologies and logistics (pp. 217-227); flood-protection networks demonstrate that single elements cannot substitute for maintaining entire socio-technical systems (pp. 653-663). Llovera's analysis of Spanish port heritage extends this logic, critiquing policies that privilege flagship restorations over comprehensive inventories and systematic maintenance (pp. 423-434). This type of heritage reflects a broader shift towards understanding industrial landscapes as dynamic systems that require ongoing care rather than one-time interventions.

2. Governance and Participation Over Listing

The volume's most persuasive chapters demonstrate that formal protection is neither necessary nor sufficient for durable outcomes. Melo's analysis of Recife's Tacaruna complex offers a cautionary tale: despite comprehensive legal protection and repeated revitalisation attempts since 1989, the site remains mainly derelict because stewardship responsibilities and institutional coordination were not sustained (pp. 435-447). Conversely, successful cases such as the EN RUTA 'culturas mineras' program mobilise communities through networked activities without formal designation (pp. 259-264). Municipal initiatives, such as Villaverde's labour-memory atlas, demonstrate how digital mapping can scaffold policy recognition by making invisible social geographies visible to planning authorities (pp. 449-464). The governance lesson is clear: capacity, coalitions, and care regimes matter more than formal designation.

3. Post-Carbon Reuse: Industrial Heritage as Climate Infrastructure

A transformative thread repositions industrial legacies as decarbonization assets rather than obstacles. The Asturias' mine-water schemes at Barredo (pp. 375-384) and Fondón (pp. 265-278) demonstrate how low-enthalpy district energy systems transform pumping liabilities into renewable heat assets while rehabilitating industrial buildings and creating employment. The Pozo Barredo campus pairs the adaptive reuse of headframes with geothermal networks to serve contemporary functions. This demonstrates how post-in-

dustrial territories can translate "dead capital" into green utilities and public value, making heritage preservation and climate action mutually reinforcing. However, questions of long-term financing and environmental life-cycle assessment receive insufficient attention.

4. Intangible and Visual Memory as Evidence

The volume treats labour memory, craft knowledge, and visual culture as evidentiary foundations rather than decorative supplements. The Castilla y León (pp. 707-718) project operationalises UNESCO frameworks through life histories and workers' itineraries that link living practices to material fabric. Photographic documentation, such as Adolfo Armán's ENSIDESA corpus, is treated as constitutive evidence for contemporary safeguarding arguments (pp. 643-651). González's computational analysis demonstrates how digital humanities can systematise this approach (pp. 339-408). His topic modelling of visitor reviews reveals distinct experiences (train-centred family activities versus immersive mining encounters), offering actionable intelligence for people-centred curation.

5. Global South and South-to-North Knowledge Flows

Latin American chapters systematically challenge Eurocentric assumptions about heritage value and governance models. Dajlala and Collazo's analysis of mining towns develops situated theoretical frameworks that reflect territorial specificities rather than importing European concepts (pp. 385-397). Melo's documentation of failed "textbook" heritage planning reveals how standard approaches founder on Southern realities of institutional discontinuity and fiscal constraints (pp. 411-422). These insights are particularly relevant to Northern contexts facing similar governance challenges, demonstrating that South-to-North knowledge transfer involves developing more robust theoretical frameworks applicable across diverse contexts.

6. Metrics and Digital Methods for Auditable Decision-Making

The volume demonstrates a significant appetite for measurable, reproducible tools that address critiques of heritage practice as expert-driven and subjective. A calibrated architectural index for Franciscan Route churches enables route-scale prioritisation, while national surveys on coal plant futures reveal territorial variation in public preferences, informing interdisciplinary planning processes (pp. 693-706). Even detailed curatorial work, such as the Cascales canning factory collection, operates as a governance practice: meticulous cataloguing aligns diverse stakeholders around implementable preservation roadmaps (pp. 717-727). These innovations raise the floor on transparency and comparability, enabling heritage practice to document assumptions, track outcomes, and adjust methods based on evidence.

These six thematic transformations collectively demonstrate the evolution of industrial heritage from monument preservation toward systems stewardship. However, the volume's methodological and disciplinary scope reveals both the field's energy and its remaining challenges.

Methodologically, the volume clusters around architectural analysis, industrial archaeology, and policy critique, extended with innovative design methods including LiDAR-to-VR interpretation pipelines. Public history and participatory approaches appear consistently, providing rich contextual detail and vivid process innovations. However, this methodological diversity also produces uneven analytical depth. Evaluation frameworks, cost-benefit models, and longitudinal metrics are rarely included, making it difficult to assess long-term project success. Environmental science appears as a contextual background rather than an integrated assessment. At the same time, economics and evaluation research constitute significant disciplinary absences, a notable gap given the volume's emphasis on climate infrastructure and sustainable reuse.

The disciplinary concentration in architecture, urbanism, and museum studies brings sophisticated spatial analysis but limits interdisciplinary integration. Environmental life-cycle analysis and systematic impact assessment remain under-represented despite the emphasis on heritage as climate infrastructure. The volume favours case-based learning over systematic theory development and lacks the editorial meta-synthesis that could transform empirical insights into robust theoretical frameworks.

Geographically, while the volume successfully connects European and Latin American scholarship, the case distribution clusters heavily in Spain and select regions of the Global South, reflecting the conference's origins and networked authorship. These limitations should be understood as structural constraints of proceedings-based publication rather than fundamental flaws.

Nevertheless, the volume's significance lies in documenting a field in transition. Industrial heritage is fundamentally about systems and care, rather than isolated sites, with the reframing of post-industrial assets as climate infrastructure representing the most significant theoretical contribution. The integration of community memory as evidence and the development of auditable decision-making tools point towards more inclusive and transparent heritage practice.

Looking forward, three research priorities emerge. First, longitudinal impact assessment of heritage interventions with attention to social, economic, and environmental outcomes beyond project completion. Second, a systematic comparison of governance models across different political and economic contexts is conducted to identify transferable stewardship principles. Third, deeper integration of heritage practice with climate adaptation and social policy to enable territorial transformation rather than project-scale intervention.

For practitioners and policymakers, the volume suggests measuring success not by the number of sites designated or projects completed, but by the networks maintained, communities meaningfully engaged, and measurable contributions to climate and social objectives. The practical test is demanding but clear: Are heritage networks mapped and maintained? Are communities genuinely involved in decision-making? Do projects contribute measurably to sustainability goals? Are methods transparent enough to enable systematic learning from both successes and failures?

Where these conditions are met, industrial heritage practice moves beyond cataloguing what seems important to securing what proves useful, meaningful, and genuinely cared for over the long term.

Contact the author of the book review

INDUSTRY IN THE LANDSCAPE

Knut Markhus

The camera is a useful tool for me in various kinds of work related to industrial heritage, and most often the photography serves a specific, practical purpose. A museum needs marketing, a conservation plan, or a book requires the right illustrations, and a lecture needs effective images on the screen.

A feature of these utilitarian photographs is that the industrial element, whether a factory building or a hydropower dam, usually appears as part of a larger context. Often, that context is nature. The industrial feature occupies only a small part of the image and is perhaps subordinate in the photographic narrative, just as it is in reality, where nature, after all, plays the leading role.

I have selected a few photographs I took while I was director of the Norwegian Museum of Hydropower and Industry in western Norway. Tourists arriving in this fjord region from faraway places might be surprised to encounter heavy industry in such a remote and impractical landscape, but of course, it is precisely the wild and dramatic character of the landscape that made industry possible here, and that still sustains it today. The area is ideal for hydropower production, with abundant water and excellent natural head. Heavy industry followed.

The images can say something about this, suggesting the ongoing negotiation between industry and nature. Industrial buildings are foreign bodies in the landscape. They contribute to social and economic development. But one cannot overlook the loss of untouched nature. Even if the images may appear idyllic, they also portray one of the fundamental conflicts in Norwegian society: whether precious and vulnerable nature should be developed for industrial exploitation — or not.

To propose the publication of your photographs in the photo column and find the publication rules, write to Francesco Antoniol.

The power station building of Tyssedal Hydroelectric Power Plant by the Hardanger Fjord, commissioned in 1908. The facility remained in operation until 1989 and was protected by the Directorate for Cultural Heritage in 2000 as the first complete hydropower plant in Norway to be preserved. Today, it serves as the main venue of the Norwegian Museum of Hydropower and Industry.

The penstocks leading down to Tyssedal Hydroelectric Power Plant, now protected and no longer in use. We see the fjord, with the industrial site of Tyssedal at the foot of the penstocks, and Odda further back at the end of the fjord.

The Folgefonna glacier is also part of the hydropower system in the Hardanger region, as the Mauranger and Jukla power stations utilise meltwater from the glacier. The stations, together with their regulating facilities, were completed in 1974. In connection with surveys and research on the glacier, the Norwegian Water Resources and Energy Directorate established observation sites on Folgefonna. The photo shows one of the small, uninsulated triangular huts, known as Pyttebuer after the glaciologist Randi Pytte. These huts were used as living quarters. They are now part of the Norwegian Museum of Hydropower and Industry.

The residential area Egne Hjem (Own Home scheme) in Odda. Industrial development in Odda and Tyssedal progressed rapidly from 1906 onwards, and a housing shortage soon emerged. The Egne Hjem scheme was one of the solutions. A typical Egne Hjem house could be described as a small dwelling with a plot of land large enough to grow garden produce and crops for the worker family's own use. The building of such houses took place in several stages. Only a few of the houses in Egne Hjem were privately owned at first, before the factory sold all its houses to private owners in the 1980s.

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- UNESCO Events

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TICCIH

The International Committee for the Conservation of the Industrial Heritage

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