

TICCIH



THE INTERNATIONAL
COMMITTEE FOR THE
CONSERVATION OF THE
INDUSTRIAL HERITAGE



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PHOTO FOCUS ON INDUSTRIAL HERITAGE

- LOST ITALY AND THE PHOTOGRAPHY OF ABANDONMENT

ON THE COVER: Lost Italy is a small group of amateur photographers who decided over twenty years ago to come together in a forum to share their passion: photographing abandoned places, for example, the Ricamificio Thiella Tullio, in Arona, photographed by Giovanni Maria Sacco in 2022. See [Photo Focus on Industrial Heritage: Lost Italy and the photography of abandonment](#)

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

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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

EDITOR'S NOTE

Bart Vanacker, TICCIH Bulletin Editor

Dear Readers,

The 19th TICCIH Congress in Kiruna feels like it took place only yesterday, yet almost six months have passed since the event. To revisit those inspiring days, Francesco Antoniol invited the board members to share their personal photographic memories of the congress. Everyone experiences a conference differently, viewing it through their own lens. Through these images, you can see how TICCIH Board members experienced the congress and reflect on the moments that made it truly memorable. In addition, Felicia Söderqvist of the TICCIH 2025 Organising Committee reflects on the selection of musicians who performed at the conference.

We conclude the TICCIH News section with updates on our YouTube channel featuring a wide range of audiovisual resources documenting the organisation's activities and intellectual life and with news of the FIVA–TICCIH Automotive Industrial Heritage Recognition Award 2025.

Following the publication of the longest Bulletin ever at the end of 2025, this issue stands out as probably one of the most geographically diverse to date. Peng leng Lei opens the worldwide section with a comparison between the European approach to heritage and China's more hybrid, market-mediated model. Martin E. Uhlig from Switzerland discusses restoration plans for the world's only preserved electric gyro locomotive. Inoussa Guendé explores a tyre and rubber goods factory in Burkina Faso and examines how this industrial heritage site could be valorised as a tyre museum.

From Norway, Liv Eirill Evensen and Åsne Dolve Meyer present an abbreviated version of the paper they delivered at the TICCIH Congress, addressing the cultural heritage discourse that emerged after the bankruptcy of Odda Smelteverk AS in 2003. Mosienko Evgeny examines a historic double-deck bridge in Kaliningrad, Russia, while Natália Martins de Oliveira Gonçalves reports from Brazil on the Madeira–Mamoré Railway.

The Latin American heritage is also the subject of the book *Atlas del Patrimonio Latinoamericano*, which is reviewed by Humberto Morales. It features a contribution by Esperanza Rock, TICCIH Vice President for the Americas, on *Colonialidad y decolonialidad* (Coloniality and Decoloniality), touching on fundamental epistemological issues key to understanding heritage from a truly global perspective, including industrial heritage. The third cartography focuses on industrial heritage and is written by Cristina Meneguello, founder and former President of TICCIH-Brasil and former member of the TICCIH Board. Patrick Viaene read two other recent publications: *From Rust to Green Infrastructure*, the latest work by Massimo Preite, and a second book on Lieven Bauwens, the Flemish entrepreneur and industrial spy who smuggled spinning mule technology and skilled workers from England to the European continent, significantly boosting the early textile industry in Patrick's hometown of Ghent, Belgium.

Since 2024, the TICCIH Bulletin has concluded with a photographic focus on industrial heritage. In this issue, Francesco Antoniol invited photographers from the Lost Italy platform to share images from textile mills and related industrial sites. To propose the publication of your photographs in the photo column and find the publication rules, [write to Francesco Antoniol](#).

I would like to end with a warm call to all of you. I'd like to invite you to put pen to paper and share approaches, best practices, ideas or news about industrial heritage in your country. Detailed guidelines are [available on the TICCIH website](#), but please do not let them discourage you from picking up your pen. [Send me an email](#) if you're unsure whether your contribution is suitable for the bulletin. I'm happy to help you. The most important criterion is to write an engaging article on an industrial heritage topic that appeals to an international audience. Contributions are limited to 1,000 words and should include two or three images, preferably photographs you have taken yourself or that are copyright-free. I look forward to receiving your contributions for the next issue of the Bulletin. The submission deadline is 30 March.

Enjoy this bulletin!

[Contact the author](#)

FIND TICCIH ON SOCIAL MEDIA:



MEMORIES OF KIRUNA



TOP: Two preserved headframes of the former mine in Tuolluvaara (photo by Bart Vanacker)

BOTTOM: Air traffic control tower at Kiruna Airport (photo by Bart Vanacker)



ABOVE: Mining landscape of Kiruna, featuring the striking concrete head-frame that crowns Kiirunavaara, a hill rich in iron ore (photo by Bart Vannacker)

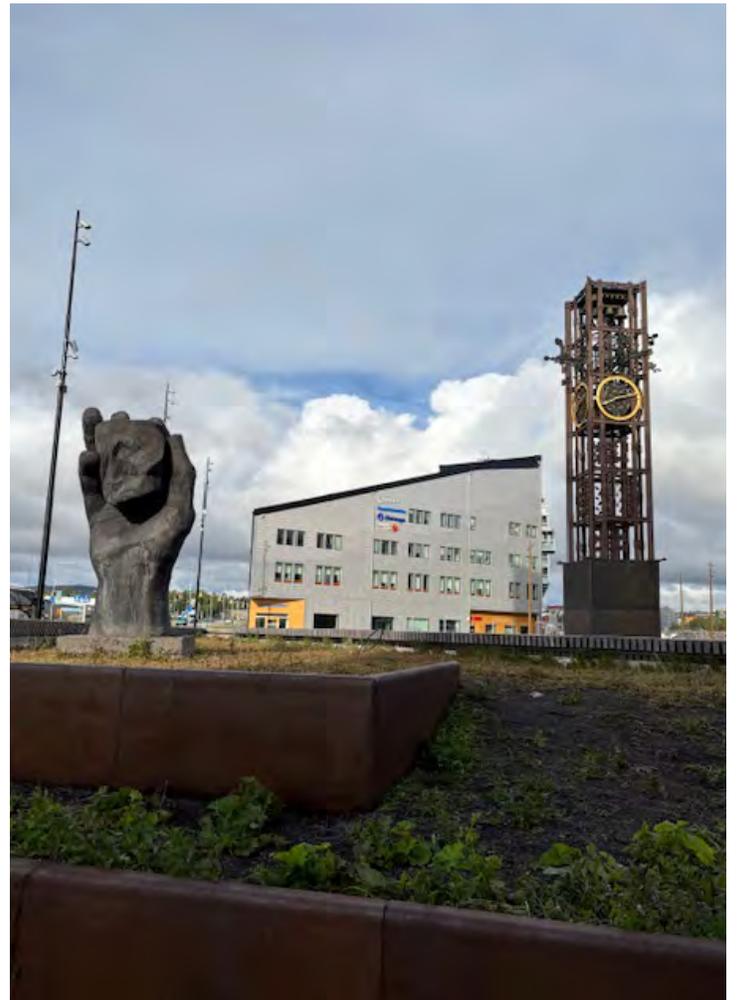
RIGHT: The new city center of Kiruna features a clock tower in front of the town hall as its landmark, along with a library, a congress center, shopping streets, hotels, and the Kin Museum for contemporary art (photo by Humberto Morales Moreno)

PHOTO MEMORIES FROM LAST YEAR'S TICCIH WORLD CONGRESS

Francesco Antoniol, TICCIH Executive Director

The 19th TICCIH World Congress in Kiruna was about much more than presentations alone. It was also a time to meet one another, share food and drinks, reconnect with regional colleagues, and explore industrial heritage and local attractions together. For this reason, I asked the newly elected 2025–2028 board members to share their most meaningful photo memory from the congress. This selection is not exhaustive, but it offers a glimpse of the conference's atmosphere and spirit.

[Contact the author](#)





Behind the scenes at the main hall of the TICCIH congress (photo by Knut Markhus)



Exploring LKAB's underground Visitor Centre (photo by Francesco Antoniol)



Delegates of the Asia-Pacific Regional Meeting (photo by Hsiao-Wei Lin)

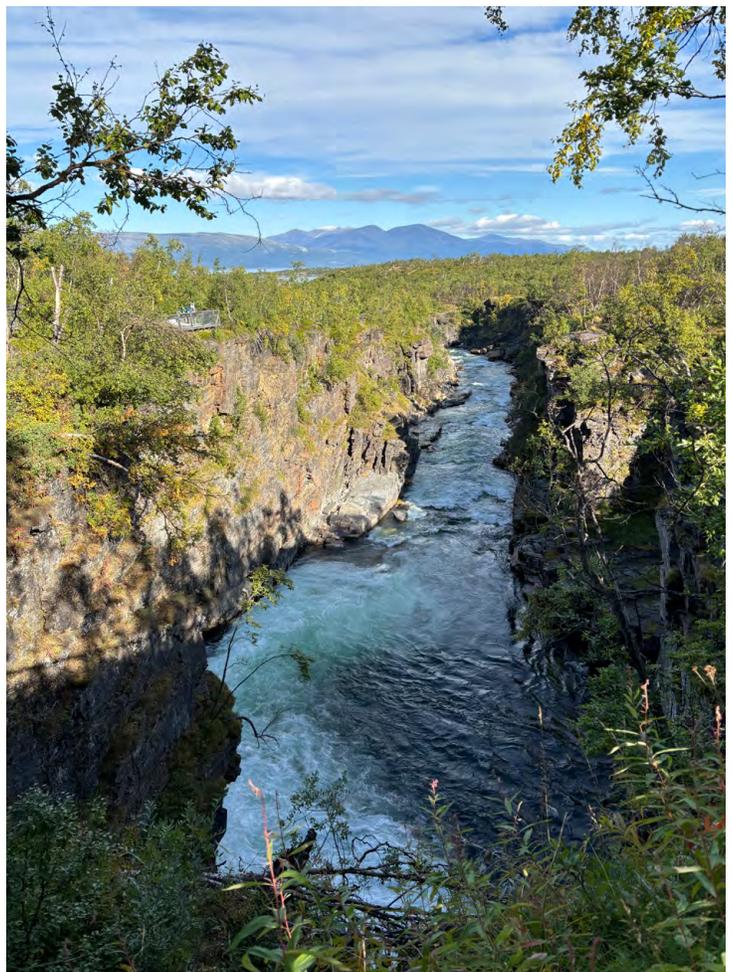


Delegates of the Americas Regional Meeting (photo by Camilo Contreras Delgado)



LEFT: Abisko Östra station houses the former transformer building of the Iron Ore Line (photo by Francesco Antoniol)

BELOW: Exploring Abisko Canyon (photo by Francesco Antoniol)





Visiting the Aitik open pit mine (photo by Knut Markhus)



Visiting the Aitik open pit mine
(photo by Knut Markhus)



Jukkasjärvi Church (photo by
Knut Markhus)



ABOVE: The Sámi open-air Museum in Jukkasjärvi (photo by Miles Oglethorpe)

RIGHT: Reindeer at the the Sámi open-air Museum in Jukkasjärvi (photo by Miles Oglethorpe)





View on the lake from the Sámi open-air Museum in Jukkasjärvi (photo by Francesco Antoniol)



ABOVE: GPS plinths for tracking the movement of the ground in Kiruna's residential area are a material reminder of the mine's expansion toward the town. (photo by Daniel Schneider)

RIGHT: American iron, such as this 1960 Cadillac Eldorado is part of the classic car culture in Sweden's iron mining city. (photo by Daniel Schneider)





ABOVE: First meeting with the new TICCIH Board for the 2025-2028 term (photo by Massimo Preite)

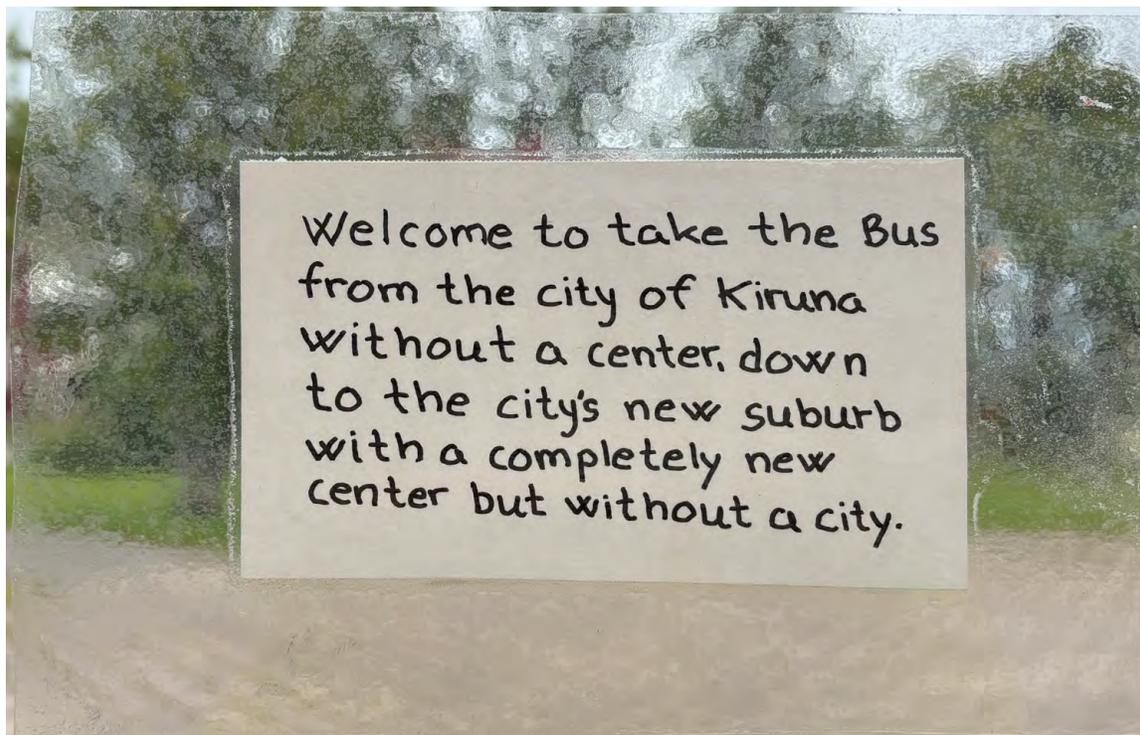
LEFT: Camilo Contreras Delgado & Gui Pozzer on the Alttajärvi (photo by Francesco Antoniol)





LEFT: Brewmaster Roine Viklund presenting the special TICCIH beer (photo by Francesco Antoniol)

BELOW: Spotted at a bus stop near Arctic Kiruna Sport-hallen (photo by Francesco Antoniol)





DJ David Larsson at TGA August 25th (photo by Ida-Maria Lindmark Svonni)



Simon Issat Marainen performing August 26th (photo by Bart Vanacker)

MUSICIANS AT THE TICCIH 2025 CONFERENCE – GREETING THE HEART AND SOUL OF KIRUNA AND THE SWEDISH ARCTIC THROUGH MUSIC

Felicia Söderqvist for the TICCIH 2025 Organising Committee

TICCIH 2025 marked the 50th anniversary of The International Committee for the Conservation of the Industrial Heritage as an organisation. Under the title “Heritage in action: Legacies of industry in future making,” the conference aimed to highlight the tensions and conflict dynamics that emerge in relation to industrial heritage and how these dynamics might connect to broader societal challenges. This was a theme reflected in the location of the conference – the mining town Kiruna, located in the Swedish Arctic and connected to a long history of the regional mining industry. A history of growth, but also tensions between industry and traditional livelihoods. Between different sectors and societal groups. Now, also a history of aspirations for sustainable industrial production. Today, as the town is physically relocated to make way for the expanding mine, it has become the history of a Kiruna lost, and a Kiru-

na in the making. A history vibrantly coming to life over the course of the conference week, given voice by skilled musicians for whom the Swedish Arctic is not just borderlines on a map – it is home.

As organisers of the TICCIH 2025 conference, we sought to invite representatives who could share different perspectives on Kiruna, including the municipality, mining companies, the indigenous Sámi people, and the Tornedalar/Kven/Lantalaiset national minority. Together, we hope we conveyed the challenges and complexities facing Kiruna, its industrial heritage, and the diverse peoples inhabiting the Swedish Arctic. This aspiration further inspired our selection of musicians.

Monday, August 25 – DJ at the TGA Hotspot Mingle

The first conference day ended with a mingle at the sole surviving buildings from the time of the Tuolluvaara Gruv AB (TGA), a mining company no longer in operation. Beneath the surviving mining headframes, guests collected their charcuterie plates and custom-brewed beers adorned with the conference logo.

Inside, they were met with the Hotspot exhibition, arranged for conference attendees and the local community in connection with the conference: old photographs of the town, drawings based on lo-



LEFT: Yana and Giron at the banquet August 29th (photo by Miles Oglethorpe)

BELOW: Susanne Rantatalo and Jan Johansson's performance in Jukkasjärvi, August 28th (photo by Miles Oglethorpe)

cal schoolchildren's visions of a future Kiruna, and a VR experience of the area. At the back stood DJ **David Larsson**. David exhibited his knack for turning themes and scenes into sound. Through his efforts, the atmosphere of the TGA site became alive and pulsing as guests intermingled and explored the exhibition.

Tuesday, August 26 – Jojk at the Conference Dinner

The following evening's conference dinner was graced by the well-known Sámi poet and singer **Simon Issat Marainen**, who performed *jojk* – a traditional Sámi musical form that conveys the essence and spirit of the song rather than describing it in words. Throughout the evening, Simon shared *jojks*, old and new, with the assembled guests. Many of his own creations. It was the *jojk* in its perhaps oldest traditional format – heartfelt and personal, expertly delivered by Simon. The guests were invited to journey through tales of love and loss, of the reindeer and the mountains, of joy, belonging, and remembrance.

Thursday, August 28 – Dinner and Folk Music at Márkanbáiki

As the conference neared its end, many guests had been on excursions to the Aitik mine or Abisko throughout the afternoon. In the evening, many participants reconvened at the Márkanbáiki Sámi open-air museum in Jukkasjärvi – not far from the famous ice hotel. The guests gathered in traditional cone-shaped goathi tents beside the river and reindeer enclosures.

There, musicians **Susanne Rantatalo** and **Jan Johansson** performed a selection of traditional Swedish and Tornedalian folk music, some of which they wrote themselves, accompanied by Jan's accordion.



The music, reflecting local events and landscapes, was introduced with stories that invited the audience to understand and participate – a performance both authentic and warm.

Friday, August 29 – Performance at the Closing Banquet

The conference concluded with a banquet at the Aurora Conference Hall. Taking the stage before the assembled guests were Sámi songstress **Yana Mangi** and the band **Giron**. Yana’s soprano jojk, joined by cello, drums, and electronic piano, filled the Conference Hall – about Kiruna, the mining town, about the people, the birds, the plants, the mountains, and local life. A blend of modern and traditional regional artistry filled the hall, captivating the audience.

As the final tones faded into silence, Yana and Giron were met with thunderous applause. After a weeklong conference, the applause

was, in a sense, perhaps also a goodbye to Kiruna – for now.

A Concluding Expression of Gratitude

We at the Organising Committee for the TICCIH 2025 conference wish to give thanks to all the gifted musicians, as well as the for the performances supporting technicians **Mats Eklund** and *Aurora kultur och kongress*, who enriched the conference and helped us guide our international guests on a musical journey through the heart and soul of Kiruna and the Swedish Arctic. Through you, the people, the mining town, the Sámi and Tornedalian traditions, and the landscape were given voice. Your performances will continue to echo within us for years to come.

Contact the author

THE TICCIH YOUTUBE CHANNEL: OPEN ACCESS TO INDUSTRIAL HERITAGE KNOWLEDGE

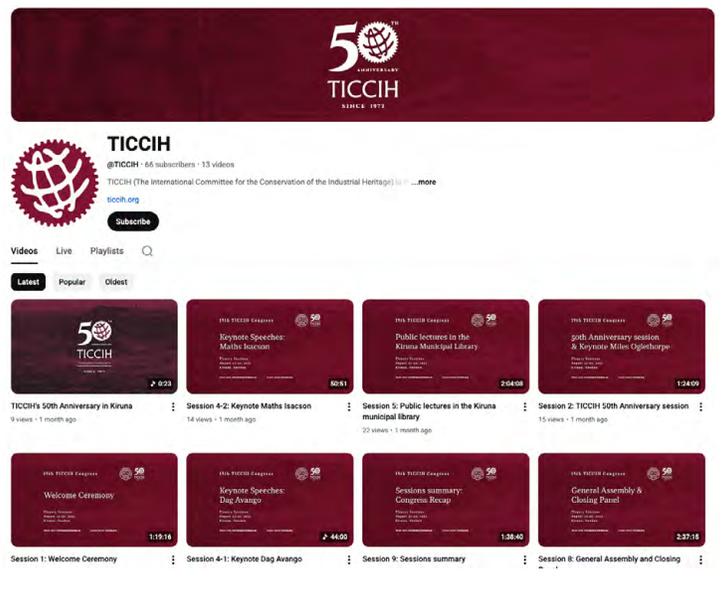
Lucía Sánchez, TICCIH Communications Director

TICCIH maintains an **official YouTube channel** that provides open access to a wide range of audiovisual resources documenting the organisation’s activities and intellectual life. Through this channel, viewers can watch recordings of World Congress sessions, keynote lectures, panel discussions, public events, and selected TICCIH member meetings from around the world.

The channel serves as both a platform for knowledge sharing and a long-term digital archive, preserving discussions on industrial heritage, sustainability, community engagement, and global cooperation. It allows those unable to attend events in person to follow debates and presentations, while also offering valuable reference material for researchers, practitioners, and students.

All content is available directly on **TICCIH's official YouTube channel**, reinforcing the organisation’s commitment to accessibility, transparency, and international exchange. Members and interested audiences are encouraged to explore the channel, subscribe, and share its content to further strengthen the global industrial heritage community.

Contact the author





From left to right: Geert van Rooij (curator DAF Museum), Bert Pronk (FEHAC), Roland van Schelven (FEHAC), Marc Hendrikse (chairman of the DAF Museum Foundation), Maurice Klaasens (manager DAF Museum), Jos Theuns (FIVA), and Hans Hoving (FEHAC)

FIVA-TICCIH AUTOMOTIVE INDUSTRIAL HERITAGE RECOGNITION AWARD 2025

Nataša G. Jerina (SV President Internal Affairs, FIVA) & Miles Oglethorpe (TICCIH Board)

Regular Bulletin readers will recall that TICCIH and FIVA signed a Memorandum of Understanding in Paris in 2022, and that one of the fruits of this agreement is an annual joint Automotive Industrial Heritage Recognition Award [see [TICCIH Bulletin #96, 2022](#)]. The first award was presented to German-based Motorworld in 2023, and last year, it was won by Autoworld in Brussels, Belgium [see [TICCIH Bulletin #107, 2025](#)].

After these two outstanding winners, it is wonderful to report that in 2025, two awards were presented. The first was won by the [DAF Museum in Eindhoven](#), the Netherlands. The decision was announced during FIVA's General Assembly in Salvador de Bahia, Brazil, on 22 November 2025. With several European members present in person, the award was presented to members of FEHAC, the Dutch *Federatie Historische Automobiel- en Motorfietsclubs*, who joined the ceremony via video link from Luxembourg. The official award plaque was subsequently presented to a large delegation from the Museum during a celebratory meeting on 14th December 2025. The second award went to [GM Industrial Complex](#) in São Caetano do Sul, Brazil. The site dates back to 1930, when General Motors inaugurated its first wholly owned manufacturing complex

in Brazil, having initially operated for its first five years from a rented warehouse in São Paulo's Ipiranga district. Since then, the plant has operated continuously, making it the longest-running automotive factory in Brazil under the same company.

The decision to bestow the award on the DAF Museum highlights the significance of its unique location, which is where the company was first established in 1928. This is a historic building that once served as a brewery, located near the centre of Eindhoven, and was the place where the brewery's owner financed the establishment of a mechanical workshop after problems with his own vehicle. It was this workshop which rapidly evolved into a hub for a wider range of vehicles, machines and equipment, marking the beginning of one of the world's leading truck manufacturers, DAF. The museum showcases a superb collection of vehicles, ranging from early trucks to a unique Michilotti-designed passenger car.

The DAF Museum's win of this award reaffirms its leading role in preserving and promoting the cultural heritage of historic vehicles, as well as its strong ties to the rich industrial history of Eindhoven. It also reflects the extraordinary work of the museum's staff, many of whom are former DAF employees and volunteers. Their knowledge and presence are major assets that greatly enhance visits by bus and truck enthusiasts in particular and help reinforce the museum's unique educational value.

More information can be found [on the FIVA website](#).

Contact [Nataša G. Jerina](#) or [Miles Oglethorpe](#)



Vancouver's Granville Island was originally an industrial dockland area. Today, while preserving its steel-framed industrial buildings and harbour landscape, it has been transformed, through the introduction of a public market, arts and cultural venues, and small workshops, into a waterfront district that combines tourism with everyday local consumption, July 2025 (photo by author)



Macao's Barra Navy Yard Nos. 1 and 2 were converted from a former government dockyard into a contemporary art centre, but it is largely shaped by time-limited exhibitions, music festivals, markets, and other temporary, small-scale interventions. Through a constantly changing program of events and activities, it treats this waterfront industrial space as an ongoing site for social experimentation, November 2025 (photo by author)

CHINA

INDUSTRIAL HERITAGE IN TRANSITION: HERITAGIZATION, LAND-SOBRIETY AND METROPOLITAN CHANGE IN EUROPE AND CHINA

Peng Ieng Lei & Alain Bourdin

"I don't think, historically or architecturally, this place can compare to many other industrial heritage sites. I don't really know the workers' memories here – I think they've largely been lost. But as the second generation, I studied art here, and when I grew up, I wanted to come back. I'm not the only one: a friend returned to Arts Umbrella as a teacher, and I took over my

family's business. It's a place for people in Vancouver; it matters to me, and I want to pass it on to the next generation"

— Interview conducted at Granville Island, Vancouver, July 2025

Heritage is the result of a process of heritagization, defined by its norms, values, actors, and models. Industrial heritage, more than other types, initially lacked inherent "obviousness": it was never intended to become a monument, an exceptional site like a palace, or a district designed to evolve over generations, such as a city's central quarters. Industrial sites can quickly fall into disuse and become derelict or demolished for redevelopment. This makes them particularly sensitive to the context in which they are situated: heritagization is a dynamic process that continuously shifts across time and space.

Drawing on diverse strands of literature and ongoing and complet-

La REcyclerie, created from a former station on Paris's old "petite ceinture" circular railway in the 18th arrondissement, is a "third place" that brings together a café, an urban farm, and a repair workshop inside an abandoned train station; it both continues the railway and station's role as a vessel of local memory, and, by promoting recycling and sustainable living, transforms heritage into a resource embedded in everyday urban life, August 2025 (photo by author)



ed research across several countries, with a focus on China and France, this short article examines how the heritagization of industrial sites in urban environments, particularly in metropolitan areas, is currently in transition. Contemporary approaches to industrial heritage in China, where a first distinct model is emerging, differ significantly from those implemented in Northern Europe more than fifty years ago. While European cases continue to serve as important references, current practice in China increasingly formulates its own methods, grounded in specific social, cultural, economic, and political conditions and oriented toward models that better fit local needs. At the same time, Europe is entering a new, opportunity-driven phase that marks a shift away from the late-20th-century model of industrial heritage practice.

China and Europe differ, but their current industrial-heritage practices are converging in important ways. Comparing them is useful because each helps illuminate the other. Operating within similar contemporary metropolitan contexts, fast-developing cities may pursue different goals, yet face common constraints: as land grows scarce and sustainability takes priority, land-sobriety urbanism is reshaping the conversation. This article discusses the ongoing situation and invites a rethinking of what heritagization of industrial sites means and how it changes during their transition.

European trajectories: from flagship monuments to "little heritage"

In Europe, especially in Northern Europe, industrial-heritage practice since the late twentieth century has been shaped by the rise

of industrial archaeology and by evolving international charters and policies. Ideally, at least in theory and expert discourse, three major approaches have structured practice:

- local adaptation (including the involvement of local heritage professionals),
- museographic approach, and
- values-driven approach, centred mainly on authenticity and historicity.

Together, these approaches have tended to produce two broad site types: flagship museums and large-scale cultural or landscape parks. In Europe, the first industrial sites to be heritage-recognised were mostly large, high-significance complexes with clear historical, technological, or architectural value. Their importance was relatively easy to communicate to the public, even if industrial heritage in general can be more difficult for non-specialists to recognise. Once many of these high-significance sites had been designated and transformed, however, what remained were ordinary industrial sites. Today, many of these more modest sites struggle to gain recognition unless they can demonstrate broader social, cultural, or economic value. Combined with rising costs, tighter urban constraints, and changing urban needs, the classic "turn it into a museum" solution has become increasingly difficult to sustain.

Instead, recent practice reveals three notable shifts. First, authority-led prioritisation: planning and heritage authorities now assign

greater importance to certain ordinary sites through listings, zoning overlays, and strategic narratives, often moving beyond earlier, museum-centric, purely public-facing models. Second, artist-and culture-led activation: artists, makers, and cultural operators introduce temporary or permanent uses (studios, creative hubs, community venues), driving functional change rather than exhibition-only reuse. Third, a focus on “little heritage”: growing interest in modest, everyday structures, *petit patrimoine* (for example, in Paris), means that significance is no longer tied only to big, iconic factories; smaller workshops, depots, and utilities can qualify based on neighbourhood memory, typology, and social utility. As some French experts argue, we are entering a new, opportunity-driven phase in European industrial-heritage practice.

China’s path: from European references to a hybrid, market-mediated model

Industrial heritage work in China began later than in Europe and initially drew inspiration from European examples. However, it quickly took a different direction, shaped by rapid urbanisation, strong state-led governance, powerful private capital, and intense development pressures.

In recent years, Chinese industrial site adaptive reuse and revitalisation projects rarely start from the premise that a site should be preserved as a single-function museum. Instead, ordinary industrial sites are expected to serve multiple roles at once: cultural, economic, residential, commercial, and symbolic. Projects often combine selective preservation of industrial structures with branded environments and leisure or retail functions. Government direction is strong, but implementation typically relies on market mechanisms. Adaptive reuse and revitalisation are embedded within broader urban regeneration strategies and growth agendas.

In this context, what appears in Europe as a “late” phase, the mixed-use redevelopment, lighter emphasis on traditional authenticity, and strong involvement of private investors, has effectively been China’s opening model of heritagization of industrial sites.

This approach has several consequences: authenticity becomes blurred. Facades might be retained while interiors are completely rebuilt; industrial aesthetics may be recreated rather than preserved. The material continuity emphasised in European charters is no longer the sole measure of heritage. Heritage serves policy and branding agendas. Industrial sites are mobilised for city marketing, tourism, and the promotion of “creative” or “innovative” urban identities. Heritage becomes an asset in competitiveness strategies. Community ownership is limited. Local residents and former workers often have less influence over decisions than governments and developers, even though their memories and daily lives are deeply connected to these places.

Many of these tendencies, branding, selective facadism, and limited community influence, are not unique to China; they can also be observed in the newer, opportunity-driven phase of European practice. This does not automatically negate heritage value, but it does

shift it. Chinese and European practice both highlight a key question: Is industrial heritage today primarily about the physical remains of the past, or about what we want to transmit to future generations through the new roles these places play? In some cases, commercialisation can erase historical meaning; in others, new uses create fresh forms of attachment and memory that deserve recognition in their own right.

Converging constraints: authenticity, value and land-sobriety urbanism

At the same time, China and Europe are now converging around a common set of constraints. Land is finite and increasingly scarce, especially in metropolitan regions. Climate commitments and sustainability agendas push cities to reduce sprawl, reuse existing buildings, and minimise demolition and new construction. This shift is captured by the notion of land-sobriety urbanism.

Industrial sites in metropolitan areas that are structurally robust and adaptable are often located in geographically advantageous positions and are ideal candidates for such strategies. Their reuse is no longer just a heritage question; it is part of climate policy, housing policy, economic planning, and city branding.

This new context reshapes heritagization in both Europe and China. Industrial heritage projects are increasingly expected to deliver multiple objectives: resource efficiency, urban identity, and socio-economic integration. But the risk is that heritage becomes subordinate to short-term urban pragmatism. If industrial sites are valued mainly as development opportunities, heritage may be reduced to superficial aesthetics or nostalgic branding. This raises a fundamental question: is this still the same form of heritagization as earlier frameworks defined, or do we need to redefine heritagization today?

The evolution of industrial heritage practices in Europe and China shows that heritagization is not a fixed formula. It is a dynamic process, continuously renegotiated as contexts, actors, and values change. To keep heritagization meaningful in an era of rapid transformation and land-sobriety urbanism, we need updated frameworks that respond to these new conditions and demands, just as new frameworks were needed when industrial heritage first emerged as a field.

Ultimately, industrial heritage today is less about freezing factories in time and more about negotiating how traces of industrial pasts can contribute to livable, sustainable, and socially inclusive cities. Redefining heritagization, especially in ordinary industrial sites, is central to that task.

Contact [Peng leng Lei](#) or [Alain Bourdin](#)

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Electric gyro locomotive No. 4 in the Gonzen iron mine (photo by Pro Gonzenbergwerk)

SWITZERLAND

THE WORLD'S ONLY ELECTRIC GYRO LOCOMOTIVE IS TO BE RESTORED

Dipl.-Ing. Martin E. Uhlig

The term “gyro” (γύρος) comes from ancient Greek and means “circle,” but also “spinning top” and “flywheel.” We are also familiar with flywheels as energy sources from the classic steam engine. Flywheel storage systems have recently attracted attention as an alternative auxiliary drive concept. However, the fact that vehicles powered purely by flywheels have also been in daily use for the past 80 years has largely been forgotten. The first design to be implemented was based on Swiss patents nos. 242086 and 244759, dated July 19, 1944, filed by Maschinenfabrik Oerlikon (MFO) in Zurich, Switzerland, and granted by the Swiss Federal Institute of Intellectual Property on April 15, 1946. Its actual inventor was the Norwegian Bjarne Storsand. A single-block flywheel weighing 1500 kg and measuring 1220 mm in diameter is accelerated to 2960 rpm (revolutions per minute) by a three-phase cage induction motor. Once the speed is reached, the three-phase motor switches to a three-phase generator, generating approximately 3.5 kWh of energy at speeds of 2960 to 1800 rpm, which is then fed into the vehicle's drive motor. This flywheel motor/generator unit is called an “electric gyro” and is located in a container filled with hydrogen at 0.7 bar. This gas filling reduced frictional losses within the flywheel housing and ensured cooling of the motor winding and bearings. Heat was dissipated via a water cooler. The circumferential speed of the electric gyro was around 850 km/h!

The advantages of the electric gyro drive were:

- Low maintenance costs thanks to robust, reliable squirrel-cage asynchronous motors.
- Low installation costs thanks to the elimination of overhead lines.
- Freedom of route planning between individual charging stations.
- Electricity is a common commodity in most countries and therefore largely independent of political and economic conditions.
- Gyro vehicles produce neither exhaust fumes, odours, noise, nor vibrations.

The prototype of an electric gyro drive was mounted on a standard-gauge rail shunting tractor by MFO in 1946 and thoroughly tested. In 1948, MFO decided to develop road buses with electric gyro drives. On July 12, 1950, the bus prototype with 29 seats and standing room for 21 passengers was officially approved and put into trial service in various Swiss cities. In March and April 1951, this gyrobus operated in scheduled service between Diepoldsau in Switzerland and Hohenems in Austria as part of international regular service. The city of Yverdon in western Switzerland received two large gyro buses with 70 seats for its public transport system, which were in service until the end of October 1960. During this period, they transported more than 2 million passengers. In 1955, MFO delivered 12 electric gyro buses to Léopoldville, Belgian Congo (now Kinshasa, Democratic Republic of the Congo), where they operated



The "radiator mascot" of the electric gyro locomotive (photo by author)



Electric gyro locomotive No. 4 in the Gonzen iron mine (photo by author)

on four routes. In 1956, three additional electric gyro buses were delivered to Ghent, Belgium, but they remained in service only until 1959. Fortunately, one bus has been preserved and is now on display at VlaTAM, the Flemish Tram and Bus Museum in Antwerp. The Gyro buses required a charging station approximately every 2 kilometres, with charging taking approximately 1 minute at 500 V/50 Hz and a current of 350 A.

Gyro Locomotive No. 4 was delivered to the Mines de St. Pierre-mont near Metz (France) in 1954 (chassis supplied by SIG, Neuhausen, Switzerland), but it did not prove very successful because the power supply there was too weak and unstable to bring the electric gyro up to speed. The locomotive was therefore taken back by MFO and modified. Intended as a demonstrator, it was operated free of charge in the Swiss iron mine of Gonzen near Sargans. The following changes were made:

- Adjustment of the charging circuit; charging now occurs only in the star connection of the gyro unit. At a three-phase voltage of 500 V, peak currents of up to 500 A were observed, placing high demands on the feed-in networks.
- The rear axle was connected to the front axle via a chain, so both axles were now driven.
- The capacitors required to excite the asynchronous generator were replaced with higher-capacity units, while a modified circuit simultaneously reduced the voltage load on the capacitors.
- Spring assemblies were used to distribute the load more evenly across the flywheel's support and guide bearings.

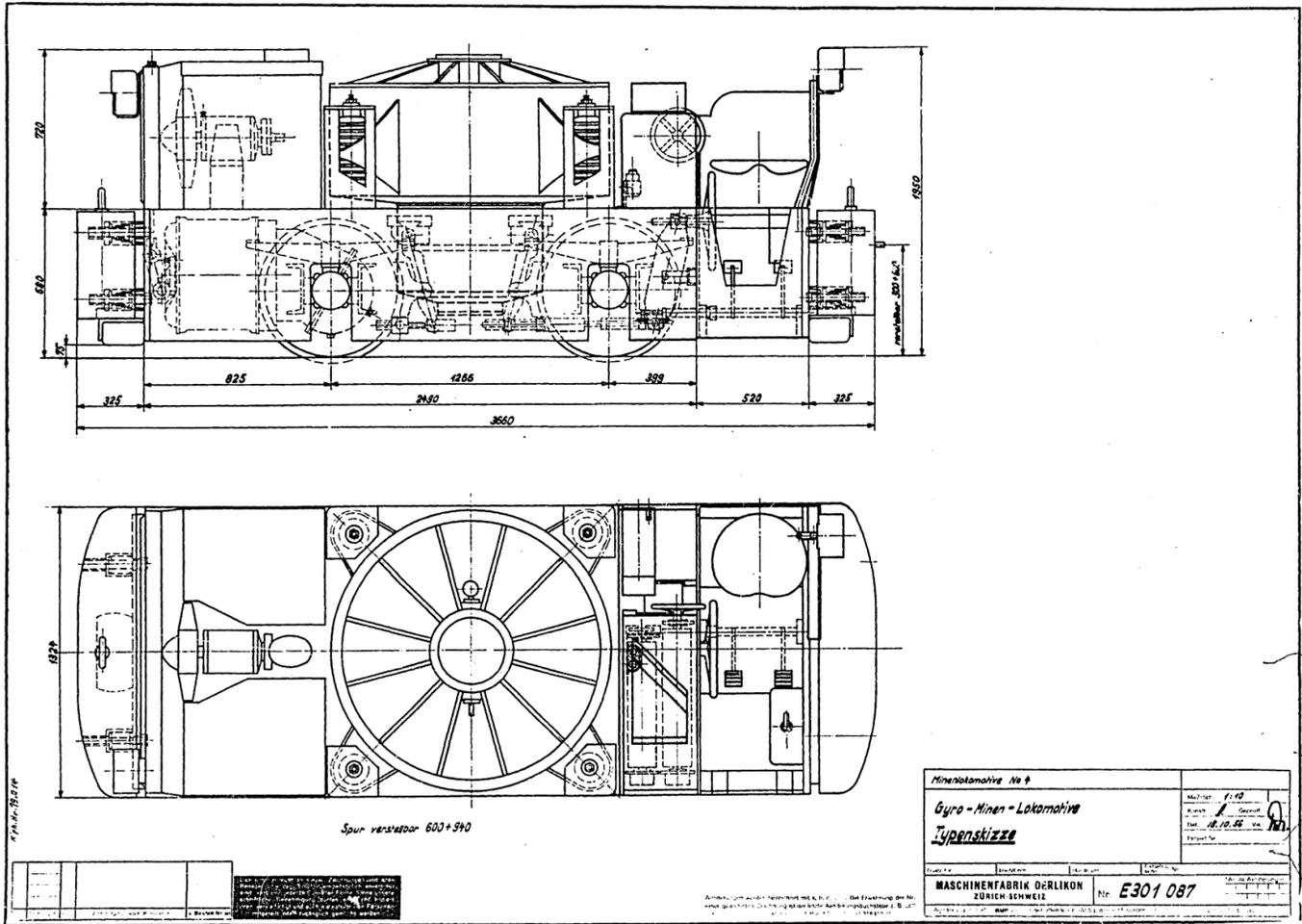
The locomotive was designed to be easily adapted to different track gauges. At the Gonzen iron mine, it was used in the section with a 600 mm track gauge. The older part of the mine (Naus level), as well as individual, isolated galleries, had a track gauge of 500 mm until the mine was closed. From November 1956 until the mine closed in May 1966, the locomotive was in service at a level of 330 m.



The electric gyro container on the locomotive (photo by Gunter Mackinger)

Thanks to its emission-free operation, Eisenbergwerk Gonzen AG was able to ventilate the 330 m level more cost-effectively. Initially, the locomotive was provided free of charge by MFO, which was still hoping to sell more locomotives and was happy to have a mine near Zurich where it could show the loco to interested parties. It proved itself exceptionally well. In 1958, the locomotive was finally purchased by Eisenbergwerk Gonzen AG for 85,000 Swiss francs. The original price was 125,000 Swiss francs. The locomotive could haul a trailer load of approximately 30 tons over 2 km of flat terrain before it required recharging.

After mining operations ceased in 1966, the locomotive was lifted from the 330 level to the 490 level, as it would otherwise have been flooded by intruding mine water. In 1981, the locomotive was loaned to the Technorama in Winterthur, but it was in such poor condition that it could not be exhibited and continued to rust away. In 1983, the "Pro Gonzenbergwerk" association was founded, which made the iron mine accessible to visitor groups again. From 1986 onwards, attempts were made to overhaul the locomotive. Contact was successfully established with various experts who had worked



Drawing by Maschinenfabrik OERLIKON (Sammlung Pro Gonzenbergwerk)

on the Gyrolok at MFO in the 1950s. On August 20, 1994, the “Gyro No. 4 Working Group” was able to hand over the completely overhauled locomotive to the “Pro Gonzenbergwerk” association. The locomotive was then occasionally used to pull visitor trains.

Further modifications were made for use in the visitor mine:

- Conversion of the previous mechanical brake to a spring-loaded brake.
- Installation of a compressor is required to supply compressed air to release the spring-loaded brake.
- Removal of the chain between axles 1 and 2; the space was required for the installation of the spring-loaded cylinders. The tractive force of one axle is sufficient for light visitor trains.
- Conversion of the battery circuits from 12V to 24V.
- Improvement of the lighting.
- Installation of a protective roof over the driver’s seat.

Unfortunately, the locomotive has been out of service since 2016 due to a short circuit in the generator windings. This is now to be repaired. It is currently the only surviving electric gyro locomotive in the world. Financial support would be greatly appreciated.

Starting in 1955, MFO delivered five electric gyro locomotives to gold mines in South Africa for use on their underground railways, which operated at depths of up to 2,000 meters. They proved very reliable and were popular because they ran without emissions. However, maintenance underground was very difficult. The gyro locomotives ran there until the mid-1960s, when spare parts were no longer available because MFO had discontinued production. One shunting locomotive was delivered to a Belgian steelworks, and another to a coal mine in England; the latter was equipped with two parallel electric gyro units. In Tula, Russia, narrow-gauge mine locomotives with gyro storage drives remain in use, although there, the gyro is accelerated by compressed air.

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SAP Olympic's transformer, March 2024 (photo by author)

BURKINA FASO

FROM FACTORY TO MEMORY: SAP OLYMPIC OF BOBO-DIOULASSO (1968 – 2022) AND THE CONSTRUCTION OF INDUSTRIAL HERITAGE IN BURKINA FASO

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African industrial heritage remains largely absent from global reflections on heritage preservation. While Europe recognised the value of its industrial heritage as early as the 1970s, Sub-Saharan Africa has only recently begun to regard its infrastructure, factories, and technical know-how as elements of collec-

tive memory and territorial development. Burkina Faso, with its late industrialisation, provides a particularly relevant case study.

The SAP Olympic factory (*Société Africaine de Pneumatiques*) in Bobo-Dioulasso, established in 1972, embodies this Burkinabe industrial modernity through its production of tyres and rubber goods. It represents at once a technical, social, and symbolic heritage. This article aims to assess the heritage value of SAP Olympic within the context of economic and urban transformation, and to explore how its valorisation can contribute to redefining African industrial heritage. Drawing on written sources, oral testimonies, and field observations, it demonstrates that SAP Olympic serves as an exemplary laboratory of industrial heritage-making, revealing the tensions between memory, identity, and development.



SAP Olympic's equipment, March 2024 (photo by author)

African industrial heritage

Industrial heritage, a relatively recent concept in heritage studies, refers to “all tangible and intangible assets that testify to the history of industry and human labour.” In Europe, it emerged in a context of deindustrialisation, driven by the desire to preserve the memory of production spaces. In Africa, recognition of industrial heritage has been delayed by the relative youth of industry, economic fragility, and a heritage hierarchy still focused on historical monuments and colonial sites.

This heritage presents a paradox: although African industries are recent and few in number, they carry strong symbolic value, embodying the hopes of postcolonial development and the beginnings of local technical modernity. In Burkina Faso, this field remains under-researched, despite the work of scholars such as Claude Étienne Sissao and Dominique Bakouan, who highlight its memorial and territorial potential. However, industrial heritage preservation in West Africa faces institutional, economic, and cultural obstacles.

Between memory, identity, and techniques

Industrial heritage, as defined by ICOMOS, encompasses “the tangible and intangible traces of industrial culture that have historical, technological, social, or architectural and scientific value.” In the case of SAP Olympic, these dimensions combine to make the factory a site of multiple memories: the memory of labour, modernity, and Burkina Faso's economic and urban transformations.

The factory still preserves its original buildings, machines, and tools, forming a coherent ensemble that testifies to the beginnings of national industrialisation and the technological transfer between Europe and Africa. Beyond its material elements, SAP Olympic holds significant intangible value in workers' skills, work narratives, and production practices, collectively constituting a heritage that must be preserved. As Jean-Claude Dumas notes, “the factory is also a space of cultural and identity creation that deserves safeguarding”.

Criteria for heritage designation

The heritage evaluation of SAP Olympic is based on UNESCO criteria: its historical value reflects Burkina Faso's postcolonial industrialisation, its technological value lies in rubber manufacturing processes, its social value is seen in the formation of an urban working class, and its identity value comes from its role as a symbol of national know-how. The factory has also influenced the urban morphology of Bobo-Dioulasso by shaping its residential and economic fabric, making it a key element of the city's industrial landscape.

However, several limitations impede its recognition as heritage. The absence of adequate public policies, a national inventory, and public awareness weakens conservation. SAP Olympic faces infrastructure degradation, land pressure due to urban expansion, and a lack of preventive preservation policies. The gradual disappearance of former workers and archival materials makes it urgent to document memories and skills. Therefore, it is necessary to develop an integrated strategy for the preservation, transmission, and valorisation of Burkina Faso's industrial heritage.

Tyre Museum Project

Industrial heritage valorisation goes beyond mere preservation. It also involves socially and economically reusing industrial legacies. According to Massimo Preite, transforming former industrial sites into cultural and educational spaces is a way to “give new life to the memory of labour.”

In this perspective, the creation of a SAP Olympic museum represents an innovative approach to valorisation. The museum would document Burkina Faso’s industrial history, preserve technical know-how related to rubber production, educate the public on environmental and technological issues in industry, and stimulate heritage and industrial tourism in the Hauts-Bassins region. The example of the *Musée de l’Aventure Michelin* in Clermont-Ferrand demonstrates how a company can transform its industrial heritage into a cultural and identity resource.

Outline of the museum project

The future museum, planned on the SAP Olympic site, would have both memorial and educational purposes. It would include a permanent exhibition retracing the history of the factory and tyre production; a technical area presenting machines, tools, and industrial processes; a skills gallery highlighting workers’ and engineers’ stories; and a combined factory-and-museum tour to promote experiential industrial tourism.

This project aligns with a sustainable territorial development approach. It would enhance the cultural attractiveness of Bobo-Dioulasso, create jobs in the tourism sector, and contribute to the transmission of Burkina Faso’s collective labour memory.

Challenges and conditions for implementation

The success of such a project requires institutional synergy among the state, local authorities, SAP Olympic management, and heritage stakeholders. It also entails establishing specialised training in heritage mediation and industrial museology. Integrating the museum into regional tourist circuits, including the Sogossira Sanou Museum, the railway station, and historic neighbourhoods, would help create a coherent national network of industrial heritage. The valorisation of SAP Olympic could then serve as a pilot model for recognising African industrial heritage, balancing memory, economy, and sustainability.

Conclusion

The study of SAP Olympic shows that African industrial heritage remains a young field, positioned between economic history, labour memory, and development. In West Africa, industry extends beyond production to encompass social, cultural, and identity dimensions. The SAP Olympic case illustrates the persistence of industrial memory despite economic transformations and the growing recognition of industrial heritage as a factor for local development. The patrimonialization of this factory should be seen not as static conservation, but as a living process embedded in African urban modernity. Valorising this heritage means both preserving collective memory and promoting sustainable development. A future museum dedicat-



SAP Olympic’s tyre and rubber warmers, March 2024 (photo by author)

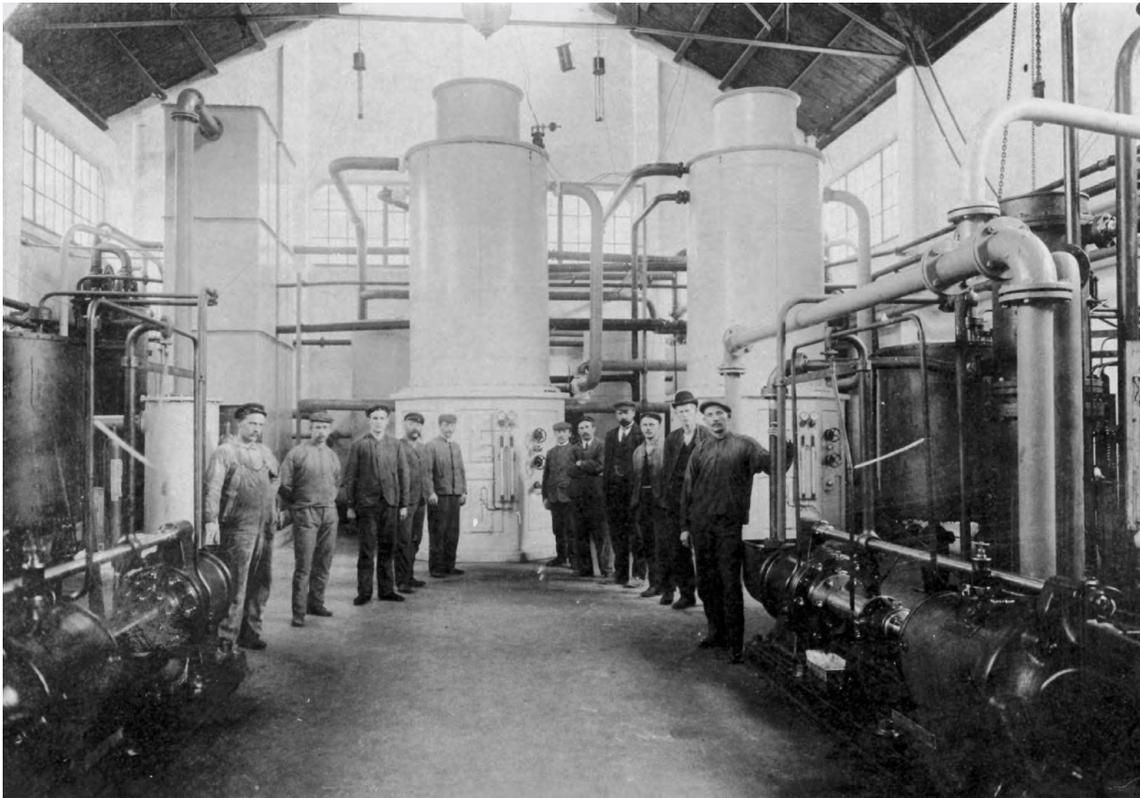
ed to the SAP Olympic could become the symbol of this approach, a place where industry, labour, and Burkinabe resilience intersect.

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Assembly of the first nitrogen plant, Lindehuset, ca. 1908 (photo from the Kraftmuseet collection, i-00218)

NORWAY

DIRTY, RAW, COOL – AND DEVOID OF FUNCTION? DISCUSSING CULTURAL HERITAGE IN A POSTINDUSTRIAL LIMBO

Liv Eirill Evensen and Åsne Dolve Meyer

This is an abbreviated version of a paper written for our presentation at the TICCIH congress in Kiruna on August 28th, 2025, discussing the cultural heritage discourse that followed the bankruptcy of Odda Smelteverk AS in 2003.

When Odda Smelteverk AS declared bankruptcy in 2003, 167 acres of industrial infrastructure were stripped of their primary function. A massive building complex and structures that had served various, yet clear, industrial purposes, were abandoned. While many of the buildings were demolished, others were kept on site.

The factory area, located in the heart of Odda's narrow town centre, quickly became a focal point of conflict, also in the local newspaper, *Hardanger Folkeblad*. Some locals and developers saw it as prime real estate — “the tenderloin of Odda” — while others viewed it as a reminder of a bygone era that needed to be wiped out as fast as possible. The loss of primary function made the buildings seem useless. The tension was palpable, particularly as Odda



The centre of Odda town seen from Freim, with Odda Smelteverk, 1972-1975 (photo from the Kraftmuseet collection, i-os0092)

faced a declining population and demographic challenges and sought new ways to revitalise the community. In 2008, a frustrated local wrote, “They don’t need half a district to know the history of the Smelteverket that is no longer there.”

The debate intensified around the possibility of UNESCO recognition of the site. The editor of *Hardanger Folkeblad* described the situation as chaotic, noting that the Smelteverket conflict placed immense pressure on local politicians. The key question — “Who shall pay for all of this?” — was a legitimate concern. In 2011, a conservation plan was finalised, sparking further public discourse. One reader wrote: “No one has said that the Smelteverket is pretty; however, it is an important monument.”

Parallel with this growing debate, the museum and the county of Hordaland launched a comprehensive study of the site’s cultural heritage value. Odda municipality also initiated identity and development projects, including a site analysis to explore the town’s historical traits and future potential. These efforts culminated in the *Oddaprosessen*, part

of a national heritage program aimed at repurposing the Smelteverket site, conserving several buildings in cooperation with new owners. Industrial heritage was, in this context, viewed as capable of generating both cultural and economic value over time.

One of the more ambitious initiatives was the transformation of Lindehuset (1908/1912), a former nitrogen plant, into a culture centre. Despite its impractical layout and lack of modern amenities, Lindehuset hosted theatre productions, concerts, and literary events under the administration of the new owner, the municipality of Odda. The building’s raw, industrial character was introduced early as part of its identity. The first architect hired to propose a future interior design, Gro Lavold, emphasised in 2010 that “the rough expression” was central to the building’s popularity.

In 2018, Kraftmuseet took over the Lindehuset project, signing a lease and committing to conserving and developing the listed building. However, there remained a lack of essential infrastructure, including heating, insulation, restrooms, offices, and safety measures.



The Linde nitrogen plant, “third generation” control panels, 1950-1960 (photo from the Kraftmuseet collection, i-os0080)

Despite these challenges, public perception continued to favour its unpolished aesthetic. This romanticisation of the raw and dirty atmosphere created, in our view, a paradox: Lindehuset was celebrated for its authenticity, yet its lack of functionality hindered a safe and professional use and further development. Even performers praised its gritty charm, in some ways counteracting the museum’s ongoing funding of the construction plans.

The situation reached a tipping point for Kraftmuseet in 2022, when proposed municipal funding was redirected toward the planning of a water park. Lindehuset lost influence in the municipal culture plan, signalling a decline in political interest. Support for the water park surged, with *Hardanger Folkeblad* publishing images of children, families, and industry representatives advocating for the plans at the expense of Lindehuset. The museum’s efforts to secure funding were unsuccessful, and in December 2023, we ended our agreement with the municipality. The museum board stated that while the building had potential, there was no longer sufficient political will to prioritise its development.

The story of Lindehuset is not just about a building – it’s a wider tale about identity and the evolving perception of heritage. Odda, once labelled “the ugliest town in Norway”, has since undergone a dramatic transformation. With the rise of tourism, and, foremost, the attraction of the iconic rock formation Trolltunga, the town has gained a new sense of self-worth. A 2018 master’s thesis found that even locals now view Odda as more beautiful and attractive, with greater pride in its industrial environment.

This shift has influenced how people view their industrial past. The dirty and raw qualities once seen as shameful are now embraced as cool and authentic. Lindehuset’s fate, in some respects, suggests

success in the wake of the identity-building efforts following the Smelteverket’s closure. Lindehuset has become a symbol of post-industrial identity, unrefined, yet valued.

The gap between the building’s raw charm and the practical needs of a cultural centre was unfortunately too wide to bridge. Introducing new uses at an early stage appears to have undermined public interest in further developing and improving the facilities. True development, establishing a new and sustainable functionality, would come at a very high cost and present itself to the public for no apparent reason.

Disclaimer

L. E. Evensen was employed by the municipality of Odda from 2003 – 2013, project managing the largest program to revitalise the Smelteverket area from 2008 until 2010 (*Oddaprosessen*). In this article, however, statements made public in the local newspaper, other academics’ texts, and insider knowledge from running a museum during periods of change form the foundation of the authors’ investigations in the cultural heritage discourse.

The museum has been both an observer and a participant in Odda’s transformation, navigating the complexities of heritage, identity, and change.

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RUSSIA

EXAMINING THE HISTORICAL DOUBLE DECK BRIDGE IN KALININGRAD

Evgeniy Mosienko

This article examines a unique structure: the Double-Deck Bridge in Kaliningrad (formerly the *Reichsbahnbrücke* in Königsberg). This historic structure exemplifies the state of twentieth-century bridge engineering, shaped by technological progress and by industrial design ideals. It is a clear illustration of how construction techniques and engineering knowledge developed in the work of long-established firms with extensive experience, such as Julius Berger, Philipp Holzmann, Freund & Co., and others.

The bridge is discussed in technical papers published in specialised German journals, including *Bautechnik* and *Zeitschrift für Bauwesen*, in 1925, 1927, and throughout the 1930s, detailing construction methods, structural calculations, and other technical aspects. The close attention paid to the structure reflects the fact that the *Reichsbahnbrücke* was a unique engineering work and the only double-deck swing bridge in Germany. The compositional and structural design of the present-day Double-Deck Bridge reflects the methodological approaches of German and Russian bridge engineers, forming what the authors call a “creative tandem.”

Because the structure is so visibly articulated, the bridge's technical features can be read as the result of engineering judgment and precise calculation. The surviving steelwork from the Königsberg era and the towers added during the Soviet period create a distinctive industrial appearance and demonstrate the diversity of approaches

used in designing industrial infrastructure. The Double-Deck Bridge is not only a utilitarian transport structure but also an important component of the urban environment.

Because of its location, external appearance, and compositional relationship with its surroundings, it shapes how residents and visitors perceive the city and fosters an appreciation of the value of industrial and technological aesthetics.

Historical section

Construction of a new bridge over the Pregel River (now *Pregolya*) was part of the reorganisation of Königsberg's railway system. This large-scale process was made possible by the dismantling in the 20th century of some of the city's outdated fortifications dating back to the mid-19th century.

The demolition of military structures made way for future major infrastructure projects: the Main Station (now the Southern Station), the Northern Station, and new railway lines. The Königsberg city authorities also planned the construction of new port facilities at the mouth of the river and the development of the industrial district of Kosse on the opposite bank. To implement these plans, a new bridge was required.

All eight bridges in Königsberg were double-leaf bascule bridges. They had proven themselves in service, and it would have been logical to build the new bridge in the same manner. However, this would have created two obstacles for ships entering the inner harbour, as there would have been two new movable crossings: one for road traffic and one for rail traffic.



The Double-Deck Bridge at night. Construction of the bridge began in 1913, but was delayed by World War I (photo by author)

Therefore, the railway administration and the city council decided to supplement the new railway bridge with a roadway (with the city compensating for the additional costs). Routing the railway tracks on the upper level, independent of the embankments, reinforced this approach. The result was a two-tiered bridge. The upper level carried a four-track railway line, while the lower level provided a two-lane roadway for motor vehicles and horse-drawn traffic, as well as double-track tram lines (never put into service), all arranged within the truss structure; sidewalks were placed outside the trusses on brackets.

Delayed by World War I

The new bridge design fit the city's infrastructure well: the railway tracks ran above the embankments and avoided intersections with road and pedestrian routes. At the same time, extensive approaches to the bridge were built on both banks, providing the long-de-

sired connection between the north and south banks. Construction of the *Reichsbahnbrücke* (Double-Deck Bridge) began in 1913, but was delayed by World War I. The bridge was fully operational in 1929. The lower deck for vehicles and pedestrians opened slightly earlier, on August 28, 1926. To accommodate river traffic, the 57.4-meter-long swing span rotated 90 degrees about a central pier (support), now lost, in just 80 seconds, creating two 19-meter-wide navigation openings.

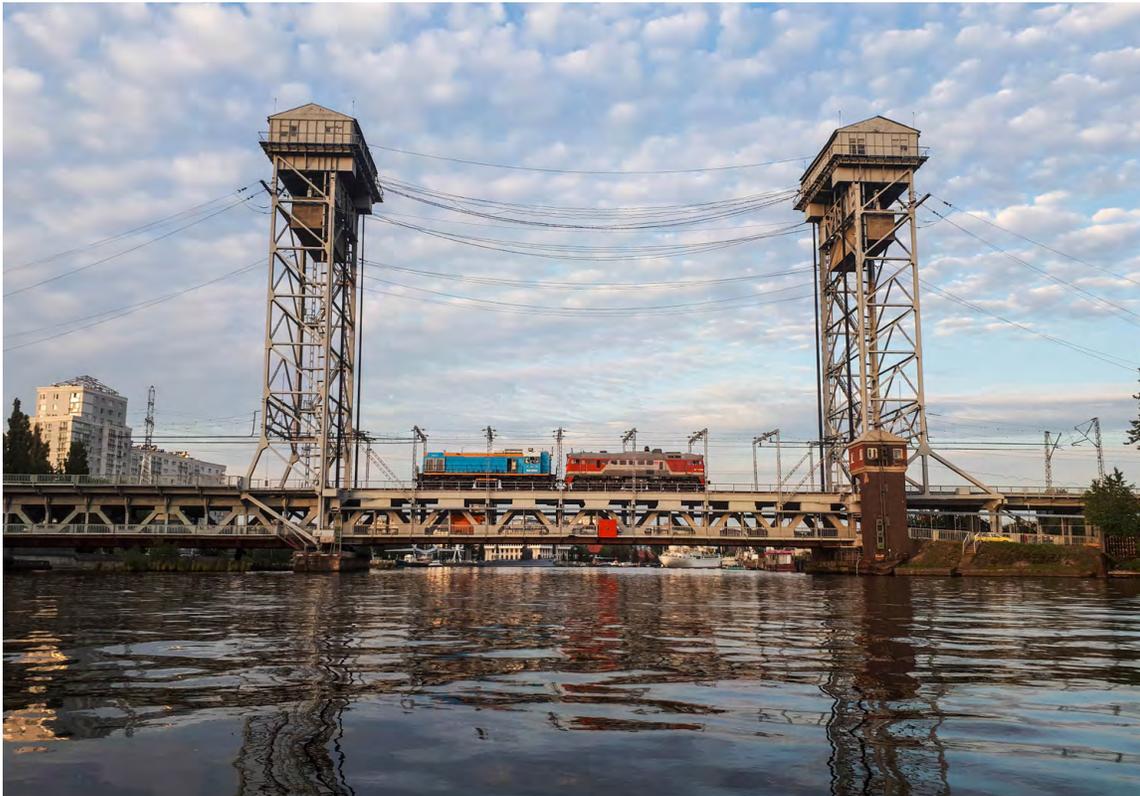
The bridge's construction has received considerable attention in specialised literature. During the assault on Königsberg in April 1945, the bridge was partially destroyed. After the war, a temporary span was installed to restore rail traffic. Major reconstruction of the bridge began in the late 1950s, following an inspection by specialists from Moscow and Leningrad. Soviet engineers appreciated the design of their German colleagues and preserved both tiers. The restored double-tier bridge was officially opened on November 25, 1965. The former swing span was converted into a vertical-lift span; when necessary, it rises to a height of 22.5 meters using lifting mechanisms installed in two towers built by Soviet engineers. During the restoration, most of the original steel trusses, piers (southern and northern), railings and their decoration, and other elements were preserved. A "synthesis" of design techniques from engineers of different eras and nations took place. The double-tier bridge became a symbol of the city's post-war rebirth. It is the only vertical-lift double-deck bridge in Russia. Since 2007, it has been designated a municipal cultural heritage site.

Present use

The bridge was used by Russian Railways (RZD) for 60 years, and its lower deck served for decades as a critical pedestrian and bicycle crossing linking the southern and northern parts of the city. In 2026, a new parallel railway bridge, built immediately adjacent to the Double-Deck Bridge, was officially opened. Construction of a new road bridge near the double-deck bridge is also currently underway, with the new road bridge scheduled to open in late 2026. Despite its status as a cultural heritage site, the owner (RZD) has not undertaken a full restoration or major repairs since the post-war rebuilding, which has adversely affected the bridge's condition. In 2026, Russian Railways announced its intention to "preserve" the historic double-decker bridge and commissioned a corresponding concept.

However, the concept presented in December 2026 essentially amounts to a complete dismantling of the unique engineering structure, with the exception of a few protected elements. The concept fails to consider the specific nature of the structure as an industrial monument of two eras (the German pre-war and Soviet post-war periods), failing to meet the criteria for preserving its integrity and authenticity.

It ignores the bridge's enormous potential for the development of a modern city: its potential role in creating a comfortable, environmentally friendly, and tourist-attractive urban environment oriented toward all categories of citizens, including people with disabilities. It fails to consider the economic and social impacts in the near, medium, and long terms, as well as public demands for the preservation of historical identity and access to cultural heritage sites.



The railway tracks ran above the embankments and avoided intersections with road and pedestrian routes (photo by author)



The lower deck for vehicles and pedestrians opened in 1926 (photo by author)

It also fails to consider the bridge's impact on the future development of adjacent territories, which depends directly on the fate of the industrial monument. This will lead to the irreversible loss of a monument of national significance, the degradation of the urban environment,

a deterioration in the quality of life in this part of Kaliningrad, and the loss of an important symbol associated with the region's post-war history. Residents have spoken out against the decision to dismantle the bridge and have organised campaigns to preserve it.

The city and the country risk losing this unique landmark, and its remains will become a collection of steel structures. Our initiative group, called “Right to a Bridge,” aims to ensure the integral preservation of the double-decker bridge as a pedestrian and bicycle public and cultural space, integrating it with existing bicycle and pedestrian infrastructure.

Evgeniy Mosienko was born in Kaliningrad and is a specialist in the industrial heritage of the Kaliningrad region. He is engaged in promoting and

preserving this heritage. He contributes to the “Right to the Bridge” project to save the double-decker bridge and to the “Svetlana Tower” project to preserve the historic railway water tower. He also organizes volunteer events, excursions and thematic exhibitions dedicated to industrial heritage conservation.

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Authorities visiting a completed section of the Madeira-Mamoré Railway, c. 1910. Photograph by Dana Merrill (Source: Museu Paulista da USP Collection/Wikimedia Commons, Public Domain. Accessed November 15th 2025)

BRAZIL

ALL THAT IS SOLID IS DEVoured BY THE EARTH

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A “Herculean work,” an “engineering challenge” that promised to bring “progress and development” to an “inhospitable” region of Brazil. The vanity of “conquering nature” by ignoring the territory, attempting to superimpose a rigid and sterile order of metal on top of the complexity of the Amazonian ecosystem. This is the most frequent narrative about the Madeira-Mamoré Railway (EFMM), built between 1907 and 1912 by the U.S. entrepreneur Percival Farquhar, who took over the remnants of failed attempts (1877 to 1879)

by the brothers Philip and Thomas Collins. Beyond illustrating the “persistence of technique,” it was intended to serve as a testimony to diplomatic relations between Brazil and Bolivia, as well as the exploitation of latex in the region.

The “Devil’s Railroad” – as it became known – witnessed, along its 366 kilometres and five years of construction, the death of about six thousand workers from over 40 different countries. Lured by “developmentalist fever,” many of them soon succumbed to precarious sanitary conditions and exhaustive work shifts, camouflaged under the label of tropical fatalities. According to an article published by the Brazilian National Library (2020), the railway was profitable only in its first two years of operation. Amidst contractor bankruptcies, management changes, and the decline of the rubber extraction economy due to the rise of the Asian market, the EFMM finally had its activities interrupted in 1972. It would be the end of



Steam locomotive No. 20 of the Madeira-Mamoré Railway, March 5th 1980 (Source: IPHAN Digital Archive /Wikimedia Commons (CC BY-SA 4.0). Accessed December 12th 2025)

the “delirium of progress,” in the words of researcher Francisco Foot Hardman (2005), who analyzed the mirages that usually consolidated the narrative of the “great engineering work that must be remembered and celebrated,” as exemplified by the vast production of the official photographer of the Madeira-Mamoré Railway Company, Dana Merrill.

The idea of delirium brought by Hardman extends to the analysis of the simplistic conception of industrial heritage preservation: the notion that industry or the railway arrives in a location, brings progress and development, declines, and its structures are abandoned, only to be finally (and with “luck”) restored or revitalized for other purposes. However, this Eurocentric linearity ignores that the EFMM was not merely a transport vector, but the backbone of a system of territorial exhaustion and what we would call today biopiracy. By granting heritage status only to the metal, we often silence the fact that this infrastructure served the plundering of germplasm — as in the case of the smuggling of rubber tree seeds by Henry Wickham — and the violation of the Amazon rainforest territory. Looking at the ruin today without corroborating the mirage requires, therefore, what Walter Mignolo (2008) terms *epistemic disobedience*: it is necessary to break with the obedience to traditional restoration manuals that attempt to aesthetically rehabilitate what is, in truth, the material trace of colonialist logic and an ecological crime.

Unlike Europe, where environmental destruction served internal capital accumulation and the strengthening of nation-states, in the Global South it materialized as a delimited extractive project. The coloniality of nature (Escobar, 2008) converted the forest into an inert stock, while the coloniality of power (Quijano, 2005) justified

the sacrifice of bodies and territory in the name of an imported modernity. The ruins of the Madeira-Mamoré are not, therefore, an abandonment, but rather the purposeful finitude of expropriation and the material testimony of a peripheral and violent insertion into the global economy.

A traditional reading of the current state of conservation of the Madeira-Mamoré perpetuates the delirium by portraying the Amazon as savage, a fierce and irrational entity that invades the tracks and relentlessly destroys the old railway structures. However, the territory upon which the EFMM was built is not an external aggressor, but a cosmopolitical agent (Krenak, 2019) reacting to the imposition of a foreign order. What the colonial gaze reads as an “invasion” of the forest is, in fact, the confluence (Bispo, 2023) of a living organism reintegrating the metal into its metabolism. Far from reiterating a Manichean (nature vs. technique) or romantic (the forest taking its place back) mirage, this perspective alludes to a territory whose industrial logic is incapable of processing: it is the sovereign land that, by digesting the metal, acts by reckoning with its own history and the scars left by modernity.

From this friction between industrial rigidity and the insurgency of place, devouring (*devoração*) emerges as an analytical key. It should not be understood as negligence toward what remains of the railway, but as the digestive action of the territory upon the material trace of the commodity. If for Marshall Berman (1986) modernity is defined by everything that “melts into air”, in the geographies of exhaustion (Rogoff, 2000) of the Global South — perceptible in the EFMM as well as in the saltpeter mines of the Chilean Atacama or the locomotives in Pulacayo, Bolivia — the solid does not dissolve



Workshops and hangar of the Madeira-Mamoré Railway in Porto Velho, 2012 (photo by Manoel Neves. Source: Wikimedia Commons (CC BY 3.0). Accessed December 20th 2025)

or volatilize; it settles as a ballast that stubbornly remains. Thus, unlike a form of heritage-listing that aims to exalt technical glory and views the ruin as an object of nostalgia, passive acceptance of administrative neglect, or something to be repaired, devouring sees it as a symbol of the failure of territorial exhaustion. It is the ecosystemic resistance to a flawed and aggressive civilizational project, and to the understanding of nature as a resource that, once exhausted, becomes an inconvenient residue to the flow of capital.

This concept conceives, therefore, the remnants of the Madeira-Mamoré as material evidence of a traumatic past, recognizing the violence of expropriation without silencing the layers of affection and the technical memory of the former railway workers. While associations preserve the dignity of human labor, devouring preserves the sovereignty of the territory, allowing the ruin to cease being mere scrap and become the living testimony of a world that refuses to be just a commodity. Devouring approaches the concept of controlled ruin, where conservation does

not focus on the restoration of the “new,” but on the stabilization of the trace of trauma. Preserving the EFMM in its state of oxidation and integration into the forest is not, therefore, an apology for abandonment, but a political choice to keep visible the material trace of a geography of exhaustion that refuses to melt into air.

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BOOK REVIEWS

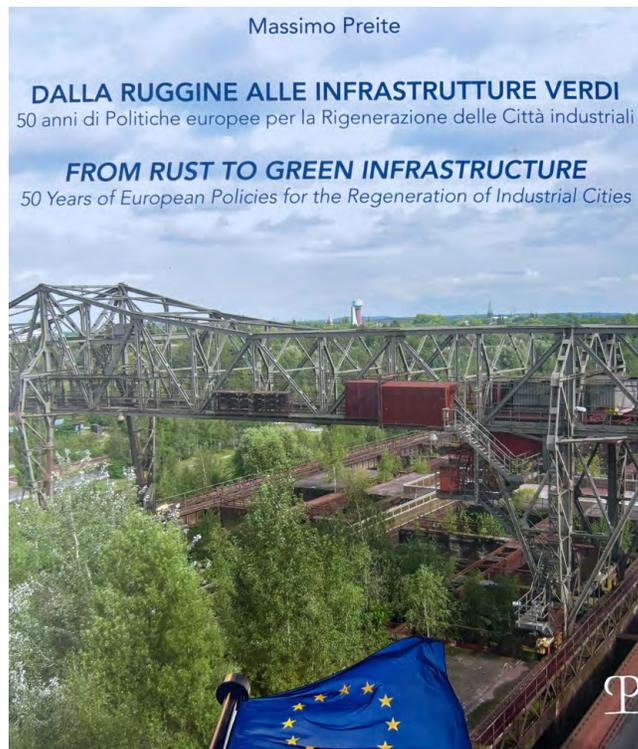
FROM RUST TO GREEN INFRASTRUCTURE – 50 YEARS OF EUROPEAN POLICIES FOR THE REGENERATION OF INDUSTRIAL CITIES

Massimo Preite. (2025). From rust to green infrastructure – 50 years of European policies for the regeneration of industrial cities. Firenze, Edizioni. Polistampa, 143 pp. ISBN 978-88-596-2487-5. Order the book.

Book review by Patrick Viaene

The massive deindustrialisation of the 1970s and 1980s was one of the most challenging issues facing the European Union, resulting in urban decay, high unemployment, and social disintegration. In response to this crisis, EU-member states launched ambitious urban regeneration projects. The European Regional Development Fund (ERDF) was established in 1975, celebrating this year its 50th birthday, an opportunity to evaluate the operation and results of the institution. The author discusses how structural funds have been allocated on a case-by-case basis according to the objectives set by the ERDF's various multiannual programming cycles. In light of the objectives, some of the most significant urban regeneration projects in Europe have been selected, in which the preservation and rehabilitation of industrial heritage have played an important role. The proposed examples offer an innovative narrative of the different sub-periods or stages of industrial adaptive reuse, distinguishing them by the strategies and methods used to conserve and transform former production areas.

The author divides the narrative into five separate periods. The first covers 1989-1999 and 'Objectives 1 and 2', focusing on flagship regeneration projects in England (Albert Docks in Liverpool, Castlefield in Manchester), France (Docks de la Joliette in Marseille, Usine Motte-Bossut in Roubaix) and the Ruhr-region in Germany, where



the ambitious and visionary IBA Emscher Park program demonstrated that previously 'impossible' industrial sites could be adapted and given a dynamic new life. During this period URBAN I program (1994-1999) was developed, targeting small and medium-sized cities for integrated regeneration.

The second period covers 2000-2006 and is one of 'regional competitiveness' and innovation. URBAN II, aimed at the regeneration of declining urban areas) and URBACT (aimed at exchanging knowledge and best practice on urban development issues) were developed. Flagship projects include the transformation of

the Poblenou district of Barcelona or the bold conversion of Belval steelworks into the new City of Science in Esch-sur-Alzette (Grand Duchy of Luxembourg). Other examples are the renovation of the Plagwitz, a former textile district in Leipzig and the transformation of the tobacco factory into the cultural pool 'La Belle de Mai' in Marseille.

The third period (2007-2013) focuses on 'convergence', an important theme being the accession of ten new member states, such as the Baltic countries, where deindustrialisation took place twenty years later than in Western Europe. Poland especially developed several ambitious industrial heritage projects in Katowice (Silesia) and surrounding towns. Other projects were realised in the former textile town of Łódź. More information on Poland can be found in the excellent text by Piotr Gerber, "Industrial heritage in Poland and EU funds", at the end of the book. Different projects during the 3rd period have been financed partly with funds from the JESSICA program. JESSICA means 'Joint European Support for Sustainable Investments in City Areas', providing cities with more flexible funding for urban regeneration.

The project IBA Fürst Püchler Land (launched in 2000 in a part of the former GDR) was a bold plan for the structural transformation of the Lusatia region, where the natural landscape had been devastated by 150 years of opencast lignite mining. This new IBA here was modelled on the previous decade's IBA, Emischer Park, and also serves as an example for similar projects in other countries.

During the fourth period (2014-2020), 'integrated and sustainable urban development' was a core issue. Industrial heritage sites often played a key role in the creation of new social and cultural infrastructures. An example is the Centre for Science and Technology in Łódź, installed in a former power station. Other examples can be found in Tallinn (Estonia): the Kai Art Centre and 'Port Noblessener' (both in the old harbour area), the Rotermann Quarter, an impressive multifunctional reuse of a cluster of more than ten mills and workshops. A recent realisation in Tallinn is the remarkable transformation (for residential use) of the Hoovimaja cellulose factory. The ITI-program (Integrated Territorial Investments) encouraged cities to promote some of these integrated regeneration projects, financed by the ERDF and ESF.

The fifth period covers 2021 to 2027 and the 'European Green Deal'. A major challenge is the severe reduction of energy consumption, CO₂ emissions, and the favouring of the 'circular economy'. The EUI (European Urban Institute) has been launched to prioritise cities developing sustainable solutions aligned with the EU's Green Deal and climate objectives. Thanks to the efforts of ICOMOS, Europa Nostra and the Climate Heritage Network, the potential of our built heritage has also been taken into account, thus recognising the value and potential of industrial heritage as an active component of a new urban identity. Examples described in the chapter include 'Parco Dora' in Turin, the Rovereto Manufacturing Project (constructed mainly with recycled demolition materials) and the former NDSM-shipyard ('Nederlandsche Dok & Scheepsbouw Maatschappij') in Amsterdam, redeveloped into a booming creative, cultural and residential hub.

The conversion of the Officine Meccaniche Reggiane (in Reggio Emilia, Italy) into an Innovation Park (with new functions such as offices, education, etc.) is another interesting case. The warehouses have undergone important adaptations and replacement of roofs and other original elements ('controlled deconstruction of certain elements'), optimising internal thermal comfort, but diminishing the authenticity and integrity of this heritage. Preite: "We must ask how much of the heritage's authenticity can be sacrificed in the name of sustainability and fighting climate change." The author also draws attention to "greenwashing" on re-used industrial sites. Superficial use of greenery on factory facades and input of green in factory interiors, labelled as 'bio' and 'eco', have nothing to do with respect for qualities of industrial heritage. I can't help but think about the ongoing 'deconstruction' of the coal processing plant in Beringen, Belgium, now transformed into 'BE-Nature', including a greenhouse, after nearly all of the originally 'legally protected' machinery was demolished.

Once again, Massimo Preite has produced a very interesting analysis, a reference work about a topic that has seldom been researched. In the last chapter of the book, the author records how and to what extent the period of regeneration has reshaped the concept of industrial heritage with respect to six key aspects: the '*place*' where production took place, the '*product*' that was manufactured, the '*production*' process, the '*people*' involved in production, the '*protection*' regime once production ceased and the '*public*' that benefits from its preservation. We cannot go into further detail here, but we will mention below a few more statements from this interesting concluding chapter.

The most controversial aspect of industrial heritage today is not the threat of physical disappearance through demolition, but the transformation of authentic artefacts into '*heritage without memory*', in which the industrial past has been erased. Spaces that were originally a working environment full of machines and workers have now taken on an identity completely disconnected from their previous one.

The general indifference to the histories of industrial sites converted to new uses is most evident in how post-industrial cities have handled their designation as 'European Capitals of Culture'. Often the industrial past is packed as part of the narrative of the rise and fall of the industry, which is replaced by the service economy. The industrial past is framed as a distinct phase in urban history, which needs to be overcome as an obstacle to prosperity, something to cope with in order to flourish in the contemporary world. This is typical of the current way of thinking.

Concerning industrial archaeology, the traditional top-down approaches of the 1960's and 1970's, which relied on the expertise of specialists to develop solid value hierarchies, have lost their authority. This also has positive aspects. To any form of official memory, alternative narratives emerged, open to voices of the (multicultural) community, no longer sharing the same perception of the past and often having a different sense of history from the dominant 'heritage discourse'. The latest trends in heritage studies demonstrate an increasing tendency to link industrial heritage to deindustrialisation and the memory of working-class people.

However, the question of how these aspects can be given more attention in industrial reuse interventions in urban regeneration programs remains unanswered. Those who care about the material nature of industrial heritage and the physicality of its structures must bear in mind that, without the capacity of reclaimed sites to evoke the past, there is a high risk of a divorce between the mem-

ory of work and the places where work took place. Conservation and reuse are done for the benefit of buildings and landscapes, but not necessarily for the benefit of people who value the object.

[Contact the author of the book review](#)

ATLAS DEL PATRIMONIO LATINOAMERICANO

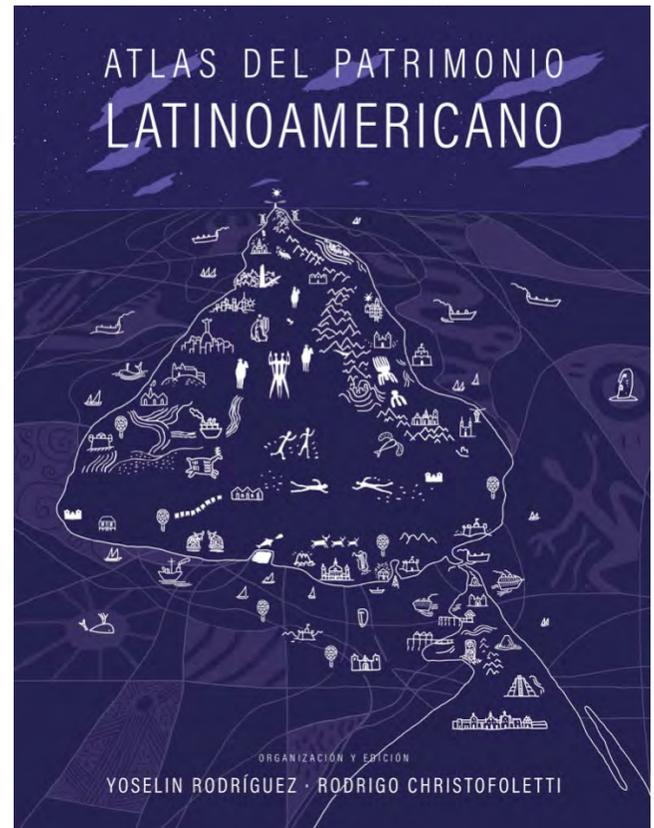
Yoselin Rodríguez & Rodrigo Christofoletti (2025). *Atlas del Patrimonio Latinoamericano*. París, Delegación Permanente del Brasil en la UNESCO, 185 pp., ISBN 979-10-980833-0-3. [Download the full version of the book \(pdf\)](#).

Book review by Humberto Morales, TICCIH Scientific Committee

This editorial initiative, coordinated by two colleagues from Peru and Brazil, seeks to synthesise five cartographies that offer diverse perspectives on heritage in its broadest sense. Together, they represent the cultural reserve of the subcontinent while foregrounding a decolonising approach to the world map that challenges traditional North–South, East–West representations. This is a result of international exchanges stemming from the emergence of the great first European world economy of the fifteenth and sixteenth centuries, and the different stages of the industrialisation process of the nineteenth and twentieth centuries, which shaped the economic geography of the planet around the North Atlantic axis to date.

The inspiration for the cartographic representation rests on the work of the Uruguayan artist Joaquín Torres-García from 1943 (preserved in the Juan Manuel Blanes Museum in Montevideo) where he represents the southern cone as the North, to evoke the so-called *school of the south*, which proposed a political and cultural debate to highlight the nations of South America as the cultural axis devoid of the colonial gaze to which it had been subjected in narrative discourses of the capitalist expansion of the nineteenth and twentieth centuries.

The cartographic adaptation in this *Atlas*, perhaps due to the fact that it was financed by the Ministry of Foreign Affairs of Brazil and that the main coordinator is a Brazilian professor, shows a different chart from that of Torres-García, since in the *Atlas chart*, the north begins with Brazil, undoubtedly the largest country in the subcontinent. Unlike Torres-García's drawing, Mexico appears somewhat like the new South-Southwest. Mexico was not contemplated in the aforementioned artistic discourse because, at that time, marked by the Second World War, South America was torn by recurrent crises of authoritarian, populist and dictatorial states that urged the making visible of alternatives for cultural, political and economic decolonisation.



The book *The Americas and Civilization*, by the Brazilian anthropologist from Minas Gerais, Darcy Ribeiro (*Buenos Aires, 1969*), opened the debate on the possibility of building “the other West” from the Americas, in particular the so-called Latin America of the trilogy that caused great discussions about the decolonisation of the South:

- **Pueblos Testigo:** Original civilisations (Maya, Aztec, Inca) were destroyed by colonialism.
- **Nuevos Pueblos:** Result of the intense miscegenation between indigenous, Europeans and Africans (e.g. Brazilians, Haitians, Chileans).
- **Pueblos transplantados:** Societies that reproduced European ways of life with minimal indigenous mixing (e.g., Argentines, Uruguayans, Canadians).

From these pioneering perspectives in art and anthropology, the

Atlas of Latin American Heritage updates in a mosaic of five cartographic readings the need to continue visualizing the contributions of the South to world heritage by incorporating the “witness” traditions to these five discursive axes that in this work are organized as follows: Memory and Monuments, Identities in Movement, Places and Landscapes, Contemporary Challenges and Networks and Dynamics of Heritage Cooperation.

Industrial heritage

As far as industrial heritage is concerned, in the third cartography, Cristina Meneguello makes a general account of the difficulties and complexities of the enhancement of a heritage and cultural landscape of Latin American industry traditionally locked in the discourse of backwardness, obsolescence and singularity, with the eurocentric comparison of the “late comer”, or in terms of Tulio Halperin-Donghi, “the long wait”, of an underdeveloped industry that did not deserve to be considered in terms of heritage, with respect to the first and second industrial revolutions of the North Atlantic.

Making some clarifications, it is important to note that deindustrialization in the Americas had several periodizations in the twentieth century, depending on the greater or lesser degree of “inward

development”, which in the cases of Mexico, regions of Colombia, Ecuador, Peru and of course Brazil, were early attempts not only to a *Take off*, but also at early deindustrialization as a result of the industrial reconversions of the North Atlantic that forced these economies to circumvent complex economic problems characterized by the so-called import substitution stage of the 1960s-1980s.

The first TICCIH group in Latin America emerged from Mexico in 1995, and the second congress was held in Havana, Cuba, in 1998. These were the first pioneering attempts in the region to patrimonialize the intangible cultural heritage with the landscape of industry, decolonising the architectural monumentalist perspective to which the author rightly alludes, which left aside cultural practices and adaptations, singularities and innovations that from the different regions of Latin America constitute a fundamental contribution to the world’s industrial culture.

The *Atlas* is a useful analytical instrument to trigger more regional research whose perspective, compared to other North-South landscapes, will undoubtedly show a more complex and richer world map of cultural diversity.

[Contact the author of the book review](#)

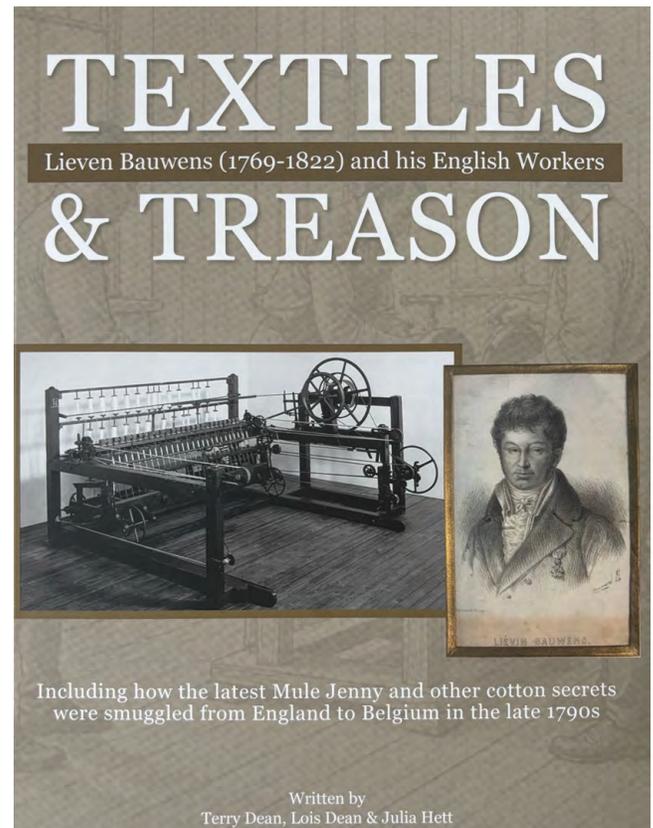
TEXTILE & TREASON. LIEVEN BAUWENS (1769-1822) AND HIS ENGLISH WORKERS

Terry DEAN, Lois DEAN & Julia HETT. (2025). *Textile & treason. Lieven Bauwens (1769-1822) and his English Workers.* Manchester, Daineswell, 399 pp., ISBN 978-1-9998421-2-3

Book review by Patrick Viaene

Lieven Bauwens (1769-1822) was a Flemish entrepreneur and an industrial spy known for smuggling the spinning mule technology and skilled workers from England to the European continent, significantly boosting the early textile industry in Ghent (Belgium), making it a major European cotton centre. He intended to break Britain’s monopoly, making his native town Ghent the “Manchester of Belgium”. Bauwens became mayor of Ghent, was knighted by Napoleon, but later faced bankruptcy after Napoleon’s fall, when loans were called in, before dying in poverty in Paris at the age of 52.

The first part of ‘Textile & Treason’ covers the history of the Bauwens family, their businesses and their accumulation of wealth, explaining why Lieven wanted to concentrate on cotton. It begins with the history of cotton-making in the U.K. and on the Continent and debates the intense smuggling that enabled the transfer of technology from Britain to France during the 18th Century. The second part



covers Bauwens' life from 1796 up to key events in 1799, addressing his smuggling adventures and the reasons why he wanted to smuggle the best technology of the day: the mule jenny. Lieven Bauwens needed the help of technically skilled persons, such as James Kenyon, James Farrar, John Hulse, John Dean, Saul Harding and many other Englishmen.

The next part of the book covers the rest of Lieven Bauwens' life. This includes the many awards he received for his fine products, the new production systems he tried, the struggles he endured with the politics and hostilities of the day, and his concerns for his own family. The final part of the book examines the question of who introduced the mule jenny into France. Readers can also explore what became of the English workers and gain insight into the man who rightfully stands at the forefront of Belgium's most renowned figures. Efforts to commemorate Lieven Bauwens with a statue began in the 1820s, but they only came to fruition in 1885, when an imposing monument was finally erected in the heart of Ghent.

The eleven appendices that follow contribute significantly to the book's quality. The first appendix, perhaps the most important one, describes in detail (timber, metal parts, traces of use, scars) the mule jenny conserved in the Museum of Industry in Ghent. The authors' research aims to date the machine as accurately as possible and to determine its mysterious origins. The Ghent mule, listed by the Flemish government as 'exceptional technical heritage', is also compared with other surviving examples of mule jennies in the world.

This well-written, beautifully illustrated and thoughtfully argued publication adds significantly to the existing literature on industrial espionage and on the fascinating family history of Lieven Bauwens. Some chapters of the book can almost be read as a thriller. The relationship of some of the authors, as descendants of Lieven Bauwens, may have contributed to their enthusiasm and perseverance in their research.

[Contact the author of the book review](#)



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LOST ITALY AND THE PHOTOGRAPHY OF ABANDONMENT

More than twenty years ago, a small group of amateur photographers decided to come together in a forum to share a great passion: photographing abandoned places. At the time, almost exclusively outside Italy, there were photographers who discovered, explored, and documented factories, asylums, hospitals, and, more generally, forgotten sites. Since then, the group's photographic activity has always gone hand in hand with the recovery of historical information about these places, with the aim of creating a sort of collective memory of a world that is disappearing, whose traces survive only in ruins.

Lost Italy is embodied in the website of the same name, where these places are narrated through photography accompanied by the necessary information.

The possibility of portraying abandoned places with aesthetic value is gradually diminishing because what is built today—and will be abandoned in the future—rarely possesses architectural qualities capable of making it fascinating even in its decline.

Hence the interest in and importance of the work of representation and research carried out by Lost Italy, which seeks to preserve

the historical memory of places considered important to society, and not only to those who experienced them, having passed on—almost always unconsciously—traces of their own existence.

The images in this photographic column, all related to the textile sector, in addition to appearing among the research projects of the photographers' community, were exhibited at the Vilfredo Pareto Library of the University of Rome Tor Vergata between May and September 2025 under the title "On the Thread of Memory. From Thread to Weave: a Story that Continues to Weave the Present", and at the civic cultural hub Allarga.Menti in Rome in October 2025 under the title "Lost Factories. A Photographic Journey Through Abandoned Italian Textile Plants."

The forty photographs exhibited, of which only five are shown here, are by Cristiano Antognotti, Sandro Baliani, Roberto Conte, Gualtiero Costi, Roberto Diodati, Michele Greco, Silvia Lagostina, Marco Orazi, Pietromassimo Pasqui, Giovanni Maria Sacco, Valeria Spiga, and Lorenzo Tommasi. The profiles and collections of the authors, whom we thank for their availability, can be accessed [via **LostItaly.it**](https://www.lostitaly.it).

To propose the publication of your photographs in the photo column and find the publication rules, write to [Francesco Antonio](mailto:francesco.antonio@lostitaly.it).



Marco Orazi, Novaceta, Magenta, 2017



Cristiano Antognotti, Bemberg, Gozzano, 2020



Pietromassimo Pasqui, SNIA Viscosa, Varedo, 2013



Sandro Baliani, Cucirini Cantoni Coats, Lucca, 2016

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