TICCIH

The International Committee for the Conservation of the Industrial Heritage

BULLETIN

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ON THE COVER: Operating equipment at the Malyshevske deposit of zircon-rutile-ilmenite ores in the Ukrainian Dnipropetrovsk Oblast, photographed by Anatoliy Novak in August 2021. See Photo Focus on Industrial Heritage: Mining and quarrying heritage in Ukraine.

EDITOR'S NOTE

Bart Vanacker, TICCIH Editor

Dear Readers,

This TICCIH Bulletin opens with sad news from our community: the passing of Neil Cossons, one of TICCIH's founding figures. TICCIH's history dates back to 1973, when the First International Congress on the Conservation of Industrial Monuments (FICCIM) was organised by Neil Cossons and his team at the Ironbridge Museum in the UK. More than 50 years later, TICCIH is evolving into a more sustainable and inclusive organisation, as Guilherme Pozzer, TICCIH Projects Coordinator and member of the Scientific Committee, explains. During INCUNA's 28th International Conference on Industrial Heritage, TICCIH and Miguel Álvarez Areces will present the IBERIND project, which aims to establish an Ibero-American industrial heritage network. Submissions of projects, experiences, and good practices are now open. As the preparation of this bulletin coincided with the most recent Board meeting, TICCIH president Marion Steiner shared some essential news about what's going on behind the scenes.

Preserving industrial heritage remains at the heart of TICCIH's mission. In the "Heritage in Danger" section, we focus on threatened relics from our industrial past. Among them is the Farforovsky Bridge in Russia, the last railway triumphal arch of St. Petersburg. In Brussels, Belgium, one of the few surviving relics of the Expo 58 World Exhibition, four modernist staircases, is slated for demolition. The conclusion is clear: the struggle to protect industrial heritage is far from over, as reflected in Europa Nostra's 7 Most Endangered Programme, where over half of the entries concern industrial heritage.

Our worldwide section offers ideas and best practices from across the globe. Hasti Tarekat reports on efforts to raise awareness of the cement industry's heritage in Southeast Asia and Western Europe, while Yoshiki Kemmochi explores quarry landscapes from Edo to Tokyo, Japan. Earlier this spring in Tokyo, an exhibition celebrated Stuart B. Smith (1944–2014), yet another key figure in the international industrial heritage community and long-time TICCIH secretary. Mitsuko Nishikawa shows how displaying Smith's personal library highlights the ways knowledge is built through collecting, reading, and interpreting evidence.

Turning to Latin America, Camilo Contreras Delgado examines the sacralization of mining through the Our Lady of the Socavón and the Oruro Carnival in Bolivia, exploring how industrial heritage intertwines with art and ritual. León Restrepo Mejía writes on reconstructing historical memory in Medellín, Colombia, which transformed from a colonised settlement into an industrial city. TICCIH's Communication Director, Lucía Sánchez Figueroa, explores why the industrial heritage of Venezuela's oil industry remains under-researched, offering insights for a more nuanced interpretation of its historical processes. Finally, Humberto Morales, member of TICCIH's Scientific Committee, reports on the opening of the new Mexican National Energy and Technology Museum and what it offers.

Helaine Silverman explores the mining heritage in Illinois. She highlights how the "Mining Heritage: Mines, Memory and Community" program helps rural communities leverage their local history as heritage resources. In Europe, the Working Industrial & Mobile Heritage group is moving toward greater sustainability, as highlighted in the updated Katowice Declaration. Sai Shriram Nagarkar examines visitor perceptions and authenticity at Germany's Zeche Zollverein, a former coal mine in the Ruhr Area, while Sandra Pichlak-Czop reports on the revitalisation of Blast Furnace A at the Pokój Steelworks in Ruda Śląska, one of the most representative examples of contemporary industrial heritage transformation in Silesia (Poland). However, industrial heritage can be preserved without heavy reconstruction. Houda Kohli Kallel Portelli illustrates this using the abandoned Tunisian mining town of Portelli Ville as an example from the Global South. Rounding out our worldwide news, Lucia Baracco and Raffaele Antonio Caltabiano present their inclusive communication project, "4 ALL," at Italy's Amideria Chiozza factory, making industrial heritage accessible to everyone.

Former TICCIH editor James Douet reviews *The Archaeology of Industrialisation: Critical Approaches and Updated Toolbox* by Juan Manuel Cano Sanchiz, praising TICCIH for its evolution into a "critical heritage organization." In our conference report and news section, Miles Oglethorpe shares highlights from the Big Stuff Conference in Ghent, Belgium, while Edoardo Currà reflects on experiences from the AIPAI Congress in Bari. Finally, Francesco Antoniol interviewed Anatolii Novak, a Ukrainian photographer documenting the heritage of mining and quarrying, to conclude this edition of the Bulletin.

The next bulletin will be published this summer. Would you like to share any news, best practice or case study from your country? Please let me know! 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. Detailed guidelines are available on the TICCIH website. I'm looking forward to receiving your contributions for the next issue of the Bulletin 113. The submission deadline is 30 June.

Enjoy this bulletin!

Contact the author

Neil Cossons during the nomination ceremony of the Sites of Japan's Meiji Industrial Revolution in Tokyo in 2014. Prime Minister Abe attended, and Neil was asked to speak from the stage (photo by author)

NEIL COSSONS, ONE OF TICCIH's LIFE PRESIDENTS AND FOUNDING PARENTS, PASSED AWAY

Miles Oglethorpe

Just as this issue of the TICCIH Bulletin was going to press, we received the incredibly sad news that our co-founder, Life President and mentor, Sir Neil Cossons, OBE, died on Sunday, 27th March 2026.

Unfortunately, there is insufficient time to prepare an obituary in the time available to us, so we plan to devote a significant proportion of the next issue (TICCIH Bulletin 113) to a celebration of his life, and specifically, to his enormous contribution to industrial heritage both in his own country, the UK, and across the world. We are therefore calling upon readers to share their experiences of working with Neil over the 50 years since he played such a key role in the creation of TICCIH.

In addition, we hereby ask people to send us photographs of Neil so that we can piece together a visual representation of his life. So, if any of you have stories to tell and/or images to share, do please share them with us by sending them to editor@ticcih.org. Thank you in advance for all your help.

Neil Cossons hosting a conference session in Tokyo, 2014 (photo by author)

WHAT'S UP? REPORT FROM THE BOARD

Marion Steiner, TICCIH President

The work of the new TICCIH Board for the term 2025-28, which was inaugurated in Kiruna in August 2025 and presented in detail in Bulletin 110, has been very dynamic since we met in Sweden, and a lot has happened since I last wrote for the Bulletin in December 2025. Our most recent Board meeting coincided with the preparations of this Bulletin 112, so I thought it was a good moment to pick up on that and share some essential news here with you, our members, about what is going on.

In the meeting on March 30, the Board made decisions about two pioneering initiatives. The first one concerns the "**Arabic-English Industrial Heritage Glossary**" proposed by Nedhal Jarrar from Jordan, which was granted official status as a "TICCIH Project." More details will be presented here in due time. The Board also approved a Concept Note authored by our Special Impact Area manager and Regional Secretary for Arabia and Africa, Mirhan Damir from Egypt, proposing the official creation of "**TICCIH Youth**." This Emerging Professionals Network will be launched with Bulletin 113, and Mirhan Damir, together with our Vice President Moulshri Joshi from India, are currently preparing a public Kick-Off event to take place online later this year. The invitation will be shared via all our channels. Stay tuned!

We are also working on the launch of the future **TICCIH Scientific Committee**, led by our Board colleagues Florence Hachez-Leroy from France and Humberto Morales from Mexico. In addition to additional Board members, this committee will include renowned TICCIH members from the academic field around the world to cover specific perspectives from all regions.

Invitations to the President to officially represent TICCIH at congresses have been pouring in since Kiruna, including events in China, Italy, Taiwan, Uzbekistan, and Poland. In order to distribute the tasks collectively, and also with the aim to save on human energies, financial resources, and to reduce our carbon footprint (in accordance with TICCIH's new Sustainability Policy discussed by Guilherme Pozzer in his piece in this Bulletin), the President delegated several invitations to suitable Board colleagues for them to represent TICCIH and speak on her behalf.

This way, Regional Secretary Yiping Dong represented TICCIH at the 4th National Industrial Heritage Summit in Huangshi, China, organized by the Industrial Culture Department under the Ministry of Industry and Information Technology in November 2025 and she will again represent TICCIH at the 5th Huangshan Dialogue on UNESCO-designated Sites and Sustainable Development, hosted by the International Centre on Space Technologies for Natural and Cultural Heritage (HIST) under the auspices of UNESCO from May 31 to June 30, 2026.; Vice President Esperanza Rock gave the official TICCIH welcome message to the AIPAI Congress in February 2026 in Italy, in which more TICCIH and TICCIH Board members participated (see the report by Edoardo Currà further down in this Bulletin); and Moulshri Joshi as Vice President for Asia-Pacific will represent TICCIH at the ANIH Forum in Taipei in September 2026 together with Past President and Special Advisor Miles Oglethorpe and Regional Secretary Hsiao-Wei Lin. Moulshri also agreed to represent TICCIH at the International Conference on Alternative Tourism, organised by the Scientific Research Institute for Tourism Development of the Republic of Uzbekistan, to be celebrated from

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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

Official presentation of the association's new board in Kiruna, August 2025 (photo by Miles Oglethorpe)

May 21-23 in Tashkent, which is just a three-hour flight away from her home city, New Delhi.

The President herself, already in September 2025, had attended the TICCIH Spain Congress together with Vice President Esperanza Rock [see TICCIH Bulletin #110, 2025], and will now, in May, thanks to a generous invitation by the Museum of Wieliczka, participate in person in the ICMUM 2026 congress in Poland. This is a good moment to catch up with and between other TICCIH officials, members, and experts who will also be there, such as our Special Advisors Miles Oglethorpe and Massimo Preite; our Regional Secretaries for Asia, Yiping Dong and Hsiao-Wei Lin; Roine Viklund from Sweden; TICCIH Poland President Piotr Gerber; former TICCIH Board member Helmuth Albrecht from Germany, and Mitsuko Nishikawa from Japan. The President's keynote speech, titled "Industrial Heritage for Peace: TICCIH's role in Connecting People and Places," will, in addition, provide an excellent opportunity to officially launch the Industrial World Heritage Sites Map project I am now starting to implement together with our Executive Team, staff, and local partners as a part of the new TICCIH website.

In parallel, we are exploring and preparing **new partnerships and collaboration opportunities with governments around the world** and international **organisations** such as UNESCO, ICOMOS, ICOM, INCUNA, and FedecRail, to name a few. We will tell you more details and keep you updated on concrete steps forward from time to time in future "Reports from the Board" here in the Bulletin. In parallel, our Vice Presidents have begun drafting the **New TICCIH Charter for the 21st Century**, which will serve as the visionary basis for all our actions and will be put forward to the TICCIH membership for joint discussion once the Board has reviewed the final draft.

Another key item of the Board meeting on March 30 was the preparation of the upcoming TICCIH Congresses. We are proud to hereby announce that **the next Regional TICCIH Congress will take place from 17 to 19 March 2027 in Medellín, Colombia**. It stands in the tradition of TICCIH's *Latin American Colloquia on Industrial Heritage*, celebrated every three years since the 1990s, the latest edition of which took place in Monterrey, Mexico, in 2023 (see the Recordings here on YouTube). For that, we recently signed a Memorandum of Understanding with the National University of Colombia (UNAL) and together with our local partners are now preparing the Call for Papers. From the TICCIH Board, this involves, apart from the President, Esperanza Rock as Vice President for the Americas and Camilo Contreras as Regional Secretary for Latin America and the Caribbean. We will also involve our new Scientific Committee, as well as our Regional Secretary for the English-speaking Americas, Bode Morin from the USA, and our Special Advisor Lucie K. Morriset from Canada, with the aim of celebrating a Regional TICCIH Congress for all the Americas for the first time. For more information about Medellín and its industrial heritage, see the article authored by León Restrepo in the "Worldwide" section of this Bulletin. Once the Call for Papers is ready, we will share it through the official TICCIH channels.

Last but not least, our new **Executive Team**, consisting of Executive Director Francesco Antoniol from Italy, Membership Director Knut Markhus from Norway, Treasurer Leonor Medeiros from Portugal, and Communications Director Lucía Sánchez from Venezuela, based in Chile, has been particularly busy over the past months, taking on a lot of tasks that have previously been handled or coordinated by me alone as Secretary General. Three issues are particularly

relevant to mention here as they concern changes we are going to implement soon:

- The management of our organisation, including financial matters. We are evaluating the opportunities that we have as a charity, what we can do, and how.

- Communications: the situation is calm, with a harmonious working relationship among Daniel Schneider at our Headquarters, who handles the newsletter and website news; Bart Vanacker, our Editor, who handles the bulletin; and Lucía Sánchez, who primarily works on social media and responds directly to member contacts. The team is currently evaluating how to improve the effectiveness of our communications, especially regarding the new website that is about to launch. They have also worked on a coordinated layout to accompany our correspondence, both traditional and digital.

- The third and most important area of action of the Executive Team concerns reforms to our rules, particularly regarding membership procedures and relationships with members. What the team will shortly propose to the Board aims to prioritise membership, with a view to creating a truly global community of people involved in industrial heritage initiatives. The proposal will simplify the membership types in the bylaws and define them in the regulations. It will also make the relationship between the association and its individual members more direct by redefining the nature of national branches and favouring working groups, including transnational ones, with clearly defined projects and scientific objectives.

With regards to the next TICCIH World Congress in 2028: please stay tuned! We are having interesting discussions right now in the Board and will update you via our official channels as soon as humanly possible, hopefully before the end of May.

With warm regards, wishing you Peace, and please keep safe.

Marion Steiner

Contact the author

TOWARDS A MORE SUSTAINABLE AND INCLUSIVE TICCIH

Dr. Guilherme Pozzer (Ruhr University Bochum)

Reflections on the motions presented at the 19th TICCIH General Assembly, Kiruna, August 2025

The 19th TICCIH Congress, held in Kiruna, Sweden, in August 2025 under the theme *Heritage in Action: Legacies of Industry in Future Making*, caused two motions that deserve careful consideration alongside the broader process of institutional renewal under the TICCIH XXI vision, a programme of structural renewal encompassing a relaunched website and a revised Charter for the 21st century. More about the TICCIH XXI vision is available on our YouTube channel, where the third TICCIH Global Members meeting focused on this topic.

The motions presented at the General Assembly in Kiruna carry weight because they are framed by the congress theme itself. Heritage in Action implies that industrial heritage, with all its contradictions, must be brought to bear on present choices. Both motions do precisely that. TICCIH President Marion Steiner informed the audience that the two Motions to the General Assembly have been received and that both authors are physically present and have agreed to present them personally to the audience.

She first called on Jan af Geijerstam to present a motion to the General Assembly titled "TICCIH and a Sustainable Future" for TICCIH to develop and implement an Environmental Policy

UN Sustainability Goals

(see ANNEX 3a in the minutes). Second to come on stage was Guilherme Pozzer, who presented a motion called "TICCIH Family" (see ANNEX 3b in the minutes). The President thanked both colleagues for their presentations and announced that the Board will discuss both motions and the corresponding next steps at the next Board meeting.

Anthropocene collage (Wikimedia Commons, Treisijs, CC BY-SA 4.0)

One motion instructed the TICCIH Board to develop and implement a comprehensive sustainability policy. The other proposed making TICCIH congresses family-friendly through an initiative called TICCIH Family. They are part of the same question that TICCIH is asking itself as it enters its second half-century: what kind of organisation does it want to be, and how honestly does it intend to live by the values embedded in its own field of work?

The Sustainability Motion: Confronting the Anthropocene Honestly

The motion on sustainability, proposed by Jan af Geijerstam (Sweden), begins from a place of candour. TICCIH is the world's primary organisation devoted to the safeguarding, conservation, and interpretation of industrial heritage. Industry, as that heritage attests, is also the force that produced the Anthropocene, the geological epoch defined by the scale of human impact on the earth's systems. The congress opening session made abundantly clear that an organisation whose entire purpose is to engage critically and constructively with that legacy cannot remain operationally indifferent to it.

The motion instructs the Board to prioritise a sustainability policy across all TICCIH activities. The most immediate tension is one any globally active organisation must confront: TICCIH's work is fundamentally international, and international work requires travel. Board members, the president, national representatives, and congress participants regularly cross continents to attend meetings and maintain collaborative networks, yet long-haul air travel is among the most carbon-intensive activities available to individuals. This tension cannot be fully resolved, but it can be managed with intention.

Where physical presence is genuinely necessary, carbon offsetting should become standard practice. Where it is not, virtual or hybrid participation should be normalised. Sustainability criteria, including access by low-carbon transport, locally sourced catering, and venue

The TICCIH Family logo. (Created by Author)

efficiency, should be built into congress bid evaluation rather than left to individual host committees.

Beyond logistics, the voices heard in Kiruna from representatives of the Sami and Tornedalian communities are a reminder that industrial heritage and environmental justice are inseparable subjects; a policy confined to operational matters would miss the deeper point. The 17 Sustainable Development Goals of the United Nations, explicitly cited in the motion, provide an established framework, and the Board now has a clear mandate to translate them into specific, accountable commitments.

TICCIH Family: Social Sustainability in Practice

The second motion, proposed by Guilherme Pozzer (Ruhr University Bochum, TICCIH Board Member) to the General Assembly, addresses a different but equally important dimension of sustainability: the social conditions that allow researchers to participate fully in professional life. TICCIH Family proposes making congresses accessible to participants who attend with family members, including dogs, by providing structured, meaningful activities and opportunities for their accompanying family members.

The rationale is grounded in a documented structural problem. Researchers, particularly women, face what is widely recognised as a parenthood penalty in academic careers, where conference attendance is central to career development, yet the format has historically been designed as though participants have no caring responsibilities outside the meeting room. Those who do bring children or other family members to congresses navigate this informally and largely invisibly, often at a high personal cost. TICCIH Family seeks to make that practice visible, supported, and structured. Importantly, the initiative adopts a broad definition of family, extending its scope beyond children to include spouses, elderly parents, dogs, and anyone under the care of a congress participant, recognising that caring responsibilities take many forms across diverse cultural and personal contexts.

The motion did not prescribe a fixed programme but shared a range of ideas, including heritage-themed workshops, oral history collection, creative interpretation of industrial sites, and adapted city tours, tailored to different ages and needs. The unifying ambition is to position accompanying family members as genuine contributors to the congress rather than a logistical afterthought. TICCIH Family would be developed by a dedicated working group, open to TICCIH members and would liaise directly with each congress organising committee, allowing each edition to adapt the initiative while building on shared experience and good practice.

Two Motions in Dialogue

Read together, these are not simply two items on a General Assembly agenda. They represent a coherent broadening of the organisation's sense of responsibility, encompassing both the ecological and social dimensions of ethical professional practice. Environmental sustainability without attention to who can actually participate in the organisation's work is incomplete; social inclusion without regard for the planetary conditions that make future work possible is equally partial. Both motions ask TICCIH to hold more than one kind of accountability at once, and both belong to the same determination that drives TICCIH XXI: to move from aspiration to structure, making stated values operational rather than merely symbolic.

Watch the General Assembly meeting in Kiruna on our YouTube Channel.

Contact the author

TOWARDS AN IBERO-AMERICAN NETWORK OF INDUSTRIAL HERITAGE AND CULTURAL LANDSCAPES WITH THE IBERIND PROJECT

Miguel Angel Alvarez Areces

As part of INCUNA's 28th International Conference on Industrial Heritage, 'From Factory to Project', to be held in Gijón (Spain) from 23 to 26 September 2026, the IBERIND project will be presented. 'Forging Connections', coordinated by TICCIH and INCUNA, with contributions from Francesco Antoniol and Miguel Alvarez Areces.

IBERIND is a forum aimed at creating an Ibero-American network for thought, cooperation and action regarding industrial heritage and cultural landscapes. The initiative proposes an international symposium to facilitate exchange between researchers, managers, institutions and civil society, with the aim of identifying common challenges and promoting shared strategies.

IBERIND is conceived as an open platform where presentations and papers can be submitted by country, as well as proposals and ideas that help define joint lines of work. The focus prioritises current issues related to industrial tourism, urban projects, territories in conflict, the memory of labour, and the relationship between industry, sport and popular culture, as well as the role of associations in heritage conservation.

The symposium will combine short presentations, guided discussion and a 'harmonised brainstorming session' aimed at generating collaborative projects. Through this, IBERIND aims to consolidate a dynamic network that strengthens Ibero-American cooperation and positions industrial heritage as a strategic resource for cultural, territorial and social development.

Contact us at incunaconferences@gmail.com and read more on the INCUNA website. More detailed information about the call for papers is available in the *Conference Reports and News section* at the end of this bulletin.

General view of buildings, platforms, and a bridge over the railroad tracks at Farforovsky Post station, circa 1914 (photo by Karl Bulla, Central State Archive of Film, Photo, and Sound Documents of St. Petersburg)

RUSSIA

FARFOROVSKY BRIDGE: THE LAST "RAILWAY TRIUMPHAL ARCH" OF ST. PETERSBURG UNDER THREAT OF DISAPPEARANCE

Serafim Prokofiev, heritage activist

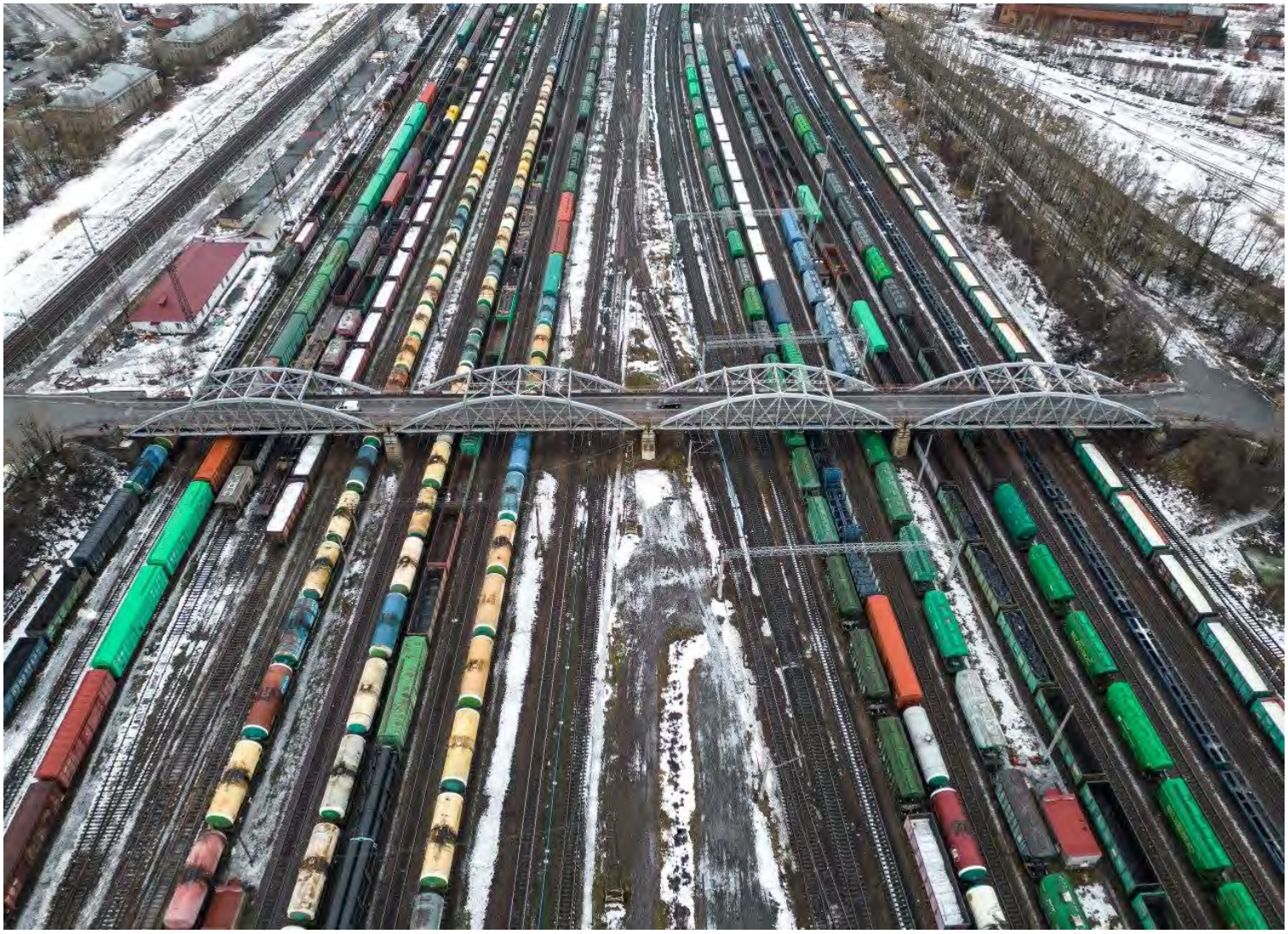
In St. Petersburg, where the Nikolaevskaya Railway (now the Oktyabrskaya Railway) crosses the Frunzensky and Nevsky districts, stands a structure that for 115 years has symbolised the engineering achievements of the Russian Empire. The Farforovsky Bridge, also known as the Tsimbalin Overpass, commissioned in 1910, is now facing demolition.

The bridge is planned to be dismantled for the construction of the Moscow-St. Petersburg High-Speed Railway (HSR-1). At the same time, nearby historic structures, for example, the Farforovsky Post station and railway workers' residential buildings, have received regional cultural heritage status and are being prepared for relocation and preservation. The bridge, although forming a single architectural and historical ensemble with these buildings, has not been granted similar protection.

The bridge emerged during the rapid modernisation of the St. Petersburg railway hub in the early twentieth century. Between 1906 and 1912, the Nikolaevskaya Railway underwent major reconstruction, shifting the main tracks west of the marshalling yard to separate passenger and freight traffic. As part of these works, the overpass was constructed in 1910 at the sixth verst from the city (about 6 kilometers or 4 miles outside the city). The 1907 design adapted a standard engineering solution but introduced a more complex structure: a reinforced-concrete single span on the Frunzensky side and a four-span metal arch system on the Nevsky side.

Notable engineering design

Its engineering design remains notable today. The load-bearing system consists of riveted lattice arch trusses with a polygonal upper



Farforovsky Bridge (Tsymbalinsky Overpass), drone footage, 2025 (photo by Oleg Mukhin)

chord and straight lower chord. Between them runs a single-lane roadway with sidewalks. Double-branched vertical and diagonal members made of equal-angle steel are connected by cross-shaped latticework, while all original joints are riveted, characteristic of pre-revolutionary engineering practice. Granite-faced abutments on one side and reinforced concrete on the other support three paired conical columns standing on historic granite bases. The result is a visually light arch resting on massive supports.

Beyond functionality, the bridge expresses the aesthetic of early industrial modernity. Its arch silhouette resembles triumphal gates celebrating technological progress, which is why it formed a unified ensemble with the Farforovsky Post station. In 2024, the station and its adjacent red-brick residential buildings, built in 1909-1910, were officially designated a regional cultural heritage site. Historical photographs taken by Karl Bulla in 1910 and 1911 confirm that the bridge and station were conceived and built as a single complex providing uninterrupted access across multiple railway tracks. While the buildings are now scheduled for relocation to accommodate new high-speed tracks, the bridge remains the only element of the ensemble excluded from preservation plans.

The Farforovsky Bridge holds significant scientific and engineering value. It is a rare surviving example of a riveted metal truss bridge with cross-braced lattice construction, a type once widespread but now nearly extinct. Such structures combine material efficiency with architectural expressiveness and are preserved internationally as monuments of the Industrial Revolution and educational examples of structural engineering. In Russia, many comparable bridges have already been lost, leaving the Farforovsky Bridge among the final representatives of this tradition. It predates protected railway bridges across the Neva, including the Bolsheokhtinsky and Finnish bridges, and stands out for its distinctive design. The project was likely developed under the direction of Heinrich Voynevich, chief engineer of the Nikolaevskaya Railway, thereby making the structure a practical "living textbook" for future bridge engineers.

Memorial significance

The bridge also possesses strong memorial significance. During the Siege of Leningrad, it served strategic military purposes: anti-aircraft guns were positioned here to defend the marshalling yard. Bomb

Farforovsky Bridge (Tsymbalinsky Overpass), 2023 (photo available in the public domain)

shrapnel marks remain visible on the metal structure. Despite war damage and postwar reconstruction, the bridge has remained continuously operational.

Professional opinion strongly favours preservation. Members of the Cultural Heritage Preservation Council, Ministry of Culture experts, engineers, and local historians have issued positive assessments, emphasising that riveted metal truss bridges represent endangered historical heritage. Among the surviving examples, the Farforovsky Bridge is considered the most architecturally expressive and historically representative of an era when railways reshaped cities and introduced a new technological aesthetic.

The Oktyabrskaya Railway has stated that preserving the existing overpass "is not feasible" because four additional tracks are required for the high-speed line. Yet the simultaneous relocation of protected station buildings demonstrates that technical solutions for preservation exist. If the bridge cannot remain in its historic location, alternative approaches are available: elevating it above new tracks, as was done in the 1960s, or relocating it intact. The structure could become part of the Russian Railways Museum or serve as a landmark within a public or cultural space.

Its loss would be irreversible. St. Petersburg, a city shaped by the industrial expansion of the nineteenth and twentieth centuries, risks losing the last "railway triumphal arch" along the country's main railway corridor. Experts, preservationists, and local historians continue to advocate for its protection, while the final decision remains with authorities and Russian Railways. The relocation of the surrounding heritage buildings proves that preserving the entire ensemble is technically achievable. The Farforovsky Bridge is not an obstacle to progress but a surviving witness to it: a material reminder of the engineering culture of the Russian Empire and the history of wartime Leningrad that future generations should still be able to see.

Contact the author

The staircases have been closed for several years due to their deteriorated condition (photo by author)

BELGIUM

ONE OF THE LAST EXPO 58 RELICS IN BRUSSELS, BELGIUM, FACES DEMOLITION

Bart Vanacker, TICCIH Bulletin editor, & Patrick Viaene

Anyone stepping off the tram at the Esplanade terminus in Brussels is faced with four modernist staircases, one of the few remaining relics of the World Exhibition in Brussels, Expo 58. Visitors to Expo 58 once climbed these stairs to reach a pedestrian bridge over the A12 motorway. This concrete bridge led to the eastern Esplanade entrance, one of the ten main gateways to the Heizel plateau, where the World Expo was held in 1958.

While many bridges and pavilions were demolished after the exhibition, the pedestrian bridge and its staircases remained standing. The stairs are supported by tapering steel columns, seemingly inspired by the star-shaped design of the Expo 58 logo. They are a typical example of Expo 58 architecture, expressing futurism, functionalism, and optimism. Today, however, little of that spirit remains.

Four of the five staircases leading to the tram platforms have been closed to the public for several years. According to Brussels Mobility and the public transport operator MIVB, the concrete steps and light green metal railings are in poor condition. The staircases also stand in the way of plans to build a new tram depot for MIVB. As a result, their demolition is now being accelerated. Four of the five staircases will soon be torn down.

The planned demolition illustrates the lack of a heritage-friendly attitude and practice on the part of the responsible Brussels (Regional) authorities toward modernist heritage, despite some commendable initiatives, such as an issue of *"Erfgoed Brussel"* ("Brussels' Heritage") published in 2025 about architectural heritage from the post–Second World War period (1939–1999).

The plans also evoke memories of the late 1960s, when the monumental concrete footbridge, a 340-metre-long structure

The four staircases are set to be demolished to make way for a new tram depot (photo by author)

Their steel supports appear to be inspired by the star-shaped design of the Expo 58 logo (photo by author)

over Ossegem Park, was demolished. In the 1980s, proposals circulated to demolish the then severely neglected Atomium, the most important symbol of Expo 58. The "American Theatre", built from the remains of the American Pavilion, has meanwhile stood empty for about a decade after the Flemish public broadcaster VRT closed its studios there. Since then, the building has remained vacant, and no new purpose has yet been found. With the removal of these staircases, yet another tangible reminder of Expo 58 will disappear. Only the Atomium, which was completely renovated between 2004 and 2006, a few smaller pavilions, and the Benelux Gate remain preserved around the Heizel plateau.

Contact Bart Vanacker or Patrick Viaene

Blower hall at Esch-sur-Alzette, Luxembourg (photo by Eric Chenal, CC BY-NC-SA 4.0)

MORE THAN HALF OF EUROPA NOSTRA'S ENDANGERED SITES ARE INDUSTRIAL HERITAGE

Europa Nostra & Bart Vanacker, TICCIH Bulletin editor

Europa Nostra, the leading European heritage civil society network, has released its annual list of the 7 Most Endangered heritage sites in Europe for 2026, as part of its 7 Most Endangered Programme, run with the support of the European Investment Bank (EIB) Institute. It is noticeable that over half of them are industrial heritage sites this year, for example, the **Fábri Watermill in Hungary.** Nestled in the village of Feked in southern Hungary, the Fábri Watermill stands as a rare and invaluable witness to Europe's shared rural and industrial heritage. Built by German settlers in 1788 on the Karasica stream, the mill embodies centuries of knowledge transfer, technical skill and community tradition.

The **Blower Hall at the Belval site** in Luxembourg is a rare and monumental example of Europe's industrial heritage now increasingly at risk across the continent [see TICCIH National Reports 2022-2025]. Built in 1910 for iron ore processing, the hall is today located within the wider Minett UNESCO Biosphere Reserve and provides an opportunity for a successful transition from heavy industry to a sustainable, knowledge-based urban future. Despite national legal protection, it urgently requires rehabilitation to unlock its full potential as a dynamic civic hub that integrates university education, science, culture and community life. Local civil society organisations have long mobilised public support through studies, petitions, and dialogue, later strengthened by institutional partners such as the University of Luxembourg, located next door, and the Fonds Belval district authorities. Inclusion on the 7 Most Endangered list could accelerate decision-making, foster inclusive dialogue, and position the Blower Hall as a European model for sustainable adaptive reuse and community-centred urban regeneration.

Joseph Farcot steam engine at the Vale de Milhaços Gunpowder Factory in Portugal (photo by António Santos Carvalho, CC BY-NC-SA 4.0)

The **Vale de Milhaços Gunpowder Factory** complex in Seixal, Portugal, is one of Europe's most complete and exceptionally preserved industrial sites [see TICCIH Bulletin #107, 2025]. Steam operated from the late 19th century until 2002, it retains original buildings, workshops and century-old steam machinery designed for safe black powder production, used for mining and construction rather than warfare. Beyond its industrial value, the factory complex is a rare ecological enclave, with 682 species inventoried since 2020. This site's dual industrial and environmental character makes it distinctive in Europe's post-industrial heritage landscape. However, urgent action is needed: structural deterioration, vandalism and invasive vegetation now place both the buildings and their historic machinery at critical risk. Supported by local communities, former workers and heritage institutions, the complex holds immense potential for sustainable adaptive reuse as a cultural, educational and scientific hub, with plans to transform it into a museum.

The fourth endangered industrial heritage location, **Weifert's Brewery** in Pančevo, is an irreplaceable monument of European industrial and brewing heritage, founded in 1722 [see TICCIH Bulletin #61, 2013]. It is the oldest brewery in the Balkans and a pioneer of steam-powered beer production in Southeast Europe. Closely linked to the cultural and economic development of the Banat region within the Austro-Hungarian monarchy, it functioned not only as an industrial landmark but also as a vibrant social and cultural centre deeply embedded in the local community. Today, the vast complex faces imminent threats from long-term neglect, structural decay, theft of machinery, flooding, and extreme weather, placing both its tangible fabric and intangible legacy at risk of irreversible loss. Strong local advocacy demonstrates clear community commitment, but the site's scale demands coordinated action and innovative public-private solutions.

Since its launch in 2013, this nomination-based programme has become a key civil society initiative dedicated to saving Europe's heritage at risk, acting as a catalyst for mobilising expertise, halting unsuitable development, and/or ensuring public and private support, including funding, among other forms of assistance. Each case on the final list is eligible for an EIB Heritage Grant of €10,000 to support action to save it.

Contact the author

ENCI cement plant in the Netherlands (photo by author)

INDONESIA & THE NETHERLANDS

CEMENT AND ITS INDUSTRIAL HERITAGE IN SOUTHEAST ASIA AND WESTERN EUROPE

Hasti Tarekat, Vice-Chairperson of the Advisory Board of ANIH and the Indonesia Contact Person for TICCIH

The Cultural Heritage Agency of the Netherlands (RCE) and PT Semen Padang have jointly organised an Online Focus Group Discussion (FGD) about the heritage of the cement industry in Southeast Asia and Western Europe. Case studies are the former cement plants of Indarung I in Indonesia and ENCI in the Netherlands. The First FGD focused on History, the Second on Heritage, and the Third on the Strategy of Transformation.

Indarung I and ENCI

The Indarung I and ENCI cement plants are two significant, historic, but distinct cement manufacturing facilities located in different parts of the world with separate operational histories. Indarung I Cement Plant (Indonesia) is located in Padang, West Sumatra, Indonesia. The owner, PT Semen Padang, is a subsidiary of the Semen Indonesia Group (SIG). Indarung I was established in 1910 by the Dutch East Indies Portland Cement Company (*Nederlandsch-Indische Portland Cement-Maatschappij*). Today, the plant is not longer in use and is protected by the local government as a monument. The archives on Indarung I are recognised as part of the UNESCO Asia-Pacific Memory of the World. As

the first cement plant in Indonesia and Southeast Asia, it was instrumental in modernising Southeast Asia.

ENCI Cement Plant (*Eerste Nederlandsche Cement Industrie*, which translates as 'First Dutch Cement Industry') is located in Maastricht, the Netherlands. It is a subsidiary of the Heidelberg Materials (formerly HeidelbergCement) group. Founded in 1926, it was once the largest cement work in Europe. It was closed in 2020 due to high costs and environmental concerns, and is currently being redeveloped into a nature reserve and recreational area.

A deeper understanding of the history

Indarung I and ENCI Maastricht have the potential to serve as key focal points for industrial heritage in both Indonesia and the Netherlands, offering opportunities to accommodate functions that respond to local community needs. To realise this potential, it is essential to develop a deeper understanding of each site's historical background and cultural significance, while also gaining insight into the present and future societal needs that these locations can support.

Achieving successful redevelopment will require expertise in creating community-based functions and implementing appropriate management strategies, including adaptive reuse, conservation, and restoration, to ensure that the sites are preserved while remaining relevant and beneficial for surrounding communities.

Programs

The program consists of three online discussions focused on the industrial heritage and future transformation of ENCI and Indarung I. The first webinar (4 November 2025) discussed the historical development of both sites, exploring how industrialisation, local resources, and historical context influenced their growth. The second webinar (27 January 2026) centred on heritage, examining the cultural and architectural significance of the sites, their emotional and educational value, preservation frameworks such as UNESCO-style

Cement plant of Indarung I in Indonesia (photo by author)

Cement plant of Indarung I in Indonesia (photo by author)

approaches, and examples of how other countries conserve industrial heritage. The third webinar (9 April 2026) was devoted to strategies for transformation, exploring ways to repurpose the factory sites while maintaining their heritage value, sharing successful redevelopment examples, and engaging participants in workshops and brainstorming on future possibilities for the sites.

Building communication on the cement industrial heritage

The Online Focus Group Discussion's speakers and panel members are experts and representatives from Indarung I, ENCI, universities, government agencies, ANIH (Asia Network for Industrial Heritage), and TICCIH (The International Committee for the Conservation of the Industrial Heritage).

The FGD is an initial step toward building communication on cement industrial heritage in Asia and Western Europe. There is a prospective follow-up program to enhance awareness through a series of collaborations at the decision-making and practical levels. For more detailed information, please visit the Padlet website about the history of the cement industry.

Contact the author

BOLIVIA

ART AND RITUALS OF INDUSTRIAL HERITAGE IN BOLIVIA: THE POWER OF CULTURAL MEMORY

Camilo Contreras Delgado, El Colegio de la Frontera Norte, Mexico, TICCIH Regional Secretary for Latin America and the Caribbean

Bolivia, like much of the Americas, exists amidst syncretic traditions in which industrial heritage is deeply embedded. The sacralization of mining through the Our Lady of the Socavón and the Oruro Carnival (inscribed in 2008 on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity) are just a few examples of the symbolic richness associated with industrial heritage.

Mining activity in Oruro has a long history, dating back to indigenous peoples, the colonial era, and the period of independence. It is not surprising that mining heritage and its artistic and religious representations emerge from the combination of practices from different eras and places.

Mamita Candila

In the apse of the Sanctuary stands Our Lady of Socavón with the infant Jesus in her left arm and a candle in her right hand, which is why she is also known as *Mamita Candila*. At the bottom, high- and low-relief sculptures depict the mining work of men and women. Notable is the presence of the *palliri* woman, carrying a baby on her back and holding a mallet in her right hand, which she uses to crush rocks in search of ore. The sculpture depicts the entire family's connection to mining.

In one of the side aisles, a stained-glass window features Our Lady of the Mine Shaft. In the middle section, a family is depicted, with the man wearing a miner's helmet, and at the bottom, a hill with the mine entrance. This is an iconographic representation that sanctifies the mining industry.

Carnival

Our Lady of Candelaria was introduced to the American continent by the Spanish during the conquest. According to the Catholic Church, her feast day is February 2. However, due to local adaptations in Oruro, she is celebrated during Carnival, which takes place between late February and early March. Carnival is a multi-day ritual with thousands of people participating in various dances and music, all centred on devotion to Our Lady of the Socavón and therefore strongly associated with mining.

The miner's helmet (*guardatojo*) during Carnival is one of the objects with the greatest symbolic power; it is worn by various types of dancers and decorated with religious, magical, and surrealist motifs that transform the helmet from a utilitarian object for work into a cultural artifact that recalls the ritual's origin (the relationship with the earth) and the connection within the community. The helmet, as a symbol, serves as a factor of continuity for the great festival.

Our Lady of Socavón and a sculpture depicting mining work in the apse of the Shrine, Oruro (photo by author)

Mining museum

Adjacent to and connected to the church is the mining museum, housed in a section of an old mine, so that in a single location, we find a sanctuary, a diocesan museum, and a mining museum. The connection between mining and religion could not be closer. The architectural, artistic, historical, social, and cultural values revolve around the spiritual value of this heritage site.

The complex described in this text constitutes both anchors and a repository of cultural memory, which, according to Assmann, J. (2008), enables the transmission and continuity of shared knowledge about the past, creating a sense of distinctiveness and belonging. The elements of this complex constitute a selection of the past based on the group's values *(Assmann, A., 1999)*; that is, from the present and for the present, meaning is given to what is selected

Stained-glass window in the side aisle of the Shrine depicting Our Lady of Socavón, a mining family, and a hill with the entrance to the mine, Oruro (photo by author)

from the past, which is consistent with the general definitions of cultural heritage.

To keep the discussion open, we must avoid romanticising this selection of the past. It will always be necessary and relevant to ask what is selected from the past, who makes that selection, and how that selection is represented.

Mask with a miner's helmet at the San Miguel Diocesan Museum, in the Socavón Shrine, Oruro (photo by author)

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Contact the author

Stone steps and masonry at Kunozan Toshogu, where the first Tokugawa shogun is enshrined (photo provided by author, image used under valid commercial-use rights obtained from Photo AC)

JAPAN

FROM EDO TO TOKYO: THE SOUTH FUJI–IZU PENINSULA STONE INDUSTRY HERITAGE AS A QUARRY LANDSCAPE

Yoshiki Kemmochi, Director of the Izu Stone Culture Association

Japan is often introduced internationally as a culture of timber architecture, not least because the Buddhist Monuments in the Horyu-ji Area were inscribed on the UNESCO World Heritage List in 1993 and include some of the world's oldest surviving wooden buildings. Yet this familiar image can obscure another major aspect of Japanese urban history. Long before the Great Fire of London in 1666, large-scale quarrying, stone working, and maritime transport were already supporting the construction of Edo, the vast early modern city that later became Tokyo. In and around the Izu Peninsula of the South Fuji area, this history has long survived in locally transmitted accounts: that the *Edo shogunate* (the military government of Japan during the Edo period from 1603 to 1868) ordered lords from across Japan to support the building of Edo, and that stones so large they required one hundred men to lift were carried from a distant peninsula by as many as three thousand boats.

From remembered narrative to documented system

Since the late 1990s, and more systematically in the 2000s, archaeological and historical investigations have given firmer material

form to this remembered picture by documenting quarry sites, stone-dragging routes, temporary stone yards, and loading points. This way, the quarry landscapes of the Izu Peninsula of the South Fuji area and its surrounding coast emerged not merely as isolated extraction sites, but as parts of a wider system that supplied the making of Edo.

Some researchers have even remarked in public lectures that as much as 95 per cent of the building stone used for Edo, then Japan's largest castle city, came from the resource-producing Izu Peninsula of the South Fuji area. More recently, this perspective has been extended into the nineteenth century. As our peer-reviewed articles in the Journal of Architecture and Planning of the Architectural Institute of Japan have shown, stone from the Izu Peninsula of the South Fuji area and its surrounding zone still accounted for roughly 70 to 80 percent of the building stone circulating in Tokyo in the Meiji period, and was used in hybrid Japanese-Western masonry facades, fully Western-style buildings, and major urban canal works.

Positioning the Izu quarry landscapes in Japanese and world history

The wider significance of the quarry landscapes of the Izu Peninsula of the South Fuji area becomes clearer when they are placed within the full arc of Tokugawa history. For many international readers, the early encounter between Tokugawa Ieyasu and the English pilot William Adams may now feel more familiar thanks to the recent television drama *Shogun*, which has helped reintroduce this moment in Japanese history to a global audience. Yet the importance of that age lies not only in a dramatic meeting between individuals. It also belongs to the wider maritime world of the early modern period, in which ships, military knowledge, commodities, and technical practices moved across Eurasia on an unprecedented scale.

Within that context, the first Tokugawa shogunate redirected the military capacities of regional lords into public works, creating Edo in the east through moats, canals, port infrastructure, and large-scale stone transport from the Izu Peninsula of the South Fuji area.

Composite image of quarry remains in the South Fuji–Izu Peninsula area: surface quarry blocks with wedge marks and an underground stone quarry (photo provided by author, image used under commercial-use rights licensed to the association)

The Bank of Japan Head Office in Tokyo, an example of the modern end-use of stone from the South Fuji–Izu Peninsula area (photo provided by author, image used under valid commercial-use rights obtained from Photo AC)

More than two and a half centuries later, under the last shogun, Japan moved from a polity that had long restricted overseas exchange toward a far more international orientation. At the same time, the country's political and urban centre of gravity shifted from the Kyoto-Osaka axis of western Japan to the Edo-Tokyo axis of the east. Tokyo replaced Kyoto as the imperial capital in 1868, when Edo was renamed Tokyo, the "Eastern Capital."

By the mid-nineteenth century, as the Qing empire was drawn into an unequal treaty system under Western pressure, the rise of Tokyo after 1868 may be understood as part of a broader regional transformation. Japan remained one of the few formally independent states in East Asia, and the new capital increasingly functioned as a relatively stable political and commercial centre within a changing Asian order. This broader historical interpretation is not, in itself, new. What deserves renewed attention, however, is the longer urban history behind it: nearly four centuries of city-building extending back to the making of Edo, within which the stone industry of the Izu Peninsula of the South Fuji area may be positioned as one of the key material foundations.

Reading the heritage as the South Fuji–Izu Peninsula–Tokyo Stone Cultural Landscape

The value of presenting this heritage through the lens of a quarry landscape has become easier to articulate in recent years. An important reference point is the draft TICCIH/ICOMOS text Stone Quarrying Landscapes as World Heritage Sites, made public in 2021 [see the "Stone quarrying landscapes as world heritage sites" draft]. It treats quarrying landscapes not simply as places of extraction but as cultural landscapes that may include processing sites, transport systems, workers' settlements and social provision, points of use, and the end use of stone in buildings, monuments, and other structures. It also stresses that integrity should be read not only through physical remains, but through the relationships among economic processes, social life, and cultural memory.

In Japan, the interpretive environment has also changed. Since the 2018 revision of the Law for the Protection of Cultural Properties, brought into force in April 2019, municipalities have been able to prepare integrated preservation and utilisation plans, while the

Agency for Cultural Affairs has promoted thematic "related cultural property groups." At the same time, the revised high-school curriculum has been implemented for students entering in 2022, with History Comprehensive becoming a required subject.

From this perspective, the heritage examined here may be described as the South Fuji-Izu Peninsula-Tokyo Stone Cultural Landscape. Its significance lies in the interrelationships among quarries, working sites, transport routes, ports, settlements, and the end uses of stone in castles, mausolea, gardens, canals, and modern buildings. Many of these elements are already recognised individually as national, prefectural, or municipal cultural properties, or as forms of heritage identified by local citizens. The challenge ahead will be to bring them together within one wider stone cultural landscape.

Conclusion

In response to these emerging challenges, efforts are also beginning to connect academic fields and regions more closely. In Shizuoka City, closely associated with Tokugawa Ieyasu, the Shizuoka City Museum of History opened on 13 January 2023. Together with the nearby castle excavation site and Kunozan Toshogu, where Ieyasu is enshrined, it has helped create conditions for presenting this wider history more coherently. On the Izu Peninsula, alongside traditional hot-spring inns that use the same stone in baths and gardens, private projects have also begun to appear, adapting former shipping merchants' buildings and stone warehouses for lodging.

The Edo-Tokyo Museum, which has undergone a long renovation, reopened on 31 March 2026, offering a renewed setting in which the urban history of Edo and Tokyo can be reconsidered. Further ahead, plans are underway for a provisional "Forum on the Stone Industry Heritage that Built Edo and Tokyo" to be held in February 2027 at a hotel venue adjacent to the museum. The intention is to bring together people connected not only to the South Fuji area and the Izu Peninsula, but also to other stone-producing regions whose techniques and materials later spread throughout Tokyo and contributed to a rich stone culture.

This way of thinking may still seem relatively new in a country more readily associated with timber culture. If such efforts can help create a shared ground for dialogue, they may also enable Japan to connect more fully with other parts of the world where stone has likewise shaped cities, landscapes, and cultural memory.

Contact the author

ITALY

INCLUSIVE COMMUNICATION PROJECT "4 ALL" IN AMIDERIA CHIOZZA

Architect Lucia Baracco, President of Facilitated Reading Odv & Ing. Raffaele Antonio Caltabiano, President of Amideria Chiozza Odv

This contribution analyses the value of industrial heritage in Italy, emphasising how factories, infrastructures and workers' villages constitute fundamental testimonies of the economic and social transformation between the nineteenth and twentieth centuries. The text highlights the importance not only of protecting but also of enhancing cultural heritage, recalling the Code of Cultural Heritage and the UN Convention on the Rights of Persons with Disabilities.

Industrial heritage is a precious and often little-known part of Italian history. Factories, power plants, workers' villages and infrastructure tell the story of the country's transformation between the nineteenth and twentieth centuries, the evolution of work and the impact of technology on territory and society. Despite their cultural value, many of these places are now threatened by abandonment and the obsolescence of production.

Starch from rice

The Amideria Chiozza, located in La Fredda of Perteole (Municipality of Ruda), is one of the most significant examples of industrial heritage in

Introduction panel at the Amideria Chiozza (photo provided by the author)

the Friuli Venezia Giulia Region. Founded at the end of the nineteenth century by the entrepreneur Luigi Chiozza, it brought the chemical scientific knowledge acquired in Paris to the Friulian Lowlands, introducing an innovative industrial process for extracting starch from rice.

The factory is a rare case on the national scene and is unique in that it has remained intact since its closure: a true material archive

LEFT: A portable technical in-depth sheet dedicated to the steam engine has been created (photo provided by the author)

BELOW: The first phase saw the creation of some information panels which integrate inclusive communication methods, such as making them usable by as many users as possible, with a view to Universal Design (photo provided by the author)

of the production technologies of the time and a direct testimony to the transition from rurality to modernity during the First Industrial Revolution. The complex, developed next to the "La Fredda" irrigation ditch, exploited the abundant water as its primary energy source. The structure, substantially unchanged since 1902, included buildings intended for production, offices and the homes of employees and workers.

The protection of the industrial heritage plays a fundamental role, but equally essential is its enhancement. Article 6 of the Code of Cultural Heritage (2004) defines enhancement as the set of activities aimed at promoting knowledge of the asset and ensuring its public enjoyment under the best possible conditions, including all measures necessary to make access fully inclusive for people with disabilities.

Accessible formats

In addition to the principles of protecting and enhancing cultural heritage, it is important to remember the provisions of the UN Convention on the Rights of Persons with Disabilities. Entered into force in 2008 and now ratified by over 190 countries, the Convention aims to "promote, protect and guarantee the full and equal enjoyment of all human rights and fundamental freedoms by people with disabilities." Article 30 recognises the right of persons with disabilities to participate fully in cultural, artistic and recreational life, on equal terms, guaranteeing them access to places of cultural interest and the possibility of accessing information materials in truly accessible formats.

To make this right effective and promote equal opportunities for all, it is necessary to apply the principles of Universal Design in every context, the most significant of which introduces the concept of

inclusive design, i.e. "designing spaces, objects, equipment and communication that can be used by as many people as possible, of all ages and abilities."

Inclusive communication project "4 ALL"

The communication and enhancement project of Amideria Chiozza was born within the regulatory framework dedicated to social inclusion and is promoted by the homonymous voluntary association Amideria Chiozza ODV. The initiative is funded by the European Union as part of the Next Generation EU program and by the Ministry of Culture.

The project is also part of a broader enhancement program that involves numerous localities and cultural heritage in the territory of the Friuli Venezia Giulia Region. This methodology is design-based and the construction techniques, progressively similar over the years, have already been successfully applied to museums, places of worship, archaeological sites, historic gardens, monuments and other assets of tourist interest.

The communication project is the first step in a broader process to enhance the Amideria Chiozza, which is destined to evolve over time in parallel with the recovery and reuse of the various buildings that make up the industrial complex. The first phase saw the creation of information panels that, in addition to enhancing and communicating about the buildings and steam machine subject to recent restoration, integrate inclusive communication methods, making them usable by as many users as possible, with a view to Universal Design.

Accessible artefacts

Their realisation was entrusted to a team comprising the Lettura Agevolata association of Venice and the Tactile Vision Lab of Turin, two entities that have been collaborating for decades in an interdisciplinary manner on issues of inclusive communication and the enhancement of Italian cultural heritage. Three artefacts were made.

The first panel illustrates the general plan of the Amideria and its elevation, offering everyone an initial overview of the complex. A legend clarifies the different uses of the buildings, while a short introductory text in English and Italian tells the history. A visual map is, as is well known, an extremely effective cognitive and communicative tool. Especially in articulated structures, it allows you to grasp the hierarchy of spaces "at a glance", understand your position and orient yourself easily.

A second, smaller panel represents the core of the power plant that generated the driving force of the entire complex. Built at the beginning of the twentieth century, it remained operational until 1986, the year the factory closed. The map helps the visitor understand the operation of the different machines and visualise how the steam engine, the true beating heart of the plant, transmitted the energy necessary for the entire production complex.

Made of Dibond, a composite material that is both rigid and resistant, the two panels are installed in a fixed position and correctly oriented. They rest on a metal support at a uniform height, suitable for reading by all visitors, including those with disabilities.

Braille and tactile illustrations

Thanks to a special printing technique, called "adduction," visual information is integrated with tactile information. Braille text and tactile illustrations in clear relief ink, designed and simplified for reading by hand, are superimposed on the colour graphics and text. In this way, tactile and visual information are harmoniously combined, making the material accessible to both visually impaired and blind people, as well as to a wider audience. The graphic aspect is also designed with great attention to readability: clear text, large fonts and a design that facilitates access to information even for people with slight visual impairments, the elderly and, in general, the entire population.

Some QR codes, located at the bottom of the panels, allow access via a smartphone to an audio-video guide featuring dynamic images. This guide accompanies the visitor, both sighted and blind, in the tactile reading of the drawings and in deepening their contents. It is available in several languages: in addition to Italian and English, it also includes a translation into LIS (Italian Sign Language), to ensure full access to the information even for deaf people or people with hearing loss.

To complete the two described panels, a portable, in-depth technical sheet dedicated to the steam engine has been created. Printed on a light support in A3 format, the card contains a schematic representation of the machine, elevation views and some diagrams explaining its operation. The card is visual-tactile: images and embossed texts are superimposed on the corresponding visual content. On the back, there is a short description text, which can also be accessed via QR code and potentially expandable in the future in multiple languages

Conclusion

The accessibility of information is not only an ethical issue but also concerns, often decisively, its graphic quality. Producing accessible communication means achieving better results by creating tools that are clear, readable and understandable for as many citizens as possible. Adopting this perspective implies going beyond attention to sensory disabilities alone (such as blindness, low vision, deafness or hearing loss) and recognising the growing linguistic and cultural diversity of those who live, visit or study cultural heritage. Making information truly accessible, therefore, means designing content that accommodates this plurality of needs and enriches cultural experience for everyone.

Contact Raffaele Antonio Caltabiano

Old locomotive in the city of Cisneros, Antioquia. Cisneros was founded at the same time the railroads were established. It is named after the Cuban engineer Francisco Javier Cisneros, who played a key role in the construction of the Antioquia Railroad (photo by Camilo Contreras)

COLOMBIA

RECONSTRUCTING HISTORICAL MEMORY IN MEDELLÍN

León Restrepo Mejía, Professor, Department of History, National University of Colombia, Medellín Campus

The city of Medellín in Colombia is the centre of a metropolitan area with a population of approximately three million people; throughout the twentieth century, it became the "industrial city of Colombia." Medellín was a late result of the Spanish conquest and colonisation process. During the colonial period, it held the "precarious" status of a "village," significantly less important than the provincial capital, Santa Fe de Antioquia. However, throughout the 19th century, it experienced significant growth, becoming the capital of the new department of Antioquia, driven by a focus on education and the concentration of capital from gold mining, livestock, commerce, and agriculture, particularly coffee production.

Medellín is a landlocked city, nestled amid rugged mountains, far from Colombia's two coasts; for this reason, the construction of the Antioquia railway provided the opportunity to connect with the world and enabled the takeoff of a growing industrial production in textiles, beverages and beer, household appliances, food, cigarettes, steel, cement, and many other sectors, even extending to the assembly of motor vehicles.

The School of Mines is an educational institution founded in the mid-19th century, which became part of the National University of Colombia in 1939 as the Faculty of Mines. With its motto "Work and Integrity," it has been the region's leading centre for engineering education, and its classrooms have hosted those who later became principal leaders in business development in Medellín and Antioquia.

Industrial city

Medellín was characterised as an "industrial city" with great vitality and unchecked urban growth, with development spreading across the flat areas around the river and the hillsides, often under precarious and conflict-ridden conditions. Amid this growth, Medellín acquired large public buildings, a commercial and banking district, and residential structures that ranked among the most representative examples of modern architecture in the country. The construction of the Coltejer building in the early 1970s, the headquarters of the leading textile company, became the city's most iconic landmark. This coincided with various processes of opening up to the international market, which quickly led to the bankruptcy and dissolution of a large number of textile companies and a significant group of industries in various sectors. This plunged the city into high unemployment, which opened the door to drug trafficking, with all its conflicts and misery.

Medellín's industrial development created, here as in so many other places around the world, a vast "industrial heritage," embodied in complexes built for manufacturing, administrative activities, and the storage of goods…; residential areas that formed veritable workers' citadels, complete with all the urban amenities that complemented them; systems of values and organization of collective life,

LEFT: Pottery in El Carmen de Viboral, Antioquia. Due to its unique production characteristics and traditional craftsmanship, this product was granted the Designation of Origin in 2011 under Resolution No. 71791 (photo of an exhibition provided by the author)

BELOW: Puente de Occidente, designed by engineer José María Villa. It was inaugurated in December 1895. The suspension bridge connects the municipalities of Santa Fe de Antioquia and Olaya. It crosses the Cauca River. It is a National Monument of Colombia (photo by Camilo Contreras)

which gave its inhabitants a distinct identity, tied to factory life and the rhythm of time dictated by its whistles, sirens, or bells. As production methods changed, large quantities of machinery and other production-related equipment fell into disuse. This working life gave rise to literature, music, poetry, and other artistic expressions; life in Medellín and, more broadly, in the Antioquia region, will not be easy to understand without a work ethic and the sense of order and discipline it entails.

In Colombia, as in other Western countries, there has been a growing focus on cultural heritage as an expression of collective identity. The efforts of government agencies, the engagement of social organisations, and the initiatives of educational institutions, etc., have all contributed to making heritage a cornerstone of collective life. As a result, there has been a significant expansion of the range of cultural objects and practices that can be recognised as heritage, and "industrial heritage" has always been included in this range. However, despite the designation of the country's existing railway stations as heritage sites in the mid-1990s and the recognition of a few industrial buildings or complexes as part of national or local heritage, there is fundamentally no comprehensive management approach aimed at the recognition, appreciation, and reintegration of all this heritage into collective life.

No traces of the textile industry remain

In the case of Medellín, the situation is truly concerning: a significant portion of this heritage remains in use, sustaining an industrial sector struggling to survive amid the uncertainties of adverse macroeconomic policies. But a large portion of this heritage, for example, that associated with the textile industries, has, in the throes of financial difficulties, ultimately disappeared or been reduced to

almost negligible levels. Over the past twenty years, virtually all the major textile factory sites have been converted into residential complexes or shopping centres, with no trace of their industrial past remaining, not even the old company names, so rich in history and nostalgia. Beyond the occasional surviving "remnant," it is difficult to trace this industrial heritage, which is disappearing in the absence of clear policies to preserve it.

The invitation to host the 11th Congress on the Conservation of Industrial Heritage in the Americas in Medellín next year is an opportunity to help industrialists, citizens, government organizations, the cultural and educational sectors, etc., "remember" that Medellín's history has been marked by the presence of small, medium, and large industries and that, surely, through joint efforts, it will be possible to find a balance that allows us to address the dynamics of transformation demanded by contemporary society, understanding the productive past as a factor that enriches collective memory and contributes to the strengthening of cultural identity.

Contact the author

GERMANY

BETWEEN RUIN AND REVIVAL: VISITOR PERCEPTION AND AUTHENTICITY AT GERMANY'S ZECHE ZOLLVEREIN

Sai Shriram Nagarkar

In June 2025, on a warm weekday morning at the Shaft XII courtyard of Zeche Zollverein, a group of elderly cyclists passed a family photographing rusted conveyor machinery, while a dog-walker cut through the space without a second glance at the UNESCO inscription panel nearby. This scene — mundane, unrehearsed, and entirely at odds with what conservation doctrine might intend — captures something essential about how one of Europe's most ambitious industrial heritage sites actually works.

Zeche Zollverein, the former coal mine and coking plant in Essen, inscribed as a UNESCO World Heritage Site in 2001, has become a canonical case study in industrial heritage conservation. Its Bauhaus-inspired Shaft XII complex, described at the time of its construction as "the most beautiful coal mine in the world," anchors a post-industrial landscape that has been transformed by the IBA Emscher Park initiative and the OMA Masterplan into a sprawling site of museums, design institutions, cultural venues, and open parkland. It attracts 1.7 million visitors annually. Yet the relationship between the site's institutional conservation logic and what visitors actually experience there remains under-examined.

My master's thesis at BTU Cottbus-Senftenberg set out to investigate precisely this gap. Using ethnographic fieldwork conducted over three days at the site, combining behaviour mapping, fixed-point observation, informal visitor interviews, and an expert interview with a staff member of the Zollverein Foundation, I sought to understand how authenticity is negotiated between institutional frameworks and lived visitor experience. The findings complicate and ultimately enrich received ideas about what it means to preserve the authenticity of an industrial heritage site.

A panoramic view of the Kokerei plant (photo by author)

Three modes of authenticity

Fieldwork revealed that visitors at Zollverein experience authenticity in at least three distinct registers that broadly correspond to Wang's (1999) tripartite framework of objective, constructive, and existential authenticity, though in ways that run counter to its theoretical tidiness.

Shaft 12 Courtyard (photo by author)

Entrance to the Ruhr Museum (photo by author)

In the Ruhr Museum and Permanent Exhibition Hall, more contemplative visitors, older couples reading exhibition panels carefully, individuals pausing at scale models of the mine, engaged with what might be called the institutional version of authenticity: a mediated, expert-curated encounter with industrial history. These visitors came closest to the "cool authentication" described by Cohen and Cohen (2012), a formal designation of a site or object as genuinely historical. Yet even here, children ran their hands over surfaces marked "do not touch," and families improvised seating in corners clearly intended for circulation. Material authenticity was encountered bodily before it was read intellectually.

Outdoor spaces, the Shaft XII courtyard in particular, generated a different kind of encounter. Here, the site functioned less as a heritage monument than as a public park. Joggers, dog-walkers, and picnicking families occupied the same space as guided tour groups and photographers. This was not incidental to the site's success but constitutive of it. As the staff member noted in our interview, the Foundation deliberately tolerates informal uses that do not cause physical damage. The site's spatial openness — its scale, its rugged textures, the retained rail tracks as pedestrian routes — makes it legible as both heritage space and everyday landscape simultaneously. Authenticity here is not read or interpreted; it is absorbed through movement.

The guided tour of the Kokerei (the former coking plant) produced perhaps the most striking evidence of existential authenticity at work. Walking through the enormous scale of the ovens and conveyor systems, the guide connecting technical processes to the lives of former workers, visitors described their experience in terms that bypassed any conventional heritage vocabulary: "dystopian movie set," "industrial cathedral," "like being inside a different time." These responses were not prompted by interpretive panels or official narratives. They arose from sensory and spatial immersion: from scale, smell, echo and shadow. This is what Wang called existential authenticity, authenticity as a state of personal feeling, independent of whether the objects encountered are objectively 'original.'

The institutional gap

The most revealing finding of the fieldwork was a consistent divergence between what the institution prioritises and what visitors value, without the two being in conflict. From the Foundation's perspective, authenticity is a material and architectural attribute: the preservation of Schupp and Kremmer's Bauhaus forms, the legibility of the industrial logic, and the reversibility of new interventions. This is a demanding standard. The interviewee was candid on

a point that deserves wider attention in conservation discourse: a perfectly authentic monument, he suggested, would inevitably be closed to the public. Every safety barrier, every lighting installation, every orange staircase inserted into the Ruhr Museum's industrial shell diminishes material authenticity while simultaneously enabling the experiential authenticity that gives the site its cultural power.

Visitors, by contrast, were largely indifferent to material integrity in the charter sense. What they sought, and consistently found, was immersive atmosphere, spatial legibility, and emotional connection. The industrial machinery mattered not as evidence of original fabrication but as presence: something to be felt in the body before it was understood in the mind. Several visitors specifically requested more kinetic interpretation (working machinery, operational sounds, etc.), suggesting that for them, 'authentic' meant alive, not preserved.

This is not an unfamiliar tension in the heritage literature, but Zollverein offers an unusually transparent case study in how it can be managed rather than resolved. The site's approach, as described by the OMA Masterplan as 'conservation through reuse', accepts that material authenticity will be partially sacrificed to maintain experiential vitality. As Dai et al. (2021) argue, perceived authenticity and heritage authenticity need not contradict one another when interpretation is oriented towards visitor understanding rather than expert affirmation. At Zollverein, guided tours, open explanations of conservation decisions, and the visible contemporaneity of new interventions all serve as forms of interpretive transparency that allow visitors to feel they are engaging with something real, even as they encounter something transformed.

Implications

Zollverein's success invites a wider question about what we are actually conserving when we conserve industrial heritage. The site's 1.7 million annual visitors are not only coming to verify the material integrity of Schupp and Kremmer's design, but they are also coming to feel something, some connection to an industrial past that most of them have no personal relationship with, but which registers as culturally significant, spatially compelling, and emotionally resonant.

This points toward a mode of conservation practice that takes experiential authenticity seriously as a criterion, not as a replacement for material integrity, but as a co-equal consideration in management decisions. It suggests that the most productive question for industrial heritage sites may not be "how do we freeze this?" but "how do we keep it alive?" As the interviewee's comment implies, and as the cycling elderly men and photographing families in the Shaft XII courtyard confirm daily, a site that exists only for experts is a site that exists for no one. Zollverein demonstrates that authenticity in industrial heritage is not a condition to be maintained against use, but a quality continuously renewed through it.

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USA

MINES, MEMORY AND COMMUNITY IN ILLINOIS

Helaine Silverman, University of Illinois

"Mining Heritage: Mines, Memory and Community" is part of a larger public engagement and public history project (Mythic Mississippi Project/MMP) of the University of Illinois. It aims to help rural Illinois communities develop their interesting histories and sites as heritage resources for themed tourism routes intended to promote modest, sustainable economic development. In Central Illinois, the MMP focus is on former coal towns where memories of mining's "glory days" and knowledge of labor history are being mobilized by civic groups in public settings. The project is conducted collaboratively among scholars, local heritage experts, former miners, municipal offices and civic associations. The local partners determine the history they wish to preserve and promote. The MMP funds the products they request in conversation with them.

The numerous coal mines in this area closed at different times, most recently in 2007 and 2013. Some families have mining legacies going back generations. It is that heritage of coal mining and its miners – and the communities in which they are embedded – that the MMP has sought to enhance, preserve and promote, building on initiatives that had just gotten underway when the MMP began in 2019.

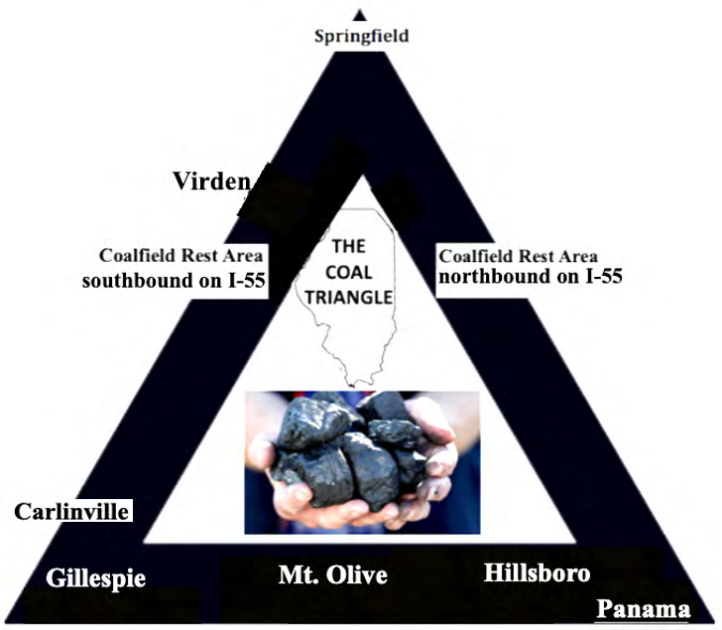
Those prior, locally conceived and executed efforts included erection of a monument to the 1898 Battle of Virden in the eponymous

Inauguration in August 2025 of the free-standing historical marker celebrating Hillsboro, Illinois as a town of industry and innovation. Its coal mines were vital to its success (photo by author)

town (a union victory but at the cost of eight miners' lives); restoration of the Mother Jones Monument and Union Miners Cemetery in Mt. Olive; opening the Mother Jones Museum in Mt. Olive by miners and labor enthusiasts; inauguration of the Illinois Coal Museum in Gillespie through the collaboration of a businessman, a collector of union memorabilia, and members of local unions of the United Mine Workers of America; participation by Hillsboro in the Smithsonian Institution's "Spark of Innovation" exhibition program; memorialization in Panama of the great John L. Lewis, long-term President of the UMWA who was a former resident; and information panels about key actors and events in Illinois' coalfield displayed at two rest areas on Highway I-55. MMP co-Director, Dr. Devin Hunter, a public historian at the University of Illinois-Springfield, was already working with various of the local groups when the MMP launched, giving our initiative a strong foundation.

Coal triangle

Recognizing the density of mining heritage in this area, we began to discuss through public outreach to local stakeholders in various towns the potential of a "Coal Triangle" cultural tourism route for their communities as a means of furthering their activities. Our starting premise was to take advantage of the well-established Abraham Lincoln tourism in Springfield (the state capital), thereby motivating visitors to head south.



Schematic rendition of the Coal Triangle industrial heritage route (graphic by author)

The Coal Triangle links multiple towns with important coal mining and labor history. Called by a name more recognizable to TICCIH members, the Coal Triangle is an industrial heritage trail in a de-industrialized region of Illinois. In each case, there must actually be something to see in the town, something that can be scripted for tourism and linked to other towns. Together, our collaborative goals have been to (1) promote historical, community and personal memory of the great labor movement led by coal miners, (2) support

Illinois Coal Museum in Gillespie. This side of the long hanging banner features key actors and places in the labour history of Macoupin County. The other side features images of banners used in the Durham (UK) Miners Gala. The end of the trapezoidal display case presents a comparison of mining history in Macoupin County and County Durham. The room behind the case is about to be refurbished as a timeline of major events in local, regional and national coal mining history (photo by author)

and illustrate coal miners' deeply held sense of identity, (3) promote and bequeath heritage, knowledge and activism to future generations, and (4) help rebuild their towns' postindustrial economies through the added contribution of modest tourism.

Historical panels and plaques

Our products to date include installation of dozens of historical panels on buildings and large freestanding historical plaques that tell the story of these towns and their mines so as to enable walking tours; digitization of a local newspaper for key decades of union activity thus preserving a valuable historical resource; development of credit-bearing lectures and illustrated lesson plans for high school teachers; co-creation of new museum exhibitions; a book (in press) about the local history of the United Mine Workers of America written with multiple co-authors; published articles about mining memorials found across the state; a paper co-authored with local partners of the Preservation Committee of the Union Miners Cemetery about its living heritage; and a monograph (in preparation) about the mining museums in the Coal Triangle with attention to the origin and meaning of the collections.

As well, several members of Mt. Olive's Union Miners Cemetery's Preservation Committee and the Mother Jones Museum Board have been creating a video archive of events, speakers and themselves over the years to be edited and curated on multiple internet sites.

Fortuitously, the State of Illinois has been conducting a multi-million-dollar infrastructure waterline project in Gillespie, coinciding with the collaborative heritage-tourism scripting of the small city. The result is a major urban renovation with the Illinois Coal Museum as the anchor of a new cultural corridor. In Mt. Olive, ceremonies commemorating May Day ("Mother Jones Day") and Miners Day (in honor of the Battle of Virden victims buried there) have become more elaborate. Carlinville's Public Library has inaugurated a walking tour of its miners' district in response to the activities in Mt. Olive and Gillespie. The MMP and its museum partners have contributed new exhibition materials to the expanded I-55 rest areas. Hillsboro's historical society now holds talks at the marker funded by the MMP to emphasize the town's impressive industrial history. Little Panama is waymarking its miners' memorial in the town cemetery, connecting it and the major John L. Lewis marker.

The interest and investment of time and money by a University of Illinois project in a rural part of the state validates that institution's public service mission. I have been named a "Gillespie Hero" by the museum and city and given the "Mother Jones Solidarity Award" by Mt. Olive. The track record of the MMP's past few years of collaboration with local partners is visible and coherent across the landscape. Importantly, tourism around labor and industrial heritage has grown thanks to word of mouth, events, publications, and features in regional TV promos. Come visit Central Illinois!

Contact the author

Miner's town of the Mines of Djebel Trozza Portelliville in the Illustrated Colonial World, a monthly commercial, economic and financial review and defender of colonial interests published in Paris, January 1925 (photo provided by author)

TUNISIA

FROM INDUSTRIAL RUINS TO CINEMATIC LANDSCAPES: CREATIVE REUSE OF PORTELLI VILLE

Houda Kohli Kallel, Higher Institute of Fine Art and Craft at Sidi Bouzid Kairouan University

In central Tunisia, at the foot of Jebel Trozza near Hajeb El Ayoun, lie the remains of Portelli Ville, an early twentieth-century mining settlement. Established during the French Protectorate after the discovery of lead and zinc deposits, the site once hosted more than 3,000 workers, including many recruited from Libya and Algeria.

Today, Portelli Ville is abandoned. Concrete platforms, fragmented walls, mine shafts, and the deteriorated structure of a small church remain visible. Although the site lacks formal protection, it offers strong potential for creative reuse. This proposal aligns with broader discussions on adaptive strategies in industrial heritage conservation *(Oevermann & Mieg, 2015)*.

Beyond conventional preservation

Industrial heritage policies often prioritise museum conversion or architectural rehabilitation. These approaches require significant investment. In post-colonial contexts such as North Africa, many mono-industrial settlements remain outside official protection systems *(Davis, 2007)*. Their remote location and fragile material condition limit large-scale restoration.

A strategy of minimal intervention may therefore be more appropriate. This approach combines stabilisation with cultural activation. It respects material authenticity while introducing new functions. Such perspectives reflect critical heritage studies that emphasise the social construction of heritage *(Smith, 2006)*.

Preparation plant of the Mines of Djebel Trozza Portelliville in the Illustrated Colonial World, a monthly commercial, economic and financial review and defender of colonial interests published in Paris, January 1925 (photo provided by author)

The aesthetics of ruins

Post-industrial landscapes possess a distinctive visual language. Ruins generate strong atmospheres shaped by material decay and spatial openness. Edensor (2005) argues that industrial ruins offer alternative readings of modernity through fragmentation and absence.

In the Maghrebi context, these landscapes also embody colonial extraction economies. Mining settlements formed part of broader territorial restructuring under French rule *(Ageron, 1991)*. Their spatial organisation reflected hierarchies of labour and ethnicity. Portelli Ville remains a visible example of this logic.

From extractive economy to creative economy

Originally, Portelli Ville functioned within a system of mineral extraction and export via Sousse. Its decline followed global metal price fluctuations during the 1930s. Like many mono-industrial towns, its life cycle was tied to international markets *(Berger, 2019)*.

Reimagining the site as a cinematic landscape represents a symbolic shift. The space would no longer produce raw materials. Instead, it would generate cultural content. This transition from an extractive to a creative economy corresponds to broader debates on post-industrial transformation *(Storm, 2014)*.

Cinema can activate heritage without heavy physical intervention. It allows temporary occupation while preserving structural integrity. Such adaptive reuse strategies are increasingly discussed in international heritage practice *(Oevermann & Mieg, 2015)*.

Methodological and ethical considerations

Any cinematic reuse must follow clear principles. First, documentation should precede activation. Mapping and visual recording are essential steps in safeguarding vulnerable sites. Second, ethical framing is crucial. Portelli Ville reflects colonial labour structures and transnational migration. North African mining history is inseparable from colonial governance and economic dependency *(Perkins, 2004)*. Creative projects should address these dimensions rather than aestheticise the ruins.

Ruins of the preparation plant where lead and zinc were processed (photo by Chairi Boulbaba)

Abandoned miner's town of Porteville (photo by Chairi Boulbaba)

Third, legal recognition at the national level would support long-term conservation.

Conclusion

Portelli Ville illustrates how industrial heritage in the Global South can move beyond abandonment without resorting to heavy reconstruction. Cinematic reuse provides a low-impact strategy. It maintains authenticity while generating cultural and economic value.

In doing so, the site contributes to expanding the geographical scope of industrial heritage debates. It demonstrates how post-colonial mining settlements can be integrated into contemporary heritage practice through creative transformation.

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Contact the author

VENEZUELA

INDUSTRIAL HERITAGE OR HERITAGE OF EXPLOITATION? PETROLEUM LANDSCAPES AND MODERNITY IN VENEZUELA

Lucía Sánchez Figueroa, TICCIH Communications Director

Industrial heritage associated with the oil industry remains a relatively underexplored topic in Venezuela. Heritage studies have traditionally focused on colonial architecture or modern urbanism, while the material legacy of the petroleum industry has received far less attention. Yet it is difficult to understand Venezuela's twentieth-century transformation without considering the central role oil played.

Petroleum extraction shaped not only the Venezuelan economy but also its territory and social landscapes. For more than a century, oil production reorganised settlement patterns, generated new infrastructures and produced extensive industrial territories across the country. These landscapes constitute important material traces of Venezuela's industrialisation. Yet they also raise an uncomfortable question: should petroleum landscapes be understood as industrial heritage, or rather as a heritage of exploitation produced by extractive economies?

Oil, one of the key energy sources of the second industrialisation, did not simply represent an economic resource; it also generated profound changes in the spatial organisation of the country and in everyday social life. The transition from an agro-export economy based primarily on coffee to an oil-based economy occurred rapidly during the early decades of the twentieth century. At the beginning of the century, Venezuela remained largely rural and economically dependent on agricultural exports. This situation changed dramatically once the country's oil potential was confirmed and foreign concessionary companies began large-scale exploitation.

Industrial infrastructure

The expansion of petroleum extraction required the construction of extensive industrial infrastructure. Roads, ports, pipelines, refineries and drilling fields were developed across different regions of the country. At the same time, oil companies established residential settlements to house the workers, engineers and technical staff involved in production.

Among the most characteristic elements of these landscapes were the oil camps created by concessionary companies. These settlements functioned as industrial communities organised around extraction and refining activities. They included housing, schools, hospitals, churches, supply stores and recreational facilities. In many cases, they were carefully planned environments designed to support industrial operations.

However, these communities were also spaces marked by strong social hierarchies. Housing and services were organised according to occupational status. Foreign executives and engineers typically lived in segregated residential areas separated from the housing provided to Venezuelan workers. Physical barriers often reinforced these divisions, symbolising the social and economic inequalities embedded within the oil economy.

Through these infrastructures and settlements, the petroleum industry reshaped Venezuela's territorial structure. In several regions, particularly around Lake Maracaibo and in eastern Venezuela, oil production stimulated the emergence of new urban centres and reorganised patterns of settlement and communication across the country.

From a heritage perspective, refineries, pipelines, drilling facilities and oil camps together form extensive cultural landscapes that can also be understood as components of a large territorial technical system created by petroleum extraction. These infrastructures were not iso-

Oil settlements in the Maracaibo-Falcón basin, Venezuela. Spatial distribution of towns associated with petroleum extraction and infrastructure development (figure provided by author)

lated elements but part of an interconnected industrial network that reorganised Venezuelan territory during the twentieth century.

Despite their historical significance, however, these landscapes have rarely been recognised as industrial heritage. One explanation lies in the particular trajectory of industrialisation in many Latin American countries. Unlike Europe, where industrialisation often emerged from internal technological development, industrial activity in several regions of Latin America was largely introduced by foreign companies seeking access to natural resources.

Venezuela clearly reflects this pattern. For much of the twentieth century, the oil industry was dominated by international corporations, particularly from the United States and Europe. These companies introduced technologies, planning models and industrial infrastructures largely designed according to external economic interests.

As a result, the industrial landscapes produced by petroleum extraction reflect both technological modernisation and the unequal economic relationships that accompanied it. While oil revenues contributed to the modernisation of the country, they also reinforced technological dependency and economic reliance on external actors.

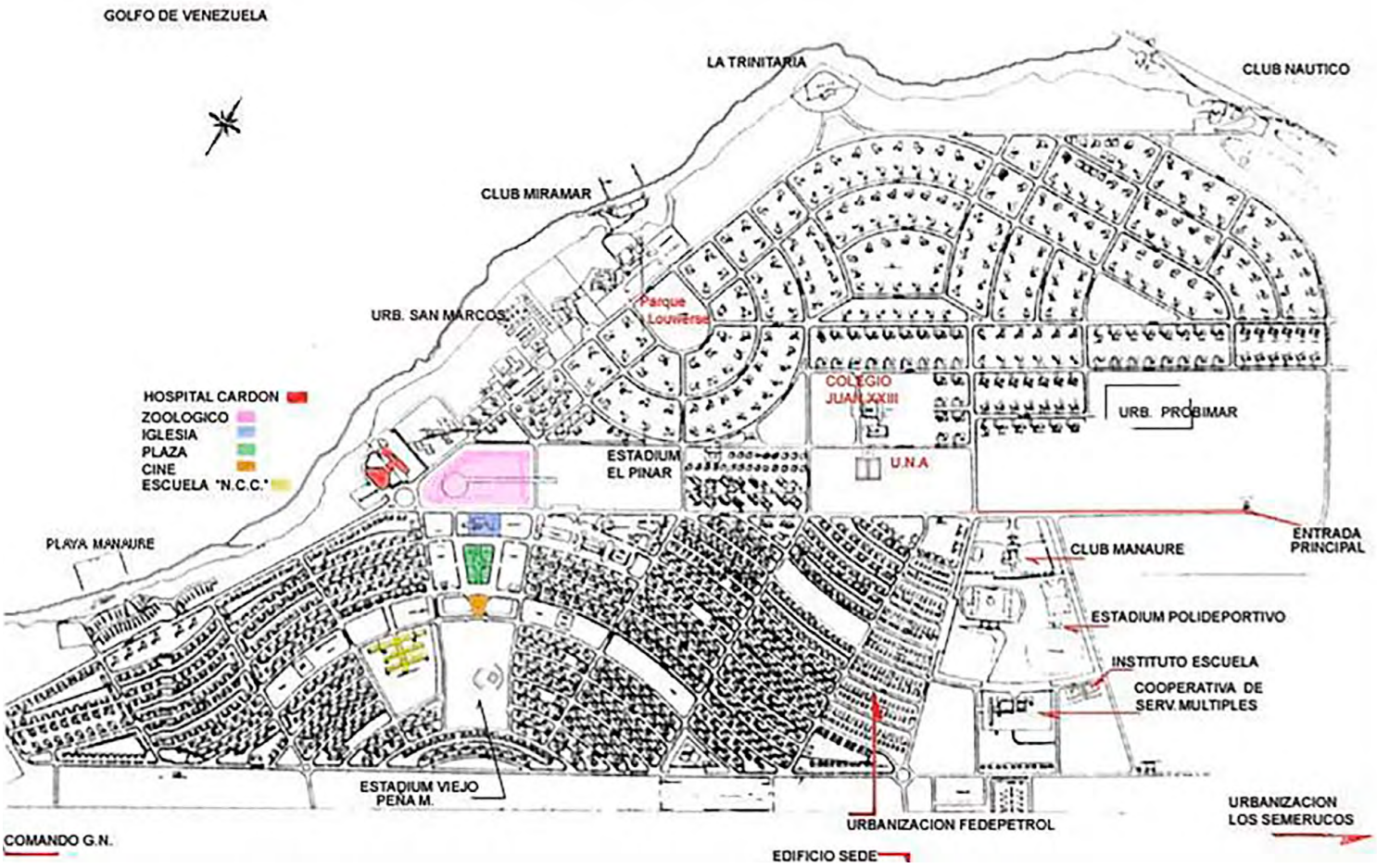
Contradictive landscapes

These landscapes, therefore, embody the contradictions of what could be described as extractive modernity: a form of modernisation built upon the large-scale exploitation of natural resources and deeply embedded in global economic networks.

This dual character helps explain the ambivalent perception of petroleum landscapes within Venezuelan society today. On the one hand, oil infrastructure and settlements represent the material foundations of twentieth-century modernisation. On the other hand, they are frequently associated with environmental degradation, economic dependency and the extractive logic of the global oil economy.

Consequently, many of these sites are not widely perceived as heritage worthy of preservation. In public discourse, they are often viewed simply as obsolete industrial facilities rather than as cultural landscapes that document the territory's historical transformation.

Addressing this tension requires a broader understanding of industrial heritage. Rather than focusing solely on aesthetic or architectural values, industrial heritage should also be interpreted as the



Urban plan of the Cardón oil community (1949). Planned settlement developed to house workers and provide social infrastructure for the Venezuelan petroleum industry (figure provided by author)

material expression of historical processes that shaped societies and territories. Petroleum landscapes can therefore be understood as cultural landscapes reflecting technological systems, social relations and territorial transformations associated with oil production.

No uncritical celebration

Recognising the heritage value of these landscapes does not imply uncritical celebration of the history of petroleum extraction. On the contrary, it allows for a more nuanced interpretation of the historical processes that produced them. The oil industry in Venezuela generated not only infrastructures and settlements, but also complex social experiences, cultural exchanges and transformations of everyday life.

In recent years, initiatives promoted by researchers and heritage professionals associated with TICCIH have sought to encourage research and discussion of the industrial heritage of Venezuela's oil industry. Earlier efforts included the creation of a national committee that helped introduce the concept of industrial heritage into local academic debates. Today, however, TICCIH is evolving toward a more globally connected network rather than a structure based on national committees, reflecting a broader shift toward transnational collaboration in the field of industrial heritage.

Such efforts are essential for documenting and interpreting the extensive industrial landscapes generated by more than a century of petroleum extraction. These landscapes — refineries, pipelines, drilling fields and oil camps — form a vast territorial system that shaped Venezuela's twentieth-century modernisation.

Yet many of these sites now stand in a radically different historical context. What once symbolised technological progress and economic development increasingly appears as a fragile and deteriorating legacy. The modern utopia once associated with oil extraction seems, in retrospect, to have become something closer to a dystopian landscape: a sedimented form of modernity that no longer resembles what it originally promised or what it might have become.

At the same time, recent geopolitical tensions surrounding the production, control and export of Venezuelan oil remind us that these infrastructures are not only historical artefacts. Petroleum land-

Early oil drilling towers in Lake Maracaibo, Venezuela, early 20th century. The expansion of petroleum extraction transformed the Maracaibo basin into the core of Venezuela's oil industry (photo in public domain, Colección "Leonor Hall", Wikimedia)

scapes remain embedded in ongoing global struggles over energy resources, linking their heritage value to present-day political and economic uncertainties.

In this sense, petroleum landscapes today reflect a profound historical paradox. The infrastructure that once embodied an exclusive vision of modernity has gradually given way to conditions that resemble a forced reinsertion into more precarious and quasi-premodern forms of social and territorial organisation.

Preserving and interpreting industrial sites

The challenge for industrial heritage studies is therefore not simply to preserve these sites as monuments of technological progress, but to interpret them critically as material witnesses of a complex historical process. Petroleum landscapes in Venezuela illustrate how industrial modernity, particularly in resource-based economies, can produce both transformation and fragility.

Seen from this perspective, the debate between industrial heritage and heritage of exploitation becomes less a contradiction than a necessary framework for understanding these landscapes. They embody both the aspirations and the limits of a modernity built upon extractive economies.

These landscapes remind us that the promises of industrial modernity were never guaranteed. In Venezuela, the infrastructures that once symbolised progress now reveal the fragile foundations of an extractive modernity whose future remains uncertain.

In this sense, the Venezuelan case also reflects a broader challenge for industrial heritage studies in the Global South, where many industrial landscapes are inseparable from the histories of resource extraction, dependency and uneven modernisation.

Contact the author

WIMH delegates visiting Chwalowice in Rybnik, 60 km southwest of Katowice. Chwalowice remains one of Poland's most important working coal mines, 2025 (photo by Miles Oglethorpe)

POLAND

STRONGER STATEMENT ON SUSTAINABILITY IN THE UPDATED KATOWICE DECLARATION

Peter Ovenstone, Secretary, WIMH Working Industrial & Mobile Heritage group

The original text of the Katowice Declaration, published after the European Coal and Steel Heritage conference in Katowice in April 2025, was published in the TICCIH Bulletin, Issue 109, last year. At the behest of one of the other partner organisations of the WIMH (Working Industrial & Mobile Heritage group), the text of the original declaration has been revised and updated. Key elements of the revised version include:

(1) Sustainability Issues - A stronger statement on sustainability: "The commitment of the signatories to safeguarding working and mobile heritage is fully aligned with, and supportive of, the objectives of the European Green Deal. As a community of industrial heritage institutions, museums and civil society organisations, we recognise our particular responsibility to contribute actively to decarbonisation, climate awareness and sustainable transformation. Cultural heritage institutions are trusted voices in society, whose actions are visible, evaluated and capable of engaging citizens in this transition."

(2) Heritage Colliery Project - A more clearly structured step by step summary of the proposal to research the feasibility of retaining a long term source of supply of suitable hard coal within Europe: "As a first step, a robust assessment of the actual demand for 'heritage coal' is required, also a balanced analysis of costs and benefits of different options, taking into account technical, economic, regulatory aspects as well as aspects of conservation and 'authenticity'." Also: "The next step should be to identify a currently operating hard coal mine which

A colliery steam locomotive (built by Andrew Barclay of Kilmarnock) hauling a passenger train near Scotland's National Railway Museum in Bo'ness in 2019. Steam railways like this across Europe will be severely affected if supplies of hard coal are cut off (photo by Miles Oglethorpe)

might be preserved to provide a small amount of fossil fuel to power historic industrial and mobile heritage."

The revised Katowice Declaration text was agreed and endorsed at a meeting of representatives of the WIMH partner organisations in February this year. The full revised text of the Declaration can be found on the 'News' page of the FEDECRAIL European Museum & Tourist Railways website.

Looking for some 'supportive politicians'

In 2025, the WIMH Working Group managed to contact a small number of Members of the European Parliament (MEPs), who then became sympathetic supporters of the value of the industrial and mobile heritage sector and gained awareness of our concerns about future fuel supplies and other issues. During the year ahead, the WIMH Group aims to expand the number of our supporters in Parliament and is seeking more MEPs who have had previous contact with industrial heritage sites and museums (and thus may already have an awareness of "what we are about"). If you have any MEP contact(s) who might become valued new supporters, please send details to Miles Oglethorpe [TICCIH representative on the WIMH Working Group]. Many thanks in advance for any help you can give.

Contact the author

MEXICO

FROM THE FORMER TECHNOLOGICAL MUSEUM (MUTEC) TO THE NEW NATIONAL MUSEUM OF ENERGY AND TECHNOLOGY (MUNET) IN MEXICO

Humberto Morales Moreno, Scientific Committee-TICCIH Board member, CMCPI-México & ICGDE-BUAP

The Technological Museum of the Federal Electricity Commission (MUTEC) was inaugurated on November 20, 1970 and closed definitively in September 2015. It was considered the first interactive science museum in Latin America. A good part of its museographic artefacts narrated Mexico's history of electricity. But it also had the following museum rooms:

- The little house of electricity savings, where you learned how to save energy.
- Electropolis told the history of the great inventions related to electricity. Here, the processes of generation, transmission, distribution and commercialisation of electricity were shown. (Activities of the natural monopoly of electricity by the CFE until 2014).
- RoboThespian, a robot in charge of interacting with visitors. The humanoid was fully interactive and fully articulated. It was the first in Latin America to be used for this purpose.
- Technological Garden, which features various games and interactive elements, relates to Physics, Mathematical Logic, Topology, Astronomy, Geology and Music.
- The Planetarium was inaugurated in 2009. The suit of the first Mexican astronaut, Rodolfo Neri Vela, is preserved in the current museum.

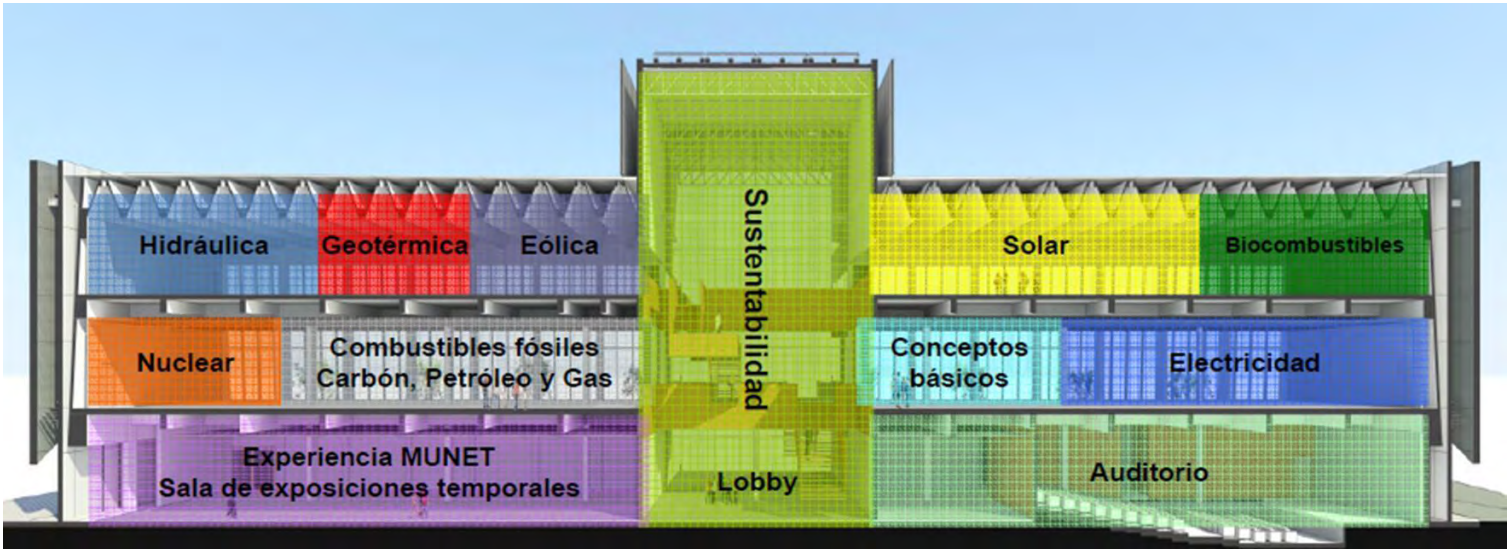
MUTEC closed its facilities to create the National Museum of Energy and Technology (MUNET), which is part of a trust with independent administration but under the supervision of the CFE. It has been announced that it will open this summer.

The new MUNET

On a profitable area of 600 m2, the new MUNET (National Museum of Energy and Technology of the CFE) was rebuilt between 2015 and 2026 as a trust with private contributions. Engineer Juan Rivas Mora is the current Director of the Museum.

It has two floors of permanent exhibitions. The first has the following rooms: basic concepts, electricity sustainability, fossil fuels and nuclear energy. On the second floor, it features wind energy, solar energy, sustainability bioenergy, geothermal and hydraulic power.

Each room offers great interactive technology, and each floor features immersive spaces that allow constant updates to information using augmented reality techniques. Compared to MUTEC, MUNET prioritises more interactive and immersive didactics on these topics and is highly adaptable to pedagogical motivations for schooling and to a non-specialised audience. The museography of industrial archaeology in the electricity sector was replaced by well-designed electronic prototypes that clearly illustrate the different historical sources of energy, both worldwide and in Mexico: hydraulic, fossil, geothermal, renewable and nuclear.



Three levels: Ground floor that will give access to the historical archive and documentation Centre. Two upper levels with the transversal axis on energy sustainability (photo by CFE-MUNET)

Humberto Morales' guides at the MUNET: Sara Medina, Sofía Flores and Casandra Velasco. Photo: Humberto Morales. March 11, 2026 (photo provided by author)

With recommendations from the Mexican Committee for the Conservation of Industrial Heritage, we have sent the guide book that we published for the CFE in 2021 so that the MUNET can incorporate into its museography the narrative of the Mexican experience in the second and third industrial revolutions, as well as the role that the CFE plays today in the field of renewable energies and the energy transition.

We will also advise the museum on improving the incorporation or recovery of artefacts of great historical value that were part of the old MUTEC and are scattered across other repositories throughout the country. A major success of the new MUNET lies in the creation of an interpretation and information Centre attached to the museum itself, incorporating the historical archive and library. In addition to having spaces for temporary exhibitions and a large auditorium for meetings and scientific events, this heritage site offers a unique cultural landscape in the Americas.

The Technological Museum of the Federal Electricity Commission (MUTEC) was inaugurated in 1970 (photo available via Creative Commons by ProtoplasmaKid)

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Contact the author

Suit of the first Mexican astronaut Rodolfo Neri preserved in the old MUTEC (photo available via Creative Commons by ProtoplasmaKid)

Blast Furnace "A" in 2023 (photo by author)

POLAND

REVITALIZATION AND ADAPTIVE REUSE OF BLAST FURNACE A IN RUDA ŚLĄSKA

Sandra Pichlak-Czop, Silesian University of Technology in Gliwice, Poland

The revitalisation of Blast Furnace A of the Pokój Steelworks in Ruda Śląska constitutes one of the most representative examples of the contemporary transformation of industrial heritage in the Silesian Voivodeship. From an architectural and urban planning perspective, this process extends beyond the conventional understanding of adapting a historic structure, becoming an instrument for redefining the spatial identity of a polycentric post-industrial city. Of particular importance are both the scale of the conservation works and the monument's uniqueness at the national level.

The steelworks complex constituted one of the key elements of the city's industrial development, influencing not only its economy but also its spatial layout and urban morphology. Workers' housing estates, railway infrastructure, and service facilities were developed around the production complex, creating a model of an industrial city characteristic of Upper Silesia. Within this structure, the blast furnace functioned as both a functional and landscape dominant, whose influence extended beyond the boundaries of the industrial plant, becoming a permanent element of the urban skyline.

Blast Furnace A was commissioned in 1968, and its construction lasted only 105 days *(Rola 1989)*, which, in the context of industrial investments of that period, should be regarded as an exceptional organisational and technological achievement. For many years, the structure played a significant role in the steel production process, and subsequent modernisations confirmed its importance for the regional heavy industry sector. After the cessation of its original industrial use, however, its utilitarian value gave way to historical, technical, and symbolic significance. A turning point was the inclusion of the structure in the register of historic monuments in 2012 *(Dec. K-RD.5130.7.2011.KL, 2012)*, which formally confirmed its status as an element of industrial heritage. A further milestone was the city authorities' acquisition of the furnace in 2018, laying the groundwork for a long-term revitalisation programme.

Viewing platform and educational pathway

The currently implemented adaptation process should be considered a model example of integrated architectural and urban revitalisation, in which the protection of historic fabric is combined with

Interior of control room in 2023 (photo by author)

the creation of new public functions. The project includes not only the conservation and stabilisation of the steel structure but also its public accessibility via a viewing platform and an educational pathway that leads through successive levels of the furnace enclosure. This solution is of considerable architectural importance, as it enables users to directly experience the industrial space, transforming former production infrastructure into a sequence of exhibition and perceptual spaces.

Parallel activities include adapting the control room and engine house buildings for museum purposes, as well as constructing a new entrance building whose architectural form references the former cast house. Particularly significant is the preservation of a dialogue between the new building volume and the site's historical structure. Contemporary architecture does not compete with the furnace's monumental silhouette but rather complements it, emphasising the dominant character of the existing spatial arrangement. Such a strategy aligns with the principles of industrial heritage conservation, which assume a clear distinction between the original substance and newly introduced spatial layers, while simultaneously reconstructing the historical silhouette of the Blast Furnace A building complex.

From the perspective of urban space, it is particularly important that the revitalisation not concern a single object, but encompass the entire post-industrial complex and its surroundings. The introduction of a green roof and the increase in biologically active surfaces should be interpreted as an attempt to incorporate blue-green infrastructure strategies into an area of the still-operating steelworks that has been severely degraded by industrial use. As a result, the former production area is being transformed into a multifunctional pole of urban activity, integrating cultural, educational, social, and recreational functions.

Carrier of the collective memory

In its social dimension, the revitalisation of the blast furnace holds significance that extends beyond the material. The structure constitutes a carrier of the collective memory of the inhabitants of Ruda Śląska and a symbol of the era that shaped the city's identity. Its preservation and renewed accessibility form part of the process of building cultural continuity, in which industrial heritage becomes the basis for a new urban narrative. This is particularly important in the cities of the Upper Silesian conurbation, where industrial structures are not only testimonies of history, but also active generators of contemporary spatial transformations.

The blast furnace of the Pokój Steelworks may therefore be interpreted as an example of the transformation of a technical structure into a modern cultural and educational centre, whose urban role is to initiate renewal processes within a broader inner-city area. This revitalisation confirms that post-industrial architecture can serve as a catalyst for spatial, economic, and social transformations, be-

Repair room, 2003 (photo by author)

coming an element in building the city's competitiveness at both regional and European scales. In this sense, the project implemented in Ruda Śląska should be regarded as a model example of synergy between heritage protection and contemporary city-making, in which the past is not merely preserved, but actively reinterpreted as a resource for the future.

The completion of the investment, planned for the end of 2026 *("Wielki Piec..." 2025)*, should be considered a significant stage in the transformation of post-industrial space in Ruda Śląska. The finalisation of the revitalisation works on the blast furnace at the Pokój Steelworks will signify not only the completion of construction and conservation works, but, above all, the beginning of a new mode of operation for the structure within the urban framework.

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Contact the author

A visitor reading a letter from Mrs Jacqueline Smith (photo by author)

JAPAN

STUART B. SMITH'S BOOKSHELF: AN EXHIBITION ON THE INTELLECTUAL LEGACY OF AN INDUSTRIAL HERITAGE PIONEER IN JAPAN

Mitsuko Nishikawa

An exhibition titled "Stuart B. Smith's Bookshelf: Exploring the Sources of Knowledge" was presented at the Industrial Heritage Information Centre (IHIC) in Tokyo from January to the end of March 2026. The exhibition introduced the personal library of the late Stuart B. Smith (1944–2014), a key figure in the international industrial heritage community and a long-time secretary of TICCIH [see TICCIH Bulletin #64, 2014].

Smith played an important role in the development of industrial heritage studies in Britain and internationally. During his career, he worked with the Ironbridge Gorge Museum Trust and helped secure Ironbridge Gorge's recognition as one of Britain's earliest World Heritage Sites in 1986. He was also closely involved in the work of the International Committee for the Conservation of the Industrial Heritage (TICCIH), serving for many years as secretary and later honorary secretary.

Japan's Meiji Industrial Revolution

Smith was particularly active in Japan during the early stages of the nomination of the Sites of Japan's Meiji Industrial Revolution. Between 2000 and 2014, he visited Japan more than thirty times, providing advice on industrial archaeology, comparative analysis, and the interpretation of industrial sites. Although the property was successfully inscribed on the UNESCO World Heritage List in July 2015, Smith passed away in April 2014 and did not witness the final decision.

After his death, Smith's family donated the contents of his study in Cornwall to Japan. In 2018, a research team visited his home and documented and packed the materials. Approximately 4,000 books and related documents were transported to Japan and are now preserved at the Industrial Heritage Information Centre.

Since 2022, IHIC has been cataloguing the collection and analysing its contents. Using the Japanese Decimal Classification system, the research shows that the largest parts of the collection relate to history and technology, reflecting Smith's academic background in the history of science and technology and illustrating the interdisciplinary nature of industrial heritage research.

The exhibition visualised this intellectual landscape by presenting Smith's bookshelves as a map of the ideas and sources that informed

his work. Rather than simply displaying books, the exhibition asked why these works were essential for developing historical interpretations of industrial heritage sites.

The exhibition will travel to Nagasaki Dinosaur Park from 2 to 28 June 2026 as a travelling exhibition. The location also reflects an episode from Smith's childhood: as a young collector of rocks and fossils, he once discovered the fossil remains of an *ichthyosaur*, a marine reptile from the age of dinosaurs. This early fascination with geology and deep time resonates with the curiosity and investigative spirit that later shaped his career.

Through the display of Smith's personal library, the exhibition highlights how knowledge is built through collecting, reading, and interpreting evidence. Smith's bookshelves offer a rare insight into the intellectual foundations of industrial heritage research and into the work behind the interpretation and conservation of industrial heritage worldwide.

The exhibitions are organised by the Industrial Heritage Information Centre (IHIC) in cooperation with the City of Nagasaki and Nagasaki Dinosaur Park.

Mitsuko Nishikawa is General Manager/State Qualified Curator, Industrial Heritage Information Centre (IHIC), Annex to Statistics Bureau, Ministry of Internal Affairs and Communications, Tokyo, Japan

Contact the author

00 奥様・ご家族からのお手紙

To Industrial Heritage Information Centre

It has now been more than ten years since my husband passed away, and ten years since Meiji Japan was successfully inscribed on the World Heritage List.

Stuart had a deep and enduring passion for Japan, returning many times. His enthusiasm for Japan's industrial heritage was boundless, and he built an extensive personal library to support his thematic studies and comparative research. These efforts were foundational to the World Heritage nomination, on which he and his international and Japanese colleagues and friends worked so tirelessly.

I am deeply pleased to learn that some of his early research materials and reference works will now form part of a special exhibition at the Industrial Heritage Information Centre in Tokyo. I hope this will inspire others – especially younger generations of all nations – to explore and appreciate industrial heritage, a cause Stuart held close to his heart and pursued with warmth, generosity, and unwavering dedication.

Best regards,

Jacqueline
Elizabeth
Stephen

産業遺産情報センターへ

夫が亡くなってから 10 年以上が過ぎ、おなじく、明治日本の産業革命遺産が世界遺産として登録されてからも十年が経ちました。

スチュアートは、日本に対して深く、そして永続的な情熱を持ち、幾度も日本を訪れました。日本の産業遺産に対する彼の熱意は限りなく、そのテーマ研究や比較研究を支えるために、彼は膨大な個人蔵書を築き上げました。こうした日々の積み重ねが、のちの世界遺産推進期の大切な土台となりました。彼は国際的な仲間や日本の友人・同僚の皆さんとともに、その実現に向けて力を尽くしていました。

彼の初期の研究資料や参考図書の一部が、産業遺産情報センターでの企画展の一つとなることを知り、大変嬉しく思います。スチュアートは産業遺産を心から大切にし、温かく、寛大に、そして揺るぎない献身をもって追求しました。この企画展が、他の人々、特に世界中の若い世代にとって、産業遺産を探求し、理解を深めるきっかけになることを願っています。

敬愛をこめて

ジャックリーン
エリザベス（長女）
スティーブン（長男）

The letter from Mrs Jacqueline Smith (photo by author)

THE ARCHAEOLOGY OF INDUSTRIALISATION, CRITICAL APPROACHES AND UPDATED TOOLBOX

The Archaeology of Industrialisation, Critical Approaches and Updated Toolbox*, (2026), Juan Manuel Cano Sanchiz, 252 pages, Science Press ISBN 978 2 7598 3894 3, €76,99. Buy The Archaeology of Industrialisation ebook (PDF) from ECP Sciences).*

Book review by James Douet

This remarkable book presents two important and extended discussions. The first half considers the particular merit of industrial archaeology as a way to interrogate the material of contemporary human cultures, while the second presents the diverse techniques and tools that we have developed over 60 years to do so. The author further shows how these approaches of industrial archaeology, theory and practice, are applied to investigating and defining the industrial heritage, those vestiges from the industrial past we choose to conserve. '…The usefulness of industrial archaeology in industrial heritage studies and preservation,' he asserts, 'relies on its capability to produce data and explanations that can support decision-making and value/significance attribution'(48).

Cano Sanchez argues for a particular focus on the material evidence of societies affected by industrialisation, wherever and whenever it may have occurred in different parts of the world. Through a long discussion of the chronological, spatial and thematic boundaries of the discipline, and their evolution since its beginnings in the 1960s, he defends 'the autonomy of archaeology…, [that] its singularity is rooted in its relationship with materiality… specially with abandoned, ruined or obsolete things… whether they are found above ground, underground, underwater or in outer space' (2).

Throughout that period, the debate over whether the discipline is a synchronic (period) study of the causes and effects of industrialisation or a diachronic (thematic) study of industrial activity over time has swung to and fro. Cano Sanchiz backs the former, pointing to the evident differences between industrial activities of the past and those from the industrial period, during which industry is not just a complement to the economic system, but its essence, the whole foundation of modern life (50).

The particularity of industrial archaeology is discussed in depth, as is the examination of exotic sub-disciplines such as garbology (the study of contemporary waste), archaeogaming (the study of the interactive past), and the archaeology of the future. Another valuable section updates the most promising research directions for archaeological investigation, with seven lines of research especially adapted to more international realities.

The second half of the book provides the promised practical guidance through the Updated Toolbox. This is not only brought up to date technically but also considerably enlarged, at least in the assortment of tools with which I am familiar. Material sources are what distinguish our field from other disciplines interested in the industrial past. In order of scale, they extend from entire landscapes through buildings and sites to tiny 'things', dug up in excavations, retrieved from modern ruins or snapped up in flea markets. The analysis of these must be complemented by every available source, written texts, oral traces, maps, photography, drawings, advertisements, fine art and the cinema. The archaeological methods explained in turn and in great detail by Cano Sanchiz include field and process recording, prospections, excavations, the archaeology of standing buildings and documentation, recording and dating methods.

This is evidently a book for a very varied public. After discussing with friends over many years the scope and purpose of industrial archaeology, I enjoyed revisiting arguments over whether flint mines, supermarkets or data centres should count as industrial archaeology. The careful descriptions of techniques and methodologies will benefit students, academics and professionals in related sub-disciplines. The geographical scope of the book is a particularly strong point; the theories and techniques presented over the first five sections are brought together at the end in three extensive case studies, one of a smelting plant in Spain, the second a railway workshop in Brazil and lastly a Chinese coal mine.

Juan Manuel Cano Sanchiz on site with students.

This unprecedented global reach is in part a reflection of the author's view that industrialisation is a facet of globalisation, and globalisation a consequence of industrialisation. It also follows from his own career thus far. Cano Sanchiz earned his first degree in art history (as evidenced by an interesting comparison between a painting by Velázquez and Fritz Lang's Metropolis). A doctorate in archaeology at the University of Córdoba in Spain followed, then research spells in Madrid, the Ironbridge International Institute and the Centre for Historical Archaeology in Britain, the Deutsches Bergbau-Museum in Germany and São Paulo State University in Brazil. He now teaches in China, having developed its first IA course at the University of Science and Technology in Beijing. This remarkable journey is reflected in the bibliography, which contains over 600 references and is itself a tremendously useful resource. Finally, as a fellow displaced citizen (just from Britain to Spain in my case), I could only gaze with respect at how well he writes in his second (or maybe third?) language.

TICCIH members will be pleased to find their association praised for its current turn into a 'critical heritage organisation' - 'plural, intergenerational and fully global' (89). Cano Sanchiz is confident that the forthcoming revision of TICCIH's doctrinal charter will reflect this more socially and ethically engaged position after its milestone meeting in Sweden last year.

Contact the author of the book review

The amazing Industriemuseum in Gent, Belgium, which was the main base for Big Stuff 2025 (photo by author)

BELGIUM

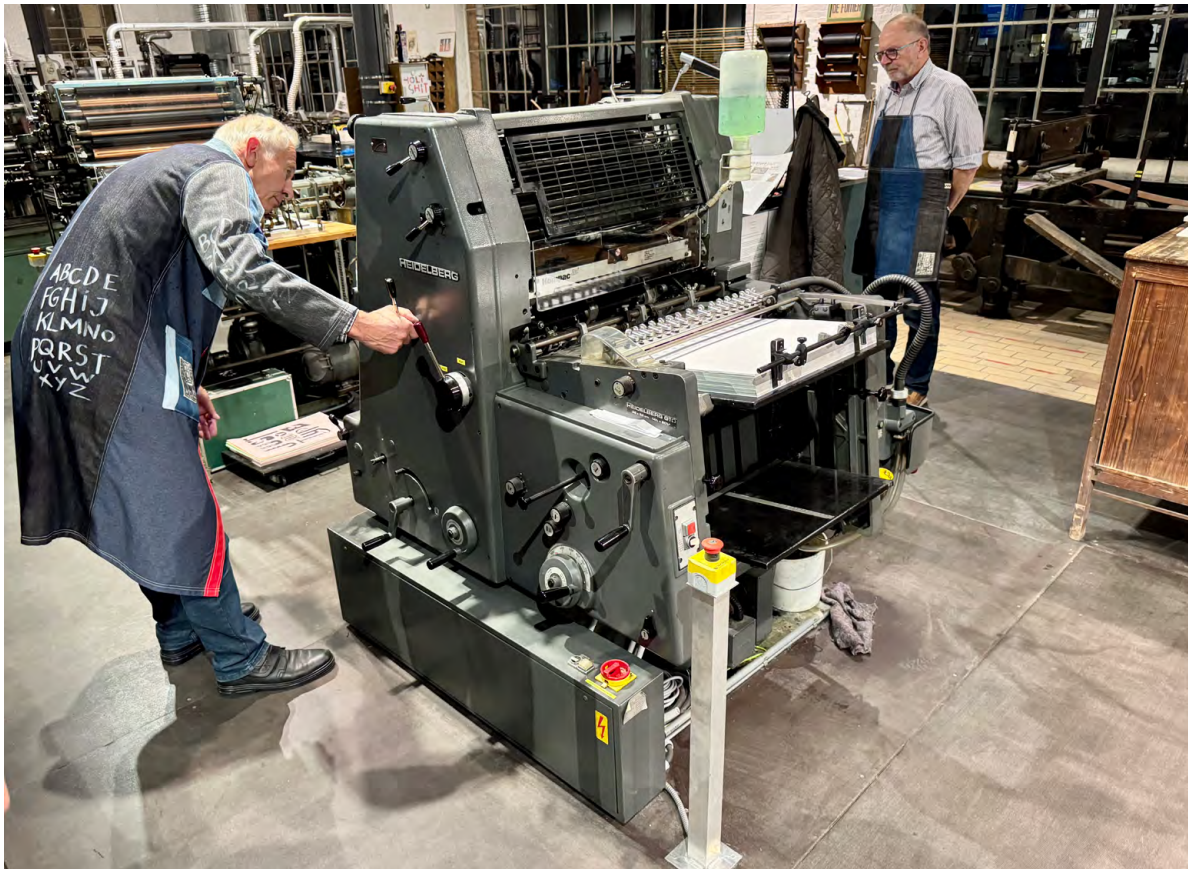
REPORT FROM BIG STUFF 2025 IN GHENT & PERTH, FOCUSING ON SKILLS AND MACHINES

Miles Oglethorpe

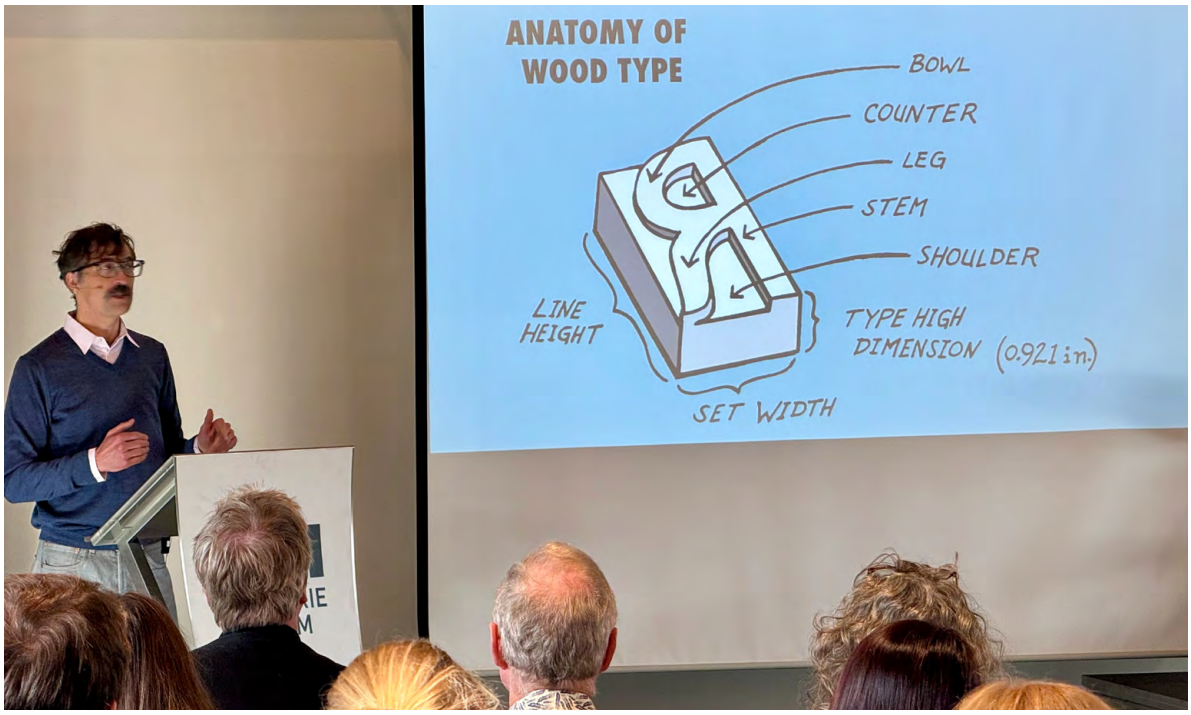
Regular Bulletin readers will be familiar with 'Big Stuff', an international initiative that originated in Canberra, Australia, in 2004 and which promotes the care and appreciation of large-scale technological heritage. At the heart of its vision is that this heritage 'should be valued, recognised and preserved as an asset that promotes well-being, generates economic value and supports community cohesion and growth'. It is no surprise, therefore, that Big Stuff has been working closely with TICCIH since its inception.

In pursuing its aims, Big Stuff brings together a wide variety of people from different backgrounds and institutions to share their expertise and knowledge. On the global scene, it is therefore a unique interdisciplinary mix of people and has proved to be a useful forum that has broken boundaries and explored new approaches to industrial heritage. Over the last 20 years, it has achieved this through the organisation of conferences across the world, and in October 2025, the eighth of these was held in the beautiful city of Gent, Belgium. This stunning setting may be why it attracted the largest attendance so far, with over 200 delegates!

The conference was hosted by ETWIE (*Expertisecel voor technisch, wetenschappelijk en industrieel erfgoed* - Centre for Industrial Heritage in Flanders) in the Industriemuseum Gent, and it could not have been a better venue. The programme was a potent mix of sessions featuring presentations and discussions, and



The 'Evening at the Museum' special session during which staff and volunteers demonstrated the operation of working machinery and discussed keeping the associated knowledge and skills alive (photo by author)



TICCIH HQ's Daniel Schneider taking delegates through the skills involved in wood printing type manufacture (photo by author)

field excursions to visit and personally experience the region's industrial heritage.

The impressive range of papers addressed issues such as industrial heritage and the green transition, the retention of skills and knowledge related to working heritage (the intangible side of Big Stuff), and lessons learned from experiences in Flanders. The speaking programme then paused as delegates were taken into the field to see some real heritage in-the-flesh. This included a chance to visit the extraordinary Eperon d'Or Izegem museum of shoes and brooms, which was under threat at the time and, tragically, has since been closed by the local authority despite a

Alison Wain joins the final session in Antwerp, during which the future of Big Stuff was discussed (photo by author)

major campaign to save it [see TICCIH Bulletin #110, 2025]. The other visit was to a paper mill in Herisem.

Delegates then returned to a very special 'evening at the museum' during which they were able to witness the working machines (such as printing presses) in operation while sharing experiences with the museum's staff and volunteers. This amazing interlude demonstrated how lucky we were to be hosted by ETWIE and based in such a special museum.

Day Two of the conference included a journey to Ostend, where sessions again tackled the challenges and opportunities of working machinery, including war heritage such as tanks. It also explored the potential of augmented reality. There was then an opportunity to visit Ostend itself, including the harbour, a boatyard, a historic ship, and the Atlantikwall Raversyde, one of the best-preserved remains of the German defensive line of WWII.

There was an especially interesting discussion involving often difficult issues, such as health and safety and the importance of statutory compliance when caring for and operating old machines. There was also an outstanding presentation on preserving skills in the wood-type printing industry by Daniel Schneider, and another on textile heritage. The day concluded with an inspiring visit to a brickworks museum in Boom and a steam train centre in Dendermonde-Puurs.

Day Three returned to the Industriemuseum in Gent, with the highlight being an innovative hybrid session entitled 'Gent meets Perth', which overcame time zone difficulties and welcomed online delegates from Australia. This proved to be a hugely rewarding and entertaining experience, comprising 'Lightning Talks' as well as sessions exploring case studies from Belgium and Scotland, focusing on traditional skills in working machines and teaching heritage trades.

The final day of the conference took delegates to Antwerp and the extraordinary Zuiderpershuis cultural centre, which was originally a magnificent hydraulic power station that operated from 1883 to 1977 and powered much of the hydraulic machinery in the city's port. The morning programme included a keynote from Mike Clark about the place of the Craftsman in the Industrial Revolution. This was followed by sessions that focused on skills transmission and the exemplary work of museums in Victoria, Australia, in keeping industrial heritage alive.

The last session heard about a Flemish toolbox for documenting industrial craftsmanship. With Alison Wain and colleagues joining us from Australia beside what seemed to be a UFO, delegates then looked to the future by exploring what sets Big Stuff apart, how it can organise itself from now on, and what dreams drive it?

The conference concluded with an uplifting visit to the Antwerp waterfront to experience an extraordinary collection of historic quayside cranes, many of which it was possible to climb into and explore (at significant altitude!). This, inevitably, was followed by a visit to a bar and the consumption of some outstanding Belgian beer - a fitting if hazardous end to a truly magnificent conference.

Online records of Big Stuff 2025 in Gent and Perth are available on YouTube. Browse through the pictures from Gent on Flickr.

Polytechnic of Bari, The opening session with the scientific societies. Greetings of Fabio Fatiguso, president of ArTec and Esperanza Rock, vice president of TICCIH (photo by A. Mazza)

"STATI GENERALI" OF AIPAI, A GENERAL ASSEMBLY FOR INDUSTRIAL HERITAGE

Edoardo Currà, AIPAI President, TICCIH Italy National Representative

From 5 to 8 February 2026, the third edition of the "Stati Generali/General Assembly of Industrial Heritage" took place, organised by AIPAI (Italian Association for Industrial Archaeological Heritage) in collaboration with TICCIH and Museimpresa. Held every four years, the initiative can be described as the "Olympics" of industrial archaeology, bringing together scholars, professionals, and a wide range of stakeholders involved in knowledge production, protection, and enhancement of industrial heritage. Participants include cultural and tourism operators, architects, engineers, urban planners, economists, public administrators, territorial associations, and local communities, showing how industrial heritage engages all components of a territory.

Following previous editions held in Venice, Padua, and Piazzola sul Brenta, and later in Rome and Tivoli, this year's congress was hosted across Bari, Matera, and Lecce, further expanding its geographical and scientific scope. Attention focused on tools, processes, stakeholders, and communities.

Often-overlooked areas

This edition also highlighted Southern Italy and the strategic role of industrial heritage in territorial development, cultural innovation, and social and economic sustainability. AIPAI emphasised that Italy's industrial fabric spans the whole country, including often-overlooked areas such as the South and the Islands, where factories, infrastructure, industrial architecture, archives, and corporate memories form a valuable legacy connected to cultural policies, urban regeneration, and new uses of heritage.

Over four days, through plenary sessions, working groups, and interdisciplinary exchanges, the Assembly addressed the main issues related to the knowledge, conservation, and transformation of in-

The original performance "Built-in Sounds: data, spaces, sound", Matera (photo by E. Currà)

A Visit to MAITO, the Museum of Industrial Archaeology in Maglie (photo by F. Granese)

dustrial heritage: from restoration and adaptive reuse to strategies for cultural and tourism enhancement, and the relationship between heritage, communities, and local development.

The congress started at the Polytechnic of Bari, with welcoming remarks from numerous scientific societies, patron institutions, and Italian networks and associations dedicated to industrial archaeology. The day concluded with the opening of the AIPAI Photocontest exhibition.

The second day took place at the University of Basilicata in Matera, focusing on experiential approaches and intersections between heritage, culture, and the arts. The day concluded with a performance specially composed for the conference: *Built-in Sounds: data, spaces, sound*, curated by Mario Spada, Fabrizio Festa, and Gianpaolo Cassano.

On the third day, the congress returned to Bari. The morning hosted the AIPAI–TICCIH Initiative "Forging Connections for a

Tour and lectures at the Cittadella della Cultura in Bari (photo by P.Trabocchi)

Mediterranean Network for Industrial Heritage – MedNIH." The session marked a fundamental step toward establishing a Mediterranean network for industrial heritage, in line with a transnational approach. Scholars from numerous Mediterranean countries proposed themes and research directions to create shared working groups. The afternoon sessions were held in the former municipal slaughterhouse, now repurposed as a cultural hub housing the State Archives and the National Library.

The fourth day was dedicated to best practices in the field, including visits to the MAITO Museum (Museo Archeo-Industriale di Terra d'Otranto) and the former De Giorgi Distillery.

Three keynotes lectures

In total, the contributions of 384 authors are collected in an open-access volume, organised into ten thematic areas, and include a section dedicated to research presented at the doctoral school. At the heart of the conference were three keynote lectures of particular significance, each addressing different thematic fields: cities and landscapes; economic history, as well as enterprise and technological innovation; and industrial architecture in its making, with particular attention to its temporary dimension on construction sites.

In her lecture "Everything we've always wanted to know about company towns but have not yet", Lucie Morisset framed company towns and more broadly architectures of labour not only as functional tools for production control, but as fully fledged constructed landscapes with cultural identity and complex social relationships. Renato Covino and Antonio Monte emphasised in their keynote titled "The Seasons of Industrial Heritage in Southern Italy: histories, machines, architectures" the importance of integrating memory, community, technical knowledge, and architectural conservation, highlighting their central role in the sustainable enhancement of territories. Finally, Valérie Nègre reflected in "The construction site as a form of ephemeral industrial architecture", on the industrial construction site not merely as a functional space, but as a temporary architectural form, often overlooked in the history of art and industrial architecture.

AIPAI extends its thanks to all those who, through their commitment and dedication, contributed to the realisation of the congress: from the numerous thematic areas and working sessions to the guided tours and social events, and to the editing of the proceedings. A glance at the volume's extensive colophon highlights the wide network of expertise and professionalism that made such a high-level scientific and organisational event possible.

This report concludes with the hope that, throughout sessions, workshops, and doctoral school, curiosity about the richness of collective work has been fostered. It is also hoped that existing networks have been strengthened and that new connections and affinities have emerged. Among the most significant outcomes of the congress is the AIPAI–TICCIH Initiative: Forging Connections for a Mediterranean Network for Industrial Heritage. In a delicate international and supra-regional context, scholars of industrial archaeology have contributed to the creation of cultural bridges, networks of understanding, and opportunities for cooperation and peace. The development of Mediterranean routes for industrial heritage is not merely a scientific project but also a sign of cultural and social responsibility, in which shared knowledge becomes a tool for cohesion, dialogue, and sustainable development.

Contact the author

CALL FOR PAPERS XXVIII INTERNATIONAL CONFERENCE ON INDUSTRIAL HERITAGE - INCUNA 2026 - GIJON 23 TO 26 SEPTEMBER 2026

Miguel Angel Alvarez Areces, President of INCUNA and of the Organising Committee of the Industrial Heritage Conference

The 28th International Conference on Industrial Heritage, organised by INCUNA (Industry, Culture, Nature), is one of the leading international events in the study, management and promotion of industrial heritage. After 28 consecutive editions, the Conference has established itself as a meeting place for university researchers and teachers, cultural and tourism managers, public administrations, professional bodies, heritage associations and civil society, with a strong international focus.

The 2026 edition, titled "From Factory to Project", will be held in Gijón from 23 to 26 September. It proposes an innovative and cross-cutting approach that broadens the traditional field of industrial heritage to connect it with social expressions of great contemporary impact, such as mass sport, urban and territorial projects, technical and scientific heritage, heritage education, visual culture (cinema, photography, design); emergencies in heritage safeguarding in a world in conflict; and forging networks of work and action with two meetings and reference points on industrial tourism, as well as forging connections and strengthening the network of work and cooperation on Ibero-American heritage, uniting two shores of the same sea.

The format of the Conference emphasises face-to-face participation to strengthen ties, relationships and debates on the social appropriation of heritage in our local environments, while also offering online and virtual participation. Submissions and registration can be made via the form on the Conference website, which will also post information about the conference and its complementary activities.

INCUNA invites all interested parties, whether researchers, professionals, cultural managers, technicians, associations and students, as well as citizens and institutions in general, to participate in the 28th International Conference on Industrial Heritage.

Presentation of projects, experiences and good practices

Proposals must be registered in one of the symposia, or they may be submitted in a thematic section of free communications. All proposals will be evaluated by a Scientific Committee. Please contact the Technical Secretariat.

The 28th Conference is an international congress and forum for interdisciplinary debate, aimed at analysing the transversality of industrial heritage from thematic axes that dialogue with each other, including:

- industrial tourism and cultural itineraries,
- scientific and technical heritage,

- industrial heritage as a driver of city projects,
- the relationship between industry, football and sport in general
- heritage, environmental sustainability and indicators of progress
- IBERIND Incuna / network / TICCIH Forging networks. Meeting on Ibero-American industrial heritage associationism, conservation and defence of heritage.

The aim is to move beyond a sectoral view of heritage and ad hoc case studies, to place it in a local context and share it within a global world as part of our history, collective memories and work cultures, preserving and revaluing a cultural, social and territorial asset capable of generating identity, social cohesion and sustainable development with citizen participation.

Important dates

- Submit abstracts and paper summaries by 30 June 2026. Once evaluated and assigned to the symposium or thematic areas, speakers and communicators will be notified of their approval.

- Registration opens from 10 March 2026, with a 10% discount until 30 April. After that date, the fees are as listed in the conference's fees and rules section.
- Submission of final texts, posters, PowerPoint presentations or videos by 2 September 2026.
- General registration for the conference (without submitting papers) is possible until 10 September 2026.

It is important to book and register for complimentary events and industrial and cultural tours, as these have limited capacity. We look forward to seeing you in Gijón and Asturias this coming September to share what we hope will be an enjoyable and unforgettable few days.

Contact the organisers

MINING AND QUARRYING HERITAGE IN UKRAINE

Anatolii Novak is a well-known extreme photographer in Kryvyi Rih. He has travelled extensively and hitchhiked across Ukraine and beyond. He has been engaged in photography for over 14 years, focusing on industrial, nighttime, and extreme themes, especially in Kryvyi Rih, and shooting from unique angles using a drone. He also studies Kryvyi Rih and conducts guided tours of its industrial heritage and industrial sites. Explore his work on YouTube, Instagram and Facebook.

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

Former limestone quarry. Osokorivka, Kherson Oblast, March 2015

Drifts (galleries) in the Kochubeivskyi Mine. Kirovohrad Oblast, January 2020 (photo by Anatoliy Novak)

South Quarry of the Mohylianske granite deposit. Korosten Crushed Stone Plant, December 2021 (photo by Anatoliy Novak)

Flooded equipment in the Kostiantynivskyi open-pit coal mine, August.2020 (photo by Anatoliy Novak)

LINKS TO ONLINE EVENTS CALENDARS:

- TICCIH Conference Calendar
- ICOMOS Event Calendar
- UNESCO Events

To add events to the TICCIH Calendar please send details and a link to headquarters@ticcih.org

TICCIH

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