TICCIH

The International Committee for the Conservation of the Industrial Heritage

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ON THE COVER: In 2017, Camilo Contreras travelled through part of Chile's Atacama Desert to gain firsthand knowledge of the old saltpetre (sodium nitrate) mines. See *Photo Focus on Industrial Heritage: Reinterpreting and Liberating the Past*.

INTRODUCTION

Bart Vanacker, TICCIH Editor

Dear Readers,

Time to start the countdown! In two years, in November 2028, the 20th International TICCIH Congress will return to Asia, and in the **TICCIH News** section, TICCIH President Marion Steiner reveals where the magic will happen. But before we turn our eyes to Asia, there is another important date to mark in your calendar. From 17 to 19 March 2027, Medellín, Colombia, will host the first TICCIH Regional Congress for the Americas. There is more news from TICCIH. Mirhan Damir reports on the international exchange between Alexandria and Kolkata during the TICCIH webinar on historic trams, and Francesco Antoniol informs us about next year's membership fee updates and the IBERIND collaboration.

In the **Heritage in Danger** section, Yurii Rylskyi writes about the digital archives of the Dniprospetsstal Plant in Ukraine. The plant is in the frontline city of Zaporizhzhia, which is under heavy fire. Using the North Skelton ironstone mine in England as a case study, Joshua W.J. Brown describes how easily knowledge of running machinery and plants is lost once activity stops. And in Flanders (Belgium), the heritage sector is facing an uncertain future following the announcement of substantial and unexpected funding cuts by the Flemish Government.

The **Worldwide** section covers contributions from the Middle East, Latin America and Europe, and the articles focus, among other things, on researching archives of all kinds. Claudia Sosa and Rosana Ricciardi, for example, kick things off with their research on the archives of the Argentine Portland Cement Company. Mushfig Aliyev explores the industrial heritage hidden behind the name Nobel, a legacy far larger than the Prize. Nearly half a century after W. H. Carson recorded the memories of the men who built Silent Valley Reservoir in Northern Ireland, his son Paul is bringing their stories and photographs back to life for a new generation. Film, too, can be a source for industrial heritage research: Giuseppe Chiavaroli and Paolo Caneppele examine how home movies can document industrial sites in the making, as well as the boundary between work and family life.

The spotlight also focuses on repurposing industrial heritage and seeing such projects through to a successful conclusion, as in Maleniec, Poland, home to one of Europe's best-preserved water-powered metallurgical plants. Teresa Lis and TICCIH board member Bartosz M. Walczak explore how Sławomir Lis and others of the Silesian University of Technology saved the plant from destruction in the 1970s. Lis was a long-standing member of TICCIH Poland and passed away recently, on 11 March 2026.

The Isfahan Spinning and Weaving Company in Iran is also a notable example of industrial architecture. The complex shows affinities with early twentieth-century German industrial architecture, while also engaging in a clear dialogue with Isfahan's architectural traditions. In their article, Pirouz Hanachi and Sara Taymourtash describe how repurposing can give this extensive complex a meaningful and sustainable contemporary role.

However, not all industrial heritage is preserved in such a good way. Much of the production system the former T.E.F.I.P. power station in Italy once served has disappeared. For Sara Mauri, this case shows that conservation and reuse need to extend beyond the individual building to the wider site. From Mexico, Belem Oviedo Gámez and

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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

Marco Antonio Hernández Badillo reflect on the industrial heritage work carried out by the Historical Archive and Mining Museum, Civil Association (AHMMAC) over the past four decades.

In search of alternative tourist attractions? Erika Thümmel pleads for a heritage walking route along the Mühlgang, an almost forgotten industrial heritage landscape near the city centre of Graz, Austria. In Cambridge, volunteers from a local industrial archaeology group have developed a guided industrial heritage walk programme, and Gordon Davies reports on the current range and plans.

In the second part of his article series on **Preserving Industrial Heritage**, Roman Hillmann analyses how to choose corrosion protection. That brings us to the **Book reviews**. For Miles Oglethorpe, few books are as relevant today as *Building for the Atomic Age*, while Patrick Viaene studied *Barrie Trinder's Seeking History: Travels in Europe 1971–95*.

In the **Conference Reports & News**, Emerald Johnson looks back on the closing conference of Preserving the Past, Securing the Future (PPSF), which concluded two years of research and training on sustainable remembrance and cultural heritage. Another conference, "Industrial Heritage, Memory and Well-being: Community Engagement with Industrial Heritage in Post-industrial Contexts," was organised by Stefan Berger and TICCIH Board members Guilherme Pozzer and María Esperanza Rock-Núñez.

Aurora García García de León and Francisco Alberto Núñez-Tapia report on the PIMCED group meeting on the theme "Industry, Territory, and Memory: Contemporary Perspectives on Industrial Heritage in Mexico." This year's International Forum on Taiwan Cultural Heritage, held in Taipei, put industrial heritage in the spotlight. TICCIH's delegation was led by Moulshri Joshi, Vice President for Asia-Pacific, supported by former TICCIH President Miles Oglethorpe, who also reported on the conference in this bulletin. Fellow Board member Hsiao-Wei Lin provided vital local support, and TICCIH President Marion Steiner joined live from Valparaíso with a powerful message.

To end the conference section, Sarita Sharma calls for abstract submissions for Heritages 2027, which will take place in early July 2027 in Porto, Portugal. As usual, we wrap things up with the **Photo Focus on Industrial Heritage**. This time, Francesco Antoniol asked Camilo Contreras Delgado to showcase photos from his journeys through part of Chile's Atacama Desert, where he gained first-hand knowledge of the old saltpetre (sodium nitrate) mines.

This is the fourth and last bulletin of 2026. The next issue will be published at the beginning of 2027. If you are interested in contributing news, best practices, threatened heritage sites, conference reports or book reviews on industrial heritage, please send me your article ideas! All articles for the upcoming bulletin 115 should reach me before 31 December 2026. Please check our detailed guidelines on the website before you start writing. Drop me a line if you have any questions.

Enjoy this bulletin!

Contact the editor





BACK TO ASIA: THE TICCIH WORLD CONGRESS 2028 IN THE PHILIPPINES

Dr Marion Steiner, TICCIH President, for the TICCIH Board

Dear TICCIH members!

After thorough discussion, review, and evaluation of candidacies by the TICCIH Board, I am very pleased to announce that the next TICCIH World Congress will take place in Metro Manila and Negros Occidental, Philippines, in November 2028. The decision was made on the basis of the official guidelines and selection criteria, as published in TICCIH Bulletin #110, and of a meeting between a TICCIH Board delegation and the TICCIH Philippines team in August, during which key issues concerning logistics, finances and contingency planning were discussed and agreed upon by both Parties.

In its final overall assessment, the TICCIH Board stated: "The TICCIH World Congress 2028 in the Philippines represents a unique strategic opportunity for the future development of TICCIH and the industrial heritage community worldwide. The Philippine proposal offers an intellectually disruptive, globally diverse, high-impact framework that directly advances TICCIH's long-term strategic evolution. We are convinced that hosting the Congress there will significantly broaden both the geographical and intellectual horizons of our organisation, strengthen industrial heritage capacity across Southeast Asia, and reinforce TICCIH's vocation as a truly global organisation."

The main congress theme is "Decentering Industrial Heritage: Co-creating knowledge, capacity, and sustainable futures" and will be further developed through special tracks that include topics like:

1. Decentering Knowledge and Narratives: Plural epistemologies and inclusive histories;
2. Documentation, Interpretation, and Technological Innovation: Advancing the recording and presentation of industrial heritage;
3. Conserving Industrial Structures and Sites: Conservation Science, Technical Interventions and Materials;
4. Governance, Policy, and Sustainable Management: Institutions, regulation, and economic resilience;
5. Just Transitions and Adaptive Futures: Climate, regeneration, and post-extractive landscapes;
6. Community, Participation, and Social Innovation: Industrial heritage as a memory site and a living resource.

Our hosts are a very interesting constellation of institutions covering the academic, governmental and private sectors, all of them highly professional partners with solid experience and well embedded and rooted both locally and regionally. The TICCIH Philippine National Committee and the Heritage Conservation Society (HCS) serve as the congress hosts and are supported by the UNESCO National Commission of the Philippines, the National Commission for Culture and the Arts (NCCA) through its National Committee on Monuments and Sites, the Asian Institute of Tourism of the University of the Philippines Diliman (UP AIT), the Southeast Asian Cultural Heritage Alliance (SEACHA), and the National Museum of the Philippines.

Together, we will be able to strengthen collaborations on industrial heritage across Asia-Pacific, building on existing contacts with UNESCO through the new "Regional Thematic Study on Industrial Heritage in Southeast Asia" (download for free from our website), the Asia-Pacific Unit of the World Heritage Centre, ICOMOS, and ANIH, among others. We want to make sure that the congress creates a legacy for the local industrial heritage communities and long-term gains for the regional ecosystem.

We will also support the ongoing World Heritage initiative "The Sugar Cultural Landscape of Negros and Panay Islands," which has been on the Philippines National Tentative list since 2024. This nomination opens up amazing new horizons for global perspectives on Sugar that highlight colonial legacies and the world's interconnectedness. It also connects very well with two key tasks TICCIH's Presidential team is currently working on: the revision and updating of the Nizhny Tagil Charter on Industrial Heritage conservation, and the development of an interactive map of and for the industrial World Heritage sites family.

Regarding the date, please note that the congress will take place from 19 to 27 November 2028. We chose November because it falls after the region's typhoon season. Some longstanding TICCIH colleagues will remember that in 2012, in Taiwan as well, we met after the typhoon season, in order to meet the most suitable local climatic conditions.

We will, of course, share more details about the Congress with you here in due time, in upcoming editions of the TICCIH Bulletin and through our other official communication channels. We can all expect to learn a lot about Industrial Heritage in the Philippines and in Southeast Asia in the years to come. Stay tuned!

Last but not least, I want to express our heartfelt gratitude to the colleagues who have contacted us since Kiruna to declare their interest in hosting a TICCIH Congress at some point in the future. Among others, we have received offers from Turkey, Belgium, Poland, and Portugal, as well as the Philippines, of which Portugal and the Philippines ultimately submitted written proposals for the 2028 World Congress. The excellent Portuguese bid unfortunately lost this fierce competition but, as promised, we will explore alternative collaboration opportunities for a Regional TICCIH Congress. Dear colleagues in Portugal: *Entraremos em contacto convosco assim que possível! Beijos*.

We look forward to working together, with our partners in Asia-Pacific and with all of you worldwide, to make the TICCIH Congress 2028 in the Philippines a milestone success for the global industrial heritage community.

Yours in solidarity,

Marion Steiner, TICCIH President

Contact the author

SAVE THE DATE: TICCIH REGIONAL CONGRESS IN COLOMBIA, MARCH 2027. 11TH LATIN AMERICAN COLLOQUIUM ON INDUSTRIAL HERITAGE CONSERVATION. 1ST TICCIH REGIONAL CONGRESS FOR THE AMERICAS.

Camilo Contreras, TICCIH Regional Secretary for Latin America and the Caribbean

From March 17 to 19, 2027, the Faculty of Mines at the National University of Colombia, Medellín, will host the 11th Latin American Colloquium on Industrial Heritage Conservation. With a historic role in training engineers, the School of Mines has helped consolidate Colombia's industrial heritage and drive Medellín's transformation into the country's industrial hub throughout the 19th century. The event will be especially significant, as it also marks the inauguration of the first TICCIH Regional Congress for the Americas.

This will be Colombia's first time hosting an academic conference of this magnitude on industrial heritage under TICCIH's auspices. The thematic areas will revolve around the overarching theme: "Perspectives on New Industrialization, Equity, and Cultural Memory."

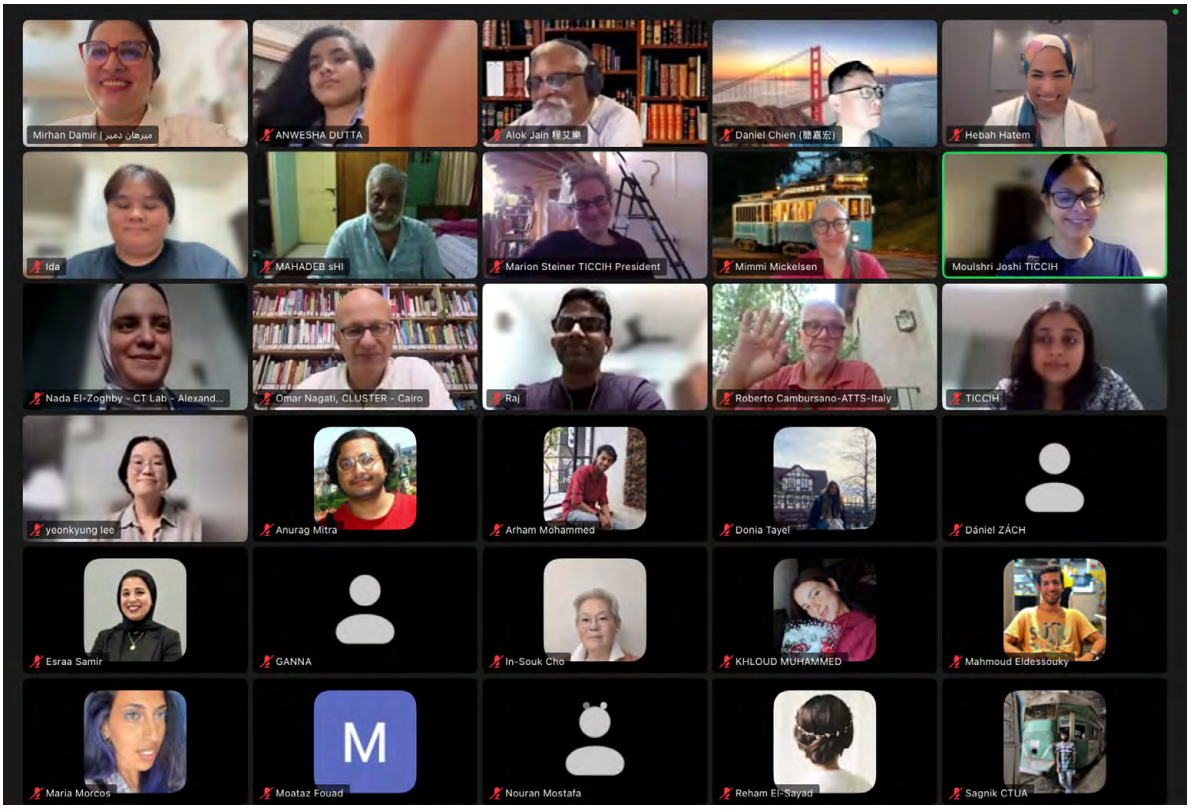
TICCIH's colloquia in Latin America began in 1995 with the first edition, held in Puebla, Mexico. Subsequently, conferences were held in Chile, Cuba, Peru, Argentina, Brazil, and Guatemala. The most recent colloquium took place in October 2023 in Monterrey, Mexico (see TICCIH Bulletin #102, 2023 and the YouTube livestreams here).



Colombia's industrial heritage stands out for its richness and diversity: it includes coal, emerald, and nickel mining; agricultural production of flowers, coffee, sugarcane, and bananas, among other products; and the ceramics and textile industries, which also have significant heritage. In addition, Colombia is one of the most biodiverse countries in the world. Now it's Colombia's turn.

The Call for Papers will be launched via the official TICCIH channels very soon; for now, please save the date in your calendars and stay tuned. See you in Medellín in March!

Contact the author



Participants of the webinar on historic trams at risk. The event attracted more than 80 attendees (screenshot by author)

TICCIH WEBINAR: HISTORIC TRAMS AT RISK: AN INTERNATIONAL EXCHANGE BETWEEN ALEXANDRIA AND KOLKATA

Mirhan Damir, Moulshri Joshi & Sai Nagarkar

On 18 July 2026, TICCIH hosted the online webinar "Historic Trams at Risk: Academic and Community Approaches from Alexandria and Kolkata", bringing together researchers, heritage professionals, transport experts, community advocates, and early-career participants to exchange experiences on the challenges facing historic tram systems. Coordinated by TICCIH Board members Mirhan Damir and Moulshri Joshi, along with TICCIH Youth Early Career Network members Sai Nagarkar and Anwesha Dutta, the event attracted more than 80 attendees, predominantly young participants from around the world, despite the challenges of different time zones.

The webinar began from a shared premise: historic trams are more than surviving pieces of industrial infrastructure. They constitute living industrial heritage, embedded within the everyday geography, collective memory, technological history, and social practices of cities. Yet many historic tram networks face processes of devaluation, neglect, contraction, replacement, or demolition, raising questions that extend beyond the preservation of vehicles and tracks to encompass mobility, public space, labour histories, community attachment, and sustainable urban futures.

The event brought Kolkata and Alexandria into dialogue as two cities in which tram heritage occupies an important but increasingly vulnerable position. In Kolkata, community advocacy and grassroots mobilisation have become central to efforts to safeguard one of the world's remaining historic tram networks. Kolkata residents remain deeply and emotionally attached to the city's trams, seeing them not merely as transport but as a cherished part of the city's identity and everyday life. The Alexandria contribution offered a complementary perspective, building upon previous research and educational en-

gagement developed through a students' Summer School organised by the City Transformation Lab at the Faculty of Fine Arts, Alexandria University, in collaboration with CLUSTER Cairo. This initiative examined the tram as a living component of Alexandria's urban geography and collective memory, highlighting its significance beyond its functional role as public transport.

Kolkata

Following the welcome and an introduction to the emerging TICCIH Youth Early Career Network by Mirhan Damir, Moulshri Joshi introduced the Kolkata session. Filmmaker and community advocate Mahadeb Shi, co-founder of Tramjatra and General Secretary of the Calcutta Tram Users Association (CTUA), presented "Tram: A Treasure Chest of Calcutta." Drawing on more than three decades of filmmaking, documentation, and advocacy, his contribution highlighted the tram as a repository of urban memory and cultural identity, demonstrating the important role that citizen groups and creative practices can play in mobilising public awareness around threatened transport heritage.

Roberto D'Andrea, a former Melbourne tram conductor and driver and founder of Tramjatra, expanded on this community perspective. In "Tramjatra: Connecting Melbourne and Kolkata Through Tram Heritage," D'Andrea reflected on an initiative that has linked Melbourne and Kolkata's tram communities since 1995. His contribution showed how tram heritage can build long-term international solidarity while linking heritage conservation with sustainable transport, environmental awareness, storytelling, and community engagement.

Alok Jain, CEO and Managing Director of Trans-consult and an international specialist in public transport operations, introduced a contemporary transport perspective. His presentation, "The Tram Renaissance: Lessons from Hong Kong Tram's Modernisation for Kolkata Tram," explored how historic tram systems may respond to changing mobility demands through modernisation rather than replacement. The discussion underscored a key theme running throughout the webinar: protecting tram heritage need not mean freezing infrastructure in the past; it can instead involve identifying ways for historic systems to remain operational, relevant, and integrated into contemporary urban life.

Alexandria

The second part of the webinar turned to Alexandria. Omar Nagati, architect, urban planner, and co-founder of CLUSTER, opened the session with "Critical Mapping," drawing on his extensive work on informal urbanism, urban research, and participatory approaches in Cairo and other international contexts. His contribution demonstrated the potential of mapping as a critical instrument for reading infrastructure not as an isolated technical system, but in relation to the wider spatial, social, and everyday dynamics of the city.

In "Tram in Transition," Mirhan Damir, Assistant Professor at Alexandria University, TICCIH Board Member, Regional Secretary for the Arab and African Region, and Special Impact Manager of the TICCIH Youth initiative, addressed Alexandria's tram heritage through the intersecting lenses of industrial heritage, urban transformation, and collective memory. The presentation considered the tram as both infrastructure and cultural landscape, drawing attention to the values that can become obscured when historic transport systems are assessed primarily in terms of technical performance or redevelopment pressures.

Hebah Moanis, Assistant Professor of Architecture at Alexandria University and Deputy Director of the City Transformation Lab, later developed the educational dimension. Her presentation, "Teaching Heritage in Motion," reflected on how tram heritage can be introduced into architectural education as a dynamic field connecting documentation, sustainability, urban analysis, and community engagement. A film screening further complemented the Alexandria presentations, bringing visual and experiential dimensions of the tram and its relationship with the city into the discussion.

Significance of trams as living heritage

Following the presentations, the Q&A opened the exchange to the international audience before Damir and Joshi reflected on the emerging themes connecting the different cases. These included the significance of trams as living rather than static heritage; the relationship between technological modernisation and conservation; the role of communities in safeguarding threatened infrastructure; and the importance of linking heritage debates to questions of sustainable mobility and contemporary urban development.

The comparative discussion was further enriched by Mimmi Mickelsen, Head of Tramway Infrastructure Governance at the City of Gothenburg and President of FEDECRAIL. Drawing on her experience in strategic governance, safety, asset management, and the long-term development of tramway infrastructure, Mickelsen offered a respondent's perspective on balancing modern tramway development with cultural heritage preservation. The Gothenburg experience broadened the discussion beyond Alexandria and Kolkata, highlighting how historic vehicles, infrastructure, technical knowledge, and contemporary transport requirements can coexist within living systems.

The formal programme concluded with reflections on the way forward from TICCIH past President and Special Advisor Miles Oglethorpe and TICCIH President Marion Steiner, situating the exchange within TICCIH's wider commitment to identifying, documenting, and safeguarding industrial heritage at risk. Importantly, the conversation did not end with the formal presentations. Participants of different ages, genders, professional backgrounds, and nationalities contributed reflections from their own contexts, enriching the exchange with additional experiences and perspectives. This diversity reinforced one of the webinar's central messages: although the circumstances confronting tram systems differ significantly between cities, many questions about their recognition, protection, continued use, and social value are shared internationally.

A broad coalition of partner organisations supported the webinar, including ICOMOS India, FEDECRAIL, APHTRO, ANIH, and NUDISUR, reflecting the interdisciplinary nature of tram heritage and the need to connect expertise across heritage conservation,

transport, planning, research, education, and citizen advocacy. Special thanks also go to Space Matters for providing the technical coordination and support for the online webinar, including managing the digital platform and facilitating its smooth delivery.

As one of the first activities developed under the emerging TICCIH Youth Early Career Network, the webinar also served as a soft opening for this new initiative. The strong participation of young attendees from around the world demonstrated the potential for such exchanges to foster new international connections and provide spaces for early-career researchers and professionals to engage directly with established practitioners, community advocates, and international organisations. This webinar also proved to be a very good example of how live and current problems can interest more young professionals in getting to know industrial heritage and engaging with it.

Ultimately, "Historic Trams at Risk" demonstrated that safeguarding tram heritage requires more than preserving historic objects. It requires attention to the interconnected histories of infrastructure, technology, labour, mobility, urban space, and collective memory, while recognising that living transport heritage must also negotiate changing contemporary needs. By connecting academic research with community advocacy and operational expertise across Alexandria, Kolkata, Melbourne, Hong Kong, and Gothenburg, the webinar laid the groundwork for continued cross-disciplinary and international collaboration on historic tram systems at risk.

The recording of the webinar is available on TICCIH's YouTube channel.

Further information about the TICCIH Youth Early Career Network can be found in *TICCIH Bulletin 113*.

Mirhan Damir is a TICCIH Board Member, TICCIH Youth Special Impact Area Manager & Regional Secretary: Regional Networks Arabia & Africa; Moulshri Joshi is a TICCIH Board Member & Vice President for Asia-Pacific; Sai Nagarkar is a TICCIH Youth Early Career Network member

Contact the authors

AN UPDATE REGARDING THE PAYMENT OF TICCIH MEMBERSHIP FEES

Francesco Antoniol is Executive Director at TICCIH

Since TICCIH's new Board took office, we have been working on a series of reforms to our statutes and regulations to improve relations between members and TICCIH and streamline and speed up our secretariat's daily procedures.

In this regard, next year we intend to introduce a change to the validity period of TICCIH membership. Currently, membership is valid for one year from the date of registration or renewal. This requires almost daily monitoring of payment status throughout the year, making it more complicated, continuous and labour-intensive.

Starting next year, 2027, we intend to make membership valid for the calendar year. In other words, members who renew will do so for the specified period, 1 January – 31 December 2027, and likewise in subsequent years.

We will take every possible precaution and remain in constant contact with all members in order to correct any issues that may arise and to avoid, as far as possible, overlapping payments, especially for those who usually renew their membership towards the end of the year.

2027 will therefore be a transitional year, perhaps a somewhat complicated one, but it will allow us to manage our membership more simply, transparently and efficiently in the future.

For any information or suggestions, please feel free to contact Francesco Antoniol.

Contact the author

FIND TICCIH ON SOCIAL MEDIA:



Launch of the IBERIND working group (photo by Marion Steiner)

IBERIND. THE INCUNA-TICCIH JOINT WORKING GROUP FOR THE STUDY AND VALORISATION OF IBERO-AMERICAN INDUSTRIAL HERITAGE

Francesco Antoniol is Executive Director at TICCIH

In Gijón last September, during the 28th edition of the Jornadas INCUNA, IBERIND was presented as a working group jointly established by the Asturian association and TICCIH [see TICCIH Bulletin #112, 2026].

The working group is the natural outcome of an important series of transoceanic initiatives that, over the years, have involved groups of researchers and institutions in projects to study and valorise industrial heritage across Spain, Portugal and Central and South America.

The intention, which is very concrete, is to resume the work carried out so far and place it within a broader, established coordination framework, allowing research to achieve greater effectiveness and visibility, as well as greater sharing and broader participation in the research itself.

As a first step, a survey has been produced of legislation, local regulations and selected exemplary cases of interventions on industrial heritage in the 20 countries ideally involved in the network. This initial and partial survey will be circulated among interested parties for review and final drafting. It will be a useful tool for anyone who wishes to understand the regulatory framework within which interventions in this field can be conceived and implemented.

Updates and activities of the group will be shared through TICCIH and INCUNA's channels.

If you would like to participate, please write to Francesco Antoniol.

Contact the author

UKRAINE

PRESERVING EUROPE'S METALLURGICAL HERITAGE UNDER FIRE: THE DIGITAL ARCHIVE OF THE DNIPROSPETSSTAL ELECTROMETALLURGICAL PLANT IN UKRAINE

Yurii Rylskyi, Historian, Archivist, Director of the History Museum of the Dniprospetsstal Plant

A Flagship of Electrometallurgy

The Dniprospetsstal Plant (Zaporizhzhia, Ukraine) holds a cornerstone position in the history of global and European metallurgy. Commissioned in October 1932 alongside the legendary Dnipro Hydroelectric Power Station (DniproHES), Dniprospetsstal was established as the premier flagship of specialised metallurgy. Designed specifically to produce high-grade alloy, stainless, heat-resistant, and tool steels, the plant became an engineering incubator for revolutionary metallurgical technologies.

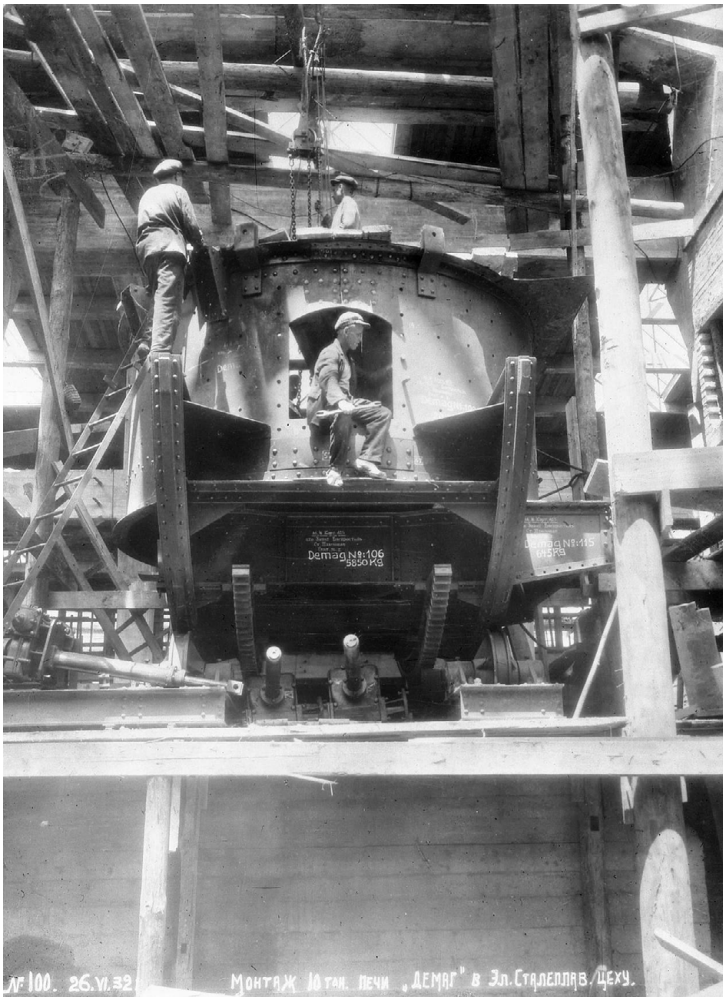
Most notably, Dniprospetsstal served as the historical cradle of industrial electroslag remelting (ESR / електрошлаковий переплав). Developed through a historic scientific collaboration between the E.O. Paton Electric Welding Institute (Kyiv) and the plant's metallurgists in Zaporizhzhia, the world's first pilot-industrial electroslag remelting furnace was successfully launched in Steel Melting Shop No. 1 (SPC-1) in the late 1950s. This groundbreaking breakthrough transformed global metallurgy, enabling the production of ultra-pure steel ingots essential for aerospace, power engineering, and heavy machinery.

Building on this success, in 1966, Dniprospetsstal commissioned Steel Melting Shop No. 5 (SPC-5)—then celebrated globally as the world's largest specialised facility for electroslag and vacuum arc remelting, housing pioneering industrial furnaces such as the OKB, U-436, and DSV series.

The Threat to Industrial Heritage in Frontline Zaporizhzhia

Today, the physical preservation of this monumental technical legacy faces extreme vulnerability. Situated in the frontline city of Zaporizhzhia, the Dniprospetsstal History Museum operates under constant missile and drone attacks. The museum premises have repeatedly sustained physical damage, with windows shattered three times by the blast waves of nearby Russian strikes.

In this harsh reality, traditional physical archiving alone is no longer sufficient to guarantee the survival of irreplaceable artefacts, historical photo-negatives, and film reels. Digitisation is no longer merely an administrative modernisation tool; it has become an urgent rescue operation to secure Ukraine's industrial memory against total destruction.



Installation of the first electric arc furnace at the Zaporizhzhia Tool Steel Plant (ZIS, later Dniprospetsstal), 1932 (photo Dniprospetsstal Museum Archive)

Structure and scope of the digital archive

To ensure long-term preservation and provide unrestricted global access for industrial historians, the museum has executed a comprehensive digitisation project, structuring primary source materials into distinct research areas:

- Pioneering ESR and Shop Video Chronicles: Rare 16mm and 35mm film reels capturing the early industrial heats of ESR, the construction of SPC-5, and the operation of legendary metallurgical furnaces.
- The Photo-Chronicle (Фотолітопис) and Negative Collections: A foundational collection of over 50,000 film negatives, glass negatives, and photo albums (spanning 1946 to 1999), which is being systematically digitised and published in high-resolution volumes, documenting shop infrastructure and generations of steelworkers.
- Factory Periodical Press: A complete, searchable digital run of the corporate newspaper Elektrometalurh (from 1932 to the present), serving as a dense daily chronicle of technical experiments, wartime evacuations, and post-war reconstruction.



Metallurgist H.P. Malikov at the electroslag remelting (ESR) furnace in Steel Melting Shop No. 1 (SPC-1), late 1950s (photo Dniprospetsstal Museum Archive)



Factory film chroniclers I.S. Rohaliev and M.S. Vulfovych with a movie camera against the industrial backdrop of the plant, 1960s (photo by Petro Kosa/ Dniprospetsstal Museum Archive)

- Material Culture & Phaleristics: A comprehensive visual archive of factory badges, medals, and symbolic worker awards, serving as a primary source for studying the social history of labour and worker motivation systems in 20th-century heavy industry.

Digital infrastructure and access for researchers

To make these open-access, non-commercial resources fully available to the international scientific community, the digital archive is

hosted across three interconnected platforms: Central Document Repository on Internet Archive: The primary institutional repository hosts downloadable, high-resolution volumes of the *Photo-Chronicle*, serialised runs of *Elektrometalurh*, and structured archival photo collections.

Documentary video archive on YouTube

The official YouTube channel hosts digitised historical film chronicles, including the original ESR development footage, the SPC-5 chronicle, and video reviews of factory phaleristics.

Specialised research portals are accessible via Google Sites. They provide a network of 13 thematic web portals with curated displays and deep historical contexts, including:

- Main Museum Portal
- Pre-war Plant History (1932–1941)
- Museum Digital Library (Historical books and publications)
- Database of Factory Phaleristics & Awards

A call for global academic engagement

Digitising Dniprospetsstal's archive is not merely a local protective measure; it is a vital contribution to European industrial history. By transferring frontline archives into globally accessible open-access repositories, we ensure that the technological achievements of electrometallurgy remain preserved and fully verifiable. We warmly invite international researchers, industrial archaeologists, and historians of science and technology to explore these digital collections and integrate Ukraine's rich metallurgical narrative into global academic discourse.

Contact the author



Secondary winding house at the surviving Skelton Park ironstone mine complex, East Cleveland. The site preserves an unusually substantial group of mine buildings even as the operating knowledge that once made the system legible becomes harder to recover (Photo © Mick Garratt / Geograph, CC BY-SA 2.0)

THE MINE CLOSES TWICE. NORTH SKELTON, REDCAR, AND THE INDUSTRIAL HERITAGE OF TACIT KNOWLEDGE

Joshua W.J. Brown. Independent writer and researcher. Toronto, Ontario, Canada

Industrial heritage usually becomes visible at the moment industry stops. A headframe survives. A winding house becomes listed. A furnace goes cold, and suddenly the machinery, buildings and plans acquire a second life as evidence. That work matters. But an industrial system can close twice. The first closure ends production. The second happens more quietly, when the people who knew how the system behaved are no longer there to correct the record.

I came to East Cleveland through family-history research from Canada. I was born in Sarnia, Ontario, and raised downriver in Courtright, inside a Great Lakes industrial landscape where family trades, chemical plants, shipping and ordinary domestic life overlap. My father is a retired millwright. When I began reconstructing the British geography behind parts of my family tree, North Skelton kept returning as a useful counterfactual: not a lost homeland, but

a place where Yorkshire family geography, industrial migration and mechanical work could plausibly meet.

North Skelton makes the problem unusually clear. Its mine belonged to the Cleveland ironstone field that fed Teesside's furnaces and iron-and-steel economy. The village grew because extraction required workers, housing, rail movement and supporting institutions close to the shaft. The mine closed in January 1964, the last Cleveland ironstone mine to cease production. The industrial landscape did not vanish on the same day. Housing, transport alignments, spoil, documentary traces, occupational memory and later employment patterns kept carrying the mine forward after the payroll stopped.

Nearby Skelton Park offers the architectural side of that continuity. Its surviving mine complex preserves an unusually legible group of structures associated with pumping, winding and the organization of extraction. It lets a visitor see that ironstone did not simply move from geology to furnace. It required a technical system: shafts, engines, haulage, maintenance, power, timing, judgement and people who learned what the machinery was doing before a report could describe it.

That last category is the easiest to lose. A plan can preserve the intended arrangement of a machine. A maintenance log can record a repair. An oral history can preserve the story of a shift. None automatically preserves the moment when an experienced fitter hears a bearing beginning to fail, knows which drawing is wrong, recognizes that a previous repair changed the load path, or teaches an apprentice the difference between a machine that is merely running and one that can be trusted.

This is not romantic knowledge outside engineering. It is engineering knowledge carried partly through bodies, repetition, local vocabulary and memory. It is also vulnerable to the way industrial heritage is divided administratively. Archaeology preserves the site. Archives preserve the records. Museums interpret the public story. Training systems prepare the next workforce. Economic policy counts jobs. Environmental agencies address contamination. Each institution may do its own work well while the knowledge that connected the whole system falls between them.

Redcar's steel closure in 2015 made that risk visible at a much larger scale. The loss was measured correctly in employment, supply chains and regional economic damage. Archive rescue and oral-history work also recognized that a technical culture was disappearing. The next step is to treat tacit knowledge not only as memory to be collected after closure, but as industrial heritage with an active transfer problem.

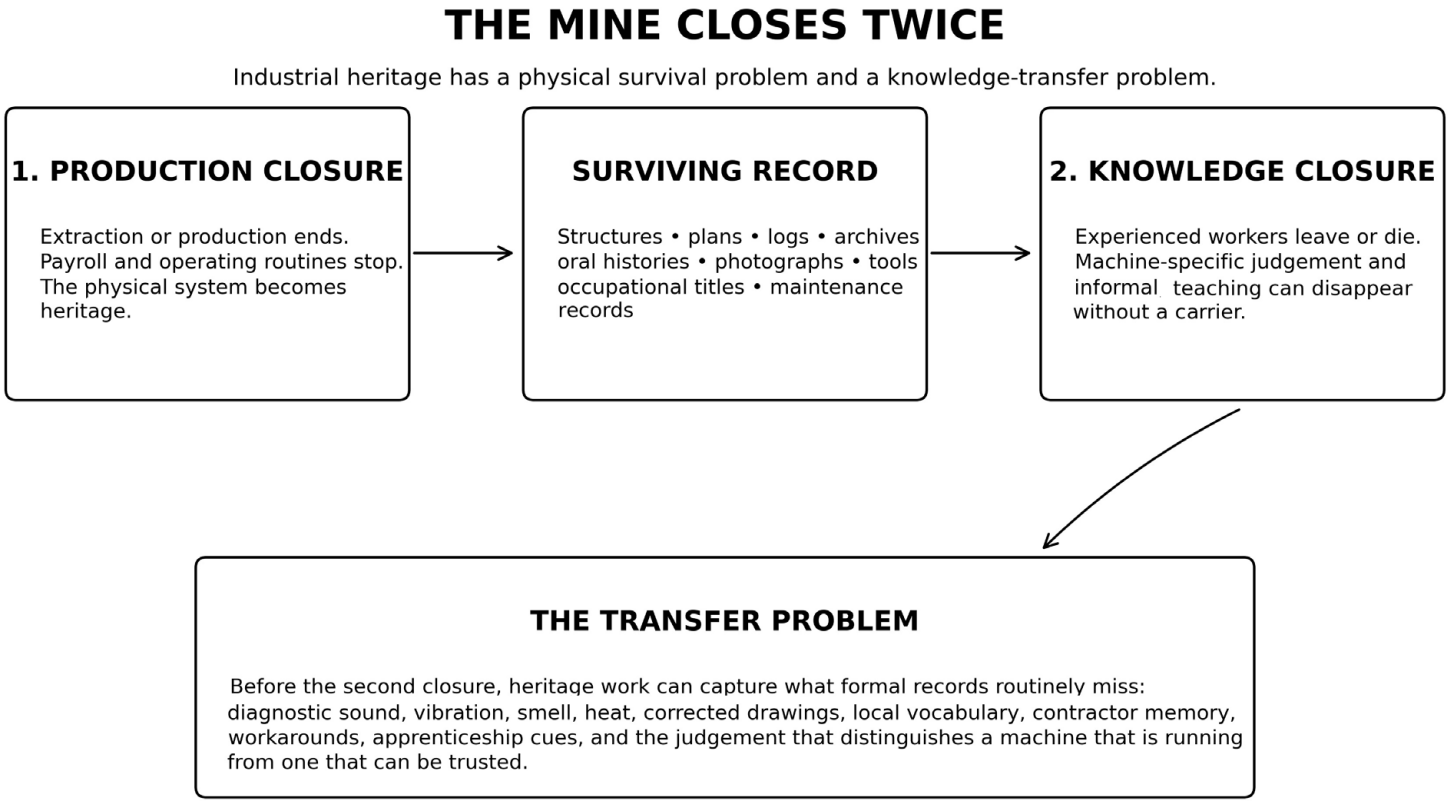


Figure 1. Conceptual diagram by Joshua W.J. Brown. Original figure for "The Mine Closes Twice."

The two closures of an industrial system: production can end while structures and records survive; a second closure occurs when tacit operating knowledge disappears without a transferable record (diagram by Joshua W.J. Brown)



Long Acres mine drift near North Skelton, East Cleveland. North Skelton's last ore was raised in 1964; surviving entrances and structures preserve only part of the industrial system that once depended on workers' embodied operating knowledge (Photo © Mick Garratt / Geograph, CC BY-SA 2.0)

That changes the questions a heritage project asks. Which tasks depended on judgement that was never fully written down? Which drawings were routinely corrected in practice? Which sounds, smells, temperatures or vibration patterns mattered to experienced workers? Which informal teaching relationships existed beside formal apprenticeships? Where did contractors carry knowledge across company boundaries? Which maintenance decisions became invisible when records were separated from the people who made them? And, crucially, what parts of that knowledge can still be useful to new industries without pretending the old industry should simply return?

The international relevance is immediate. Mining districts, shipyards, steel towns, textile regions, rail works and chemical complexes across the world face the same second closure. A conserved structure can survive for centuries while the operating intelligence that made it meaningful disappears in one generation. Recording that intelligence requires collaboration among industrial archaeologists, oral historians, engineers, unions, retired workers, apprentices, archives and communities before retirement and demolition turn every question into retrospective reconstruction.

North Skelton therefore matters to me less as the answer to an alternate biography than as a warning about real heritage. The mine closed once in 1964. It closes again each time a piece of technical memory leaves the world without entering any record capable of carrying it forward. Industrial heritage is strongest when it preserves not only what work left behind, but how people knew what they were doing while the work was still alive.

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Contact the author



Texture, the museum of flax and textiles in Kortrijk, is facing substantial financial challenges (photo by author)

FLEMISH HERITAGE SECTOR FACES SEVERE FUNDING CUTS

Bart Vanacker, TICCIH Editor

The Flemish culture and heritage sector is facing an uncertain future following the recent announcement of substantial and unexpected funding cuts by the Flemish Government. The measures affect museums, archives, heritage libraries, expertise centres and local heritage organisations, placing institutions, collections, jobs and support networks under significant pressure.

For the international heritage community, these developments are particularly concerning. Organisations such as ETWIE (Centre for Expertise in Technical, Scientific and Industrial heritage), which operates as part of the Industriemuseum in Ghent and is actively involved in international networks, play an important role in preserving industrial, technological and craft heritage while connecting institutions, professionals and volunteers across borders. Last year, for example, the Big Stuff Conference took place in the Industriemuseum [see TICCIH Bulletin #112, 2026].

The announced reductions vary considerably depending on the type of organisation: Museums: up to 30% reduction; Archives: 50% reduction; Heritage libraries: 100% reduction; Expertise centres: 30% reduction; Local heritage organisations: 30% reduction.

These cuts come at a particularly challenging time for the sector. Many organisations depend not only on Flemish Government funding but also on financial support from local authorities, where further reductions are expected. The combined impact threatens the stability of an entire heritage ecosystem.

Institutions may be forced to reduce their activities, dismiss staff or even close their doors. Collections and specialist knowledge could be put at risk, while the support structures that enable smaller organisations and volunteer-led initiatives to operate are increasingly threatened.

Industrial heritage institutions among those affected

The consequences are already being felt across industrial heritage. Several museums that preserve and communicate Flanders' industrial, technical and cultural history are facing substantial financial challenges. Affected institutions include the Jenever Museum in Hasselt, the MAP (formerly known as the Knitting Museum) in Sint-Niklaas, Flanders Toy Museum, the Bakery Museum in Veurne, Texture in Kortrijk, the Antwerp Diamond Museum, the Museum of Traditional Techniques (MOT) in Grimbergen, the Hasselt Fashion Museum, the Navigo Fisheries Museum in Oostduinkerke, and the Playing Cards Museum in Turnhout. The shoe- and brush-making museum Epéron d'Or in Izegem had already been excluded from the funding budget in the previous year and is closed down [see TICCIH Bulletin #110, 2025].

These institutions safeguard much more than physical objects. They preserve the stories of industries, trades, workers, communities and technological developments that have shaped everyday life. Their

collections and expertise are essential resources for researchers, educators, local communities and future generations.

The impact also extends beyond individual museums. Many smaller heritage organisations rely on professional guidance, shared knowledge and collaborative networks to maintain their collections and develop their activities. Volunteer communities, including those met through initiatives such as the European Route of Industrial Heritage (ERIH) and Big Stuff, are essential to this landscape. Without adequate institutional support, their work becomes increasingly difficult to sustain.

Archives and documentary heritage also under pressure

The funding cuts also pose serious challenges for organisations that preserve documentary and social history. Among those affected are AMSAB – Institute of Social History, which preserves the archives of the socialist movement, and LIBERAS, a secular humanist archive that also devotes considerable attention to the heritage of small and medium-sized enterprises (SMEs).

Meanwhile, Ghent University's heritage activities associated with its iconic Book Tower, designed by Henry van de Velde, are set to end entirely. These developments raise broader concerns about the long-term preservation and accessibility of documentary heritage. Archives provide essential evidence of social, political, economic and cultural history. Once expertise, activities and institutional capacity are lost, rebuilding them can be extremely difficult.

ETWIE is also affected by a 30% funding reduction. Depending on the final financial situation, the consequences could include staff redundancies, a substantial reduction in services for stakeholders, and scaled-back international activities.

Such reductions would affect not only ETWIE itself but also the wider network of organisations, professionals and volunteers that depend on its expertise, coordination and support. Its international partnerships could also be affected, limiting opportunities for cross-border knowledge exchange and collaboration.

For international partners, this is an important consideration: funding decisions taken at regional level can have consequences that extend far beyond the institutions directly concerned.

A call for international solidarity

Sharing this information with the international heritage community serves two purposes. First, international partners deserve to hear directly from the organisations affected. The consequences of these cuts may extend into existing collaborations, joint projects and professional networks, so partners need to understand the challenges ahead.

Second, policymakers need to reconsider these decisions. Voices from within Flanders are already expressing concern about the consequences for the cultural and heritage landscape. International solidarity and support could help demonstrate that these institutions are not isolated local concerns, but part of a wider European and international heritage community.

The most effective form of international support remains to be determined. Nevertheless, raising awareness, sharing information and highlighting the importance of heritage institutions and their international connections may help ensure that these decisions' consequences receive broader attention.

Contact the author

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SINCE 1973



Current view of the Compañía Argentina de Cemento Portland plant from the quarries, Sierras Bayas, Argentina (photo by Claudia Sosa)

ARGENTINA

THE ARGENTINE PORTLAND CEMENT COMPANY: AN ARCHIVE FOR INTERPRETING INDUSTRIAL HERITAGE

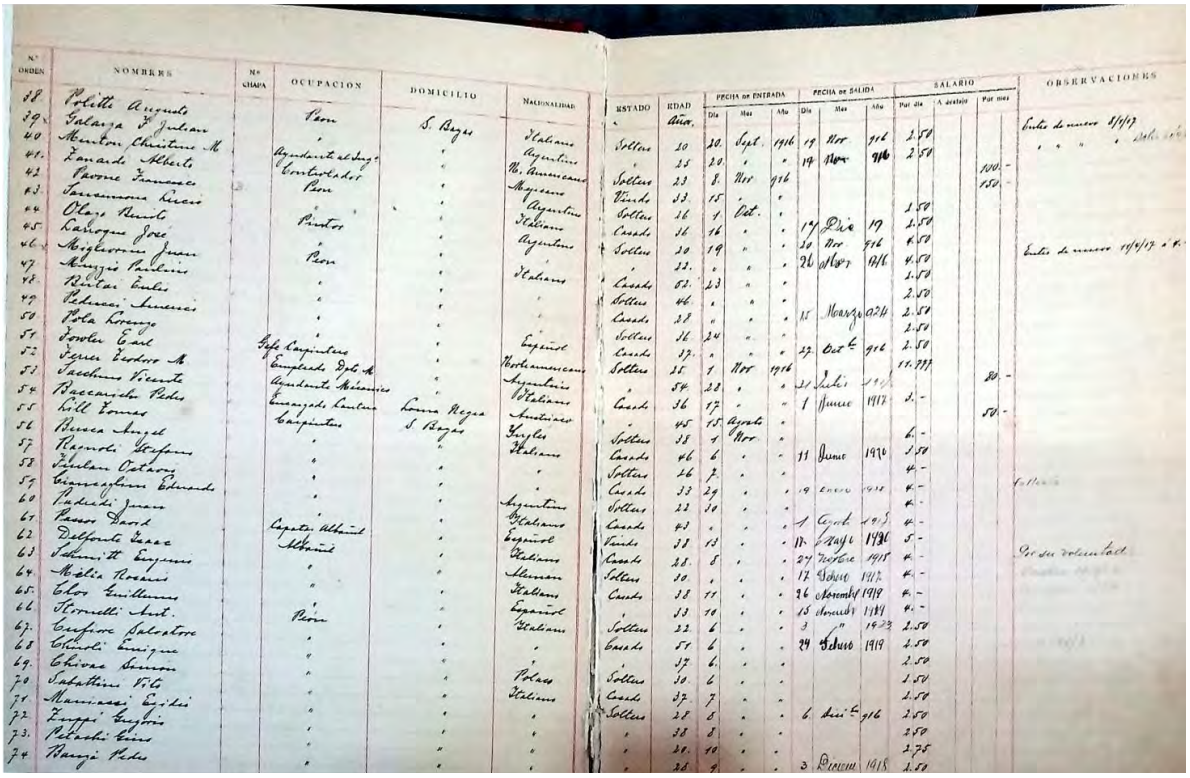
Rosana Ricciardi & Claudia Sosa, CeDAI (Centro de Documentación y Arqueología Industrial Archivo, investigación y memoria social)

The town of Sierras Bayas, located in the so-called "serrano" area of the Olavarría district, in the province of Buenos Aires, Argentina, developed from settlements established from the late nineteenth century onwards (from around 1870), driven by the extraction of stone and, subsequently, lime from the mineral-rich hills. The area is characterised by significant reserves of high-quality limestone and dolomite, essential raw materials for cement production.

Alicia Villafañe (2000) identifies several families as pioneers of local mining, who began exploiting the quarries around 1870. The owners of the quarries and lime kilns were generally European immigrants who had learned the trade in their countries of origin. They did not own the land they exploited, but leased it from the Province in exchange for an annual fee. They worked alongside 15 or 20 labourers. Production was manual and, at certain stages, required considerable experience and knowledge of the mineral on the part of the owners and some of their workers.

Portland cement

The development of the Portland cement industry marked a turning point in the history of Sierras Bayas. Despite their technical knowledge and access to raw materials, these entrepreneurs lacked the financial resources necessary to expand their activities. In 1916, one of them sold his properties to foreign capital. In this context, Lone Star Cement founded the Compañía Argentina de Cemento



Workers' and employees' register of the Compañía Argentina de Cemento Portland, containing information on occupation, nationality, age, employment and wages (photo by Rosana Ricciardi)

Portland (CACP). On 16 August 1916, the company began registering workers and employees and constructing the industrial plant. On 11 February 1919, it made its first major shipment of Portland cement in jute bags.

The factory incorporated advanced technologies for its time, including three horizontal kilns and a 1,600 HP power plant, providing an annual production capacity of 170,000 tonnes. This technological development enabled the company to achieve production levels that surpassed previous experiences in the Argentine cement industry.

During the twentieth century, Sierras Bayas underwent profound transformations. Intensive excavation altered its topography, while a new socioeconomic order emerged. The proximity between the quarries and the production plant was decisive for the development of the industrial activity.

The company's importance extended beyond cement production. In its early decades, the factory was organised around a factory system with a workers' village, including housing for workers and employees, a primary school, a church, a police station, recreational spaces and health services. The factory attracted a large number of immigrants from different parts of the world, who arrived as labour. In this way, territory and community became part of a closely interconnected industrial and social system.

Documentary collection

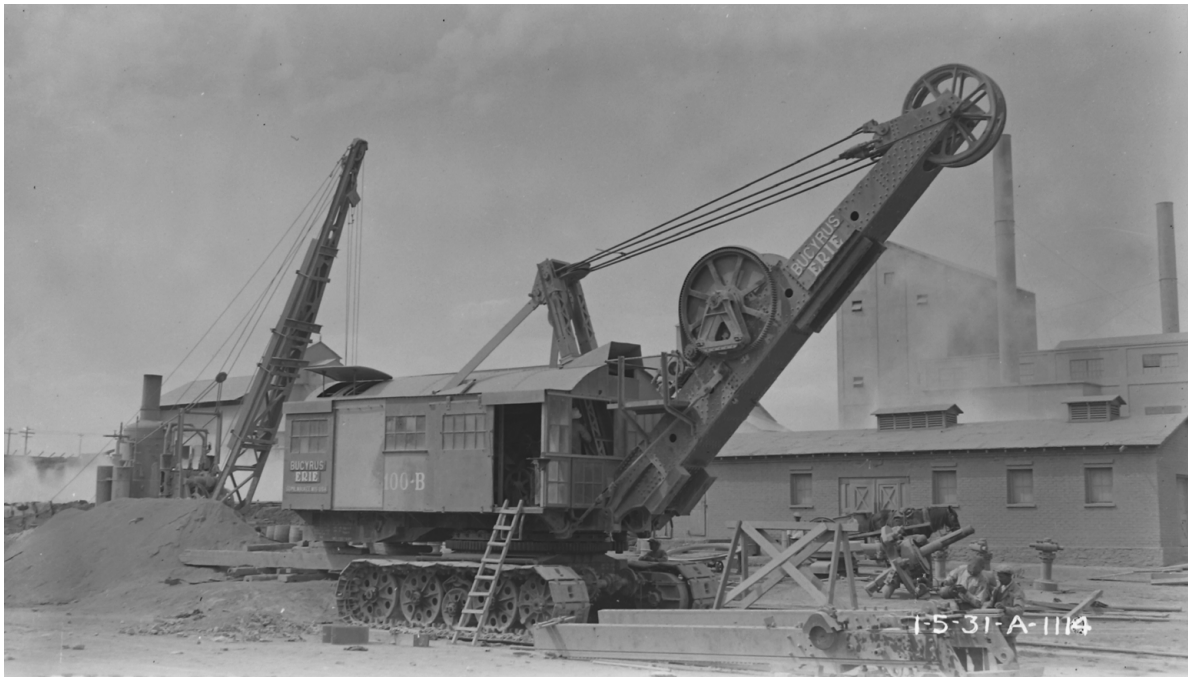
The history of the Compañía Argentina de Cemento Portland can be reconstructed through the articulation of the material remains that are still standing and the documentary collection preserved by the *Museo Municipal de la Estación de Sierras Bayas*. Founded in 1994, this repository holds a corpus produced between 1916 and 1994, comprising labour, administrative and institutional records, together with a valuable photographic collection and various objects associated with the development of industrial activity in the region.

The study and valorisation of this collection were carried out within the framework of the project *"Workers' and Industrial Memory of the Compañía Argentina de Cemento Portland: Conservation, Description and Public Access to the Documentary Collection of the Museo Municipal de Sierras Bayas"*, selected in the 2025 call for *Desempolvando Archivos Históricos de empresas* ("Dusting Off Historical Company Archives").

The work made it possible to identify, organise, describe and contextualise the documentation by combining archival, historical and industrial archaeology approaches. The collection is mixed and includes, among other materials, workers' and employees' records, attendance documentation, publications and safety bulletins.

The photographic archive is one of its most significant components. It comprises 31 boxes of glass-plate and flexible-film negatives, containing over 20,000 images produced by the company, as well as mounted photographs. It also contains a group of images related to the "Queens of Safety" competition, also organised by the factory.

The photographs make it possible to identify different stages in the plant's construction and expansion, recognise machinery and installations, observe extraction and production processes, and follow the construction of the workers' village. Comparing these images with the present-day landscape makes it possible to identify the site's transformations over a century. Technical bibliography, indus-



Electric excavator at work in the limestone quarry of the Compañía Argentina de Cemento Portland, Sierras Bayas, Argentina (historical photograph: Archive of the Compañía Argentina de Cemento Portland, Museo Municipal de la Estación de Sierras Bayas)

trial catalogues, specialised publications, digital repositories and testimonies from former workers complemented the archival analysis. This made it possible to reconstruct the provenance and technological characteristics of the equipment used in the factory.

Equipment

In some records, equipment identified as "Williams" could be traced to the Williams Patent Crusher & Pulverizer Company. Consulting the manufacturer's documentation allowed us to identify three machines installed at the plant: two No. 5 Regular Jumbo Cruzer crushers and one No. 4 Deck Sweeper mill. The records supplied included serial numbers, technical specifications, construction characteristics and details of the equipment's operation.

Another significant example is the Bucyrus-Erie 100-B, an imposing machine designed for excavation and extraction work. Introduced in 1926, the 100-B belonged to a new generation of electric crawler machines and could be configured as either a shovel or a dragline. Its Ward-Leonard electrical system allowed precise control of the machine's movements.

During the 1930s, structural development and the adoption of welded construction increased its capacity to approximately 3,000 cubic metres, while maintaining the strength of its steel structure. The 100-B remained in production until 1950, with approximately 150 units manufactured.

The history of Bucyrus-Erie machinery also places the technology found at Sierras Bayas within a broader international network for producing and distributing extraction technologies. Bucyrus, a key participant in major infrastructure projects of the early twentieth century, supplied 77 of the 102 steam shovels used to excavate the Panama Canal between 1904 and 1907.

Finding clues

These examples show that the archive's value lies not only in the explicit information contained in the documents. A photograph, a trademark, a serial number or an inscription can become a clue which, through contextual research, makes it possible to reconstruct technologies, commercial relationships, production processes and territorial transformations.

Other documents offer a direct window into workers' lives. Workers' and employees' registers contain information about occupations, ages, forms of employment, places of origin and working trajectories. Safety bulletins, meanwhile, were not limited to disseminating accident-prevention rules or reporting training activities. They also included information about births, marriages, deaths, retirements, professional recognition, recreational activities and other events in the lives of workers and their families.

Photographs of the Queens of Safety and images of factory signs featuring illustrations and cartoons related to accident-prevention campaigns also provide insight into the forms of communication and sociability developed within the company. They show that industrial culture is not limited to production processes, but also encompasses workers' experiences and how industrial activity transformed the territory and the life of a community.

The experience gained through this documentary collection also contributed to the creation of the Centre for Documentation and Industrial Archaeology (CeDAI), dedicated to researching, preserving and disseminating the documentary, historical, social and industrial heritage of Olavarría and the surrounding region.

The case of Sierras Bayas demonstrates that a company archive is not merely a record of an enterprise; it is also a tool for look-

ing again at a factory. Preserving these documents expands the possibility of interpreting industrial heritage in all its complexity, bringing together the material traces of production with the memories, images and documents that record the people who made this history possible.

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AZERBAIJAN, SWEDEN, RUSSIA & SCOTLAND

NOBEL: THE NAME THAT OUTGREW ITS MAP

Mushfig Aliyev, Independent researcher, Baku

We know "Nobel" as the name of a prize. Behind it lies a family business that stretched from Stockholm to St. Petersburg, Baku and the Scottish coast and whose records are now spread across archives in several countries, some far from the events they describe. This article argues that those records have not been lost so much as disconnected from one another, and from the places they document. What would it take to join them up again?

The Nobel name we know

The Nobel Prize exists, in part, because of three horses. At least, that is the tradition at Björkborn, where Alfred Nobel kept Orlov stallions. When he died in 1896, and his brother Robert's children contested his will, the question was where a man who had lived in Paris and Sanremo was legally at home. Where a man keeps his horses, he lives. The horses helped, the story goes, and so did AB Bofors, the company he owned, and the laboratory beside the house. The will stood, and a name that had been hard to place began to settle into a single meaning.

Today that meaning is the Nobel Prize. The family was harder to place. Before the prize bore Nobel's name, the name had already gained a certain renown on factory gates from Hamburg to Baku. What survives of that history survives above all on paper, and the papers and the buildings went separate ways. This article follows that gap: not between the name and a lost past, but between records that exist and the places they no longer point to.

Machinery for the tsar

The story starts with Alfred's father, Immanuel Nobel, who ran mines and built machinery for the tsar until bankruptcy sent him home. Alfred's older brother Ludvig built his own machine works in St. Petersburg. Another brother, Robert, bought a refinery in Baku instead, and it grew into Branobel, one of the largest oil companies of its time, with a settlement of its own at Villa Petrolea. When Ludvig died in 1888, a prize was founded in his name, before there was any in Alfred's.



Nobel brothers' installations in the Baku oil district; lantern slide SKC866 from A. W. Cronquist's visit to the oil district in 1903 (Collection Tekniska Museet, Stockholm, photo by A.W. Cronquist).

Alfred himself looked west and built more than 90 factories. By the time he died, "Nobel" referred to two industrial networks, one facing east and one west. The name did not begin as a prize in search of a story; the Prize was the last thing added. Even its founding story is uncertain. The premature obituary that supposedly branded Alfred a "merchant of death", and so supposedly shamed him into action, has never been found. A narrative took hold while its document stayed out



Watercolour by Immanuel Nobel showing himself demonstrating underwater mines to the Russian tsar (source: Riksarkivet, Swedish National Archives)

of reach, and the same would happen to the network's places and papers.

What happened to the places

Following the places where the Nobels were active, the story splits four ways. Some are curated, like Björkborn, now a museum. Some were overwritten: a nuclear power station took over Krümmel's site, and Ardeer has been largely cleared.

Some were reconstructed, and Baku is the clearest case. It matters because so much of the story happened far from the institutions that carry the name, in a city with its own reasons for remembering it. Villa Petrolea, derelict after the Soviet decades, was restored and reopened as a museum of the brothers rather than of Alfred. Outside, Nobel Avenue has since been renamed, though one European database still lists the old address. And some places simply wait: the Nobel mansion in St. Petersburg stands abandoned.

Some of this was deliberate, but most has an ordinary explanation. The Prize acquired an institution whose job is to remember. The factories had owners, and owners move on.

Where the records went

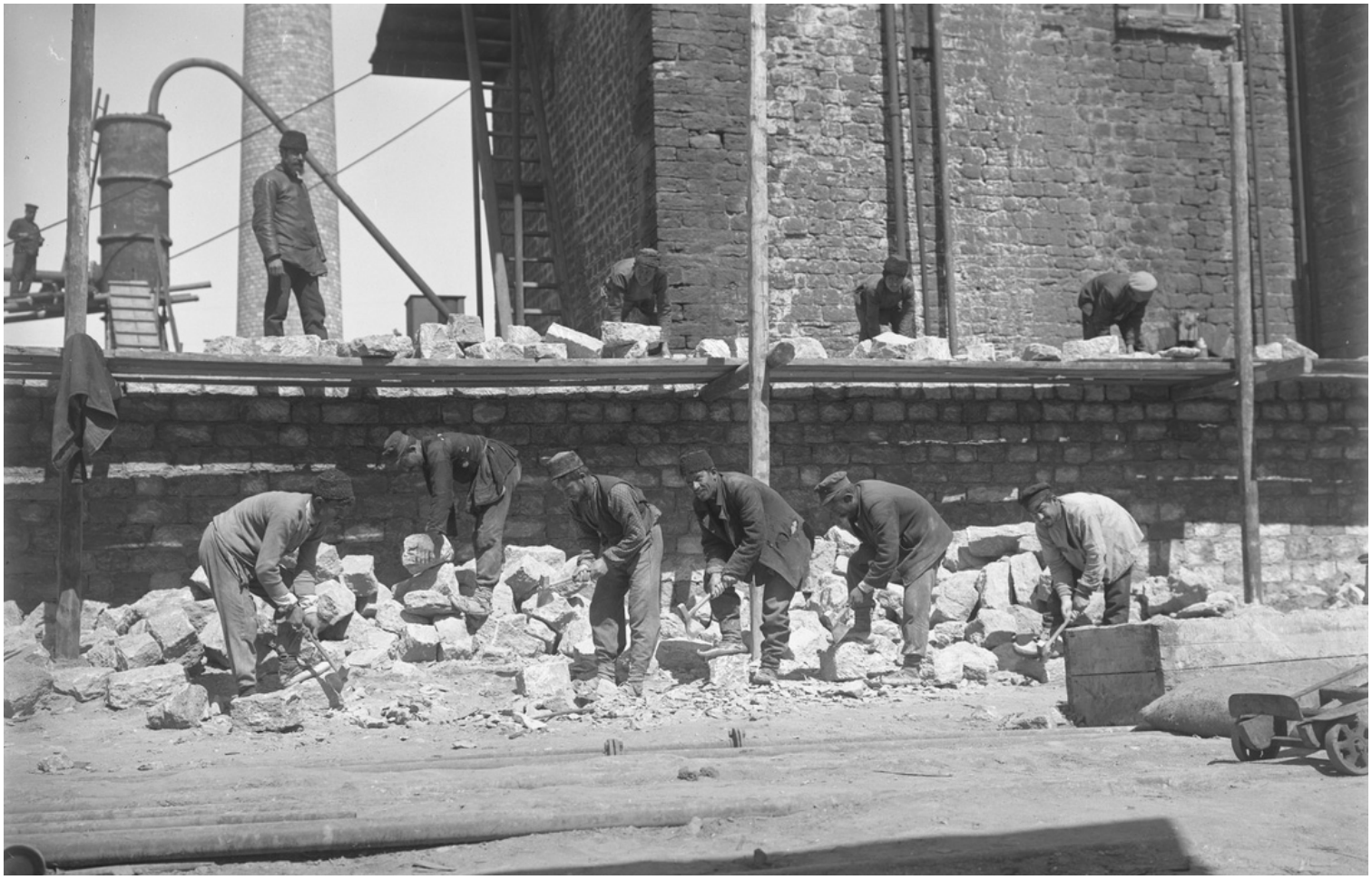
The documents and archives took a stranger route. Alfred's private archive went to Stockholm, and the family's industrial archive to Lund. That is how Lund, far from any oil field, came to hold the family's record of Baku. Branobel's records largely stayed in Azerbaijan and Georgia. What Stockholm holds is a database of digitised copies, the closest thing the network has to an act of reconnection. But it can be searched only in English, so to find anything you must first guess how a translator described it.

A researcher in Baku can read the originals at home, but to see them alongside the family's papers, he must search a Swedish server in a language the documents were not written in. Nobody failed here. Whoever inherited each piece kept its history, and that changes the problem. The records are not missing. What we cannot easily do is connect them.

Disconnected

A family became a company, the company became history, and the Prize became the meaning of the family name. Each step made the name easier to remember and the network harder to see. The Nobel Prize's own open data begins with the 1901 laureates; everything earlier is scattered, and there is no open register of the places where the Nobels were active. The dataset behind this article contains 118 places in 20 countries.

A register, however, is only a start. Linking it is harder, and software helps only in part. The same company appears under different names in different languages, and to complicate things even more, two men are called Ludvig Nobel. Deciding which name refers to whom is where software could help most, and where it can be confidently wrong. A model could repeat the obituary nobody can find, or merge the two Ludvigs, or match an old photograph to Villa Petrolea's restored façade, and so match a document to a reconstruction of itself. AI should therefore only propose links, attach its evidence and hand the decision to someone who can read the original. It should be a finding layer, not a truth layer.



Baku factory workers (Värmlands Museum, Karlstad, Gunnar Dahlgren archive, via DigitaltMuseum, available in the Public Domain)

That brings us back to the horses. A court could decide where Alfred Nobel lived. Where his family's history lives is much harder to say, because the answer is everywhere at once: from a boarded-up mansion on the Neva to a deposit in Lund, and most completely on paper, in collections assembled with care but not always with one another in view. The Prize is the brightest node in that network, but not the whole of it. The next chapter may need better connections between existing records rather than another monument. The name has always been larger than any single institution could represent, and there is no reason the map should stay as small as the name "Nobel."

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A full list of sources is available from the author on request.

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Feeding a rolled sheet over the top roll of the two-high non-reversing rolling mill (source: T. Lis archive)

POLAND

HISTORIC METALLURGICAL PLANT IN MALENIEC (POLAND) – A HISTORY SAVED

Prof. Teresa Lis, PhD, Eng. and Bartosz M. Walczak

The historic metallurgical plant in Maleniec, located on the outskirts of the Świętokrzyskie Mountains in central Poland, is a unique industrial heritage site on a European scale. It is distinguished by its preserved complete production cycle, including sheet metal rolling and the manufacture of metal household tools. With its intact hydropower system and still-operating machinery, Maleniec belongs to a small group of the best-preserved water-powered metallurgical plants from the 18th and early 19th centuries in Europe. It is comparable to other famous heritage sites, such as Engelsberg in Sweden, Ironbridge in the UK, or Dobřív in Czechia. Moreover, while facilities such as Engelsberg have preserved mainly large furnaces and forges, Maleniec uniquely documents the final stages of mechanical iron processing, housing a rolling mill and a nail-making workshop with a complete, operational system of shafts, transmissions and drive mechanisms.

The facility operated continuously from 1784 until 1967. In 1784, it housed a finery forge, a wire-drawing mill, a sawmill and a water-powered mill fed by a 16-hectare artificial reservoir on the Czarna River. At the time, the finery forge in Maleniec was a modern metallurgical plant. It produced steel bars and rods, wires, hatchets, axes and a range of iron tableware and household tools.

In the first half of the 19th century, the plant underwent three modernisations that resulted in the closure of the finery forges, the launch of a water-powered sheet rolling mill with 2 pairs of rollers and 2 reheating furnaces, the installation of 11 small and 4 large nail-making machines for the manufacture of cut steel nails, and the installation of machines for making shovels and spades. During that period, an extensive system of up to 18 water wheels operated here, which, in hydrotechnical engineering terms, places Maleniec on a par with the best Swedish systems. It produced nails, hatchets, chains, ploughshares, mouldboards, spades, shovels and window fittings. Annual production was valued at 27,000 roubles. The plant maintained this machinery and product range until the outbreak of WWII.

During the war, the plant became part of the Third Reich's economic system. Withdrawing in 1945, the Germans blew up the bridges and the water power system. After the liberation, the staff spontaneously set out to rebuild the facility, and production of spades and window fittings began in May 1945. Each month, around 50,000 shovels and spades were produced, some for export.



Production of cut steel nails from sheet metal (source: T. Lis archive)

On 21 June 1967, the plant was entered in the Register of Heritage Sites of the Kieleckie Voivodeship under No 340, and on 4 November 1967, production ceased. After its closure, the facility was left unattended, which contributed to its gradual degradation; it began to serve as a warehouse and storage area for miscellaneous items. The wooden roof rotted, the water wheels and wooden troughs fell apart, and the grounds, machines and equipment continued to deteriorate. Maleniec's greatest value, compared with other European facilities, however, is that, having remained in operation until 1967, it was not abandoned in the mid-19th century and retained authentic equipment from many stages of its development.

Pioneering methods and social patronage

The employees and students of the Silesian University of Technology saved the historic metallurgical plant in Maleniec from destruction. Those particularly involved were: Sławomir Lis, Jan Cwajna, and Teresa Bentkowska (Lis). In 1970, on Sławomir Lis's initiative, a multilateral agreement was signed placing the Maleniec plant under the care of the University's students and employees. In the centrally controlled state economy of the time, when grassroots civic movements were almost non-existent, such an initiative to place the decaying factory under the wing of academia was an absolute rarity. According to clause 5 of the agreement: "The joint efforts of the parties (...) should lead to the scholarly study and preservation for future generations of this unique monument of metallurgical technology in Poland." It is a very rare example of an agreement concluded for an unlimited term that has been fully implemented.

This initiative created an exemplary model of academic volunteering and civic participation in protecting industrial monuments, combining scholarly conservation with educational practice. Thanks to this commitment, Maleniec welcomed students every summer from 1970 to 2008 and again in 2013 to carry out the necessary reconstruction, renovation, conservation and clean-up work. Over the years, more than 1300 students and 60 academic staff members of the Silesian University of Technology were involved in these activities.

The idea behind extending social patronage to this facility was to create a "living museum." They achieved this aim by reconstructing, maintaining and renovating a range of devices and machines, many of which remain operational and can be turned on during technology demonstrations. Some of the results of the annual holiday camps were: inventory documentation of the heritage site, reconstruction of the sheet metal rolling technology, maintenance and renovation of some machines (e.g. the nail-making machine), reconstruction of damaged plain bearings of the transmission shaft, repair and reconstruction of the walls of the rolling mill and nailery halls and the roofs of both halls, replacement of the large water wheel and reconstruction of the small water wheel, reconstruction of the supporting structure of the gear transmission in the nailery hall,



Camp participants in 1987 (source: T. Lis archive)

reconstruction of the sluice gates and pile driver, reconstruction of the access bridges and the fence, and drainage and clean-up works. Each time, the work programme was consulted with the Voivodeship Conservator of Monuments in Kielce and the current owner of the heritage site.

The student camps organised in Maleniec served two purposes: cognitive-didactic and socio-educational. Through direct contact with the historic fabric, students learned about the use of natural forces, the state of technology at the time, and earlier machinery design solutions. The Faculty of Materials Engineering and Metallurgy at the Silesian University of Technology provided social patronage that protected the facility from the fate suffered by many other valuable monuments in Poland.

Sławomir Lis's contribution to these activities is invaluable. His enthusiasm, organisational passion and established methods of care helped preserve the historic site. Sławomir Lis conducted all consultations with the Office of the Voivodeship Conservator of Monuments and the Regional Authorities. In 2004, amid Poland's difficult economic transformation, the facility was at risk of being subdivided. With its assets being sold off entirely, he devoted considerable time and energy to an initiative that led the Końskie County authorities to decide to purchase the complex from the bankruptcy trustee.

Layout and technical equipment

The facility's current spatial layout in Maleniec comprises four historic elements: the hydropower system, two production buildings (halls), a rudimentary factory housing estate, and a road known as the castellan road. The architectural style and most of the machines date from 1840–1856.

- The rolling mill hall was used to roll heated railway wheel rims on a two-high, non-reversing rolling mill (manufactured in Starachowice in 1843), driven by water power through a wooden wheel 4.5 m in diameter, a flywheel and a gear transmission.

- The nail-making hall produced a range of products, including spades, shovels, cut steel nails, and window fittings and hinges. It houses a wooden water wheel, a gear transmission with wooden teeth, and machines and devices driven by the main transmission shaft.

- A system that has survived to the present day provided the driving power, comprising a 1,630-metre-long earth dam creating a reservoir covering over a dozen hectares, a weir and an outlet, two impounding weirs, and an internal power supply system. This includes a main trough conveying water to the large wheel at the rolling mill, a northern trough conveying water to the small wheel in the nail-making hall, with an outlet, and lower working channels carrying the water away.

Thanks to a combination of unique technical features and a pioneering model of social and academic patronage, the Maleniec Facility remains an extraordinary living monument of Polish engineering thought, unique on a European scale. Unlike such well-known sites as the Swedish Engelsberg and the British Blaenavon, Maleniec has not been supported by the powerful international promotional machinery of the UNESCO lists. It was saved through grassroots

efforts. The fact that such a complex and authentic hydropower and production system has survived and remains mechanically operational is entirely due to the long-standing work of the team from the Silesian University of Technology under the leadership of the late Sławomir Lis. Thanks to this unparalleled determination and unique volunteering methods, Maleniec can today rightfully be placed on an equal footing with the world's most valuable industrial heritage sites.

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The bale-opening hall at Rissbaf, illustrating the distinctive use of brickwork and the integration of industrial architecture with local decorative traditions (photo Reza Feyzi Private Archive)

IRAN

RISSBAF, ISFAHAN: TEXTILE INDUSTRIAL HERITAGE AT THE HEART OF A HISTORIC CITY IN IRAN

Pirouz Hanachi & Sara Taymourtash

Isfahan, one of Iran's most distinguished historic cities, lies in the country's centre and is renowned for its exceptional architectural heritage. Imam Square *(Naqsh-e Jahan)* and the Jame Mosque of Isfahan are inscribed on the UNESCO World Heritage List. Yet alongside this celebrated heritage lies a less widely known but significant layer of Isfahan's modern history: its industrial heritage.

From the early twentieth century, Isfahan became one of Iran's principal industrial centres. Access to the *Zayandeh Rud* (Zayandeh River), a favourable geographical position, a long weaving tradition, an active commercial economy, and local merchants and investors created the conditions for a remarkable cluster of textile factories. These industries concentrated to the point that Isfahan became known for a time as the "Manchester of



Location of the Rissbaf Textile Factory within the urban fabric of Isfahan, south of the Zayandeh Rud (Zayandeh River) and along the historic Chaharbagh-e Bala corridor (photo by Jasem Ghazbanpour)

Iran." Many factories of this period were developed through collaboration between German engineers and Iranian architects and master builders, producing a distinctive industrial architecture that combined modern technology with local materials and craftsmanship.

Rissbaf Textile Factory is one of the most significant surviving examples of this period. It dates to 1932, when Isfahani merchants and investors established the Isfahan Spinning and Weaving Company. The company acquired a site in the Chaharbagh-e Bala area, south of the Zayandeh River, and built the factory buildings according to plans by the German engineer Max Otto Schönemann, a key figure in Isfahan's industrialisation. The British firm Platt Brothers supplied the spinning machinery, while Germany provided the power and electrical equipment. The complex entered operation in 1934.

From the outset, Rissbaf was technologically advanced for its time. Its spinning machinery included 4,224 spindles, and the factory produced approximately 300 bundles of yarn per day for the domestic market. Expansion followed quickly, with additional wool-spinning, weaving and finishing facilities.

Locally adapted industrial architecture

Rissbaf's significance, however, extends beyond its production history. The factory occupies approximately seven hectares and is a notable example of Isfahan's industrial architecture. The Iranian architect Mo'tamedi built the complex under Schönemann's supervision, and its architecture shows affinities with early twentieth-century German industrial architecture, particularly the work of Peter Behrens. At the same time, the brickwork, façade proportions, construction details and craftsmanship create a clear dialogue with Isfahan's architectural traditions. Rissbaf is therefore not simply a transferred European model, but locally adapted industrial architecture born of the encounter between modern technology and Iranian building knowledge.

The site also survives as an unusually complete industrial complex. Its historic plan includes spinning and weaving halls, dyeing and finishing areas, a power house, boiler house, workshops, stores, administrative and service buildings, a guesthouse, nursery, bakery, dining hall and kitchen. This range of spaces shows that the factory was not merely a place of production, but a



Aerial view of the Rissbaf Textile Factory, showing the scale, spatial organisation, and surviving integrity of the approximately seven-hectare industrial complex (photo by Mohammad Ali Mohrami/CHTN Photo)

technical, economic and social environment whose surviving spatial organisation allows interpretation of both manufacturing processes and everyday industrial life.

Rissbaf's urban location is equally important. It formed part of the historic belt of textile industries around the Zayandeh River and along Chaharbagh-e Bala. Of the four major industrial complexes once located along this corridor, Rissbaf is the only one whose overall physical integrity has been largely retained. Its heritage value therefore lies not only in individual buildings or brick façades, but also in the site's continuity and its ability to communicate the relationship between city, industry and society.

After the Second World War, changing economic conditions, rising imports, difficulties obtaining raw materials, ageing machinery, and management problems led to periods of closure and reopening. In the mid-1960s, after financial difficulties and debt, Bank Melli Iran took ownership of the factory. Industrial production eventually ceased in 2009. Iran inscribed Rissbaf on its National Heritage List in 2002 under registration number 6018.

In the late 1990s, government policy encouraged relocating older textile industries from central Isfahan to industrial areas outside the urban fabric. A 1997 government resolution specifically included Rissbaf among the textile factories considered for relocation. Subsequent legislation supporting the modernisation of Iran's textile industry facilitated converting urban industrial properties to residential, commercial and administrative uses when production moved elsewhere. In this context, Rissbaf's continued public ownership may have helped the complex survive and maintain its relative integrity.

A decisive turning point came in 2023, when a government resolution transferred the Rissbaf complex—comprising approximately 70,000 square meters of land and 42,000 square meters of built area—from Bank Melli Iran to the State, represented by the Ministry of Cultural Heritage, Tourism and Handicrafts. The resolution designated the site for the establishment of the Isfahan Regional Museum and required the Ministry to repair, restore and operationalise the complex within three years. This decision represents more than a transfer of ownership: it is a significant public intervention to safeguard one of Iran's major surviving industrial heritage complexes and transmit its historical, architectural, technological and social values to future generations.

Regeneration process

The regeneration process has now begun. The central question is no longer simply how to save the buildings, but how to give this extensive industrial complex a meaningful and sustainable contemporary role without losing its authenticity, industrial memory, spatial organisation and cultural significance. International experience in adaptive reuse, conservation of machinery and evidence of production processes, documentation of workers' memories, interpretation of industrial heritage, and sustainable management models can make an important contribution at this stage.

For this reason, we see the regeneration of Rissbaf as an opportunity for international dialogue and collaboration. We invite industrial heritage specialists, researchers, architects and members of the global TICCIH community to share relevant experiences, comparative examples, conservation considerations and ideas for the adaptive reuse of Rissbaf, and to accompany us in this new chapter of the factory's history.

Looking further ahead, Rissbaf has the potential to become more than a successful conservation and adaptive reuse project. The complex's remarkable integrity, surviving industrial architecture and spatial organisation, close relationship to the industrialisation of Isfahan and Iran, and distinctive position in one of Iran's most important historic cities provide a strong basis for developing its international significance. Careful conservation, documentation of its values, sensitive adaptive reuse and a sustainable management framework could strengthen its recognition within international industrial heritage networks and, in the longer term, provide a basis for exploring its potential for World Heritage recognition.

Rissbaf can therefore become not only a project for Isfahan, but also a platform for international exchange and a reference point for the conservation and regeneration of industrial heritage within historic cities.

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50TH ANNIVERSARY
TICCIH
The International Committee for the Conservation of the Industrial Heritage
SINCE 1973



A gang of Silent Valley workmen, c.1926. Standing at left are Thomas J. Plunkett (timberman) and Jim Mitchell (platelaying ganger) (Historical photograph reproduced in W. H. Carson, The Dam Builders (1981). The original photographer/source is not identified in the book)

NORTHERN IRELAND

THE MEN BEHIND THE DAM: RECOVERING THE HUMAN STORY OF SILENT VALLEY RESERVOIR

Paul Carson - writer and custodian of the W. H. Carson / The Dam Builders archive, Dublin, Ireland. Website Paul Carson.

An archive of worker testimony and historic photographs collected half a century ago is bringing the construction of one of Northern Ireland's great water-engineering projects back to life. High in Northern Ireland's Mourne Mountains stands Silent Valley Reservoir, built to supply water to the growing city of Belfast. Today, its massive dam and surrounding landscape remain visible monuments to early-twentieth-century civil engineering. But another heritage at Silent Valley is much easier to lose: the memory of the men who built it.

Construction began in the 1920s and continued into the following decade. It was a formidable undertaking in an isolated mountain valley. Hundreds of men were required, and a temporary community known as Watertown grew up to accommodate the workforce and support the works. Half a century later, my father, W. H. Carson, became fascinated not simply by the engineering achievement but by the people behind it.

In 1979, he began tracing surviving members of the workforce. He visited them in their homes and recorded their recollections of a project they worked on as young men decades earlier. He also searched for photographs and documentary evidence. The result was "The Dam Builders: The Story of the Men Who Built the Silent Valley Reservoir," published in 1981.

Two print runs sold out, but the book's particular value today lies in when the research was undertaken. My father was able to speak directly to men who had actually participated in the construction. Many of those voices would otherwise have disappeared unrecorded. Their testimony illuminates aspects of major engineering projects that technical records rarely capture.

They remembered working conditions and construction methods, accidents and hardship, accommodation and wages. They recalled the personalities of fellow workers and supervisors, and everyday



Laying the four-ton Norwegian stone blocks at the bell-mouth overflow, Silent Valley Reservoir. Tom Clarke of Annalong drove the crane. (Historical photograph reproduced in W. H. Carson, The Dam Builders (1981). The original photographer/source is not identified in the book)

life in the temporary community that existed alongside the engineering works. Their stories also reflected migration: skills acquired or practised in the Mournes travelled with men who subsequently sought work elsewhere.

Alongside those voices survives an extensive photographic record. Images show not merely the emerging structure but the workforce, machinery, temporary buildings and extraordinary landscape in which the reservoir was created. Seen together, testimony and photography restore a human scale to an immense civil-engineering undertaking. That raises a wider question for industrial heritage.

When the structure survives, but the witnesses do not

Engineering archives understandably preserve drawings, contracts, specifications, reports and photographs of construction. The completed infrastructure itself may survive for a century or longer. However, human memory has a much shorter life.

Therefore, only a limited period allows us to capture the experiences of the people who built major infrastructure. Once that generation has gone, no conservation programme can recreate its first-hand testimony.

This is what makes archives such as my father's so important. He was not conducting an oral-history project as we would define one today. He was a local historian following his curiosity and searching for people whose experiences he believed deserved to be recorded. In doing so, however, he captured something that has become more valuable with time.

More than forty years after publication, I am now working to preserve that material for another generation. The original book is being professionally digitised and restored for a new Heritage Edition. We are recovering its historic photographs to modern reproduction standards, while identifying and preserving additional photographic and archival material associated with my father's research.



Surviving Dam Builders exchange memories as they look up the Valley into the gathering mist, approximately fifty years after construction. Their recollections formed an important part of W. H. Carson's The Dam Builders (1981) (Photograph by John McCance; reproduced in The Dam Builders, 1981)

The project has also begun reconnecting the archive with descendants of the original dam builders. That process is producing another layer of memory: family photographs, recollections and information about what happened to the men after they left Silent Valley. What began as the restoration of an out-of-print book is consequently developing into something broader—an attempt to preserve the social history surrounding a major piece of water infrastructure.

People are part of the infrastructure story

Silent Valley is only one example. Across the world, dams, reservoirs, canals, power stations, bridges, railways and factories survive long after the communities that created them have disappeared or changed beyond recognition.

Industrial heritage therefore involves more than conserving structures and machinery. It also requires us to ask whose experiences have survived in the historical record.

Engineers tell us how a dam was built. Contracts tell us what it cost. Drawings show us how it was designed. The men who stood in the valley can tell us what it was like to build it.

Silent Valley still performs the practical function for which it was created. But it also possesses another value. Its landscape, surviving engineering works, photographs and workers' testimony together provide a record of how a major infrastructure project affected human lives and created a temporary industrial community in an isolated rural place.

There is a lesson here for the preservation of industrial heritage elsewhere. We should document great engineering structures, certainly. But whenever the opportunity remains, we should also search for the photographs in family collections, the memories passed between generations and, above all, the voices of those who worked there.

Concrete and stone can survive for centuries. Human testimony cannot.

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The Eumig headquarters under construction at Wiener Neudorf, near Vienna. Frame from Eumig Haus – Wiener Neudorf – Zentrale ab 1974, Super 8 film by the Eumig in-house film department, c. 1974 (courtesy of the Austrian Film Museum, Vienna)

AUSTRIA & ITALY

HOME MOVIES AS SOURCES FOR INDUSTRIAL HERITAGE

Giuseppe Chiavaroli & Paolo Caneppele

Industrial heritage research has long drawn on photographs, technical drawings and commissioned industrial films – the "films that work" studied by Hediger and Vonderau (2009). Amateur films, the 8mm, Super 8 and video recordings made by families, hobbyists and workers, have rarely been part of the repertoire. Studies of amateur cinema and industrial heritage have developed largely in parallel, even though European film archives hold a multitude of reels showing new factories, building sites, power lines and roads.

From the factory gate to the building site

One of the first films ever shown was shot at a factory gate. In 1895, the Lumière brothers filmed workers leaving their plant in Lyon, a short that served both as a record of industrial labour and as an advertisement for the firm. Amateurs rarely filmed factory gates, but the construction of a commercial, agricultural or industrial building, the opening of a road or the arrival of a new power line are recurring subjects in their work.

Industry could also appear in the background of private life. In 1929 Dr Walther Barth filmed *Fee*, in which a young couple wanders through a poppy field near the huge coal-fired power station at Zschornewitz, in central Germany. The plant is not the subject, yet the two keep pointing towards its chimneys and cooling towers.

In 1974, the German magazine *Schmalfilm* named a more deliberate type of footage: "protocol documentaries", films recording the stages of a building project in chronological order, often with dates displayed on cards or intertitles. Like meeting minutes, a protocol film records what its author thought worth recording, not everything that happened. Because construction follows a fairly standard sequence, though, the missing stages are often easy to spot, and the gaps become information in their own right. Today's time-lapse videos of building sites continue this tradition, with one telling difference: they usually erase the people doing the work.

A company films itself: Eumig

Eumig, founded in Vienna in 1919, first made cigarette lighters from spent cartridge cases, then radio sets, before turning in 1931 to amateur film equipment, promising customers that Eumig made filming easy. The company also filmed itself. Members of its in-house film department, among them Franz Kratochwil,



A child moving through the almost deserted building site of a family poultry farm in Burgenland. Frame from a Super 8 film, Burgenland, 269 Gertraud Gerstweiler Waage Bau Verkleidung Tania-1-01 (courtesy of the Department for Education, Culture, and Science of the State of Burgenland)

shot on Super 8 with Eumig cameras: skilled amateurs putting their hobby at the service of their employer.

Their films, now held by the Austrian Film Museum, include a 1974 record of the new headquarters built at Wiener Neudorf. It opens with a foundation-stone ceremony attended by managers and local politicians, then follows excavation, concrete pouring, and the placement of beams; it dwells on floors, wiring, and plumbing; and it closes on the fields around the finished building.

For industrial archaeology, it is a valuable visual chronology of the works. It is also a sanctioned memory, in which the orderly progress of construction stands for the company's orderly progress. What it leaves out – delays, conflicts, contingencies – is as telling as what it shows. Another Eumig film, focusing on everyday life in the factory, highlights the high presence of women in production departments and a division of tasks that celebratory narratives tend to present as natural.

A family farm in Burgenland

Amateur films from Burgenland, a rural region of eastern Austria, shift the focus from the factory to the infrastructure on which production depends: electrification, roads, water piping. One group of Super 8 films follows the construction of a family poultry farm. Cranes, concrete mixers, formwork, welded steel beams and a concrete roof make up a visual inventory of techniques and materials.

At the same time, the family's daughters hold up the cards showing the filming dates, a child plays among the structures, workers and family share meals, and work goes on in the rain as a woman and a child walk across the site. A further film follows the production cycle from egg collection to slaughter, showing the machines that streamlined the work and a largely female workforce.

These films are neither conventional home movies nor industrial films, and their value lies in this in-between position: they capture the porous boundary between business, work and family life that technical records rarely register.

The last working day

On 17 March 1993, Luigi Cavallotti, co-founder of the Comi Condor company in Settimo Milanese, near Milan, took a Video8 camera into the factory on his last day of work. He walked through the departments, talked with the workers and lingered over the polishing process. The factory sequence sits on the same tape as a holiday in Tenerife, the balcony of the family flat and an outing for his wife's birthday three days earlier. On a single cassette, now held by the Archivio Nazionale del Film di Famiglia in Bologna, the end of a working life is filed among family memories (Cavallotti 2016).

How to use them

Amateur films should not be read as a hidden counter-history, nor as more truthful than official images. They constitute traces: selective, partial, shaped by personal motives. Most of their authors were not celebrating a company; rather, they were recording an event that mattered to them on a personal level. What they show best is



Workers laying hollow clay blocks for a floor slab during the construction of a family poultry farm in Burgenland. Frame from a Super 8 film, Burgenland, 269 Gertraud Gerstweiler Bau Asti 60-1-01 (courtesy of the Department for Education, Culture, and Science of the State of Burgenland)

process: intermediate stages rather than finished buildings, the pace of change, the relationship between a site and its surroundings, and the threshold between workplace and everyday life.

Their value grows when they are cross-checked against other sources. Company archives, cadastral records and municipal decisions allow us to date and verify the works shown; oral history, especially when former workers or residents watch the films, reveals what the images meant and what they leave out. Seen in this light, the partiality of amateur footage becomes an interpretive resource rather than a flaw.

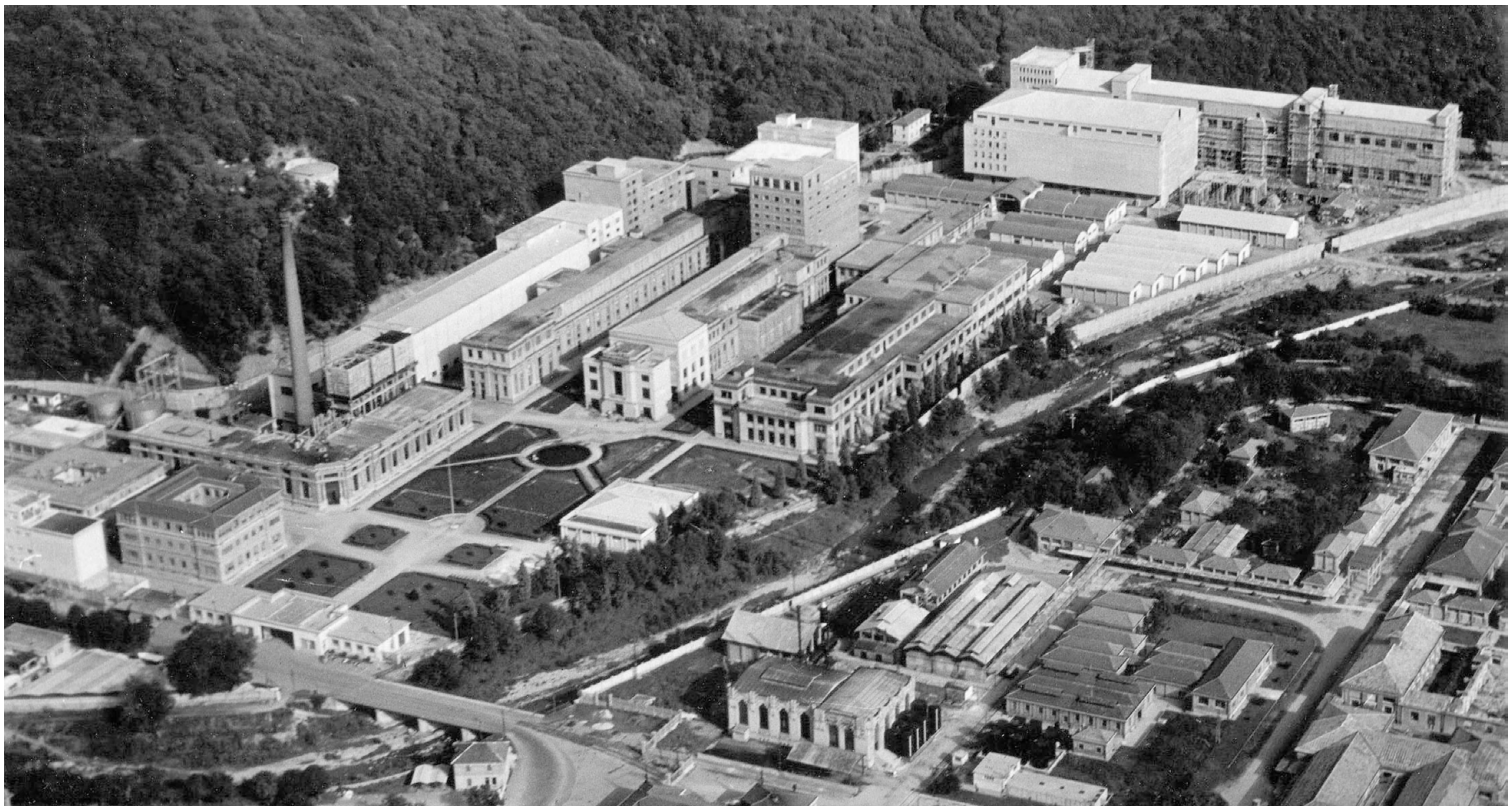
Much of this material remains uncatalogued. We would be glad to hear from TICCIH members who know of amateur films of industrial sites or infrastructure in their own countries, whether held in public archives, local collections or private hands.

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Aerial view of Ferrania's photographic plant in the 1950s, with the T.E.F.I.P. power station identifiable by its chimney (photo by Ferrania Film Museum)

ITALY

PROTECTING THE NODE, LOSING THE NETWORK? THE T.E.F.I.P. POWER STATION AT THE FERRANIA INDUSTRIAL SITE, ITALY

Dr Sara Maurl

The former T.E.F.I.P. power station, which produced and distributed electricity, steam, water, compressed air and cooling fluids, is one of the most recognisable landmarks of the Ferrania industrial site in Cairo Montenotte (Savona), north-western Italy. It is also one of only five buildings formally protected as cultural heritage. Around it, however, much of the production system it once served has disappeared: buildings and facilities have been demolished, replaced or abandoned. Divided ownership and the absence of a shared vision for its future have increasingly fragmented the site.

What, then, is preserved when a key industrial node survives, but the spatial and functional relationships and the technical networks that connected it to the wider complex, and gave it meaning, remain only partly legible? This question informed the author's Postgraduate Specialisation Thesis in Architectural and Landscape Heritage at the University of Genoa, which focused on conserving and reusing the T.E.F.I.P. power station and developed site-scale guidelines for managing change across the wider industrial complex.

From an industrial system to a fragmented site

The site's present condition can only be understood in relation to Ferrania's former organisation as an integrated industrial system. Industrial activity at the site began during the First World War with an explosives plant. From 1917, production shifted to manufacturing celluloid film base, and Ferrania later became Italy's sole producer of photographic, cinematographic and radiographic film. This functional organisation was reflected in the site's spatial layout: internal roads linked production departments, laboratories, warehouses, offices and power facilities, which were structured around open spaces, giving the complex the character of a city in its own right. The resulting architectural order served both operational and representational purposes, projecting the image of a modern, technologically advanced company.

Within the photographic plant, the T.E.F.I.P. power station functioned as the main utilities node. Approximately 1.3 kilometres of underground service tunnels carried utility lines from the building to the production departments. This site-wide network sustained the entire complex, making the power station its technical heart.



Current views of the T.E.F.I.P. power station at Ferrania (Cairo Montenotte), built in the 1920s and later expanded (photos by Land-In-Pro, CC BY-NC 4.0)

The decline of analogue film production in the early 2000s progressively dismantled this system, culminating in 2012 with the end of film production at the site. Between 2010 and 2012, extensive demolitions removed most buildings involved in the original production cycle; other structures were partially demolished, replaced or abandoned. What was once a coherent industrial system is now a fragmented landscape: surviving structures are increasingly isolated, and the complex's former spatial and functional logic is harder to read.

Beyond the protected buildings

In 2016, at an advanced stage of deindustrialisation, formal protection was introduced as an emergency measure to safeguard what remained after demolition had begun. The T.E.F.I.P. power station was officially listed alongside the gatehouse, the Old Management Offices, the company recreation centre and the S.I.P.E. power station. However, not all remaining components qualified for formal protection: some did not yet meet the chronological requirements, while others lacked sufficient documentation at the time to substantiate their cultural interest. The result is a selective heritage framework focused on a limited number of formally protected structures. Parts of the material context needed to understand them remain outside its scope.

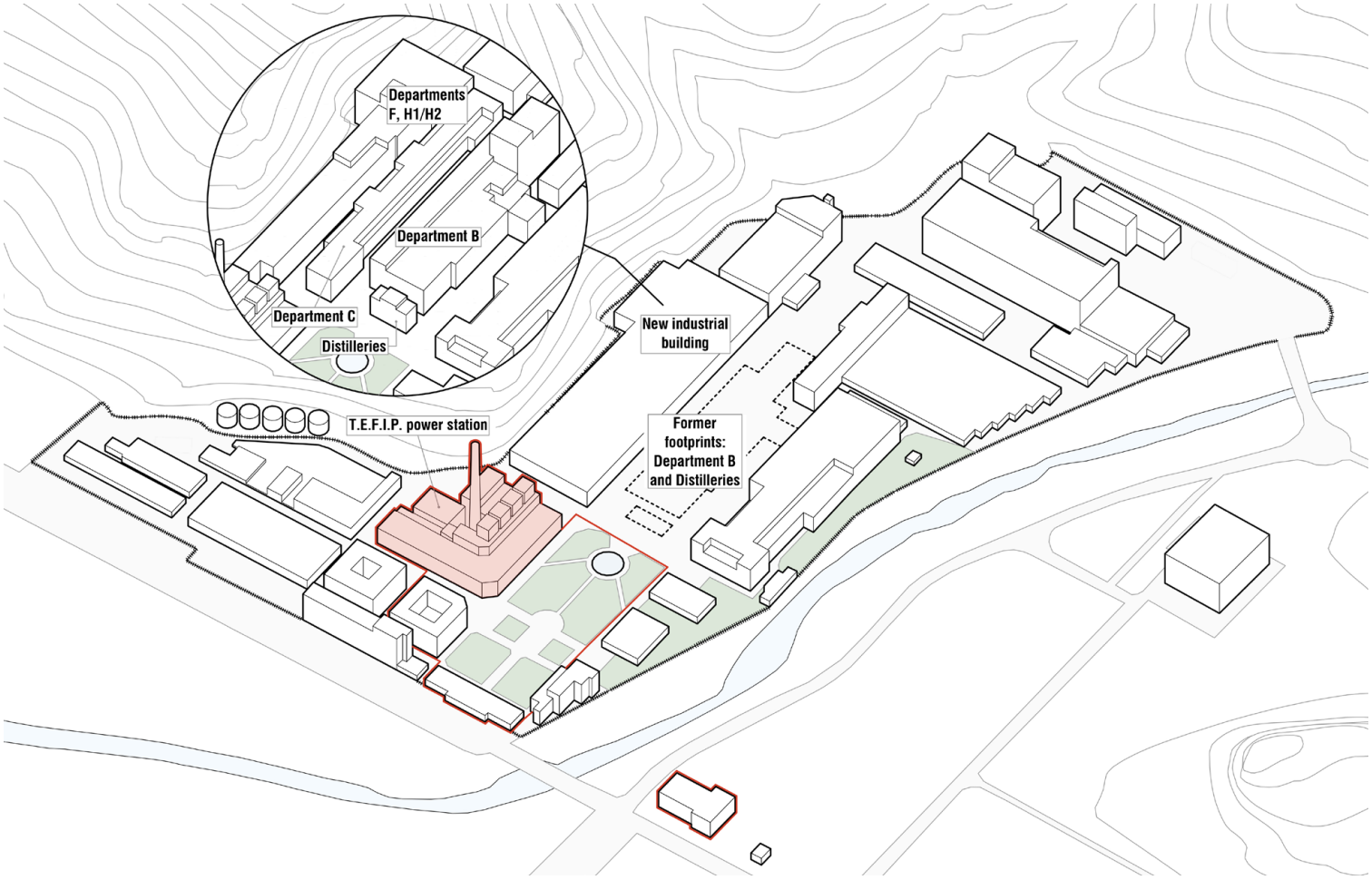
Subsequent interventions have widened this gap. A new industrial building occupies the site of two former production buildings but follows neither their footprints nor the plant's historic architectural and spatial logic. This creates another morphological break and makes the former layout harder to recognise.

The issue is not whether to protect individual buildings, but whether formal designation alone is sufficient without also considering the broader setting to which they belonged. A distinctive characteristic of industrial heritage is precisely the dense network of tangible and intangible relationships linking buildings, infrastructure, open spaces and production processes, regardless of formal protection. Preserving only certain fragments can therefore compromise a coherent reading of the whole, creating imbalances and ambiguities that can hinder future decisions. At Ferrania, the T.E.F.I.P. power station remains protected, yet its original role within the wider industrial complex is increasingly difficult to understand.

Countering fragmentation: principles for managing change at site scale

The T.E.F.I.P. case shows that conservation and reuse need to extend beyond the individual building to the wider site. The thesis therefore developed non-prescriptive guidelines to support future decisions by heritage authorities, local administrations, owners and designers. Rather than prescribing a fixed masterplan, they identify relationships to retain, limits to transformation and criteria for intervention that help determine what must remain, what may change and under which conditions. Three principles structure this approach:

1. Reuse can do more than sustain individual industrial buildings: it can help reconnect them to the wider site. Future uses should be informed by the historical, material and spatial characteristics of each building. Accordingly, different buildings may require different degrees of intervention, from conservation to adaptation or more substantial transformation, while selective demolition may be justified after careful assessment. At Ferrania, the thesis placed the T.E.F.I.P. power station at the centre of the site's reuse strategy. As the factory's former technical heart,



Axonometric view of the former Ferrania photographic plant. The circular inset shows the layout before the 2010-2012 demolitions; red outlines indicate the components covered by the 2016 declaration of cultural interest. The new industrial building occupies the former footprints of Departments F, H1/H2 and C, while dashed lines mark the former footprints of Department B and the Distilleries (author's elaboration)

it could become a focal point for the site's reactivation and help restore continuity to its industrial narrative.

2. The spatial relationships between built volumes and open spaces are integral to the site's historic organisation. At Ferrania, this spatial structure encompasses internal roads, gardens, yards and technical infrastructure, including the T.E.F.I.P. water-recovery and cooling basin. These elements are not residual: they help define the site's spatial identity and legibility. Changes to access, circulation or plot subdivision should therefore meet contemporary needs while retaining these relationships.

3. Loss should be treated as a design condition, with responses calibrated to what survives. Many of the production buildings once served by the T.E.F.I.P. have disappeared. Where later construction has overwritten former footprints, the opportunity to recover their spatial traces has been lost; where former footprints remain unbuilt, however, surviving traces can still be investigated and made legible through open-space design, paving or interpretative devices, preserving evidence of how vanished components related to the remaining fabric.

Taken together, these three principles offer points of reference for managing change at site scale, helping to retain the evidence that still allows Ferrania to be understood as an industrial system.

Acknowledgements

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MEXICO

REFLECTIONS ON INDUSTRIAL HERITAGE FROM THE AHMMAC WORK IN MEXICO

Belem Oviedo Gámez and Marco Antonio Hernández Badillo

In 2003, TICCIH presented the Nizhny Tagil Charter in Russia, which establishes, among other topics, that Industrial Heritage recovery must preserve work memory and rescue the most significant sites of the manufacturing past, based on a multidisciplinary methodology. ICOMOS adopted the charter.

The Historical Archive and Mining Museum, Civil Association (AHMMAC) has worked for almost four decades covering the main items established in the Nizhny Tagil Charter (2003): Cataloguing and Recording, Historical and Archeological Research, Legal Protection, Maintenance and Conservation, Education and Training, Presentation and Interpretation, Civil Society Participation.

In general terms, we can assure that it is indispensable not only to concentrate on research projects, but to advance the recovery of the sites, always looking forward to serving the community; this way, inhabitants will increase their awareness of the role of their ancestors and themselves in the construction of their own culture.

We consider it indispensable to see industrial heritage within its social and cultural processes to understand its importance, rather than focusing only on highly specialised studies that leave society behind its own history.

We believe that without real engagement with industrial heritage in the process, there will be little progress in making it meaningful for society and, therefore, for public policy; for that reason, here at AHMMAC, we work with awareness of our duty in this process.

For us, converting industrial sites treated as heritage—regardless of their assigned use—will help stop the destruction and monopolisation of the estate process that ignores the material vestiges of industries that created and supported entire towns and contributed to their economic development. Proper conversion can trigger economic and cultural development while also supporting education.

Reinforcing cultural identity

Industrial heritage rescue and reuse, beyond enriching historical knowledge and supporting formal education, plays a major role in reinforcing cultural identity and, in many cases, reactivating entire towns' economies by creating new development alternatives compatible with their own history.

On the one hand, industrial heritage is appreciated; on the other, it goes unnoticed, is lost and, with it, industrial history and the history of production that has sustained this country dilute. Many of these sites were built in strategic places and became regional development hubs: roads, commerce, society… everything revolved around them, even religion and its great monuments. And of course, they moulded not only a region's physiognomy, but a whole society's. It is not only the work culture, but also everything that allows a society to project itself.

Consider some historic districts in Mexico, such as Zacatecas, Puebla, San Luis Potosí, Guanajuato, Orizaba, Guadalajara… Would they have the heritage that now makes them proud without the support from the industries that developed around them?

In our experience, industrial heritage recovery can keep towns in decline alive after the closure of their productive centres. Between 1997 and 1998, the federal government, through the culture institute, created a registry of streets and buildings in Real del Monte; the town was literally dying, and its condition was sad. Inhabitants opposed mining; they not only did not value themselves as miners, but also did not appreciate their mining legacy.

Today, people are beginning to know their history, value themselves and see their families as active members of creating a heritage that now sustains the community: this is the revaluation of a town and its history. Historical collections such as the archive of the Real del Monte y Pachuca Company are fundamental to understanding how a mining company operated over the centuries, people's life stories, and the role of Mexican businesspeople.

As a country, we have the wrong idea of who we are; it was assumed that great works had been made with foreign capital and cheap labour, but the heritage recovered by the AHMMAC, although it is an example of Spanish, British, German and American technology… it was paid for with Mexican capital and conducted by specialised engineers and workers, many of them Mexican. How can we build the future if in the present we forget what has been relevant in the past?

That is why AHMMAC, only 39 years old and built by miners who, for hundreds of years, forged heritage day by day, has become an institution that drives the industrial heritage topic. Through its daily work, this institution has become a benchmark for those interested in this topic, not only in Mexico, but across borders. We are a model of what can be done with heritage.

Contact the authors



The former Artillery Riding School, which later served as a garage for the Post and Telegraph Directorate, at 42 Dreihackengasse, 2024 (photo by author)

AUSTRIA

THE INDUSTRIAL HERITAGE LANDSCAPE OF THE 'RECHTER MÜHLGANG' IN GRAZ

Erika Thümmel

The Mühlgang section on the right bank of the River Mur in Graz is an area of historic commercial and industrial buildings dating back to the 14th century. Many elements remain today, but some have changed. For the people of the Murvorstadt, the district represents identity and quality of life, and for the City of Graz, it is an important part of the city's history and a unique resource.

The Mühlgang as an energy source

People have known about water-powered mills since ancient times, and they are regarded as one of humanity's most important inventions. In Central Europe, water mills have been documented since the 11th century but became commonplace only two centuries later, as in Graz. In the 13th century, people dug two canals along the river's right and left banks to power these mills. The need for canals with an easy water-control system arose because the Mur River was often too turbulent and its water level fluctuated too much. The numerous mills built were used not only to produce flour, but also as *Stampfe* for processing fruit, loden and leather and for papermaking. The term *Stampfe* derives from the process of stamping or fulling, by which, for example, tanners removed the outer layer from hides, making them soft and supple.

The use of the mills, which was subject to a fee, was already strictly regulated by law in the Middle Ages. The Graz Mill Ordinance of 1346, for example, regulated the water supply amongst mill owners on the same watercourse, as well as the annual clearing of these mill channels and the construction of new weirs. In the 15th century in particular, several master millers expanded the mill channels.

Whilst the canal on the left bank of the Mur, which flows through Geidorf, was filled in during 1977, the right-hand millrace still flows for around 25 km from Weinzödl, north of Graz, passing through Gösting, Lend, Gries and Puntigam to Mellach, south of Graz, where it flows back into the Mur River.

These areas also housed raftsmen, fishermen, and washerwomen, and craft workshops were established here. Important trade routes and access roads from the south and south-east to Graz passed through the Mühlgang area, and numerous merchants and newcomers to Graz settled here. All this shaped the Murvorstadt districts



An enchanting, peaceful green space situated directly behind the bustling Annenstraße, with a view of the former Hauptmühle, which has been successfully converted into residential accommodation in 2024 (photo by author)

of Lend and Gries, which lay outside the city walls, and today a very multicultural community lives here. Water also remained an important energy source: twelve power stations for electricity generation are located along the right bank of the Mühlgang.

Water use thus formed the basis for many trades, spurred increased trade and drove craft-based productivity in the urban area. The industrial boom of the 19th century continued to develop the landscape along the Mühlgang – characterised by craftsmanship – and reached a final peak in the first half of the 20th century with the Puch bicycle and car factories, the expansion of the Rösselmühle, the Köstenbaum Mill, the abattoir and the Tagger Works – to name but a few – in the first half of the 20th century.

Our initiative *Industrieerbelandschaft am Mühlgang* is an interest group within the *"Initiative für ein unverwechselbares Graz"* and aims to investigate and document these developments and industrial heritage along the Mühlgang. But not all the buildings documented are situated directly on the section of the Mühlgang that exists today, because in former times the western or 'rechter Mühlgang' had several tributaries - and buildings along those tributaries.

The fact that these suburban areas appear scarcely in any historical city views is no oversight. Artists and engravers were commissioned solely to depict the buildings and areas considered significant. This prioritisation of stately buildings within the old town continues to matter today, as the World Heritage City of Graz still does not adequately extend historic town-centre protection to these suburban areas.

Example: Rösselmühle

Our interest in the Mühlgang stemmed from a cultural anthropology research project at the University of Graz in 2023/2024, which focused on the Rösselmühle in Graz and also included discussions with former employees and residents of the Griesviertel neighbourhood. Flour has presumably been produced at the Rösselmühle site since 1270. The milling craft developed alongside technological progress through continuous change, while the waterwheel remained a constant energy source. The Rösselmühle was an important flour producer for the surrounding bakeries and inns in Graz, as well as for the retail trade.

The family-run business closed in 2014, following a wider trend. In 1995, Austria had 300 mills; today, it has just under 80. Now, after decommissioning, dereliction, a fire and the demolition of parts of the buildings and two of the three silo towers, the mill complex will make way for a new development project. But for committed residents, it became a symbol of civil resistance against ongoing demolitions within the district. For the neighbourhood in Gries, its striking towers make it an important landmark and a testament to social change, local community spirit and the relationships between homes, businesses, families and cultures.

The research project concluded that while preserving the Rösselmühle is undoubtedly important, the industrial heritage along the entire length of the Mühlgang is also highly significant. This elongated area, dating back centuries and used for commercial and industrial purposes, embodies key aspects of Graz's urban history and now faces an acute threat.

Endangered architectural heritage and social participation

Declarations by UNESCO and the EU take account of the interconnection between endangered (industrial) built heritage, democratic participation and quality of life in new urban development concepts:

"High-quality Baukultur brings people together and promotes social cohesion through specific and beautiful places." *(The Davos Baukultur Quality System: Eight Criteria for high-quality Baukultur, Berne 2021, p.5).*

In 2015, Austria ratified the 'Council of Europe Framework Convention on the Value of Cultural Heritage for Society' (Faro Convention), thereby committing the government and local authorities to a 'right to cultural heritage' for citizens, which should be realised through the cooperation between relevant stakeholders from the private sector, public administrations and civil society on an equal footing.

Bathing facilities and the Mühlgang as a cooling recreational area

In the past, several bathing facilities lined the Mühlbach from 1834 onwards. This illustrates how the Mühlgang still serves as an important recreational space, helping ventilate and cool an increasingly hot urban environment. It offers a habitat for numerous (water) birds and plants, and, above all, holds considerable potential for improving the quality of life of the residents of these already rather marginalised neighbourhoods.

Mühlgang Cultural Heritage Trail

In preparation for two well-attended (narrative) walking tours along the Mühlgang, the 'Mühlgang Industrial Heritage Landscape Initiative' documented the building stock worthy of preservation in an initial working paper. The brochure is available for download and offers the first-ever overview of this industrial heritage area. But this first edition does not include the numerous buildings demolished in recent years, now lost forever.

The 'Mühlgang Cultural Heritage Mile', proposed by the Mühlgang Industrial Heritage Landscape Initiative, currently comprises also dilapidated industrial sites, as well as businesses that are still in operation, buildings that have been renovated to an exemplary standard and successfully repurposed over recent decades, and studios that have been adapted on a low budget. But many buildings threatened with demolition or standing empty need preservation and a new lease of life. This doesn't always require big investors, but perhaps simply the courage to let it happen. The result of cost-intensive conversion or new-build projects is often that buildings or flats are no longer affordable for many people (particularly in the west of Graz). This leads to gentrification and the destruction of established neighbourhoods, diverse communities and the local character.

Currently, you cannot walk along the Mühlgang. A first step could be a marked path with information boards through the industrial-heritage landscape, which many Graz residents do not know, and that would also provide an interesting alternative tourist attraction. However, to preserve and further develop the endangered industrial-heritage landscape of Mühlgang within its established context, immediate protective measures for the remaining buildings and comprehensive strategies are required.



Map of Industrial Heritage Landscape of the 'Rechter Mühlgang' (illustration by author)

The artisanal-industrial heritage landscape along the Mühlgang has emerged as a social space that embodies a sense of community, distinctiveness and local identity. Furthermore, the special atmosphere along the water, the small green islands, the wildlife and the

cooling effect on the urban climate must also be considered key elements of the Industrial Heritage Landscape of the right-hand Mühlgang in Graz.

Erika Thümmel is a Professor at the University of Applied Sciences and qualified conservator, studied conservation at the Opificio delle Pietre Dure in Florence, specialising in inlaid wooden sculptures; study visit periods in Vienna, southern Italy and New York; freelance conservator with her own studio in Graz since 1982. She also curated numerous exhibitions.

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Industrial-heritage guided walks to/from Cambridge Museum of Technology (with chimney, lower right) include numerous industries, including: transport, manufacturing, sanitation, energy-utilities (photo by Cambridge Museum of Technology, reproduced with permission)

UK

WALKING THE TALK: INDUSTRIAL HERITAGE WALKS IN THE COMMUNITY

Gordon Davies

In Cambridge (UK), volunteers from a local industrial-archaeology group have developed a guided industrial-heritage walk programme that reaches new (tourist) audiences and complements its existing programme of museum meetings (for industrial enthusiasts).

Routes that lead to the local Museum of Technology incorporate industry themes such as: transport (river, railway), sewage & sanitation, construction (brick-making), electronics manufacturing and energy-utilities (in liaison with TICCIH's gasworks group).

Initially launched as an outdoor activity in response to the COVID pandemic in partnership with this independent museum, local guides offer participants the opportunity to investigate industrial archaeology while linking the contemporary urban environment to local communities and historic exhibits at the museum.

The walks attract a wide range of participants, from residents and civic groups curious about industrial 'street furniture' on their doorsteps to urban walkers, corporate groups and international tourists keen to explore an alternative side of the city beyond its university history.



Industrial heritage as street furniture: a restored tar pump installed in a supermarket car park on the site of a former gasworks (photo by author)

The walks are promoted in a range of formats, from (free) public-community and festival events to fundraisers for the adjacent Museum of Technology (as part of a visitor offer that includes the guided walk + museum admission).

Plans for 2027 include expansion of the number of routes, including a riverboat cruise.

Interested in organising your own industrial-heritage walks?

Volunteers are happy to share practical guidance about organising, promoting and delivering industrial-heritage walks in partnership with an existing heritage site, etc.

For example, the Museum of Technology has partnered with a local university (University of East Anglia) to offer proof-quality multi-language translations for self-guided tours. This partnership model may interest other heritage sites looking to expand accessibility for international tourists.

Gordon Davies is a volunteer for Cambridge Industrial Archaeology Group (CIAG), which meets at Cambridge Museum of Technology (UK). Gordon Davies is part of the TICCIH gasworks group; He is currently researching industrial architecture as cinematic stage through the archives of acclaimed filmmakers.

Contact the author



Not a streetlamp! 'Stink pipe' from the local sewage system as a waypoint on an industrial-heritage walk (photo by author)

ARTICLE SERIES: COATING INDUSTRIAL HERITAGE – NAVIGATING TECHNICAL AND ETHICAL OPTIONS - PART 2

PD Dr. phil. MA Roman Hillmann

When protecting iron and steel industrial heritage from corrosion, every coating decision influences the visible characteristics. In the first part of this series, Roman Hillmann explored "Transparent Coatings" and their effect on the appearance of industrial heritage. In this second part, he turns to how to choose corrosion protection.

Part 2: What is "better"? How to choose corrosion protection

Decisions about coating an industrial heritage object can be complex. A structured way is initially to ask: What options are there for corrosion mitigation? There are three main coating options, but in some specific cases no corrosion protection is needed. In practice, therefore, there are four main options (not mentioning some minor ones):

1. No coating needed because the corrosion (rust) is relatively stable and not progressing dangerously or to a significant extent.

2. Coating with a multi-layer paint system according to international standards and in a chosen colour (mainly standard DIN EN ISO 12944).

3. Coating with a clear coat that is also a standard paint system used in industry. Often, clear coats for industrial heritage originate in maritime application contexts.

4. Coating with a transparent oil system that must be refreshed regularly (such as every 2 or 3 years).

One qualification needs to be raised regarding international norms. These include, in Germany, the "DIN"; in the EU, the "EN" (i.e., Euro Norm); and internationally, the ISO standard, which covers almost every field of engineering. Complying with these norms can be expensive because they are not open access, and you must pay for each one individually.

However, this might be a wise investment because these norms condense the knowledge of specialised engineers. They contain many analyses, methods and practical answers that are thorough and well structured. The norms therefore help engineers communicate more clearly and describe damage and methods more precisely because they also define scales, wording and processes.

However, in the field of corrosion protection of historic monuments, following a specific norm too strictly can sometimes be dangerous. Norms tend to imply a level of safety and certainty that may not be achievable when conserving historic, corroded steel. With its history of varied damage and often unknown causes of deterioration, a historic object is rarely standard, and this matters because norms



If you remove dust regularly and ensure there are no water traps, the surface corrosion on these parts of the Essen Zollverein Coking Plant will not be harmed for a long time, even without any coating (photo by author)



Visual appearance of a multi-layer, matte surface two years after coating at the Essen Zollverein pre-coolers (photo by author)

are, by definition, based on standard cases. So, sometimes, it may be necessary to act beyond a norm. In these circumstances, it is still important to be aware of the norm and make informed decisions.

1. Is corrosion protection even needed? Uniform corrosion on a metal surface that is not just a thin sheet usually will not destroy the object for long. It may make sense to invest in research to estimate how fast corrosion is progressing. From a materials science perspective, it is problematic to say positively that a corrosion-affected surface is "safe" and that it is only "sleeping" rust. The truth is that many factors must be considered.

So, you have to find another way to get certainty here. In practice, ISO 9223:2012 provides methods to calculate deterioration rates. There are also standard ways to assess how aggressive a climate is, such as installing standard metal sheets for one year as specimens

to evaluate corrosivity. So, if you have collected conclusive data showing that corrosion will not endanger the objects' stability over a longer period, such as the next 100 years, a valid solution may be not to coat the surfaces at all. Instead, you may focus on edges and connections, where the danger is greater. Here, corrosion inhibitors and corrosion protection, for example, specifically for crevices in riveted constructions, may be needed.

There is a wise phrase in the DIN EN ISO 8044:2020 discussing the "Corrosion of metals and alloys" that says, "The term 'corrosion protection' implies that the important thing is to avoid corrosion damage rather than to prevent corrosion, which in many cases is impossible and sometimes not necessary". This points to the main priority: avoiding destruction. But you may want to or have to accept corrosion! This supports Industrial Heritage Conservation, where we value traces of use and even ageing. The Nizhny Tagil Charter for the Industrial Heritage says: "Many industrial processes confer a patina that is integral to the integrity and interest of the site".

2. Multi-layer pigmented paint systems - this second option is the most common standard option. Most of the procedures for preparing and applying this type of coating are based on DIN EN ISO 12944, which consists of nine parts and provides a comprehensive framework for specifying and applying protective coating systems. What are the advantages of this type of coating? When these coating systems are applied in accordance with the standard, responsible parties have a clear technical and normative basis for the corrosion protection measure. In addition, the applying company can provide a guarantee for a specified protection period. This makes the method more attractive to responsible parties because it offers greater contractual and technical security than methods with no comparable standard, such as oil-based preservation. However, compliance with the standard and the associated guarantee does not mean that corrosion can be ruled out with certainty. Some contractors are not aware of that.

The paint colour most often chosen by the region's preservation authorities, together with the owner, can give the object a new, fresh appearance. Steel structures covered with new paint have a certain appearance and aesthetics, not least because you can see from the rivets, the design and surface damage that it is old. For example, pitting corrosion on the surface shows through the new coating, and it helps the eye see the ageing. From afar, the surface and colour still look homogeneous, making it seem as if it was erected only recently.

3. The clear coat option: This option we mostly know from the two Belval blast furnaces in Luxembourg. Here, painting with a clear coat that gives the surface gloss or shine strengthens the colour contrasts while the original surface under the paint remains visible. This option may be applied according to DIN EN ISO 12944, so you have the advantage of a standard coating and of the visibility of traces of work and traces of age at the same time. The mystery is why this is done so seldomly – could it stem from criticism of the high gloss at Belval? From my point of view, the gloss reveals that a new coating has been applied while allowing the original surface beneath it to be seen. This would seem to be in accordance with the Venice Charter, Article 12, in that the protective gloss makes the new coat "distinguishable from the original ".



Visual appearance of a glossy clear coat, partly on historic paint, partly on corroded surface, for example at the Belval blast furnaces, Luxembourg (photo by author)

4. Oil-based corrosion protection. This fourth option is still regarded today as some kind of avant-garde solution, but it has been in use at least since the 1950s. In Industrial Heritage Conservation, it has proven itself in documented cases for 30 years. This corrosion protection for iron surfaces involves applying an oil-based product or system, usually derived from natural oils, to the surface. It usually dries and hardens, and it has proven effective at mitigating or even stopping ongoing corrosion. This works well even on fully corroded surfaces and on remaining old, possibly historically important coatings. Oil-based coatings also work well in crevices: they penetrate the rust packages that often follow a period of corrosion, helping prevent ongoing corrosion in the crevices.

The appeal of these solutions lies in their appearance as a somewhat natural process. Rust is fully acknowledged as part of the object's surface and history, while its corrosive activity is suppressed. It is still essential to know and plan, and to recognise that oil conservation protects only for a comparably short period. Therefore, it is recommended to refresh it after two or three years. Refreshing

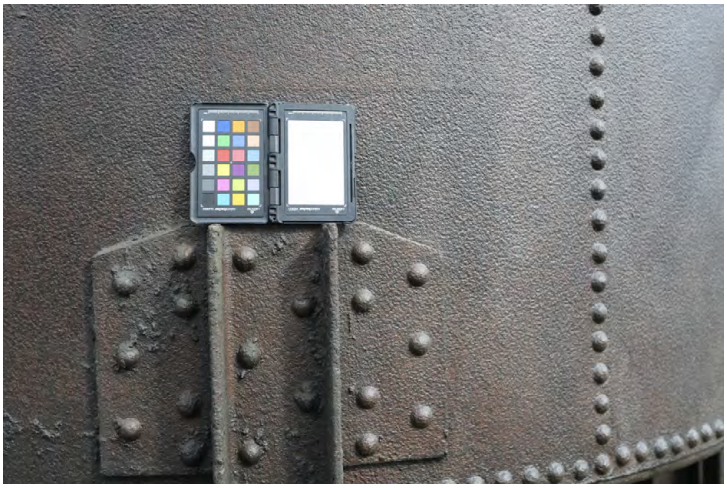
means spraying or applying only a very thin layer with a brush, or a *Pflegeschicht*, as we say in Germany. This means a thin layer only and not so much as an actual recoat.

Which option is the right one?

To conclude, which of the four main options is the "right" one? First, keep in mind that other minor options may also be right for the context. For example, wax conservation or using Termarust HRCSA coatings might work well. However, whatever options you choose, the main priority is to keep an open mind and avoid inherited bias. In the first planning phase, it is therefore especially important to stay open to different solutions and consider both their strengths and weaknesses until we are confident about the actions to take. Since we all have biases, the key is not to ignore them, but to be aware of them.

Each partner in a heritage project brings different frames of reference from their professional context, including your own. This diagram maps the main observations in this context. In summary, the problem has both theoretical and practical sides. In theory, for each piece of corroded heritage, four main options are possible. In practice, the responsible partners often follow theoretical biases. By understanding these practical, theoretical and even psychological factors, you can identify the solution that best fits the circumstances.

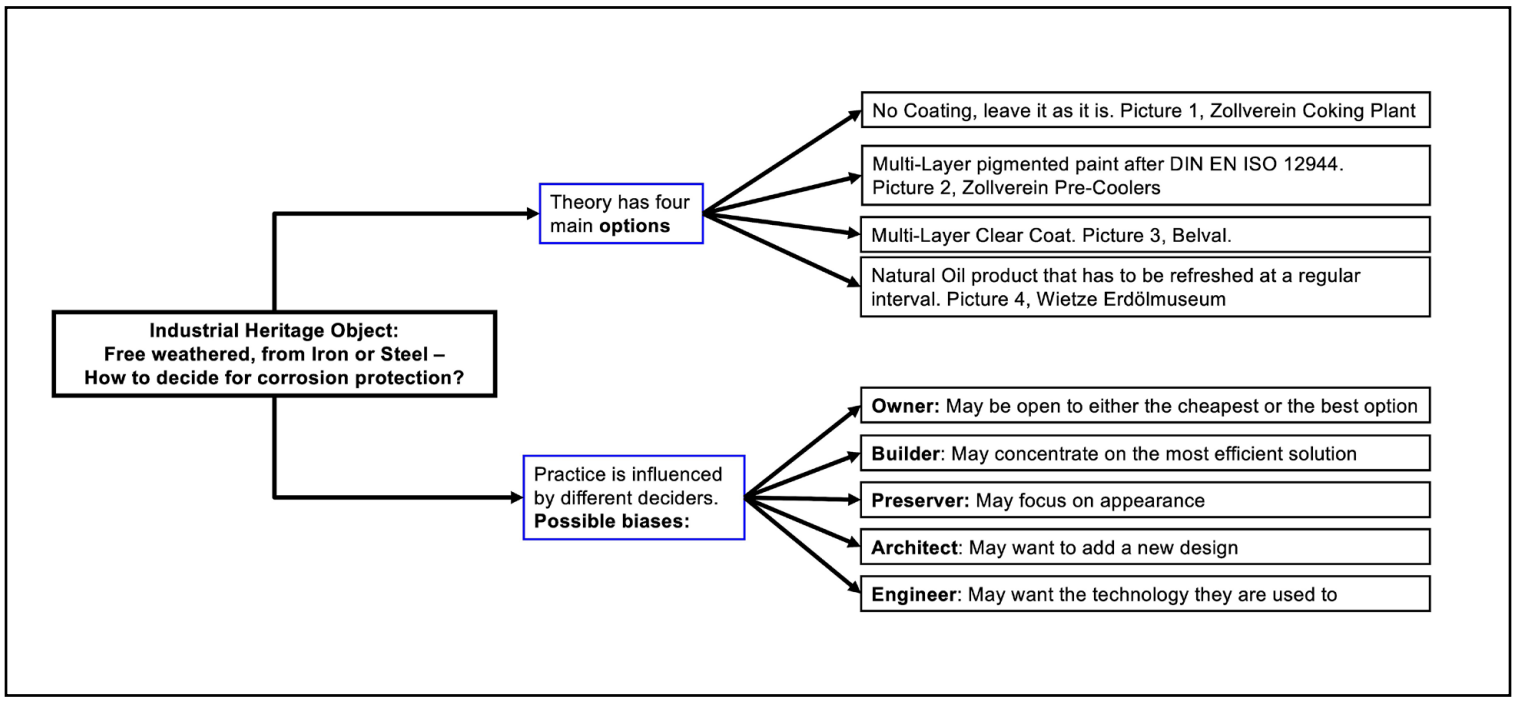
The appropriate decision depends on the specific case and its context. It must be considered in relation to environmental conditions, norms/standards, the intended purpose of the protective measure, compliance with statutory requirements such as listing, and the wishes of the stakeholders involved in the decision-making process.



Visual appearance of an Owatrol Oil Surface first applied in 1997 and since then regularly refreshed. Photo taken in 2026, one year after the last refreshment with undiluted Owatrol Oil at the Deutsches Erdöl-Museum in Wietze (photo by author)

PD Dr. phil. MA Roman Hillmann is an architectural historian and building researcher from Germany working in the field of heritage conservation. After 2006, he worked on post-war modern architecture, focusing on prefabricated construction, and since 2016, he has been working in industrial heritage conservation.

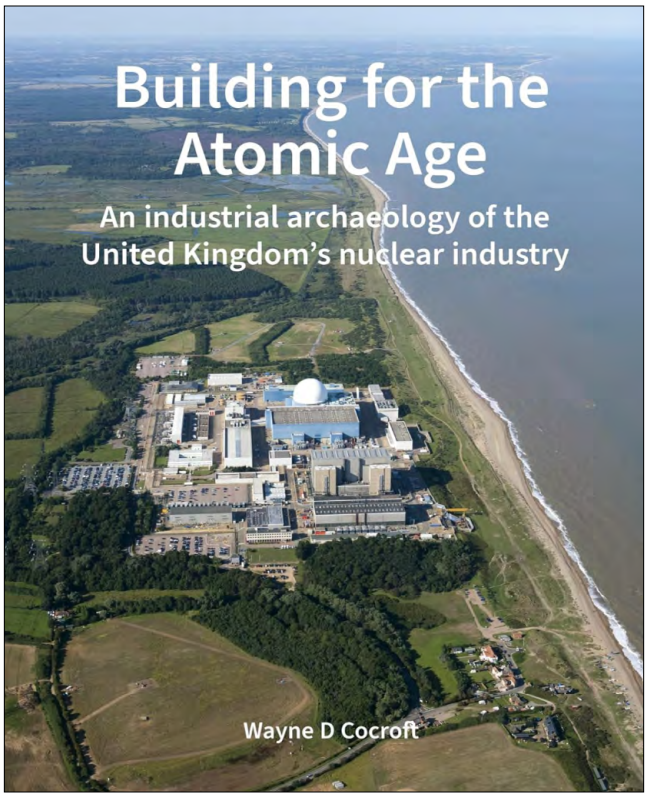
Contact the author



Corrosion protection options and influencing factors for industrial heritage objects (illustration by author, created with Microsoft Powerpoint 2018)

BUILDING FOR THE ATOMIC AGE - AN INDUSTRIAL ARCHAEOLOGY OF THE UNITED KINGDOM'S NUCLEAR INDUSTRY

Building for the Atomic Age - An industrial archaeology of the United Kingdom's nuclear industry (2026), Wayne D Cocroft, published in February 2026 by Historic England and produced via Liverpool University Press. 276 pages, ISBN: 978-183-6245773 (Hardback), £45



Book review by Miles Oglethorpe, University of Edinburgh & TICCIH President, 2018-2025

Readers familiar with the publications of RCHME, English Heritage and Historic England will know that there is an outstanding back catalogue of books on industrial heritage. *Building for the Atomic Age - An industrial archaeology of the United Kingdom's nuclear industry* is the latest in that tradition, and it comes from Wayne Cocroft, whose previous publications include compelling books and papers on the archaeology of explosives manufacture and the Cold War.

This imposing hard-bound book showcases the industrial archaeology of the UK's 'atomic era', beginning with its pre-World War Two scientific origins and then moving on to cover developments in the second half of the 20th Century. It draws on decades of fieldwork and research, collated to create a powerful and highly readable overview of the UK's nuclear industry.

The story begins in 1932 with the splitting of the atom and the Cavendish Laboratory's initiating role in Cambridge. It then continues through World War Two, covering Britain's involvement with the Los Alamos project and the British government's decision to develop its own independent nuclear weapons, set against the backdrop of the Cold War. The UK's first reactor at Sellafield achieved criticality in 1950, and two years later, its first atomic bomb was detonated off the coast of Australia.

The book describes the principal moments and places in the evolution of the British nuclear weapons programme, such as Windscale, where pioneering fuel-rod manufacture and uranium enrichment continued despite a pile fire in 1957. Other significant developments included planning and building new communities to support the industry, such as Harwell and Thurso.

The text mentions and illustrates several iconic names associated with nuclear weapons development, including Foulness, Orford Ness and Aldermaston, many of which attracted the attention of a mushrooming protest movement that continues today. Government research establishments such as Harwell played a crucial role. It eventually housed 14 different reactors developed between 1947 and 1968.

British nuclear research establishments and associated industries were genuinely world-class during this period and proved crucial to the subsequent evolution of the UK's civilian nuclear power programme. This began with the development of the first generation of gas-cooled 'Magnox' reactors at Calder Hall from 1953 and led to eight civilian nuclear power stations coming on stream between 1962 and 1971. Many of the UK's largest and most famous companies were involved in the consortia that built these power stations. They supported an enormous supply chain of supporting industries which built infrastructure and equipment, such as specialist vehicles, containers and wagons. Latterly, the nuclear industry expanded to include the very substantial tasks of managing nuclear waste and decommissioning.

The architecture, layout, scale and setting of these power stations were spectacular, and the book's amazing illustrations reflect this, many of which are sourced from collections held by the Nuclear Decommissioning Authority (NDA) at its purpose-built archives centre, Nucleus, at Wick in Scotland. This archive reminds us of the central role of safety and statutory compliance in the nuclear industry. These records are therefore essential to the nuclear decommissioning programme.

In the 1970s, the UK chose to invest in a new generation of home-grown gas-cooled reactors. The new AGRs (Advanced Gas-cooled Reactors) emanated from Windscale in the early 1960s. Work commenced in 1965 on the first project, Dungeness. It suffered from technical problems, finally opening in 1982, eleven years late and severely over budget. Similar problems plagued the six subsequent projects, with the final station, Torness, supplying the National Grid in 1988. Having endured so many difficulties with the AGRs, the eighth project at Sizewell B was abandoned in favour of a Pressurised Water Reactor (PWR),

which opened in 1995, heralding the end of the UK's gas-cooled reactor programmes.

The nuclear industry is complex, controversial and highly sensitive, so it ranks among the most difficult industries to record and document. It is also one of the most important industries in the world, having played a fundamental and continuing role in international security (and insecurity) as well as the evolution of electricity generation. Producing a book like this in such a context is an enormous achievement. At its heart is a clear, explanatory narrative text, with over 200 high-quality photographs and 30 illustrations, a thorough bibliography, endnotes and a comprehensive index. Few books are as profoundly relevant today, and it should be regarded as essential reading in libraries, schools and colleges worldwide.

Contact the author of the book review

SEEKING HISTORY: TRAVELS IN EUROPE 1971-95

Seeking History: Travels in Europe 1971-95 (2026), Barrie Trinder. Published by BAA Publishing, ISBN: 978-191-7128254. 262 p. Available online from The Great British Book Shop

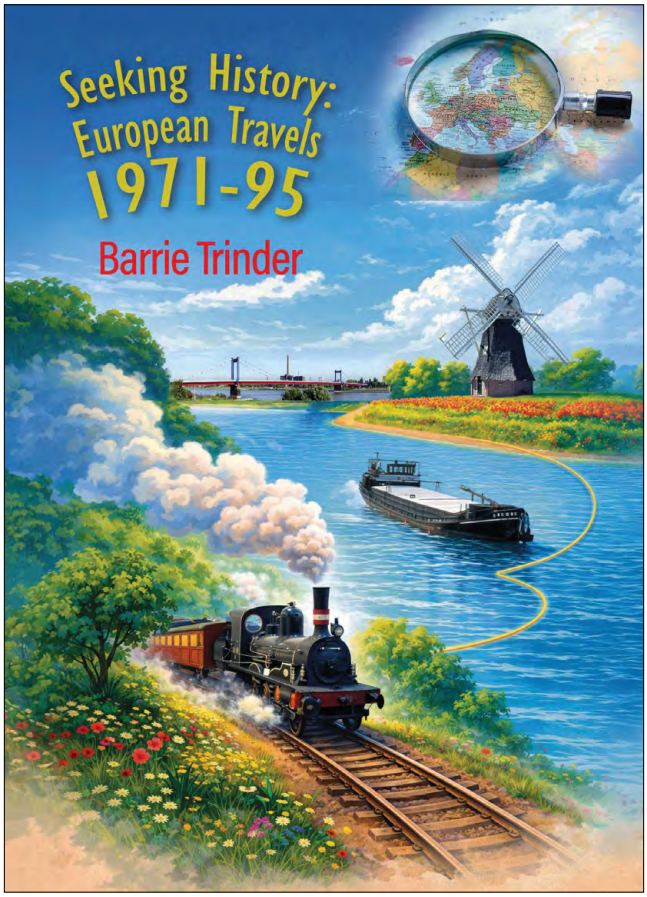
Book review by Patrick Viaene

A lively account of Barrie Trinder's countless European journeys to industrial heritage sites

In his recent publication *Seeking History: European Travels 1971-95*, Barrie Trinder (born in Banbury, Oxfordshire, in 1939) describes his countless voyages of discovery to iconic and lesser-known industrial heritage sites across Europe. Initially, Trinder mainly visited various open-air museums and fledgling "ecomuseums." The experience and insights he gained there helped him define the outlines of the Ironbridge Gorge Museum, which gradually took shape at the end of the 1960s and the beginning of the 1970s. Trinder's close personal contacts with European colleagues and professionals in industrial heritage also informed his teaching duties, including at the renowned Ironbridge Institute.

Barrie Trinder, a great enthusiast of railway heritage, often combined his journeys, which he made mostly by ship and train from England, with active participation in study days and conferences, including those organised by TICCIH. We leave open whether the wealth of detail about plane and train departure and arrival times is relevant. Drawn from various diaries, this information is part of the book's distinctive character and illustrates the author's writing style.

The extensive account of these journeys, spanning a quarter of a century, clearly shows how attitudes in the academic world towards industrial heritage gradually changed, and how the general public came to appreciate this heritage more. Barrie Trinder brought together the knowledge he acquired during his travels and intensive study in *The Blackwell Encyclopaedia of Industrial Archaeology*, his masterly magnum opus, published in 1992. Despite its rather Eurocentric character, this book remains a fascinating reference work. It shows how much the horizon of industrial



heritage has since broadened, growing into a worldwide field of research in which countless young researchers are active.

We cannot help but point out the numerous distracting spelling errors in various personal and place names. With today's digital tools, these could certainly have been avoided. But this detracts nothing from the author's boundless enthusiasm, who, during the pioneering years of industrial archaeology, found the courage to go out and discover many old industrial regions in Europe. This is certainly an example for many present-day researchers who, often chained to the computer screen for too long, have too little opportunity to explore industrial heritage in the field.

Contact the author of the book review



Participants of the PPSF project during a study visit to Juno Beach Centre, France (photo provided by Emerald Johnson, LRE Foundation)

REPORT: TWO YEARS OF RESEARCH AND TRAINING ON SUSTAINABLE REMEMBRANCE AND CULTURAL HERITAGE: KEY INSIGHTS, LESSONS AND WHAT COMES NEXT

Emerald Johnson

What does sustainability mean for organisations responsible for preserving and sharing cultural heritage? And how can heritage organisations become more sustainable while remaining true to their core mission of safeguarding places, stories and memories for future generations?

These were some of the questions at the centre of the Preserving the Past, Securing the Future (PPSF) Closing Conference, held on 8 September at the European Committee of the Regions in Brussels. After two years of research, training, study visits, peer learning and mentoring, the conference reflected on the PPSF project's results and impact and considered how its outcomes can inform future practice.

The PPSF project is led by the LRE Foundation (the Netherlands), with partners mascontour (Germany), Juno Beach Centre (France), and Fondazione Campus (Italy). It is co-funded by the Creative Europe programme of the European Commission.

The event brought together heritage and remembrance professionals, tourism stakeholders, policymakers and sustainability experts to share experiences, reflect on lessons learned and discuss how to implement sustainable practices across the sector.

From research to practical experience

The conference opened with a welcome from the LRE Foundation and the Normandy Region, followed by a keynote from international development specialist Dr Michael Haynes. The presentations then focused on the work carried out during the project, with partners sharing their main findings, results and experiences. The Museum of the Second World War in Gdańsk, a PPSF project participant, also shared its challenges and progress on sustainability practices at its site in Poland.

Rather than approaching sustainability as a set of abstract principles, PPSF worked with organisations to understand their starting points and the support they needed. This informed the project's capacity-building and knowledge-exchange activities, allowing participants to explore sustainability practices relevant to their own organisations and contexts.

The project brings together the experiences gathered throughout this process in the Sustainable Tourism Practices Handbook, which

was also presented during the conference. The handbook includes research findings, case studies, practical tools and recommendations for museums, memorials and organisations working in the remembrance and cultural heritage sector. It will be freely available online from 20 October as an important resource to support stakeholders in the sector.

Connecting practice and policy to foster sustainability

The discussion turned to the wider sector and the relationship between practical initiatives and policy. The panel "From Practice to Policy – Lessons Learned & the Path Forward" was moderated by Matthias Beyer, Managing Director of mascontour, and brought together An Lavens, Director of BELvue Museum and Head of Programme Democracy at the King Baudouin Foundation; Bruno Castro, Policy Officer for Tourism at D.G. MOVE, European Commission; Mike Haynes; and Nathalie Worthington, Director of the Juno Beach Centre.

The discussion explored both the opportunities and challenges of implementing sustainable practices. A key question was how to translate experiences from individual organisations and pilot activities into approaches that work across contexts, and how practical heritage-sector experience can inform future policy.

This also highlighted one of PPSF's strengths: bringing together people working in different countries and across the sector. Sustainability challenges vary by context, but exchanging experiences can help organisations identify approaches they can adapt and test elsewhere.

The day concluded at the House of European History, where Anna Troëng, Press Officer and Sustainability Coordinator, presented the museum's sustainability approach and policies. Participants then explored both the permanent exhibition and the temporary exhibition "Postcolonial?", a final reminder of the importance of examining history through perspectives and experiences that have historically been marginalised.

Looking at the bigger picture

The discussions in Brussels highlighted the relationship between sustainability and heritage. For organisations working with cultural and remembrance heritage, sustainability means thinking long-term: how can places, stories, collections and memories continue to be cared for and shared, while ensuring that the organisations responsible for them remain resilient and accessible to future generations?

The closing conference marked the end of two years of work on this project, but the exchange of knowledge and experience, and the application of sustainable practices across the heritage sector, continue. The PPSF project has created new connections across the sector and offers practical approaches that can be developed and adjusted to national, regional and local contexts in the coming months and years.

If you would like to be kept informed of any future opportunities, including the release of the Handbook, and any additional training programmes, sign up to the PPSF database. You can also watch the full conference recordings here.

Emerald Johnson isProject Manager for LRE Foundation. The LRE Foundation is an international network connecting people and organisations dedicated to preserving and enhancing cultural heritage related to World War II, its memory and meaning. The organisation's main objective is to make this history relevant and accessible, especially for the younger generations.

Contact the author

REPORT: INDUSTRIAL HERITAGE, MEMORY AND WELL-BEING. COMMUNITY ENGAGEMENT WITH INDUSTRIAL HERITAGE IN POST-INDUSTRIAL CONTEXTS

María Esperanza Rock Núñez & Guilherme Pozzer

The conference "Industrial Heritage, Memory and Well-being: Community Engagement with Industrial Heritage in Post-industrial Contexts," organised by Guilherme Pozzer (TICCIH Projects Coordinator, Scientific Committee), María Esperanza Rock-Núñez (TICCIH Vice President for the Americas), and Stefan Berger at the Institute for Social Movements at Ruhr University Bochum, brought together researchers, heritage professionals, and representatives from cultural institutions in Germany, Spain, India, Chile, Brazil, Portugal, the United Kingdom, and France. It examined how post-industrial societies produce, interpret, and contest industrial heritage, with particular attention to the historical inequalities that continue to shape these contexts. Throughout the discussions, community participation, epistemic justice, environmental concerns, and well-being emerged as fundamental elements for rethinking what it means to preserve and activate industrial heritage. At the same time, the event sought to place local memories in dialogue with broader histories of capitalism, colonialism, migration, and environmental transformation.

The discussion began with a critical reflection on traditional narratives of industrialisation. Bella Dicks (Cardiff) questioned how mining museums continue to reproduce national narratives that may obscure the connections between industrialisation, colonialism, and slavery. Her proposal to recover traditions of working-class internationalism opened the discussion to a decolonial, anti-racist reinterpretation of industrial heritage. This perspective found a methodological complement in Ute Eickelkamp's (Bochum) work, which examined mining memories in Hochlarmark in relation to class identities, migration, and contemporary political tensions. Her



Participants of the conference at the Institute for Social Movements at Ruhr University Bochum, Germany (photo provided by the author)

emphasis on dialogic remembrance highlighted the need to create spaces where different experiences of the industrial past can meet and be negotiated.

Moral landscapes

The comparative dimension extended these issues beyond European contexts. Irene Díaz (Oviedo) related the former mining regions of Asturias and Lota-Coronel in Chile, showing that the consequences of deindustrialisation cannot be explained by a single model of "just transition." The comparison revealed the asymmetries between the Global North and the Global South and introduced the idea of "moral landscapes" to analyse differing perceptions of justice, recognition, and territorial transformation.

From Brazil, Eduardo Romero de Oliveira (São Paulo) addressed the problem through academic research on railway heritage. His analysis of 156 monographs and 66 articles published between 2000 and 2025 showed a shift from approaches centred on social groups and collective experiences towards increasing attention to railway objects, landscapes, museums, and infrastructure. This shift again raised the question of which memories are visible and which remain outside heritage narratives.

The relationship between memory, representation, and contemporary transformation also appeared in the contributions of Hillary Orange (Swansea) and Julián Sobrino (Seville). Orange explored tensions between street art, industrial memory, and urban regeneration in Port Talbot, while Sobrino proposed understanding industrial heritage as a resource for territorial development based on community participation, productive memory, and the construction of sustainable futures. Together, their approaches challenged a conception of heritage limited to monumental conservation and showed how different cultural practices can activate new meanings in post-industrial spaces.

This concern for communities became even more explicit in the contributions of Marie Patou (France) and Marion Steiner (TICCIH president), who analysed community participation, political mobilisation, and the reclamation of memory in industrial landscapes. Their contributions highlighted the need for transnational and community-based approaches that recognise heritage as a space of belonging without erasing the historical conflicts that permeate it.

Andrés Torres and Cristian Castillo (Santiago de Chile) brought this issue into contemporary social needs through their analysis of the Ukamau project and the former Maestranza San Eugenio. By linking industrial heritage, the right to housing, and the commons, they proposed understanding former railway spaces not merely as objects susceptible to musealisation, but as infrastructures capable of meeting social needs through community organisation and urban co-production.

Heritage knowledge production

The question of who remembers and who has the authority to produce knowledge about the industrial past remained central. The second part of the conference focused more explicitly on the conditions under which heritage knowledge is produced. Stefan Berger (Bochum) proposed a comparative framework for analysing



Participants of the conference at Zeche Zollverein, Essen, Germany (photo provided by the author)

industrial memory landscapes, combining memory studies, heritage studies, research on deindustrialisation and social movement studies. His distinction between antagonistic, cosmopolitan and agonistic forms of memory provided a basis for discussing how different trajectories of capitalism and institutional responses to economic transformation shape ways of remembering industrialisation. The subsequent discussion questioned the model's universal applicability and emphasised the need to account more systematically for colonialism, gender and racialisation, particularly when extending comparative frameworks to the Global South.

Ruben Vega (Oviedo) examined literary, musical, and cinematic representations of Asturian industrial heritage and showed how generations that did not directly experience industrial work can appropriate working-class memories as forms of cultural resistance and as resources for imagining collective futures. Alicia Gorny (Bochum) introduced a gender perspective by studying a women's initiative during the closure of the Henrichshütte steelworks in Hattingen. By recovering affective, familial, and community dimensions, her contribution challenged narratives of industrial memory dominated by male experiences linked to industrial work and trade unionism.

Jana Golombek (Dortmund), for her part, examined the exhibition *Das ist Kolonial* at the LWL-Museum Zeche Zollern and the possibilities and difficulties of incorporating colonial histories through co-curatorial practices. Her analysis showed that participation and institutional transparency can challenge established narratives, but also that museums can become spaces of political confrontation when they revisit consolidated interpretations of the past. These contributions agreed that including new voices is not sufficient on its own: participation also requires reconsidering who has the authority to interpret and legitimise certain forms of knowledge.

The discussions then shifted towards the relationship between heritage, economy, and cultural practices. Mário Bruno Pastor (Porto) analysed industrial tourism in São João da Madeira, where active companies, productive heritage, and cultural programming are integrated into local revitalisation strategies. Although he recognised these possibilities, he insisted on the need to preserve a critical and research-based dimension to prevent heritage from being subordinated exclusively to tourism needs. María José Bretti (Chile) addressed a related issue through the *Ruinas Arte Festival*, showing how artistic practices can activate working-class memories and generate community processes. At the same time, her contribution raised questions about commodification, the instrumentalisation of communities, and the sustainability of cultural initiatives.

Environmental dimension

The environmental dimension further broadened the concept of industrial heritage. Moulshri Joshi (TICCIH Vice President for Asia-Pacific) examined the long-term consequences of industrial contamination in Bhopal, India, and its relation to collective memory, environmental injustice, and structural inequality. Her contribution showed that communities can remain exposed to environmental risks even when they are fully aware of them and have very limited possibilities to change their situation. Susanne Frank (Dortmund) complemented this perspective by analysing the Ruhr industrial landscape in relation to social history, urban development, and heritage management. Both contributions showed that industrial land-

scapes are not merely places of the past; they are environments where the social and material consequences of industrialisation continue to shape everyday life.

These discussions converged on epistemic justice. María Esperanza Rock-Núñez (TICCIH Vice President for the Americas) proposed this concept as a tool to question established forms of heritage knowledge production, drawing, among other examples, on Mapuche epistemologies in Chile. From this perspective, including Indigenous perspectives does not merely add new voices to an existing narrative, but transforms the very categories through which territory, industrial history, and heritage are interpreted. Guilherme Pozzer (Bochum) examined the relationship between memory and well-being through case studies from Sheffield, showing how actively preserving industrial memory and reusing buildings can generate new forms of belonging. Both contributions advocated collaborative models in which communities participate not merely as sources of information, but as actors in defining the meanings of heritage.

The visit to the Zollverein Industrial Complex grounded these discussions in a concrete heritage landscape. Guided by Stefan Berger (Bochum), the visit revealed how the former mining complex was transformed into a space of heritage, culture, and regional development. The site made visible that conservation and adaptive reuse are not neutral processes but are shaped by institutional decisions, memory conflicts, and negotiations among different social actors. At the same time, it allowed academic discussions on decoloniality, gender, community participation, and social justice to confront the concrete practices of managing and representing a large industrial site.

Community participation

In sum, the conference showed the need to understand industrialisation and deindustrialisation on multiple scales, connecting local memories with broader histories of capitalism, colonialism, migration, and environmental transformation. One key outcome was the realisation that community participation does not simply mean incorporating previously absent voices into established narratives. It entails questioning who possesses the authority to produce, interpret, and legitimise heritage knowledge. In this sense, epistemic justice offered a framework for thinking of working communities, women, migrants, Indigenous peoples, and other historically marginalised groups not only as subjects of representation, but as co-producers of historical and heritage knowledge.

At the same time, the discussions showed that participation should not be understood as a mechanism aimed at eliminating conflict. Colonial histories, environmental damage, tourist commodification, political polarisation, and competing memories make disagreement a constitutive dimension of heritage. The challenge, therefore, lies in creating spaces that make these differences visible and allow divergent interpretations to be negotiated. Well-being thus emerged not only as a possible outcome of heritage activities, but also as a necessary condition for different communities to participate meaningfully in processes of interpretation and decision-making.



Visit to Zeche Zollverein's Shaft XII, once the largest coal mining facility in the world (photo provided by the author)

The conference therefore concluded with an understanding of industrial heritage as an open process of knowledge production, social negotiation, and future-building. Rather than asking solely what should be conserved, the contributions raised questions about who decides what is worth remembering, how it should be interpreted, and what role industrial heritage can play in contemporary communities. In this sense, the diversity of case studies shared a common concern: making heritage not only a material record of the past, but also a space for addressing present inequalities, recognising historically marginalised knowledge, and building new forms of belonging and participation.

María Esperanza Rock Núñez is a Humboldt Research Fellow at the Institute for Social Movement & TICCIH Vice President for the Americas. Guilherme Pozzer is TICCIH Special Projects Coordinator and a member of the TICCIH Scientific Committee

Contact the author

REPORT: INDUSTRY, TERRITORY, AND MEMORY: CONTEMPORARY PERSPECTIVES ON INDUSTRIAL HERITAGE AT PIMCED'S 2026 ANNUAL MEETING IN ENSENADA, BAJA CALIFORNIA, MEXICO

Aurora García García de León & Francisco Alberto Núñez-Tapia

From September 3 to 5, 2026, the PIMCED Group (Industrial Heritage of Mexico: Preservation, Research, and Outreach) convened its Annual Meeting in the port city of Ensenada, Baja California, Mexico. Co-organised by CETYS Universidad and hosted by the Faculty of Engineering, Architecture, and Design (FIAD) of the Universidad Autónoma de Baja California (UABC), the meeting centred on the theme "Industry, Territory, and Memory: Contemporary Perspectives on Industrial Heritage in Mexico."

The meeting provided a regional platform to decentralise national discussions on industrial heritage, with particular attention to borderland development in Northern Mexico, maritime trade, food and beverage production, and the preservation of historic agro-industrial landscapes.

Student engagement

The meeting included an essential component: fostering awareness of industrial heritage among future architects and engineers. The meeting began with an interactive lecture for undergraduate students at FIAD-UABC. Camilo Contreras Delgado (El Colegio de la Frontera Norte – El Colef) and Cristina Matouk Núñez (Metals Museum of Industrias Peñoles) introduced fundamental concepts of industrial heritage, emphasising how historic industrial structures and technical networks contribute to community identity and spatial planning.

Following the formal opening ceremony led by university authorities and the organising committee, the academic program continued with presentations organised around several key thematic areas:

- Foodways, Agro-Industry, and Beverages: José Óscar Ávila Juárez (Universidad Autónoma de Querétaro) explored mid-20th-century soft-drink production in Querétaro through the case of La Victoria. Alejandro José Peimbert Duarte and Aurora García García de León (UABC) presented architectural and landscape criteria for the heritage recognition of Rancho Duarte in the Mexicali Valley. Francisco Alberto Núñez-Tapia (CETYS Universidad) examined cultural narratives and collective memory surrounding craft brewing and industrial heritage in Mexicali.

- Industrial Transformation and Urban Regeneration: Jesús Méndez Reyes (UABC) offered a critical analysis of late-20th-century industrialisation in Baja California and the challenges associated with its industrial heritage. Enrique Esteban Gómez Cavazos (Universidad Autónoma de Nuevo León) examined how regenerating industrial sites in Ensenada can catalyse local development.



Opening lecture, "The Poetics of Ruins," by Cristina Matouk and Camilo Contreras at the Faculty of Engineering, Architecture, and Design (FIAD-UABC), Ensenada (photo by Aurora García García de León)

- Conservation, Art, and Regional Agendas: Raquel Mancera Sánchez (National Institute of Anthropology and History – INAH) discussed conservation and heritage enhancement strategies applied at Molino de Flores Nezahualcóyotl National Park. Cristina Matouk Núñez highlighted Catalan-influenced stained-glass heritage through the case of Casa Montaña. Camilo Contreras Delgado (El Colef) presented a comparative overview of industrial heritage agendas across Latin America and the Caribbean.

Field visits

In keeping with the importance of direct engagement with industrial heritage sites, the three-day program incorporated visits to industrial and productive landscapes in Ensenada and the Guadalupe Valley:

1. Industrial Heritage and Contemporary Production: participants took part in a guided visit to the historic Manchuria industrial district in Ensenada. They then visited Cervecería Wendlandt in



PIMCED Annual Meeting participants during a site visit to Cervecería Wendlandt in El Sauzal de Rodríguez, Baja California (photo by Francisco Alberto Núñez Tapia)



Visit to the production facilities and industrial architecture of Bodegas Domecq in Guadalupe Valley, Baja California (photo by Francisco Alberto Núñez Tapia)

El Sauzal, exploring contemporary brewing production and its relationship to the region's evolving industrial landscape.

2. Urban Agro-Industrial Heritage: participants visited Plaza Santo Tomás and Bodegas de Santo Tomás, examining the historical, architectural, and productive significance of Baja California's long-standing winemaking tradition.

3. Viticultural Cultural Landscape: the group travelled to the Guadalupe Valley for a visit to Bodegas Domecq, where participants explored the winery's architecture, production spaces, and relationship with the surrounding viticultural landscape. The field activities concluded with a visit to Adobe Guadalupe.

Future directions

During the PIMCED working session on September 4, members discussed the Group's ongoing activities and future priorities, including the organisation of the 2027 Annual Meeting, which will mark PIMCED's tenth anniversary; the editorial project resulting from the 2026 meeting, Industry, Territory, and Memory: Contemporary Perspectives on Industrial Heritage in Mexico; the incorporation of new members; and strategies for strengthening the Group's institutional development and outreach.

The organisers sincerely thank UABC, the participating institutions, speakers, and attendees for contributing to the meeting's success and to the continued study, preservation, and dissemination of Mexico's industrial heritage.

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Group photo (photo by Bureau of Cultural Heritage)

REPORT: 2026 INTERNATIONAL FORUM ON TAIWAN CULTURAL HERITAGE

Miles Oglethorpe, University of Edinburgh & TICCIH President, 2018-2025

The 2026 International Forum on Taiwan Cultural Heritage was held in Taipei on 4-5 September this year, focusing on industrial heritage. Hosted by the Bureau of Cultural Heritage, which is an agency of the Ministry of Culture, the event was preceded by two days of field tours in the north of the island, which incorporated visits to gold and coal mining landscapes that were designed to introduce specially invited international experts to examples of Taiwan's rich industrial heritage. These included Shueinandong, Jinguashi and Jiufen gold mining areas, followed by Houtong, Shifen and Taiwan's Coal Mining Museum. The visits concluded with a trip to Taiwan's new Railway Museum, which had recently transformed the former Taipei Railway Works.

These field visits set the scene perfectly for the main theme of the forum, *The Ore Veins Live On – Time Still Flows Through the Mountain Town*, and allowed the experts to experience the mining heritage in person, and perhaps more importantly, to meet the mining communities who sit at the heart of the heritage. Better still, many of these people attended the Forum in Taipei and contributed to discussions about the value of their heritage and how it can shape the future.

Regular Bulletin readers are likely familiar with the fact that Taiwan hosted the first full TICCIH congress in Asia in 2012, so it is no surprise that Board members were honoured and delighted to be invited to contribute to the 2026 Forum. Moulshri Joshi, TICCIH's Vice President for Asia-Pacific, led the delegation, supported by former TICCIH President Miles Oglethorpe. Fellow Board member Hsiao-Wei Lin also provided vital local support. Other experts included Faisal Abd Rahman, President of ICOMOS Malaysia and Mitsuko Nishikawa, General Manager of the Industrial Heritage Information Centre in Tokyo.

The Forum opened with welcomes from the Minister of Culture, Yuan Li, followed by the Bureau's Director General, Chi-Ming



TICCIH President Marion Steiner delivers her welcome message to the Forum, and converses with Director General, Chi-Ming Chen of the Bureau of Cultural Heritage (photo by author)



TICCIH Vice President (Asia-Pacific), Moulshri Joshi, delivers her inspiring keynote lecture at the beginning of the opening session of the Forum (photo by Bureau of Cultural Heritage)

Chen, whom many TICCIH members were fortunate to meet at last year's Kiruna congress. TICCIH President Marion Steiner then beamed in live from Valparaiso with a powerful message, after which the official programme began. Moulshri Joshi opened the first session by exploring the values of industrial heritage at a global and local level, particularly from an Asian perspective. Subsequent presentations covered urban industrial heritage, the legible presentation of industrial heritage, and the major issue of sustainable tourism.

The second session focused on cross-sector dialogue and collaboration among partners, including corporate organisations. These were represented by presentations covering Taiwan's sugar industry and ports. The Forum then moved on to tackle issues such as youth engagement in industrial heritage conservation through heritage routes and the interpretation of mining heritage. Perhaps the highlight was a presentation by Min-Chang Cheng, Director of the Taiwan Railway Museum, who explained the fabulous transformation of the former Taipei Railway Works into the National Railway Museum.

In summary, this was an outstanding event that showcased both Taiwan's industrial heritage and the people supporting its promotion, understanding and appreciation. It was also notable because it built on the achievements of the TICCIH 2012 congress and the amazing work of ANIH, the Asian Network of Industrial Heritage, established in 2018 and built on the achievements of ARIH (the Asian Route of Industrial Heritage). As a final observation, if you want to gauge the extent of the progress that Taiwan has made in recent years, visit the former Taipei Railway Workshop, which, back in 2012, was an enormous site mostly full of empty buildings. Now, the new National Railway Museum is a global pilgrimage for any serious ferroequinologist.

Contact the author



Alfândega Nova do Porto, the historic customs house on the Douro waterfront (photo by Carlos Luis M. C. da Cruz / Wikimedia Commons (public domain))

CALL FOR PAPERS: HERITAGES 2027: UNESCO PERSPECTIVES ON CULTURAL PASTS AND URBAN FUTURES

Sarita Sharma, Outreach Coordinator, AMPS Research

From 6–8 July 2027, Heritages 2027 will bring together researchers and practitioners in Porto, Portugal, and online to explore how heritage is understood, preserved and reimagined in a changing world. Organised with the University of Porto to mark the 55th anniversary of the UNESCO World Heritage Convention, the interdisciplinary conference will examine heritage through diverse perspectives spanning art, architecture, history, museums, conservation, digital culture, tourism, sustainability, urban studies and community research.

Set in Porto's historic centre, a UNESCO World Heritage Site, the conference invites critical and comparative contributions that consider the evolving relationship between cultural pasts and urban futures. Abstract submissions are open until 10 December 2026 (Round One) and 20 April 2027 (Round Two). Themes of specific interest to the University of Porto and IPCA include Museums & Archives; Technology & Digital Art; Cultural & Material Heritage; the Politics of Memory and Sustainability. Broad thematic areas of particular interest to AMPS include Art & Architectural History; Global Histories; Societies & Cultures; Art & Design.

This conference opens itself to critiques, research projects and examinations of questions across the sector, whether they reflect the emergence of digital heritage or the longevity of established art history methods; whether they examine the historical establishment of museums or explore the decolonising of collections and archives; or whether they analyse the social impacts of tourism or the financial underpinnings of the art world.

The event aims to grasp better the diversity of practices, ideas and concerns running through the heritage sector today. From the city of Porto, it does so from a place characterised by the complexity UNESCO outlines. A coastal city and one of Europe's oldest urban centres, it bears traces of a Celtic, Phoenician and Muslim past. A world maritime centre in the 15th century, it developed unique cultural and culinary traditions and became Europe's first protected wine region in the 18th century. Its core was named a World Heritage Site in 1996 and is now a National Monument of Portugal. Home to some of Portugal's finest examples of art, architecture and digital heritage, it was named European City of Culture in 2001.

More information is available on the conference website.

Contact the author

REINTERPRETING AND LIBERATING THE PAST

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

Understanding a significant part of Latin America and the Caribbean's industrial heritage requires moving beyond methodological nationalism. Since the 16th century, colonisation, neocolonization, extractivism, and expansionism—even during periods of independence—have shaped the subcontinent's territories of production and social reproduction. Mining, transportation modes such as railroads, agricultural plantations, and electricity generation—among many other sectors—are the origins of what we now recognise as industrial heritage. Through these material remains, along with historical memory, we learn about technological advances, forms of social exploitation, and the emergence of towns and major cities. Industrial heritage is a powerful educational tool.

Camilo Contreras has travelled throughout the subcontinent, documenting industrial heritage in various countries, with a special focus on the mining sector. In 2017, he travelled through part of Chile's Atacama Desert to gain firsthand knowledge of the old saltpetre (sodium nitrate) mines. The Pedro de Valdivia office in the Antofagasta Region, designated a Historic Monument and Traditional Zone, embodies Andrés Sabella's words within its walls and ceilings: "I have seen the horizon of the pampa tremble as the very boundary of life."

Final Remarks

Every first Saturday in June, the community commemorates the anniversary of the Pedro de Valdivia office. On that day, people who once lived there, along with their descendants, gather. They hold religious and sporting activities, as well as civic parades. The day concludes with a folk dance. Heritage preservation incorporates the past into cultural identity and, through these commemorative activities, gives it new meaning and value.

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The Pedro de Valdivia office operated from 1931 to 1996. Its origins were linked to the Guggenheim business empire, which operated under the model of industrial paternalism.



Under the industrial paternalism model, the company provided spaces for education, leisure, and religious practice. The school, the church, and recreational facilities helped maintain order and uphold the moral values the company deemed appropriate. The company effectively replaced the state.



The general store (Pulpería) held a monopoly on consumer goods for families in the Pampas. The isolation of mining company towns made it easier for the company to control goods and prices, but it also kept street vendors out. Women and children frequented it.

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

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