

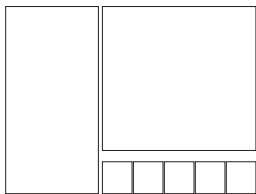
TICCIH 2022
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Industrial Heritage Reloaded Le patrimoine industriel rechargé



Patrimonium



Pompe | Pump. Collection particulière
Essen, Zeche Zollverein (2010). Photo : Luc Noppen

Puente de la Mujer, Buenos Aires (2019). Photo : Lucie K. Morisset
Arvida (c. 1996). Collection particulière
Kochi (2017). Photo : Lucie K. Morisset
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CRITICAL APPROACHES OF INDUSTRIAL HERITAGE, RETHINKING A THEORETICAL FRAMEWORK

Marion Steiner

INTRODUCTION



Industrial heritage as a concept emerged in the 1970s and 1980s in the specific context of deindustrialization in Europe and North America, when the translocation of industrial production to other parts of the world provoked the abandonment of large-scale facilities. Demolition often seemed to be the only response there at the time until social resistance started to highlight the socio-psychological functions these sites can have as anchors for regional collective identities that confront rapid social transformation and deep cultural crisis. In that sense, a critical rereading of the heritagization of industry can be understood as an enlightening mission. Seen from a more global perspective, however, the new concept also triggered self-referential narratives around smart white men bringing progress, innovation, and wealth to the world, because heritage assessment criteria ultimately focussed on arguing the superiority of one's own nation, ideology, technology, or culture. This translated into Eurocentric superlativistic definitions that put architectural and technological values of industrial heritage at the core and still dominate major global heritage organizations such as TICCIH and UNESCO today.¹ Given that, in addition, most of their programs, charters, and guidelines—such as UNESCO's World Heritage program, TICCIH's Nizhny Tagil Charter for the Conservation of the Industrial Heritage,² or TICCIH's Guide to Industrial Heritage Conservation³—traditionally concentrate on the conservation of physical remains, for which the financial possibilities are distributed unevenly around the world, this has also helped a certain heritage imperialism to come into existence.⁴

Stating the need to critically rethink the theoretical framework for industrial heritage and to discuss concepts, methods, criteria, narratives, and formats that are better suited to encompass truly global interpretations of industrial heritage and industrial processes, critiques of Eurocentric perspectives have been made for decades, and they grew louder as the world continued to change. In the 1990s, transformations in Eastern and Central Europe were a major concern for the TICCIH community, and this decade also saw the first Latin American congresses being organized, starting in Mexico. By the 2010s, critiques from Asia culminated in special declarations on Asian industrial heritage,⁵ for which TICCIH's first World Congress in Asia in 2012 on "Post-colonialism and the reinterpretation of industrial heritage" provided an ideal stage.⁶ More recently, approaching its fifty years of existence, TICCIH has been going global with its first World Congress in the Global South being celebrated in South America in 2018, and another one in 2023, in which TICCIH acted as a partner, explicitly addressing critical views on industrial heritage from and for the Global South, with invited experts from all continents.⁷

1. Meier, Hans-Rudolf, and Marion Steiner, 2018, "Monument – Patrimony – Heritage. Industrial Heritage and the Horizons of Terminology. Introduction to the Conference Topic," in Simone Bogner, Birgit Franz, Hans-Rudolf Meier, and Marion Steiner (eds.), *Monument – Patrimony – Heritage*, Holzminden and Heidelberg, Mitzzkat, arthistoricum.net, p. 16-35, <<https://doi.org/10.11588/arthistoricum.374.c5415>>; Meier, Hans-Rudolf and Marion Steiner, 2023, "Jenseits von Superlativen, oder: vom World zum Global Heritage?" [Beyond superlatives, or: from world to global heritage?], in Svenja Hönig and Eva von Engelberg (eds.), *Alltägliche Erben* [Everyday heritage], Holzminden and Heidelberg, Mitzzkat, arthistoricum.net, p. 30-35, <<https://doi.org/10.11588/arthistoricum.1254.c17544>>.
2. TICCIH, 2003, *The Nizhny Tagil Charter for the conservation of the industrial heritage*, <<https://ticcih.org/about/charter/>>, accessed in March 2025.
3. Douet, James (ed.), 2012, *Industrial heritage re-tooled: The TICCIH guide to industrial heritage conservation*, Lancaster, Carnegie Publishing.
4. Steiner, Marion, 2025, "Industrial heritage from the South. Decolonial approaches to the social construction of heritage and preservation practices," in Tim Strangleman, Steven High, Sherry Linkon, Stefan Berger, Jackie Clarke, and David Nattleingham (eds.), *The Routledge international handbook of deindustrialization studies*, London and New York, Routledge, p. 459-483, <<https://doi.org/10.4324/9781003308324-38>>.
5. mAAN, 2011, *The Seoul Declaration on industrial heritage in Asia*, <www.scribd.com/document/63900767/mAAN-Seoul-Declaration-2011-on-Industrial-Heritage-in-Asia>; ANIH, 2012, *The Taipei Declaration for Asian industrial heritage*, <<https://ticcih.org/about/charter/taipei-declaration-for-asian-industrial-heritage/>>, sites accessed in March 2025.
6. Lin, Hsiao-Wei, Hui-Chen Lin, Chun-Ming Huang, et al. (eds.), 2012, *Selected papers of the XVth International Congress of the International Committee for the Conservation of the Industrial Heritage*, Taipei, Chung Yuan Christian University, <<https://ticcih.org/ticcih-congress-2012-selected-papers/>>, accessed in March 2025.
7. Rock Núñez, María Esperanza, Marion Steiner, Daniel Stewart, and Andrés Torres (eds.), VV.AA., 2024, *Initiating transformations. Industrial heritage as an asset for regional development, critical views from and for the Global South*, Concepción, Centro Cultural CreaSur, <<https://www.creasur.cl/en/gore-program/industrial-heritage-as-an-asset-for-regional-development/>>, accessed in March 2025.

Specific topics that became ever more important on the way put the social dimension of industrial heritage at the centre, highlighting that heritage is actually not a given fact but socially constructed and reflecting a paradigm shift to paying greater attention to historic social, (geo)political, and cultural contexts. New foci include the global interconnectedness of industrialization processes and actor networks that question the classic European definition of the industrial revolution and also the time frame we are looking at. Arguably, power relations and the unfair exchange of people, ideas, raw materials, and industrial products worldwide have existed since the capitalist colonization of the world by European empires, and thus more critical and political approaches like the “world-systems analysis”⁸ are recently being rediscovered. They allow us to observe different forms of domination and to understand shifts within the global economy and geopolitics that result in moving frontiers and the consumption of ever-new territories; changing land- and culturescapes; environmental disasters and access problems to primary sources such as minerals or water; the struggle for control over territories and conflicting narratives related to that; and heritage construction processes that include omitted voices and “dark” heritage and thus challenge the classic celebration story of progress and growth told by the traditional centres and dominant actors of industrialization.

To focus on non-occidental views and decolonial approaches allows us to pay more attention to the question “who benefits from industrialization, and who suffers its social and environmental consequences?” The exploitation of bodies and natural resources, the dispossession of indigenous lands, the oppression of minorities, environmental history, and climate change have thus become new orientation points in the interpretation of industrial heritage and preservation practices, and we start to touch ground on deeper understandings of human-nature-relations and even on differing cosmovisions that exist around the world.⁹

The social turn also implies new research methodology and dissemination formats because if we wish to understand the “global sense of place,”¹⁰ capture “situated knowledges,”¹¹ and “make industrial heritage from the grounds,”¹² we need to develop new key competences and tools. Active listening and a minimum degree of immersion in the field seem as fundamental to me as “glocal” comparative research approaches are needed to tell multilocal stories, highlight parallel global processes, and demonstrate the entangled nature of industrial history. Creativity is essential to capture changing perceptions and alternative versions of the past, present, and future and for new historiographies that include “dark,” “uncomfortable,” and intangible heritages. Story-building and the creation of socially useful narratives will be at the heart of industrial heritage conservation in the future.

The interconnectedness of industrialization processes and their impacts can be visualized creatively drawing on new technologies. One example is “global mapping,” which allows putting on one single interactive map places that despite their physical distance tell a shared story and where, in

8. Wallerstein, Immanuel, 2004, *World-systems analysis. An introduction*, Durham and London, Duke University Press.

9. Novoa, Magdalena, 2022, “Wounded landscapes: Theorizing spaces of exclusion and oblivion in the Americas,” *Journal of the Society of Architectural Historians*, vol. 81, no. 2, p. 134-153, <<https://doi.org/10.1525/jsah.2022.81.2.134>>; Steiner, “Industrial heritage from the South,” *op. cit.*

10. Massey, Doreen, 1991, “A global sense of place,” *Marxism Today*, June, 24-29, <<https://banmarchive.org.uk/marxism-today/june-1991/a-global-sense-of-place/>>, accessed in March 2025.

11. Haraway, Donna, 1988, “Situated knowledges: The science question in feminism and the privilege of partial perspective,” *Feminist Studies*, vol. 14, no. 3, p. 575-599, <<https://doi.org/10.2307/3178066>>.

12. Steiner, “Industrial heritage from the South,” *op. cit.*



addition, collaborative tools help to build networks and heritage communities between people on different continents—see for example pioneering initiatives like the interactive map of the Berlin Centre for Industrial Culture¹³ or the TICCIIH MapaPI Project.¹⁴

Beyond technology, the role of artists is essential as they are by far the best prepared individuals to dive into the intangible dimension of industrial heritage and capture human affects and sensitivity. Artists, and also artisans, play a key role in particular when it comes to addressing the painful sides of past, present, and future industrial legacies.¹⁵

The upcoming TICCIIH World Congress in Kiruna in northernmost Sweden in August 2025 represents another milestone opportunity to reorient our perspectives on industrial heritage toward a truly global one. Kiruna's location in Lapponia, where large-scale mining on indigenous lands is intensifying also in a context of global warming,¹⁶ offers a unique possibility to discuss present-day global challenges like the future of energy supply, the extraction of raw materials needed for that, and the ongoing invasion of indigenous territories by industrial modernities that result in conflicts and harsh critiques of the European-born extractivist model. Kiruna is also an ideal place to understand that the impacts of industrialization not solely affect the so-called Global South, but that the "the South" can be anywhere, even in the Far North and within the European Union. In Kiruna, we will understand the connections that exist between people who may live on different continents but do share universal human experiences when it comes to being exploited, displaced, or not being heard by the economically powerful. This also allows us to discuss pressing issues like global justice, sustainable mining, and planetary responsibility.

When it comes to this kind of ethical (re)considerations, and in particular in times of growing geopolitical tensions and reinforced nationalisms, arts, again, will have a key role to constantly remind us that there are collective human experiences that we share universally across all borders. Picking these up and putting them at the heart of new narratives on networks of care and solidarity is, I believe, one of the most important tasks of our global industrial heritage community today, because it can create understanding for each other and thus help to build social and global peace. And this peace-building mission, for me personally, is the most important contribution industrial heritage work can make to our tomorrow's world.

This chapter gathers ten papers that have been presented in different sessions at the Montreal TICCIIH World Congress in 2022, and that in three subchapters highlight in more detail some of the aspects discussed above.

The first subchapter titled "Rethinking industrial heritage" is opened by Mirhan Damir, who draws on the case of cotton presses in Egypt to reflect on entangled global industrial history and the potentially shared heritage between Western and non-Western countries in places that are still frequently overlooked despite their transnational heritage values and their potential to explain how Western-(de)centric industries have been catalysts for an industrialization that did not necessarily start in Europe.

13. Steiner, Marion, 2021, "Reflexiones postcolonialistas acerca de la percepción de Berlín como ciudad modelo de la modernidad técnica" [Postcolonialist reflections on the perceptions of Berlin as a model city of technical modernity], in Cristóbal Balbontín and Laura Rodríguez (eds.), *Historia, Trauma, Memoria*, Santiago, Libros del amanecer, p. 37-61, available open access on <www.patrimoniocritico.cl> / Publicaciones.

14. Sobrino, Julián and Marion Steiner, 2024, "Update on the TICCIIH MapaPI Project: Collaborative mapping of industrial heritage in Latin America and the Caribbean," *TICCIIH Bulletin*, no. 103, p. 3-4, <<https://ticcih.org/ticcih-bulletin/>>, accessed in March 2025.

15. Rock Núñez et al. (eds.), *Initiating transformations. Industrial heritage, op. cit.*; Rock Núñez, María Esperanza, and María José Bretti López, 2025, "Narrativas artísticas de la transformación. Una aproximación a la sensibilidad y a su memoria" [Artistic narratives of transformation. An approach to sensitivity and its memory], *Revista De Geografía Norte Grande*, no. 91, <<https://revistanortegrande.uc.cl/index.php/RGNG/article/view/85314>>, accessed in March 2025.

16. Shapiro, Gideon Fink, 2020, "Kiruna, forever changing," *Places Journal*, August, <<https://placesjournal.org/article/kiruna-forever-changing/>>, accessed in March 2025.

Lea Brönnner, Sandra Nasser, and Britta Rudolff then address the social, cultural, and environmental legacies of large-scale extractive industries in East Germany. Based on the case of the former lignite-mining region of Lusatia, they suggest a theoretical framework that tries to identify the “outstanding universal value” of this post-opencast mining landscape that since the 2000s is being transformed into a lake district. By applying a multi-layered perspective that includes present-day reuses, they challenge traditional World Heritage criteria and concepts that still tend to restrict industrial heritage to the past.

Last in this part, Karsten Feucht highlights the role of human perception for recognizing the value and potential of former industrial sites. By presenting concrete rural and urban experiences with “perception workshops,” he demonstrates how this can result in developing site-specific and sustainable concepts for (re)use. As his approach focuses on people and their human essence, it also works beyond frontiers and across cultures, and by proposing a paradigm change toward new ethics and a new culture of industry, it adds an important human, ecological, and global perspective to present-day economy.

The second subchapter on “Industrial heritage as a political tool” is opened by Anica Draganic who reflects on present-day challenges regarding the Communist tangible and intangible heritage in Serbia that has gradually disappeared since the deindustrialization that took place after the disintegration of Yugoslavia in the 1990s. Discussing the case of Zrenjanin, she explains how especially young people today, due to a generalized denial of the social achievements of the Communist era over decades, lack awareness for the recent social and political history and the meaning of places that were anchors for Yugoslav identity only two generations ago.

Henry Kuningas then addresses the complexities related to industrial heritage in the Baltic countries, given that large-scale industrialization there was introduced by the Soviet Union after their occupation of the Baltic and the Second World War. He suggests a broadened postcolonial theory to explain how the way of life and the natural environment in northeastern Estonia radically changed due to Soviet industrialization. In this light it becomes clear why the potential heritagization of the oil shale industry, representing a “colonial” heritage, touches on the post-occupation trauma of Estonian society.

The integration of lands formerly characterized by other ways of life into a large-scale industrial system is also the concern of Boris Cvitanic Díaz and Daniel Matus Carrasco who in their piece on the oil industry in Chile explain how after the discovery of oil on the main island of Tierra del Fuego in 1945, the State set up facilities all over the country to exploit, refine, process, and distribute oil and oil-derived products. This multilocal national system still lacks a holistic heritage interpretation today, which could benefit local sustainable development in the future and inspire critical reflections on energy autonomy.

Energy is also a major issue for Jorge Magaz Molina, who concentrates on the legacies of coal mining in northwestern Spain, underscoring that coalfields were strategic areas in Spain during Franco’s dictatorship as they guaranteed energy independence. This context changed with the integration of Spain into the European Union in 1986 and more recent transition programs toward decarbonization, which led to the closing of the last Spanish collieries in 2019 and of the last coal-fired power plant in 2020. Today, especially the latter’s heritage attributes are at risk of disappearing.

Subchapter 3 on “Rethinking methodology and alternative discourse: rewriting the industrial heritage” groups three contributions from the arts, history of architecture, and anthropology that focus on innovative approaches to uncover social and cultural heritage values.

Monika Schott opens from her practice as a visual artist, stakeholder relations practitioner, and writer to discuss the poetics of creative writing research methodology she used to draw out understandings of abject communities through sewerage ghost towns in Australia and the UK. Focusing



on Melbourne's Metropolitan Sewerage Farm community, which was established in 1892 and is today dispersed around the globe, she presents two-way channels participatory research practices that resulted in a book and a new song, both launched in 2022. Her explanations on Aboriginal concepts of spirituality, hauntology, and the "unquiet dead" that interconnect land, soul, object, and spirit to continue as an intangible substance beyond corporeal existence and the physically visible, are perhaps the most mind-blowing part of this book.

Yoon Ah Kwon follows with a comparative analysis of architectural reconversion strategies for former industrial sites in France that reflect different ways of fusing the old with the new adapted to local specificities and present-day society's requirements. Her study of different methodologies offers valuable insights into the most effective practices for meeting today's needs for functionality, safety, and energy efficiency while ensuring respect for historic values. The approach calls for an interdisciplinary approach to navigating the challenges of urban transformation in a context that balances conservation and innovation.

Finally, Zana Llonçari Osmani and Nita Llonçari take us back to the Balkans to explore the railways that have been built there in the second half of the nineteenth century to interconnect the Ottoman and the Austro-Hungarian empires in times of growing geopolitical tension. Kosovo is a particularly interesting case because it was characterized by a lifestyle imposed by the Ottoman Empire at the time while today's official railway heritage assessment is restricted to technical and architectural values, which leads to Eurocentric interpretations that let railways in the Balkans appear as a European expansion project. As the authors demonstrate with their community-centred research approach, a paradigm shift toward a more ethnographic assessment is needed to capture the full story of railways in Kosovo, in which social impacts and cultural meanings are at least as important as the physical manifestations of technology.

RETHINKING INDUSTRIAL HERITAGE



INDUSTRIAL HERITAGE AS A POLITICAL TOOL



RETHINKING METHODOLOGY AND ALTERNATIVE DISCOURS

Rewriting the industrial heritage





NOTICES BIOGRAPHIQUES BIOGRAPHICAL NOTES

Kasper Albrechtsen

Kasper Albrechtsen is a Danish post-doctoral researcher at the Aarhus School of Architecture (AARCH), researching in the fields of urban planning and heritage. Until 2018, he worked as an adviser in urban planning, helping municipalities, developers, and other stakeholders in the search for sustainable urban transformation. From 2018 to 2020 he worked at AARCH in the field of cultural environments as part of the lab Transformation, researching in urban planning, heritage, and transformation. He collaborated in drafting reports on cultural environments in 25 different municipalities in Denmark, investigating the potential of cultural environments and heritage in the development of urban areas. From 2020 to 2023, he completed his Ph.D. dissertation on transformative urban planning (original title in Danish: *Transformativ byomdannelse: Undersøgelse af konfliktområder i de indledende faser af kommunal byplanlægning i omdannelsen af eksisterende bykvarterer*), and from 2024 onward, he has been involved in the research projects "Transition to sustainable urban communities" and "Co-shaping areas in peri-urban environments." Both projects focus on fully understanding what already exists as a comprehensive approach to urban planning and transforming cities and landscapes for a sustainable future.

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Despina Andriopoulou is currently cultural manager at the Greek Ministry of Culture, Department of European Programs, International Cooperation and Promotion of Entrepreneurship. She was previously museum manager of the Maria Callas Museum in Athens and cultural project manager at the Industrial Gas Museum. She was the owner of the cultural organization "Artfygio—Shelter of Arts," which researched, designed, and implemented cultural events and educational programs in performing arts. She has also worked as cultural heritage project manager for the Greek Ministry of Culture and the Museum of the Bank of Greece. She is a postdoctoral researcher at the Department of Cultural Technology and Communication, University of the Aegean; she completed her Ph.D. in the same department, with financial support from the State's Scholarship Foundation (IKY). She has a master's degree in cultural informatics and communication (University of the Aegean), a BS in management science and technology (Athens University of Economics and Business), and a BA in theatre studies (University of Patras). She has published several articles and studies on museums and cultural heritage.

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Anita Anteniške holds a master of architecture. An elected lecturer at the Faculty of Architecture of Riga Technical University, she has taught architectural design for over twenty years to Latvian and international students. Her research interests span from the history of architecture (including industrial heritage, Art Nouveau, and late modernist architecture) to contemporary architecture. She has authored more than 100 contributions in Latvian and English on contemporary Latvian architecture while her



working on pedagogical projects as an editor and producer at Circo de Ideias, a Portuguese publisher specializing in architecture. She is a research team member at CITCEM – Transdisciplinary Research Centre for Culture, Space, and Memory, and member of the Society of Architectural Historians.

Paul Smith

Paul Smith is a historian, trained at the University of Cambridge (Ph.D. in 1980). From 1986 to 2018 he worked for the French Ministry of Culture with various missions on the industrial and transport heritage in France and in Europe. Since his retirement in 2018, he has become general secretary of France's industrial archaeology association, the Comité d'information et de liaison pour l'archéologie, l'étude et la mise en valeur du patrimoine industriel (CILAC), serving as France's national representative at TICCIH. With Jean-François Belhoste, he is the co-author of *Architectures et paysages industriels, l'invention d'un patrimoine*, Éditions la Martinière, 2012.

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Holder of a bachelor's degree in architecture, Liene Sondore is a second-year master's student at the Faculty of Architecture of Riga Technical University. She has broad interests in her chosen profession and in the field of architecture, getting engaged in student design competitions, studying product design, and digital art. She has worked as a design assistant in architects' offices ADZ, Architecture and Design Studio, OUTOFBOX architecture in Latvia, as well as participated in a project in Poland and won an international architectural students' competition in Spain. She deeply values the importance of history and local traditions in her research and design work.

Marion Steiner

Marion Steiner is an independent researcher affiliated with the University of Chile, director of the ESPI Lab for Critical Industrial Heritage Studies in Valparaíso, and TICCIH's secretary general. As a cultural geographer with academic titles from Humboldt University of Berlin, Université Paris 8, and Bauhaus University Weimar, she has specialized in global industrial heritage interpretation working across continents and at the interface of academia and local communities. Her research focuses on entangled urban history, European imperialism, and emerging decolonial heritage perspectives from the South. Her current ANID-FONDECYT project 11230957 is financed by the Chilean State (2023-2026). <www.patrimoniocritico.cl>.

Barry L. Stiefel

Barry L. Stiefel is professor of historic preservation and community planning in the Department of Art and Architectural History, College of Charleston. He is interested in how local preservation efforts affect regional, national, and multinational policies, with a particular focus on the intersection with sustainability. Recently, he has taken an interest in coal mining and automotive industrial heritage in relation to heritage-minded environmental justice. He has numerous publications, including the *Routledge companion to automobile heritage, culture, and preservation* (2000, co-edited with Jennifer Clark). Originally from southeastern Michigan, where the coal-burning automobile industry was key to the region's identity, he resides with his family in South Carolina, where his primary mode of transportation is a bicycle.

Nevena Tatovic

Nevena Tatovic is an interdisciplinary researcher who works at the crossroads of the academic inquiry and the arts. She holds a Ph.D. in art history (heritage studies) from the University of Évora, a master in heritage studies (University Paris 1 Panthéon-Sorbonne, University of Padua, University of Évora), and a landscape architecture degree (University of Belgrade). Drawing on a phenomenological approach and experimental methodology, her doctoral thesis evolved as a contemplation of landscape and intangibility through the lens of silence, flux, and attuned lived experience of the world. Reflecting her diverse background, her research interests span landscape studies, creative geographies, living heritage, spirituality, and environmental humanities. At the core of her work lies a curiosity to explore human