

TICCIH 2022
MONTREAL

Actes du congrès de Montréal : Montreal congress proceedings

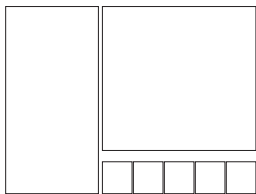
Industrial Heritage Reloaded Le patrimoine industriel rechargé



Patrimonium

La tenue du congrès 2022 de TICCIH et la publication de ces actes ont bénéficié du soutien du Conseil de recherches en sciences humaines du Canada (programmes Connexion et Savoir), du CÉLAT Centre de recherche Cultures Arts Sociétés ainsi que de l'École des sciences de la gestion et du Département d'études urbaines et touristiques de l'Université du Québec à Montréal. La production de ces actes s'inscrit dans la programmation de la Chaire de recherche du Canada en patrimoine urbain.

The 2022 TICCIH congress and the publication of these proceedings were supported by the Social Sciences and Humanities Research Council of Canada (Connection and Knowledge programs), the CÉLAT Centre de recherche Cultures Arts Sociétés, and the School of Management and the Department of Urban and Tourism Studies at the Université du Québec à Montréal. The production of these proceedings is part of the programming of the Canada Research Chair in Urban Heritage.



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Copyediting: Micheline Giroux-Aubin
Layout: B graphistes

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Legal deposit – Bibliothèque et Archives nationales du Québec, 2025
Printed in Canada

ISBN

978-2-9819973-6-4 volume I printed | imprimé

978-2-9819973-9-5 volume II printed | imprimé

978-2-9819973-5-7 limited edition in one volume for the 2025 TICCIH Congress | Édition limitée en un tome pour le congrès 2025 de TICCIH

978-2-9823729-0-0 digital edition | édition numérique

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FOREWORD

I am especially honoured and delighted to have been invited to compose the Foreword to these proceedings. This is because they reflect the outstanding quality of the TICCIH 2022 Congress, “Industrial Heritage Reloaded,” brilliantly hosted in Québec by the Université du Québec à Montréal (UQAM). The conference was an extraordinary event not only because of its rich content, but also because it took place against the debilitating backdrop of the COVID pandemic, defying the most difficult circumstances to attract hundreds of delegates from across the globe. It was, without doubt, an amazing success and set a standard that will be difficult to emulate in the years to come.

In these unique circumstances, it was more than appropriate that the conference title—and theme—was “Industrial Heritage Reloaded.” There could not have been a better moment to take a fresh look at industrial heritage and explore its complexities, strengths, and weaknesses. The resulting program challenged and broadened our traditional definitions and perspectives through a series of inspiring sessions, the fruits of which can be found in the collection of articles in these proceedings.

The specific aims of the conference were therefore to break free from the confines of past perceptions and practices and to address new and overlooked themes, thereby escaping from the “generic narrative.” In particular, this entailed tackling both positive and negative issues, adopting a more inclusive approach, and expanding geographically to include those parts of the world that had previously escaped attention. So, whilst the established and recognized strands of industrial heritage were not ignored, they were to be reassessed, and a much broader agenda adopted.

Fundamentally, the hope was therefore that the conference themes could “reload” industrial heritage by exploring topics like functional and symbolic value, belonging and social acceptability, social engagement with scientific discourse, the importance of memory and community engagement (for example via oral history), sustainable development, environmental challenges, and the uses and purposes of heritage (such as in the development of tourism). In practice, this demonstrated the synthesizing nature of industrial heritage by attracting papers covering subjects from a wide range of disciplines.

The resulting sessions yielded some outstanding papers, the cream of which can be found here in these proceedings. Modern congresses tend to organize themselves into concurrent sessions which have the advantage of accommodating the maximum possible number of contributions. This is unavoidable, but frustratingly, it does result in delegates missing significant numbers of papers and sessions because they often clash in the program. For me, this problem was exacerbated because as a Board member I often found myself chairing or delivering a paper at times when I wanted to be in



another session. I, like many others, will therefore find these proceedings even more valuable. There are so many papers that I missed, so this is a fantastic opportunity for me as for many of us to catch up, and to do so in our own time.

When doing so, readers will be presented with a unique blend of articles which collectively comprise a body of work that takes a critical approach to industrial heritage and attempts to rethink its underlying theoretical framework. This involves taking a global view and embracing a non-Western focus. It also demands a rereading of historical narratives, a rethinking of traditionally accepted methodologies, and an assessment of political dimensions in different parts of the world, notably in postindustrial and post-Soviet contexts.

Personally, I am delighted to see previously unfashionable and sometimes difficult subjects like sewerage systems (a personal favourite of mine) and other hidden industries like town gas being addressed. Some of these industries are immensely difficult and problematic, and some have left divisive and sometimes toxic legacies that have tended to be overlooked. The mix of subjects also takes on narratives of reappropriation, and tackles issues such as social power, civic society, gender power, and the potential of heritage-based community development. It also addresses themes such as the colonial legacy of industrialization in countries like India and Jordan.

There is also space within the proceedings for mainstream topics such as railways, mining and textiles heritage as well as urban heritage, including company towns. Highly relevant issues such as industrial-heritage-led regeneration and adaptive reuse are covered, subjects that carry an extra resonance in the context of climate change. But these are tempered by perceived problems of gentrification and exclusion.

The unique attraction of industrial heritage to a wide range of visitors is also featured in some sessions, including papers on the potential for industrial heritage trails, and the promotion of tourism more generally. Thematic trails have already proved to be very successful in Europe via the European Route of Industrial Heritage (ERIH), but there is huge potential elsewhere in the world, not least for industries like sugar.

A key factor in the development of tourism and trails is the power of museums as a driver of regeneration, especially in coal mining regions like the Nord-Pas-de-Calais in France. These also sometimes embrace intangible heritage, which comprises technical skills and handicrafts. So, it is good to see articles covering these topics, together with a wide range of other industries including infrastructure (notably canals and hydropower), and tobacco and alcohol too! There is, in addition, an article addressing the potential of art to promote industrial heritage, notably through the power of photography that has recently been central to a campaign to save an iconic coal preparation plant in Belgium.

These proceedings are a fitting testament to a truly special congress which celebrates the resilience, diversity, and potential of industrial heritage. It is an optimistic and ambitious mix which reflects the unique context of a conference that rose like a phoenix out of the ashes of a paralyzing pandemic and delivered a wonderful and memorable event for all those lucky enough to attend. These proceedings allow some of us to relive that experience, but much more importantly, permit us to share it with a much wider, global audience.

Miles Oglethorpe, president of TICCIH

Lucie K. Morisset

INTRODUCTION

Le patrimoine industriel rechargé



Que faire des vastes usines fermées et des pans entiers de territoire qu'elles condamnent à la désaffectation ? Que peut changer le patrimoine dans les milieux maintenant frappés par la désindustrialisation ? Comment les politiques publiques peuvent-elles encadrer, au bénéfice de tous, l'héritage des révolutions industrielles ? Quel est alors le rôle des institutions, des collectivités locales, des entreprises, des scientifiques et des praticiens de tous ordres ? C'est à répondre à de telles questions que s'attache cet ouvrage, qui rassemble les actes du congrès de The International Committee for the Conservation of the Industrial Heritage, « *Industrial Heritage Reloaded | Le patrimoine industriel rechargé* », tenu à Montréal (Canada) en 2022 et organisé par la Chaire de recherche du Canada en patrimoine urbain, en partenariat avec l'Association québécoise pour le patrimoine industriel.

À partir d'un champ scientifique et de corpus établis dans les arcanes institutionnels depuis la première désindustrialisation de l'entre-deux-guerres, il s'est agi, pour les participants, de saisir l'occasion de l'expansion contemporaine de l'héritage et de ses artefacts, cause et effet de changements sociétaux profonds et généralisés, pour réfléchir aux moyens (de conservation, de requalification, d'appropriation) et aux rôles territoriaux et mémoriels du patrimoine industriel. En « rechargeant » ainsi le patrimoine industriel, l'on a voulu soutenir un changement de paradigme, qui privilégierait, aux logiques d'accumulation d'objets et d'immeubles, une discussion sur les effets du patrimoine dans un esprit de justice sociale.

AU-DELÀ DE L'OBSOLESCENCE : LE PATRIMOINE COMME AGENT ?

Dans le champ large du patrimoine, le patrimoine industriel – défini comme l'héritage de l'industrie et de la technologie, par exemple des chemins de fer, des sites miniers, des manufactures, des outils et des équipements de production – se trouve aujourd'hui à la fois au centre des préoccupations des pouvoirs publics et à la marge du renouveau scientifique des études patrimoniales de la dernière décennie¹.

Le déploiement des *Critical Heritage Studies* a en effet vu, aux quatre coins de la planète, un nombre croissant de scientifiques remettre en question l'accaparement institutionnel du patrimoine et les mécanismes d'exclusion sociale qu'il soutient, interpellant les politiques publiques et les professionnels qui l'identifient et encadrent sa conservation. Cette formidable expansion des sciences du patrimoine, focalisée d'emblée sur les enjeux postcoloniaux des « monuments historiques » plus traditionnels des institutions nationales, s'était jusqu'ici surtout manifestée dans le champ du patrimoine industriel par une fracture, voire un repli : la majeure partie de la littérature sur le patrimoine industriel restait ainsi constituée de discussions relativement techniques sur des outils, des artefacts ou des immeubles et leur position dans l'histoire de la production². L'accroissement du nombre de ces objets, provoqué par une nouvelle vague de désindustrialisation amorcée il y a trente ans, a surtout permis, par cumul, de diversifier les expertises (d'identification et de conservation³), souvent en vase clos, car les parois de béton, l'acier rouillé et les massives machines de la seconde révolution industrielle restent moins populaires que des moulins à vent ou des ponts couverts. Cette marginalisation de l'héritage industriel tient aussi de ce que, pour une bonne part de la population mondiale qui y a travaillé, ces « patrimoines » d'experts portent surtout des souvenirs amers de fermetures, de chômage et de perte

1. Morisset, Lucie K., 2017, « Les "villes de compagnie" du Canada. Un patrimoine urbain pour le vivre ensemble de notre siècle ? », *Entreprises et histoire*, n° 2, p. 39-50.
2. Andrieux, Jean-Yves, 1992 [1^{re} éd.], *Le Patrimoine industriel*, Paris, Presses universitaires de France, <<http://catalogue.bnf.fr/ark:/12148/cb35507778g>>, consulté le 27 décembre 2021.
3. Massimo Preite, 2020, « Les nouvelles perspectives du patrimoine industriel », *Ethnologies*, vol. 42, n°s 1-2, p. 313, DOI: 10.7202/1074949ar.

d'identité⁴, alors que, dans cette vague, qui en est aussi une de désappropriation et d'exclusion, d'autres dimensions de leur expérience historique, en plus d'être dédaignées au nom d'un nouveau « progrès » qui méprise l'industrie, restent inexplorées⁵, particulièrement parce que les savoirs et les savoir-faire dans le domaine sont encore largement tributaires des schémas coloniaux⁶.

Valable en soi, l'expertise technique, que nous qualifions ainsi par rapport à un savoir « critique »⁷, souffre donc d'un délaissement grandissant : tandis qu'un courant récent d'histoire orale, proche des *Critical Heritage Studies*, tend à isoler des mémoires et des récits dits « immatériels »⁸, peu de nouveaux chercheurs – c'est particulièrement le cas au Canada – s'intéressent au patrimoine industriel « matériel », y compris à son éventuelle expansion technologique, et les autorités publiques (nous y reviendrons) sont réticentes à s'engager dans sa reconnaissance, assénant aux anciens travailleurs et porteurs de cet héritage une double injustice : l'aliénation provenant du déclassement de leur contribution à la société et l'amnésie forcée par l'abandon des infrastructures et la destruction des traces.

Or, non seulement l'héritage de l'industrie occupe-t-il une place de plus en plus grande sur le territoire et dans l'imaginaire collectif (même dysphorique) des populations⁹, mais il soulève aussi des enjeux spécifiques, tant environnementaux¹⁰ que sociaux¹¹ et économiques¹², qui se manifestent de façon récurrente et transversale dans les milieux universitaires – par exemple, dans le domaine en expansion des études de la désindustrialisation – et les programmes électoraux¹³. En effet, c'est autour du patrimoine industriel que surgit régulièrement, de la manière la plus criante, la nécessité d'une refonte des politiques publiques¹⁴, par exemple pour distinguer l'action qui relève des musées

4. MacKinnon, Lachlan, 2019, « Coal and steel, goodbye to all that : Symbolic violence and working-class erasure in postindustrial landscapes », *Labor : Studies in Working-class History of the Americas*, vol. 16, no 1, p. 107-125; High, Steven, 2019, « The emotional fallout of deindustrialization in Detroit », *Labor : Studies in Working-class History of the Americas*, vol. 16, no 1, p. 127-149; Clarke, Jackie, 2015, « Closing time : Deindustrialization and nostalgia in contemporary France », *History Workshop Journal*, vol. 79, no 1, p. 107-125.
5. Berger, Stefan (dir.), 2019 [1^{re} éd.], *Constructing industrial pasts : Heritage, historical culture and identity in regions undergoing structural economic transformation*, New York, Berghahn Books, DOI : 10.2307/j.ctv1850gh6.
6. Chan, Yuk Wan et Vivian Lee, 2017, « Postcolonial cultural governance : A study of heritage management in post-1997 Hong Kong », *International Journal of Heritage Studies*, vol. 23, no 3, p. 275-287, DOI : 10.1080/13527258.2016.1269238.
7. Gentry, Kynan et Laurajane Smith, 2019, « Critical heritage studies and the legacies of the late-twentieth century heritage canon », *International Journal of Heritage Studies*, vol. 25, n° 11, p. 1148-1168, DOI : 10.1080/13527258.2019.1570964.
8. Lane, James B., 1993, « Oral history and industrial heritage museums », *The Journal of American History*, vol. 80, n° 2, p. 607-618; Moitra, Stefan et Katarzyna Nogueira, 2018, « (Post-)industrial memories. Oral history and structural change », *BIOS – Zeitschrift für Biographieforschung, Oral History und Lebensverlaufsanalysen*, vol. 31, n° 2, p. 3-7, <<https://doi.org/10.3224/bios.v31i2.01>>.
9. Cowie, Jefferson et Joseph Heathcott, 2003, *Beyond the ruins : The meanings of deindustrialization*, Ithaca NY, Cornell University Press.
10. Morin, Bode J., 2013, *The legacy of American copper smelting : Industrial heritage versus environmental policy*, Knoxville, University of Tennessee Press; Stricker, Gwen, 2020, « Industrial decay : Environmental value of industrial heritage sites », thèse de doctorat, Columbia University, New York; Birkeland, Inger, 2008, « Cultural sustainability : Industrialism, placelessness and the re-animation of place », *Ethics, Place & Environment*, vol. 11, n° 3, p. 283-297, DOI : 10.1080/13668790802559692.
11. Binette, René, 2009, « La contribution des institutions muséales au "capital social" : Cas de l'Écomusée du fier monde (Montréal, Canada) », dans Iñaki Arrieta Urtizberea (dir.), *Activaciones patrimoniales e iniciativas museísticas : ¿Por quién ? ¿Para que ?*, Universidad del País Vasco, p. 129-150; Trepal, Daniel et Kaeleigh Herstad, 2021, « Preface to special series : Postindustrial landscapes, communities, and heritage », *Journal of Community Archaeology & Heritage*, vol. 8, n° 1, p. 5-6, DOI : 10.1080/20518196.2020.1864092.
12. Berger (dir.), *Constructing industrial pasts*, op. cit.
13. High Steven, 2013, « "The wounds of class" : A historiographical reflection on the study of deindustrialization, 1973–2013 », *History Compass*, vol. 11, n° 11, p. 994-1007; High, Steven, 2025, *The left in power : Bob Rae's NDP and the working class*, Toronto, University of Toronto Press.
14. Rautenberg, Michel, 2012, « Industrial heritage, regeneration of cities and public policies in the 1990s : Elements of a French/ British comparison », *International Journal of Heritage Studies*, vol. 18, n° 5, p. 513-525, DOI : 10.1080/13527258.2011.637945; Rufinoni, Manoela Rossinetti, 2012, « Urban industrial heritage and the contemporary city : Protection policies and planning criteria », 15th International Planning History Conference, Sao Paulo.



et celle qui procède de la requalification territoriale¹⁵, ou pour se questionner à propos de la justice distributive du patrimoine reconnu et soutenu par les institutions et dont les effets physiques et vécus sont tout aussi manifestes, comme nous l'évoquions, que peu maîtrisés¹⁶. De fait, des recherches récentes, dont les nôtres, montrent combien le patrimoine – tous corpus matériels ou immatériels confondus – pourrait améliorer les conditions de vie des « laissés-pour-compte » (*left behind*) de la « ruination industrielle »¹⁷. N'est-ce pas au départ pour leurs capacités curatives ou apaisantes que les premiers spectres de l'industrie avaient été érigés en patrimoine par les ingénieurs qui les avaient connus vivants ?

Cet ouvrage propose donc de déconcentrer (les objets), de décentraliser (les milieux) et de décroïsonner (les approches scientifiques et les secteurs d'expertise) le patrimoine industriel, afin de poser des bases à l'innovation scientifique, professionnelle, sociale et politique que ce champ appelle et de coconstruire avec les habitants et avec les décideurs des environnements mémoriels et matériels durables, justes et équilibrés. C'est ce que nous appelons « recharger » le patrimoine industriel, par analogie ludique avec *The Matrix Reloaded*, suite de cette allégorie cinématographique des rapports entre la machine et l'humain. C'est en effet comme une relation, ainsi que nous l'avons souvent écrit, que nous concevons ici le patrimoine, et c'est à partir de cette définition heuristique qu'il nous semble possible de voir dans le patrimoine industriel autre chose que des restes (*leftovers*), humains ou non humains.

DES RELATIONS TRANSFORMATRICES

Assemblés et présentés grâce au travail méthodique et persévérant de Juliette Passilly, qui en a proposé une organisation raisonnée et judicieuse, les articles qui suivent – 70, sans compter sept introductions de sections ! – examinent ainsi les manifestations, les discours, les politiques et les enjeux du patrimoine industriel. Il apparaît tantôt comme un artefact, tantôt comme un phénomène, tantôt encore comme un instrument d'*empowerment*, dans des communautés, dans des sociétés ou dans toutes sortes d'environnements imaginaires ou réels. L'ensemble permet, croyons-nous, d'affirmer le patrimoine industriel en tant que sujet de recherche et d'intervention à part entière, et de considérer la nécessité de l'aborder simultanément à partir de diverses traditions disciplinaires et professionnelles – l'histoire publique, les études de la mémoire, la muséologie, l'archéologie, les études touristiques, l'architecture, le génie ou l'aménagement, les études urbaines, l'archéologie, la géographie, la sociologie, les études culturelles, la science politique, l'anthropologie, l'ethnologie et la recherche-crédation en art n'en sont que quelques-unes.

Le patrimoine industriel se pense aussi à partir de différentes cultures et dans différents idiomes, et certainement pas de la même manière partout. On n'a, pour s'en convaincre, qu'à comparer des requalifications somptuaires comme celles qu'on découvre à Roubaix (France) au *Community Preservation Act* né du district historique de Lowell (Massachusetts) – pour ne prendre que deux exemples d'anciennes manufactures. C'est pourquoi, dans les limites de nos possibilités et à partir du Québec, dont le français est la langue officielle, nous avons tenté de contribuer de notre mieux à la réduction des biais qu'impose, à la pensée et à la science, l'usage d'une unique langue véhiculaire, et avons proposé aux autrices et aux auteurs un choix (certes restreint) de deux langues. Nous exprimons nos regrets pour tous les concepts et toutes les visions du monde disparus dans cet aplatissement.

15. Jack, Meghann E., 2010, « (Re)visiting the industrial past : Representation and meaning at Nova Scotia's Museum of Industry », thèse de doctorat, Memorial University, Terre-Neuve ; Bobadilla, Natalia, Marie Goransson et François Pichault, 2020, « Culture et renouveau territorial. Une exploration des pouvoirs publics dans les dynamiques collectives », *Pyramides. Revue du Centre d'études et de recherches en administration publique*, n° 30 bis, p. 247-266.

16. Johnston, Robert et Kimberley Marwood, 2017, « Action heritage : Research, communities, social justice », *International Journal of Heritage Studies*, vol. 23, n° 9, p. 816-831, DOI : 10.1080/13527258.2017.1339111.

17. High Steven C., Lachlan MacKinnon et Andrew Perchard, 2017, *The deindustrialized world : Confronting ruination in postindustrial places*, Vancouver, University of British Columbia Press ; Cowie et Heathcott, *Beyond the ruins*, op. cit.

On découvre néanmoins dans cet ouvrage que le patrimoine industriel, kaléidoscopique et omniprésent, défie les frontières qui cadraient, depuis le XVIII^e siècle, l'institution des monuments historiques : il n'est pas, ou pas que, le passé d'un lieu ou d'une nation ; il est le substrat d'une civilisation à la fois beaucoup plus grande, beaucoup plus fluide et beaucoup plus hétérogène. Tandis qu'on retrouvait des châteaux dits médiévaux en Europe, on trouve du patrimoine industriel sur tous les continents ; il est l'alpha et l'oméga de bien des territoires ; et contrairement aux châteaux médiévaux, il est un patrimoine d'expérience : l'industrie dont il provient habite encore les souvenirs de plusieurs. Le patrimoine industriel est un ensemble de biens et de personnes qui rejoint plus le *monumento ambiente* de Gustavo Giovannoni que le bien culturel, et sa patrimonialisation n'est pas tout à fait une reconstruction : elle appose une nouvelle relation à une autre, antérieure, qui n'a pas tout à fait disparu et que le patrimoine industriel transforme¹⁸. Il soulève ainsi des questions inédites dans le monde du patrimoine et permet des constats auparavant impensés, notamment parce qu'il déporte les problèmes hors des « sciences du passé » et des normes de pratique qui ont traversé l'institution des monuments historiques.

Cette relative virginité patrimoniale – puisque sa diversité, son apparence, son âge, parfois même sa taille ont préservé le patrimoine industriel de certaines conventions et de certains corporatismes professionnels – s'offre à des thématiques plus typiquement poststructuralistes et, presque naturellement, postcoloniales. Que cet ouvrage appelle à tant de redéfinitions et de reconstructions (réapproprier, repenser, réutiliser, renouveler, réinvestir, etc.) en est un signe, tout comme les questions de pouvoir, de genre, de décolonisation, d'acceptabilité sociale, d'écologie ou encore de résilience qui s'y posent. Mais si, comme nous l'avons exposé ailleurs¹⁹, le patrimoine industriel peut remettre en question ce que nous avons appelé « l'appareil monumental » (que nous opposions, à l'époque, aux communautés patrimoniales), il n'est pas moins enraciné dans une expertise et un savoir technique particulièrement élaborés. Sur le plan épistémologique, on pourrait ainsi le définir comme une sorte d'hybride entre le monument historique et la fermeture d'usine, ou encore entre le patrimoine militant du *advocacy planning*, campé du côté de la condition ouvrière depuis la Grande Dépression, et le patrimoine des savants de l'archéologie industrielle, née au milieu des années 1950, avec ses corpus scientifiques d'artefacts complexes et peu connus, comme l'« *adjustable wrench* », les « *wood-burning lime kilns* » – pour prendre deux sujets du premier congrès annuel de la Society for Industrial Archaeology aux États-Unis. Chose certaine, les publics des musées et des sites historiques sont plus familiers avec le Second Empire qu'avec l'aluminium et les mines d'amiante. On pourrait considérer cette situation comme un obstacle, mais c'est plutôt une occasion de proposer la réconciliation des deux factions des études patrimoniales, les techniques et les critiques : l'avenir scientifique et social du patrimoine industriel appelle en effet à une interpénétration de l'une et de l'autre. S'il est futile et collectivement irresponsable de négliger les dimensions sociales de la requalification d'une usine, voire de n'en pas d'abord penser l'usage social, il est aussi absurde d'oublier l'immeuble au profit des mémoires que d'omettre l'importance du discours scientifique sur le passé dans la construction d'un récit pérenne de continuité et d'appartenance. À quoi servirait le patrimoine autrement ?

18. Vigné, Flore, 2021, « La patrimonialisation transformative : Les héritages industriels dans la transformation des ruralités, le cas des héritages industriels en Monts d'Ardèche », thèse de doctorat en géographie, Université Grenoble-Alpes.

19. Morisset, Lucie K., 2018, « Le territoire par-delà les monuments : les leçons patrimoniales de l'obsolescence industrielle », *Le patrimoine industriel au XXI^e siècle, nouveaux défis*, CILAC [Comité d'information et de liaison pour l'archéologie, l'étude et la mise en valeur du patrimoine industriel] hors-série, septembre, p. 16-27 ; adapté en portugais par Andreotti, Maria Beatriz, 2023, « O território para além dos monumentos : As lições patrimoniais da obsolescência industrial », dans *Anuário Laboratório de Estudos do Ambiente Urbano Contemporâneo*, Instituto de Arquitetura e Urbanismo, Universidade de São Paulo, p. 27-44.



LE PATRIMOINE INDUSTRIEL : UN PROJET DE SOCIÉTÉ

Parce qu'il entretient peu d'acointances avec les racines nationales de l'institution des monuments historiques, le patrimoine industriel, nous l'évoquions, est aussi souvent boudé par les responsables des politiques, particulièrement – précisément – à l'échelon national. Local, régional ou transnational, mais échappant généralement à la géographie idéologique des nations des XVIII^e et XIX^e siècles, il sied mal aux quêtes identitaires des gouvernements qui assimilent le territoire national à une communauté homogène. Dès 1995, Louis Bergeron écrivait d'ailleurs, des « villages ouvriers » (que nous avons plutôt étudiés en Amérique sous l'angle des « villes de compagnie »²⁰) :

Les références et les formes sont multiples : l'interprétation globale et généralisante est impossible [...] Des élus locaux qui appartiennent à des villes de quelques milliers d'habitants, souvent, et qui conçoivent des projets pour leur patrimoine industriel [...] ne s'attendent pas à recevoir un million de dollars pour les réaliser. Ils attendent d'une très haute autorité culturelle une reconnaissance de principe qui leur permette de mobiliser dans leur propre département, province, région ou État les ressources nécessaires. Faire un détour [sic] par l'UNESCO relève pour eux d'une stratégie de contournement des administrations et ministères de leur propre pays qui, trop souvent, s'avèrent incapables de les écouter et, surtout, d'être à l'écoute du patrimoine qu'ils devraient contribuer à sauver. La procédure employée me paraît hautement démocratique : elle renvoie à la vigueur de l'initiative citoyenne²¹.

Certains pays et certaines fédérations l'ont néanmoins adopté, comme en fait foi aujourd'hui la liste du patrimoine mondial, qui valorise depuis le début de ce millénaire un patrimoine industriel exponentiel et foisonnant. Certains gouvernements nationaux ou fédéraux, attachés à d'autres constructions historiques, continuent – comme le rappelait Bergeron dans l'extrait ci-dessus – de résister, comme on peut résister à l'idée que le XX^e siècle soit un legs, peut-être parfois même parce que la seconde révolution industrielle paraît peu compatible avec la décarbonation pour ceux qui confondent le passé et le futur. Mais combien de temps peut-on refuser aux femmes et aux hommes de tout un siècle (au moins) leurs mémoires et leurs héritages ?

En attendant, la réunion des critiques et des techniques que nous appelons de nos vœux promet d'approfondir de plus belle des thématiques moins communes, jadis, dans le vaste domaine du patrimoine. Après cette introduction qui en esquisse quelques-unes, tout cet ouvrage foisonne de telles découvertes. Avec un autorat de plus en plus vaste et diversifié (dont, permettons-nous de souligner, un nombre croissant d'autrices), on peut même maintenant, avec les décennies qui nous séparent de ses balbutiements, s'interroger la patrimonialisation du patrimoine industriel comme un champ spécifique qui nous rend des visions du monde : nous avons évoqué Lowell par rapport à Roubaix, mais on pourrait tout autant s'interroger sur l'écart entre le Henry Ford Museum of American Innovation de Dearborn (Michigan) et le Neon Museum de Las Vegas (Nevada), entre le Museo dell'Occhiale de Pieve di Cadore (Italie) et l'écomusée du Creusot (France), entre Fray Bentos (Uruguay) et le Métaphone d'Oignies (France), entre le canal de Lachine (Québec) et le barrage de Vajont (Italie), entre Lota (Chili) et Arvida (Québec), entre les mines d'or de Jiufen (Taïwan) et les mines d'amiante de l'ancienne cité d'Asbestos renommée Val-des-Sources (Québec), entre le port de Brest (France) et le port de Liverpool (Angleterre), entre...

Rien qu'épistémologiquement, le patrimoine industriel est un fait d'histoire. Il est aussi, et surtout, un projet qui continue de s'ouvrir devant nous.

20. Morisset, Lucie K. et Jessica Mace, 2019, *Territoires d'identités : Les villes de compagnie du Canada*, Montréal et Alma, Patrimonium et Société d'histoire du Lac-Saint-Jean.

21. Bergeron, Louis, 1995, *Les villages ouvriers comme éléments du patrimoine de l'industrie*, France, TICCII Thematic Studies and Published Reports.

Lucie K. Morisset

INTRODUCTION

Industrial Heritage Reloaded



What can be done with sprawling shuttered factories and the whole swathes of land that these abandoned facilities condemn to disuse? What difference can heritage make in communities now affected by deindustrialization? How can public policies manage the legacy of industrial revolutions for the benefit of all? What then is the role of institutions, local authorities, businesses, scientists, and practitioners of all kinds? These are the questions addressed in this book, which brings together the proceedings of The International Committee for the Conservation of the Industrial Heritage Congress titled *Industrial Heritage Reloaded* | *Le patrimoine industriel rechargé*, held in Montreal (Canada) in 2022 and organized by the Canada Research Chair in Urban Heritage, in partnership with the Association québécoise pour le patrimoine industriel.

Drawing upon a scientific field and corpus established in the institutional arena since the first deindustrialization of the interwar period, participants seized the opportunity presented by the contemporary expansion of heritage and its artifacts – the cause and effect of profound and widespread societal changes – to reflect on the means (conservation, rehabilitation, appropriation) and the territorial and memorial roles of industrial heritage. “Reloading” industrial heritage in this manner reflected a desire to support a paradigm shift away from the logic of accumulating objects and buildings, towards a discussion of the effects of heritage in a spirit of social justice.

BEYOND OBSOLESCENCE: HERITAGE AS AN AGENT?

In the broad field of heritage, industrial heritage – defined as the legacy of industry and technology, e.g. railroads, mining sites, factories, production tools and equipment – today finds itself both at the centre of public authorities’ concerns and on the margins of the scientific revival of heritage studies in the last decade.¹

With the development of critical heritage studies, a growing number of scientists around the world have come to challenge the institutional monopolization of heritage and the mechanisms of social exclusion it supports, calling into question public policies and the professionals who identify it and oversee its conservation. This tremendous expansion of heritage sciences, focused from the outset on the postcolonial issues of the more traditional “historic monuments” of national institutions, had hitherto manifested itself above all in the field of industrial heritage as a fracture, or even a retreat: most of the literature on industrial heritage thus remained made up of relatively technical discussions of tools, artifacts, or buildings and their position in the history of production.² The increase in the number of such objects, triggered by a new wave of deindustrialization that began over 30 years ago, has above all enabled, through accumulation, the diversification of expert appraisals (of identification and conservation³), often in a vacuum, as concrete walls, rusted steel, and the massive machinery of the second industrial revolution remain less popular than windmills or covered bridges. This marginalization of industrial heritage is also due to the fact that, for many of the world’s working population, these expert “heritages” carry bitter memories of closures, unemployment, and loss of identity,⁴ while, in this wave

1. Morisset, Lucie K., 2017, “Les ‘villes de compagnie’ du Canada. Un patrimoine urbain pour le vivre ensemble de notre siècle ?”, *Entreprises et histoire*, n° 2, pp. 39-50.
2. Andrieux, Jean-Yves, 1992 [1st ed.], *Le Patrimoine industriel*, Paris, Presses universitaires de France, < <http://catalogue.bnf.fr/ark:/12148/cb35507778g> >, accessed December 27, 2021.
3. Preite Massimo, 2020, “Les nouvelles perspectives du patrimoine industriel”, *Ethnologies*, vol. 42, n° 1-2, p. 313, DOI: 10.7202/1074949ar.
4. MacKinnon, Lachlan, 2019, “Coal and steel, goodbye to all that: Symbolic violence and working-class erasure in postindustrial landscapes”, *Labor: Studies in Working-class History of the Americas*, vol. 16, n° 1, pp. 107-125; High, Steven, 2019, “The emotional fallout of deindustrialization in Detroit”, *Labor: Studies in Working-class History of the Americas*, vol. 16, n° 1, pp. 127-149; Clarke, Jackie, 2015, “Closing time: Deindustrialization and nostalgia in contemporary France”, *History Workshop Journal*, vol. 79, no. 1, pp. 107-125.

– which is also one of disappropriation and exclusion – other dimensions of their historical experience, in addition to being disdained in the name of a new “progress” that scorns industry, remain unexplored,⁵ particularly as knowledge and expertise in this field are still largely dependent on colonial patterns.⁶

Valid in its own right, technical expertise, which we qualify as such in relation to “critical” knowledge,⁷ is therefore suffering from a growing neglect; while a recent current of oral history, akin to critical heritage studies, tends to isolate so-called “immaterial” memories and narratives,⁸ few new researchers, particularly in Canada, are interested in “material” industrial heritage, including its possible technological expansion, and public authorities, as we will outline further below, are reluctant to commit to its recognition, assailing former workers and bearers of this heritage with a double injustice: alienation through the downgrading of their contribution to society and forced amnesia through the abandonment of infrastructures and the destruction of whatever has been left behind.

Yet not only is industrial heritage claiming an increasingly important significance at ground level and in the collective (albeit dysphoric) imagination of the general public,⁹ but it also raises specific environmental,¹⁰ social,¹¹ and economic¹² issues, which are recurrently and transversally manifested in academic circles, for example, in the expanding field of deindustrialization studies, as well as in electoral platforms.¹³ Indeed, it is with respect to industrial heritage that the need for an overhaul of public policy regularly arises in the most striking way,¹⁴ for example, in order to distinguish between action that falls within the remit of museums and that which proceeds from territorial requalification,¹⁵ or to question the distributive justice of heritage that is recognized and supported by institutions, and whose physical and lived effects are just as manifest, as we mentioned, as they are uncontrolled.¹⁶ In fact, recent research, including our own, shows just how much both tangible and intangible heritage

5. Berger, Stefan (ed.), 2019 [1st ed.], *Constructing Industrial Pasts: Heritage, Historical Culture and Identity in Regions Undergoing Structural Economic Transformation*, New York, Berghahn Books, DOI: 10.2307/j.ctv1850gh6.
6. Chan, Yuk Wan and Vivian Lee, 2017, “Postcolonial cultural governance: A study of heritage management in post-1997 Hong Kong”, *International Journal of Heritage Studies*, vol. 23, no. 3, pp. 275-287, DOI: 10.1080/13527258.2016.1269238.
7. Gentry, Kynan and Laurajane Smith, 2019, “Critical heritage studies and the legacies of the late-twentieth century heritage canon”, *International Journal of Heritage Studies*, vol. 25, n°11, pp. 1148-1168, DOI: 10.1080/13527258.2019.1570964.
8. Lane, James B., 1993, “Oral history and industrial heritage museums”, *The Journal of American History*, vol. 80, n°2, pp. 607-618; Moitra, Stefan and Katazyna Nogueira, 2018, “(Post-)Industrial Memories: Oral History and Structural Change”, *BIO - Zeitschrift für Biographieforschung, Oral History und Lebensverlaufsanalysen*, vol. 31, n°2, pp. 3-7, <<https://doi.org/10.3224/bios.v31i2.01>>.
9. Cowie, Jefferson and Joseph Heathcott, 2003, *Beyond the Ruins: The Meanings of Deindustrialization*, Ithaca NY, Cornell University Press.
10. Morin, Bode J., 2013, *The Legacy of American Copper Smelting: Industrial Heritage versus Environmental Policy*, Knoxville, University of Tennessee Press; Stricker, Gwen, 2020, “Industrial Decay: Environmental Value of Industrial Heritage Sites”, PhD thesis, Columbia University, New York; Birkeland, Inger, 2008, “Cultural Sustainability: Industrialism, Placelessness and the Re-animation of Place”, *Ethics, Place & Environment*, vol. 11, n°3, pp. 283-297, DOI: 10.1080/13668790802559692.
11. Binette, René, 2009, “La contribution des institutions muséales au ‘capital social’ : Cas de l’Écomusée du fier monde (Montréal, Canada)”, in Iñaki Arrieta Urtizberea (ed.), *Activaciones patrimoniales e iniciativas museísticas: ¿Por quién? ¿Para qué?*, Universidad del País Vasco, pp. 129-150; Trepal, Daniel and Kaeleigh Herstad, 2021, “Preface to special series: Postindustrial landscapes, communities, and heritage”, *Journal of Community Archaeology & Heritage*, vol. 8, n°1, pp. 5-6, DOI: 10.1080/20518196.2020.1864092.
12. Berger (ed.), *Constructing Industrial Pasts*, op. cit.
13. High Steven, 2013, “The wounds of class: A historiographical reflection on the study of deindustrialization, 1973-2013”, *History Compass*, vol. 11, n°11, pp. 994-1007; High, Steven, 2025, *The Left in Power: Bob Rae’s NDP and the Working Class*, Toronto, University of Toronto Press.
14. Rautenberg, Michel, 2012, “Industrial heritage, regeneration of cities and public policies in the 1990s: Elements of a French/British comparison”, *International Journal of Heritage Studies*, vol. 18, n°5, pp. 513-525, DOI: 10.1080/13527258.2011.637945; Rufinoni, Manoela Rossinetti, 2012, “Urban industrial heritage and the contemporary city: Protection policies and planning criteria”, 15th International Planning History Conference, Sao Paulo.
15. Jack, Meghann E., 2010, “(Re)visiting the industrial past: Representation and meaning at Nova Scotia’s Museum of Industry”, PhD thesis, Memorial University, Newfoundland; Bobadilla, Natalia, Marie Goransson and François Pichault, 2020, “Culture et renouveau territorial. Une exploration des pouvoirs publics dans les dynamiques collectives”, *Pyramides. Revue du Centre d’études et de recherches en administration publique*, n° 30A, pp. 247-266.
16. Johnston, Robert and Kimberley Marwood, 2017, “Action heritage: Research, communities, social justice”, *International Journal of Heritage Studies*, vol. 23, n°9, pp. 816-831, DOI: 10.1080/13527258.2017.1339111.



could improve the living conditions of those “left behind” by “industrial ruination.”¹⁷ Wasn’t it originally for their curative or soothing capacities that the first spectres of industry had been resurrected as heritage by the engineers who had known them as living entities?

This book therefore proposes to deconcentrate (the objects), decentralize (the environments), and decompartmentalize (the scientific approaches and sectors of expertise) of industrial heritage, in order to lay the foundations for the scientific, professional, social, and political innovation that this field calls for, and to co-construct with residents and decision-makers sustainable, fair, and balanced memorial and material environments. This is what we call “reloading” industrial heritage, by playful analogy with *The Matrix Reloaded*, the sequel to the cinematic allegory of the relationship between machine and human being. In fact, as we have often proposed elsewhere, heritage is herein depicted as a relationship, and it is on the basis of this heuristic definition that we feel that it is possible to see industrial heritage as something other than human or non-human “leftovers.”

TRANSFORMATIVE RELATIONSHIPS

Assembled and presented thanks to the methodical and persevering work of Juliette Passilly, who has proposed a reasoned and judicious organization, the articles that follow – no fewer than 70, not counting seven section introductions! – examine the manifestations, discourses, policies, and issues of industrial heritage. Sometimes it appears as an artifact, sometimes as a phenomenon, sometimes as an instrument of empowerment, in communities, in societies, or in all kinds of imaginary or real environments. All of this, we believe, makes it possible to foreground industrial heritage as a subject of research and intervention in its own right, and to consider the need to approach it simultaneously from a variety of disciplinary and professional traditions, including public history, memory studies, museology, archaeology, tourism studies, architecture, engineering or retooling, urban studies, archaeology, geography, sociology, cultural studies, political science, anthropology, ethnology, and research-creation in art to name just a few.

Industrial heritage is also contemplated in terms of different cultures and idioms, and certainly not in the same way everywhere. If there are any lingering doubts in this regard, we need only compare sumptuous rehabilitations such as those found in Roubaix (France) to the Community Preservation Act born of the Lowell Historic District (Massachusetts), to take just two examples of decommissioned factories. This is why, within the limits of our possibilities and from Quebec, where French is the official language, we have done our best to reduce the bias imposed on thought and science by the use of a single lingua franca and have offered authors a choice (albeit a limited one) of two languages. We are sincerely sorry for all the concepts and worldviews lost in this process of homogenization.

Be that as it may, this book shows that industrial heritage, kaleidoscopic and omnipresent, defies the boundaries that have framed the institution of historical monuments since the 18th century: it is not, or not only, the past of a place or a nation; it is the substratum of a much larger, much more fluid, and much more heterogeneous civilization. While medieval castles can be found in Europe, industrial heritage can be found on every continent; it is the alpha and omega of many territories; and unlike medieval castles, it is a heritage of experience: the industry from which it originates still lives in the memories of many. Industrial heritage is a collection of goods and people that is more akin to Gustavo Giovannoni’s *monumento ambiente* than to cultural property, and its “*patrimonialisation*” – as we say in French and in other languages to designate the process through which something ends up to be considered and presented as heritage – is not quite a reconstruction: it affixes a new relationship to a

17. High Steven C., Lachlan MacKinnon and Andrew Perchard, 2017, *The Deindustrialized World: Confronting Ruination in Postindustrial Places*, Vancouver, University of British Columbia Press; Cowie and Heathcott, *Beyond the Ruins*, op. cit.

previous one, which has not quite disappeared and which industrial heritage serves to transform.¹⁸ It thus raises new questions in the world of heritage and enables previously unthought-of observations, not least because it shifts the issues away from the “sciences of the past” and the norms of practice that have traversed the institution of historical monuments.

Since its diversity, appearance, age, and sometimes even size have preserved industrial heritage from certain conventions and degrees of professional corporatism, this relative heritage ‘virginity’ lends itself to more typically poststructuralist and, almost naturally, postcolonial topics. That this book calls for so many redefinitions and reconstructions (reappropriate, rethink, reuse, renew, reinvest, and the like) is a sign of this, as are the questions of power, gender, decolonization, social acceptability, ecology, and resilience that arise. But while, as we have argued elsewhere,¹⁹ industrial heritage may call into question what we have termed the *appareil monumental* (or monumental apparatus, referred to the historic preservation or *monuments* institution which, at the time, we contrasted with heritage communities), it is no less rooted in a particularly elaborate expertise and technical knowledge. Epistemologically speaking, it could be defined as a sort of hybrid between the historical monument and the factory closure, or between the militant heritage of advocacy planning, which has been concerned with the working-class condition since the Great Depression, and the heritage of industrial archaeology scholars, born in the mid-1950s, with its scientific corpus of complex, little-known artifacts such as the adjustable wrench and wood-burning lime kilns, to take but two focal subjects from the first annual meeting of the Society for Industrial Archaeology in the USA. Most museum and historic-site visitors are no doubt more familiar with the Second Empire founded by Napoléon III than with aluminum and asbestos mining. This could be seen as an obstacle, but it is instead an opportunity to propose the reconciliation of the two factions of heritage studies, the technical and the critical, since the scientific and social future of industrial heritage calls for the interpenetration of both. It may well be futile and collectively irresponsible to neglect the social dimensions of a factory’s rehabilitation, or even to fail first to consider its social use, but it is just as absurd to forget the actual building in favour of memories as it is to overlook the importance of scientific discourse on the past in the construction of a perennial narrative of continuity and belonging. What’s the point of heritage otherwise?

RECOGNIZING INDUSTRIAL HERITAGE: A FUNDAMENTAL PROJECT

Because it has little in common with the national roots of the institution of historic monuments, industrial heritage, as we mentioned above, is also often shunned by policymakers, particularly and precisely at a national level. Whether local, regional, or transnational, but generally outside the ideological geography of the nations of the 18th and 19th centuries, industrial heritage is ill-suited to the quest for identity by governments which view the national territory as a homogenous community. As early as 1995, Louis Bergeron wrote of *des villages ouvriers*, workers’ villages, which we have studied in America from the angle of “company towns”:²⁰

18. Vigné, Flore, 2021, “La patrimonialisation transformative: Les héritages industriels dans la transformation des ruralités, le cas des héritages industriels en Monts d’Ardèche”, doctoral thesis in geography, Université Grenoble-Alpes.

19. Morisset, Lucie K., 2018, “Le territoire par-delà les monuments: les leçons patrimoniales de l’obsolescence industrielle”, *Le patrimoine industriel au XXI^e siècle, nouveaux défis*, CILAC [Comité d’information et de liaison pour l’archéologie, l’étude et la mise en valeur du patrimoine industriel] special edition, September, pp. 16-27 ; adapted into Portuguese by Andreotti, Maria Beatriz, 2023, “O território para além dos monumentos: As lições patrimoniais da obsolescência industrial”, in *Anuário Laboratório de Estudos do Ambiente Urbano Contemporâneo*, Instituto de Arquitetura e Urbanismo, Universidade de São Paulo, pp. 27-44.

20. Morisset, Lucie K. and Jessica Mace, 2019, *Territoires d’identités: Les villes de compagnie du Canada*, Montréal and Alma, Patrimonium and Société d’histoire du Lac-Saint-Jean.



The references and forms are any and varied: a comprehensive, generalizing interpretation is impossible [...] Local elected officials who often belong to towns of a few thousand inhabitants and who conceive projects for their industrial heritage [...] do not expect to receive a million dollars to carry them out. They expect recognition in principle from a very high cultural authority, enabling them to marshal the necessary resources in their own department, province, region, or state. For them, making a detour via UNESCO is a strategy for bypassing the administrations and ministries of their own country, which all too often prove incapable of listening to them and, above all, of listening to the heritage they should be helping to save. The chosen procedure seems to me to be highly democratic: it harks back to the vigour of the citizens' initiative.²¹

Some countries and federations have in fact adopted this approach, as demonstrated by today's World Heritage List, which since the beginning of this millennium has been promoting a flourishing and exponentially expanding industrial heritage. As Bergeron reminds us in the excerpt above, certain national or federal governments, attached to other historical constructions, continue to resist, just as the idea that the 20th century is a legacy can be resisted, perhaps even because the second industrial revolution seems incompatible with decarbonization for those who confuse the past with the future. But for how long can we deny the women and men of an entire century (at least) their memories and their various forms of heritage?

In the meantime, the desired encounter of critiques and techniques portends a closer examination of topics that were once less common in the vast field of heritage. After this introduction, which outlines a few of them, the whole book abounds with such discoveries. With an increasingly vast and diversified body of authorship (including, permit us to emphasize, a growing number of women authors), we can even now, with the decades that separate us from its infancy, address industrial heritage as a specific field that provides us with various visions of the world; we mentioned Lowell in relation to Roubaix, but we could just as easily address the differences between the Henry Ford Museum of American Innovation in Dearborn (Michigan) and the Neon Museum in Las Vegas (Nevada); between the Museo dell'Occhiale in Pieve di Cadore (Italy) and the Ecomuseum in Le Creusot (France); between Fray Bentos (Uruguay) and the Métaphone in Oignies (France); between the Lachine canal (Quebec) and the Vajont dam (Italy); between Lota (Chile) and Arvida (Quebec); between the gold mines of Jiufen (Taiwan) and the asbestos mines of the former town of Asbestos, renamed Val-des-Sources (Quebec); between the port of Brest (France) and the port of Liverpool (England); and many more besides.

Epistemologically speaking, industrial heritage is a fact of history. It is also, and above all, a project that continues to open up before our very eyes.

21. Bergeron, Louis, 1995, *Les villages ouvriers comme éléments du patrimoine de l'industrie*, France, TICCIIH Thematic Studies and Published Reports. Our translation.

01

CRITICAL APPROACHES OF INDUSTRIAL HERITAGE, RETHINKING A THEORETICAL FRAMEWORK

02

INDUSTRIAL HERITAGE AS A TOOL FOR NARRATIVES' REAPPROPRIATION

The social, gender and decolonial power
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03

**PATRIMONIALIZATION
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ART AS A LEVER

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by sensitive practices

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INDUSTRIAL LANDSCAPE

A resilient palimpsest of memory



NOTICES BIOGRAPHIQUES BIOGRAPHICAL NOTES

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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.

Despina Andriopoulou

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.

Anita Antiniske

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



research papers on industrial heritage and Art Nouveau architecture of Latvia presented at numerous conferences can be found in Latvian and international scientific press, both in print and online. She is a member of DoCoMoMo Latvia and the Industrial Heritage Trust of Latvia; has worked as an expert for the State Inspection for Heritage Protection and for the State Culture Capital Foundation of Latvia, and helped in activities of Réseau Art Nouveau Network and the Latvian Union of Architects.

Ángel René Franco Balcazar

Ángel René Franco Balcazar studied history at the Benemérita Universidad Autónoma de Puebla (BUAP, Mexico). He has participated in various national and international events as an assistant, speaker, and workshop participant, including the 20th and 22nd International Journeys of Industrial Heritage by Spain's Industrial Archaeology Association Máximo Fuertes Acevedo, the 2022 TICCIIH Congress in Montreal, and the 5th International Forum of Russia and Ibero-America. He served as the coordinator of the History College in the editorial committee of the *Cuatro Patios* journal. He has also contributed to research with BUAP and INAH, publishing his work in books and academic journals, including *Mirada Antropológica*.

Léopold Barbier

Léopold Barbier est doctorant en cotutelle internationale entre l'Université de Lorraine (Centre de recherche en géographie – LOTERR) et l'Université de Mons (Faculté d'architecture et d'urbanisme – FA+U), attaché temporaire d'enseignement et de recherche d'abord à l'Université de Lorraine puis à l'Université Sorbonne Paris Nord (Paris 13). Il s'intéresse notamment à la reconversion des territoires industriels urbains au prisme de leurs évolutions paysagères, fonctionnelles et étudie les mécanismes institutionnels et les discours mobilisés pour ces mutations urbaines.

Gabriel Bellerose-Blais

Gabriel Bellerose-Blais est doctorant en histoire à l'Université de Montréal (UdeM) et à l'École des hautes études en sciences sociales (EHESS). Ses recherches portent sur l'histoire des sciences et des savoirs, particulièrement dans le contexte médiéval. Au cours de sa carrière dans le milieu muséal, il s'est intéressé au patrimoine industriel comme témoin matériel de l'histoire des sciences et des techniques. En tant que chargé de projet au C.I.EAU, entre 2020 et 2023, il a développé plusieurs programmes éducatifs visant la valorisation des collections. Il a aussi collaboré au bulletin de l'Association québécoise du patrimoine industriel (AQPI) : « Une histoire de la qualité de l'eau : L'assainissement des eaux usées à Sainte-Rose » en 2024, « Un village et sa rivière : Le C.I.EAU gardien des traces des ponts de Sainte-Rose » en 2023.

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Michael Bianchi est doctorant au sein de l'Unité de recherche en architecture de la Faculté d'architecture de l'Université de Liège. Il enseigne le projet d'architecture et de paysage dans la filière de master architecture régénérative et développe une thèse au sein du laboratoire ndrscr / Architecture et politique. Il est également affilié au projet de recherche international DéPOT (Deindustrialization and the politics of our time). Ses recherches portent sur les politiques de la ville et du paysage avec une attention spécifique aux enjeux sociaux, écologiques et mémoriels de l'industrialisation et de la désindustrialisation.

Konstantinos Bitzanis

Konstantinos Bitzanis was chief executive officer of Technopolis City of Athens 2011-2024. Born in Athens, he studied industrial engineering and obtained a postgraduate degree in regional planning.

He accumulated twenty years of professional experience in upper management positions in the Greek Industry: 2009-2011, as director of the Industrial Museum of Hermoupolis; since 2011, CEO of the multicultural place Technopolis City of Athens; 2017-2019, president of the City of Athens Cultural, Sport and Youth Organization (OPANDA). Has published several articles and studies on economy, industrial policies, and culture.

Jean-Louis Delaet

Titulaire d'un master en histoire de l'Université libre de Bruxelles (1981), aspirant-chercheur au Fonds national de la recherche scientifique, Jean-Louis Delaet est ensuite archiviste de la Ville de Charleroi de 1986 à 2000 et conservateur de son musée de l'Industrie dès sa création en 1988. Nommé conseiller culturel de la Ville en 2001, il est aussitôt détaché en tant que directeur au Bois du Cazier, mis en valeur dans le cadre des fonds structurels européens. L'ancien site minier propose aujourd'hui un large panorama du développement industriel et social de la Wallonie, autour de la trilogie charbon-fer-verre : Espace 8 août 1956, musée de l'Industrie et musée du Verre. Avec trois autres sites miniers majeurs de Wallonie, le Bois du Cazier est inscrit depuis 2012 sur la Liste du patrimoine mondial de l'UNESCO. Il est aussi labellisé par l'Union européenne depuis 2018. Retraité en 2023, Jean-Louis Delaet reste président de l'association « Patrimoine industriel Wallonie-Bruxelles » (PIWB), dont l'objectif est la sauvegarde et la valorisation de ce patrimoine dans un souci aussi bien scientifique et technique que culturel et touristique.

Eric Bouba Deudjambé

Éric Bouba Deudjambé est doctorant au Centre de recherches historiques (CRH-UMR 8558/EHESS-CNRS), sous la direction de Florence Hachez-Leroy, au sein du Groupe d'histoire économique (GrHEco). Cette équipe de recherche mène des travaux en histoire économique, financière et patrimoine industriel ; l'axe principal de recherche thématique est : acteurs, pratiques et marchés.

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Aurélié Brayet est chercheuse associée au laboratoire RECITS (Recherche et études sur le changement industriel, technologique et sociétal) / FEMTO-ST (Franche-Comté Electronics Mechanics Thermal Science and Optics-Sciences and Technologies) (UMR 6174). Docteure en histoire des techniques, elle s'intéresse à l'histoire des arts ménagers et aux patrimoines culinaires et alimentaires. Elle est membre du comité scientifique sur l'histoire du Casino (étude de cas sur le café et le chocolat), et l'auteure d'articles et d'ouvrages sur le patrimoine de la cuisine, dont *Un frigidaire et nous serons heureux !* (Presses de l'UTBM / Université de technologie de Belfort Montbéliard, 2019) et *La cuisine, de la marmite au patrimoine* (Presses universitaires de Saint-Étienne, 2021).

Lea Bronner

Lea Brönnner completed a bachelor's degree in European studies with a focus on cultural history (KU Eichstätt-Ingolstadt, Germany, and Universidad de Costa Rica) and a dual master's degree in World Heritage studies and cultural heritage at BTU Cottbus-Senftenberg, Germany, and Deakin University in Melbourne, Australia. Since 2020, she has coordinated various national and international projects in the World Heritage context at the Institute for Heritage Management (IHM) in Cottbus, Germany, where she has shared responsibility for World Heritage nominations, management plans, and heritage impact assessments. From 2020-2025, Lea Brönnner headed two government-funded projects looking into the UNESCO World Heritage potential of the Lusatian post-opencast mining landscape. She is a member of ICOMOS Germany and TICCIH.

Joanne Burgess

Joanne Burgess est une spécialiste de l'histoire socioéconomique et urbaine du Québec et du Canada. Depuis 2006, elle dirige le Laboratoire d'histoire et de patrimoine de Montréal, une équipe de recherche en partenariat (Fonds de recherche du Québec – Société et culture, 2020-2024). Ses projets récents s'intéressent à l'histoire des pratiques et des espaces commerciaux dans la ville, à la géographie et aux



modalités de l'approvisionnement alimentaire de la métropole, ainsi qu'à l'évolution de la boulangerie urbaine. Ses réalisations témoignent de recherches fondamentales et appliquées, souvent menées en partenariat avec des acteurs du milieu, et de leur diffusion au moyen d'un éventail de médias. Ses travaux ont été récompensés, notamment par le prix ACFAS André-Laurendeau 2015 et l'Ordre de Montréal en 2017. Cette même année, elle a été nommée membre de la Commission de toponymie du Québec.

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Juan Manuel Cano Sanchiz is currently associate professor at the Institute for Cultural Heritage and History of Science and Technology, University of Science and Technology Beijing. He holds a Ph.D. in archaeology and an M.A. in archaeology and heritage from the Universities of Córdoba, Málaga, Huelva and Pablo de Olavide (Spain); he also holds a B.A. in art history from the University of Córdoba. He specializes in industrial archaeology and heritage. He has developed his research and teaching on these topics in several countries, mainly Spain, Brazil, and China, and is principally trying to define industrialization as a globalization process.

Ceila Cardoso

Ceila Cardoso is an architect; she was a postdoctoral researcher in heritage and design at the Faculty of Architecture of the TUDelft (Delft University of Technology) (2018-2019). She completed her doctoral studies at the Federal University of Bahia (2014), and she is a professor at the same institution, coordinating the research group FABER (Laboratory of Architecture, Construction, Technology and Heritage). She joined four years of the internship program of the Sarah Hospital Technology Centre – CTRS coordinated by the architect João Filgueiras Lima from 1993 to 2009. She is currently doing research, teaching, and coordinating extension activities in the areas of reuse of industrial and modern buildings, and prefabrication in architecture.

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Èlia Casals-Alsina is a researcher and cultural manager currently based in Brussels. As a Ph.D. candidate at the Universitat de Lleida, she has studied culture-led urban regeneration processes in former industrial regions, focusing on European case studies; her work has been published in internationally acclaimed scientific journals and presented at a number of congresses worldwide. As a practitioner, she has specialized in the field of performing arts and has worked in Spain, Germany and Belgium.

Maria Leonor Machado César Botelho

Maria Leonor Machado César Botelho holds a Ph.D. in history of art. She is an assistant professor at the Faculty of Arts and Humanities, University of Porto (Department of Heritage Studies), where she is the president of the Scientific Commission of the master's in history of art, heritage, and visual culture. She is a member of the European Association for Urban History (EAUH). Maria Leonor Botelho was an executive member of the organizing committees of several scientific conferences related to the urban heritage: First International Conference "Porto as a tourism destination. City tourism" (2013); International Conference "Lost and transformed cities: A digital perspective" (Lisboa, 2016); and Vth Creative Cities International Conference (Porto, 2017). With Ricardo Dias, she translated into Portuguese the London Charter for the computer-based visualization of cultural heritage. She was one of the coordinators, curators, and producers of the virtual exhibitions Porto World Heritage (2015) and Sabrosa: Heritage and Landscape (2016), both published on the Google Arts and Culture platform. With Lúcia Rosas, she was awarded in 2017 one of the ten "Pedagogical Innovation Projects" by the University of Porto with "Porto de Virtudes." Her research and published papers focus on heritage management, digital heritage, urban history, and Romanesque historiography.

Ting-Chao Chang

Ting-Chao Chang is a graduate of Central European University in Budapest, Hungary, embarked on a career journey that led him to various roles within the realm of railway heritage and cultural preservation. In 2020 and 2021, he dedicated his efforts to the Alishan Forest Railway and Cultural Heritage

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Rafaela Simonato Citron holds a Ph.D. in architecture from the University of São Paulo, where she researched the adaptive reuse of industrial buildings for residential purposes in Brazil and the United Kingdom. She holds a master's degree in building conservation from the Politecnico di Milano, following a bachelor's degree in architecture and urbanism from the University of Santa Catarina in Brazil. With a career focused on building conservation and adaptive reuse, Rafaela Citron now works as a senior architectural designer at Thomas Ford & Partners, in London UK.

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Professor-researcher at El Colegio de la Frontera Norte (El Colef) Monterrey, Mexico, since 1992, Camilo Contreras Delgado is a member of the National System of Researchers of CONAHCYT, level 3. He was formerly visiting professor at the universities of Marseille (France), Oviedo (Spain), Birmingham (UK), and Moa (Cuba). He has conducted studies on cultural and industrial heritage in coal mining communities in the state of Coahuila; working-class neighbourhoods in Monterrey; wine-making families; artisan stonemasons in San Luis Potosi. He has published in national and foreign journals on the topics of cultural heritage, collective identities, collective memory; as well as in books on the same topics. He is commissioner for Latin America and the Caribbean of The International Committee for the Conservation of the Industrial Heritage (TICCIH).

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Lucie Crespo Stupková is an engineer and Ph.D. in agricultural economics, Czech University of Agriculture in Prague, Faculty of Economic Sciences. She is currently a researcher at the National Autonomous University of Mexico – UNAM, Coordination of Humanities, Academic Unit of Regional Studies. Her research topics are local development and tourism as well as environment and agri-food systems. She is a member of the National System of Researchers, Level 1, and head of the Observatory of Agriculture and Environment of Western Mexico.

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Boris Cvitanic Díaz. Architect (University of Concepción, Chile, 2002), Master in Theory and History of Architecture (2013), and Doctor in Architectural Projects (2010) from the Polytechnic University of Catalonia (Spain). Academic at University of Magallanes's Department of Architecture. Associate Researcher of the Conicyt Anillos Soc1403 project (2014–2017). Leads the Fondecyt Regular project N°1200469 (2020–2023). Author of articles and book chapters related to heritage and history of architecture in the Magallanes Region.

Mirhan Damir

Mirhan Damir, lecturer at the Faculty of Fine Arts of Alexandria University, Egypt, has experience in the inventory and transnational valuation of industrial heritage, especially in Egypt, in regard to the wider lens between the Middle East and North Africa (MENA) region and the West. She has extensive experience in research, teaching, and coaching in academic and governmental institutions in her home country, Egypt, and abroad. She is a board member of The International Committee for the Conservation of Industrial Heritage (TICCIH) and coleader of the TICCIH Communication Commission.



Arnaud De Lajartre

Maître de conférences en droit public – Université d'Angers – Centre Jean Bodin, Arnaud de Lajartre est docteur en droit public et maître de conférences à l'Université d'Angers, au sein de laquelle il enseigne les droits de l'environnement et de l'urbanisme. Après une période de recherches en droit de la santé, il a orienté son activité scientifique vers les thématiques du paysage et du patrimoine tant culturel que naturel. Responsable scientifique de journées d'études biennales à Angers dédiées au droit et à la gouvernance du patrimoine architectural et paysager, il a été coordinateur d'un programme de recherche sur le « PLU patrimonial » (ANR 2015/2019), permettant d'évaluer la capacité de la planification urbaine à se saisir des patrimoines territoriaux. Préalablement, il a participé à des programmes de recherche sur la trame verte et bleue ou sur le patrimoine naturel littoral des grandes zones humides. Au nom de cette expertise, il participe à plusieurs commissions en matière de patrimoines au sein des services de l'État.

Hushui Deng

Huishu Deng is a postdoctoral researcher in the Heritage, Anthropology, and Technologies Research Group at the College of Humanities, EPFL (École polytechnique fédérale de Lausanne). She is also a core member of the Urban Ergonomics Lab at Tsinghua University (Beijing). Trained as an architect and architectural researcher, she received her Ph.D. in architecture from Tsinghua University, with a thesis addressing the essential spatial conditions for urban spontaneous leisure physical activities through fieldwork, graphical analysis, and digital motion tracking. She has been working with the architectural design and planning group for the Beijing 2022 Olympic Winter Games since 2016. She now conducts interdisciplinary research in architecture and anthropology, analyzing place attachment, lifestyle, and on-site experience through digital tools.

Claudine Déom

Claudine Déom est professeure à l'École d'architecture de la Faculté de l'aménagement. Ses recherches portent sur l'histoire de l'architecture et la conservation de l'environnement bâti, plus particulièrement l'attribution des valeurs patrimoniales de bâtiments et de sites. Elle s'intéresse également à la réhabilitation des lieux patrimoniaux pour l'atteinte des objectifs du développement durable. Elle œuvre au sein d'organismes en conservation du patrimoine, dont Héritage Montréal et le Conseil international des monuments et des sites (ICOMOS Canada) et a présidé la Table ronde des éducateurs en conservation au Canada de 2009 à 2013. Elle a siégé à la Table des partenaires de la ministre de la Culture de 2021 à 2024.

Allen Dieterich-Ward

Allen Dieterich-Ward is a professor of history and director of The Graduate School at Shippensburg University. His first book, *Beyond rust: Metropolitan Pittsburgh and the fate of industrial America* was published in 2016 by the University of Pennsylvania Press and won the Arline Custer Memorial Award for Best Book in MidAtlantic History. His second book, *Cradle of conservation: An environmental history of Pennsylvania* was published in 2024 by Temple University Press. He is a past president of the Pennsylvania Historical Association and serves on the board of PA Humanities.

Gracia Dorel Ferré

Membre fondatrice et présidente de l'Association pour le patrimoine de Champagne-Ardenne (APIC) depuis 1997, Gracia Dorel-Ferré est aussi membre du CILAC, association française pour le patrimoine industriel (depuis 1990), du TICCIH (depuis 1990), et de l'Association pour le patrimoine industriel de Catalogne (AMCTAIC). Elle a publié plusieurs articles et livres, dont *Atlas historique de Catalogne*, 2010 (Paris, Éditions Autrement), et *Villages ouvriers et villes-usines à travers le monde*, 2016 (Presses de l'Université de Chambéry, coll. « PatrimoineS »).

Anica Draganic

Anica Draganic is an architectural historian and conservator who currently serves as an associate professor at the University of Novi Sad, Serbia. She received her Ph.D. in architectural history and heritage preservation from the University of Belgrade with a dissertation on Austro-Hungarian historical breweries. Her work focuses on nineteenth- and twentieth-century European architecture, with particular emphasis on industrial heritage and identity issues in the intercultural context of Central Europe. Her extensive research on the architectural heritage of the Vojvodina region has been published in journals, conference proceedings, and books, and presented in numerous exhibitions. She is now particularly interested in European architecture from the Socialist period, and in exploring its historical values and contemporary potential.

Simon Edelblutte

Simon Edelblutte est professeur de géographie à l'Université de Lorraine à Nancy. Il est membre du Laboratoire LOTERR (centre de recherche en géographie de l'Université de Lorraine). Il est spécialiste des paysages et territoires de l'industrie : leur genèse, leur développement, leur évolution vers de nouvelles formes, notamment dans leurs rapports avec l'urbain, autour de thématiques telles que la ville-usine, les faubourgs industriels ou les zones d'activités. Les héritages multiples de l'industrie après fermeture, niés, valorisés ou éventuellement patrimonialisés, sont examinés autour des thématiques de la reconversion industrielle et du redéveloppement territorial dans le cadre plus global de la transition. Si les entrées paysagères et géohistoriques sont privilégiées, les approches quantitatives et sociales ne sont pas négligées, le tout permettant des analyses et des caractérisations utiles à l'aménagement de ces territoires industriels, postindustriels ou néo-industriels.

Dina Elmazzahi

Dina Elmazzahi is an architect and urban researcher; her research interest lies in addressing the diverse practices of heritage and urban development. After earning her bachelor's degree in architecture at Alexandria University, she completed a double master's degree in urban heritage from Brandenburg Technical University and Alexandria University. She has authored publications in peer-reviewed journals and conference proceedings and participated in heritage promotion activities. Furthermore, she participated in the "Architectural Guide Alexandria" project managed by DOM publishers. Her work experience for Shaboury museums extended from the interpretation of museum content to the preparation of deliverable documents. Additionally, she participated in projects with various heritage contexts and urban challenges, such as the reconstruction and rehabilitation of the Al-Nouri Complex in Mosul and the adaptive reuse and community engagement project around Takiyyat al-Gulshani in Historic Cairo. She recently became a member of TICCIH.

Édith Fagnoni

Edith Fagnoni est professeure des universités à Sorbonne Université, au sein de l'UFR de géographie et aménagement. Elle est membre du laboratoire Médiations, sciences des lieux-sciences des liens de Sorbonne Université et membre associé du laboratoire EIREST (Équipe interdisciplinaire de recherche sur le tourisme) de l'Université Paris 1 Panthéon-Sorbonne. Elle est par ailleurs présidente de l'Association de géographes français (AGF).

Michael Farrenkopf

Michael Farrenkopf is head of the Mining History Document Center at Deutsches Bergbau-Museum Bochum, Leibniz Research Museum for Geo-resources, and member of the board of directors. He has worked with national and international partners on industrial heritage and published widely on the topic. He was (co-)curator of many exhibitions such as *Das Zeitalter der Kohle. Eine europäische Geschichte* (The era of coal. A European history) at Zeche Zollverein in 2018, and *Gras drüber... Bergbau und Umwelt im deutsch-deutschen Vergleich* (Let the dust settle... Mining and the environment: a German-German comparison) at Deutsches Bergbau-Museum Bochum in 2022-2023. He is lecturer at the Technical University Bergakademie Freiberg.



Karsten Feucht

As architect and sociologist, Karsten Feucht realizes perceptual space designs and sustainable regional development based on Perception Workshops® (www.wahrnehmungswerkstatt.de). His particular focus is the participatory shaping of postmining landscapes and the development of the potentials of industrial heritage. He has professional experience in Germany, Spain, Vietnam, Chile, and Colombia, as with IBA (www.iba-see.de), cultural tourism (www.excurio.info), and development of European regions (www.laurin-lausitz.de). He is a lecturer at the Technical University of Berlin and the University of Santiago, Chile, and offers training for professionals (www.studierhaus.de). His publications deal with innovative tourism in the context of industrial heritage and the construction of space and landscape through perception. Since 2021, he has been working as industrial culture manager at the Berlin Centre for Industrial Heritage (www.industriekultur.berlin) to improve the sustainability of industrial sites and their significance to urban development. He is a member of the Georg Agricola Society in Germany and TICCIH.

Maria Florou

Maria Florou is director of the Industrial Gas Museum. She graduated from the Department of History and Archaeology at the University of Thessaloniki and has a master's degree in museum studies from the University of Leicester UK. She has worked in archaeological excavations and in educational programs in art museums. Since 2004 she worked as an assistant curator in Technopolis City of Athens's Department of Visual Arts. In 2011, she participated in the museological team of the Industrial Gas Museum (IGM) and was named head of the IGM at Technopolis. Since 2018, she is in charge of the Educational Program Kids4theCity. She has also been a member of the Board of directors of the City of Athens's Cultural, Sports, and Youth Organization. She participated in conferences and projects for the promotion of industrial archaeology and heritage and for the use of oral history in museums. She is particularly interested in audience development and communication strategies on historical sites.

Mathieu Gigot

Mathieu Gigot est maître de conférences en aménagement de l'espace-urbanisme à l'Université Paris Cité, membre du Centre de recherches sur les réseaux, l'industrie et l'aménagement du laboratoire Géographie-cités à Paris. Géographe de formation, il s'intéresse aux politiques patrimoniales et plus particulièrement à leur territorialisation et leur mise en œuvre au travers des outils de la planification urbaine. Sa thèse portait sur les processus d'institutionnalisation locale des politiques patrimoniales dans trois villes du Val de Loire et il a travaillé sur plusieurs programmes de recherche en lien avec ces questions (dimension patrimoniale des plans locaux d'urbanisme en France, caractérisation du patrimoine de proximité). Si les instruments d'action publique, dans leur diversité et leur dimension juridique, constituent une entrée qui structure ses recherches, il développe aussi des travaux sur la reconnaissance des patrimoines territoriaux dans la planification et par le biais des labels.

Florence Graezer Bideau

Florence Graezer Bideau is a tenured senior scientist and lecturer at the College of Humanities, EPFL (École polytechnique fédérale de Lausanne), where she directs the Heritage, Anthropology, and Technologies Research Group. Trained as an anthropologist and sinologist, she holds a Ph.D. in history and civilization from EHESS (École des hautes études en sciences sociales), Paris. Her research interests include the relationship between culture and power, heritage issues, and the making of the city from a comparative perspective, mainly between China, Malaysia, and Switzerland. Her main interests are the development of interdisciplinary projects about urban anthropology and heritage and experimenting with new fieldwork methods. Her recent publication, *Porter le temps. Mémoires urbaines d'un site horloger*, awarded the Koos Bosma Prize in planning history innovation 2022, focuses on watchmaking town-planning of Le Locle and La Chaux-de-Fonds in Switzerland. She is currently leading the "Uses of Cultural Heritage at the Beijing Winter Olympic Games of 2022" project funded by the Swiss National Science Foundation.

David Gong

Jiunn-yih Gong is the chairman of Xipingxi Taiwan Coal Mine Museum. His father, Yung-tsang Gong, founded the museum and was its first director. The museum was created in hopes of preserving an important piece of history for future generations. In 2016, Jiunn-yih represented the Xipingxi Taiwan Coal Mine Museum to form an agreement to establish a friendship museum with the Tagawa City Coal Mining Historical Museum in Japan. Additionally, he was invited as a panelist at the International Exchange of Coal Mine Heritage by the Bureau of Cultural Heritage (Ministry of Culture) on the "Taiwan-Japan International Forum on the Memory Heritage of the Coal Mining Industry." On October 27, 2019, he was invited to speak at the Kushiro city Museum, in Hokkaido, Japan, in relation to an event on the "Preservation and Utilization of Xipingxi Coal Mine-Cultural Exchange between Taiwan and Japan Mining Industry."

Veronika Gamulin

Veronika Gamulin received her M.A. in art history and philosophy from the Faculty of Humanities and Social Sciences at the University of Zagreb. She holds a master of research in history, history of techniques, and heritage studies from the University Paris 1 Panthéon-Sorbonne. She is presently finishing her Ph.D. studies at the Department of Ethnology and Anthropology of the University of Zadar, Croatia. Her research deals with the history of fish processing in Dalmatia.

Florence Hachez-Leroy

Florence Hachez-Leroy is a professor of modern history at Artois University, at the Centre de recherches et d'études histoire et sociétés (CREHS-UR 4027/Anamorphose). Her research focuses on the history of enterprises and modern materials. She is president of CILAC-TICCIH France and a member of the TICCIH board. Her work crosses the economic, technical, social, cultural, and heritage aspects. She is currently leading a multidisciplinary research program funded by the French National Research Agency (ANR) on the history and heritage of aluminium in architecture in the twentieth and twenty-first centuries (Archipal).

Ivan Anthony Henares

Ivan Anthony Henares is secretary general of the UNESCO National Commission of the Philippines, commissioner of the National Commission for Culture and the Arts (NCCA), and assistant professor at the Asian Institute of Tourism, University of the Philippines, Diliman. He received his Ph.D. in hospitality and tourism management and graduate certificate in environmental policy from Purdue University as a Fulbright-CHED scholar [Commission on Higher Education]. He is presently president of the ICOMOS International Cultural Tourism Committee (ICTC), chairperson of the Heritage Conservation Society (HCS), chairperson of the Southeast Asian Cultural Heritage Alliance (SEACHA), president of the national committee of the Philippines for the International Committee for the Conservation of the Industrial Heritage (TICCIH Philippines), and head of the Subcommittee on Cultural Heritage and National Committee on Monuments and Sites of the NCCA. He was named one of the Outstanding Young Men (TOYM) in the field of heritage conservation in 2012.

Karen Hoecker-Pérez

Karen Hoecker Pérez is a feminist geographer inclined to territorial studies from a gender perspective. Her research focuses on the territorial aspects of feminicides in Chile at a municipal scale, connecting these figures with an analysis of the predominant economic activities in each municipality. In 2019, the Research Department of PUCV awarded her a research fund for students for her project "The social-spatial dimension of femicide in Chile." Based at the Laboratory of Social Geography and Alternative Territories at PUCV's Institute for Geography and in cooperation with PUCV's School for Social Work, this funding allowed incorporating additional disciplinary perspectives. In 2021 and 2022, she participated in three research projects of the Laboratory ESPI on Critical Industrial Heritage Studies directed by Dr. Marion Steiner. At present, she is a student of the master program in geography at PUCV and preparing for a doctoral thesis and an academic career.



Nevena Ilic

Nevena Ilic received an M.A. in art history and museum studies from the Faculty of Humanities and Social Sciences at the University of Zagreb. Film photography became the centre of her research. In 2016, she completed her second master's degree on the subject *Former Factory Fotokemika as a Museum of Photography*, a joint master's program at Paris 1 Panthéon-Sorbonne, Universidade de Évora, and Università degli Studi di Padova. Her research addressed the disappearance of analog photography from the global scene and its potential heritage value. She currently lives in Portugal and is a Ph.D. candidate in the HERITAS program in heritage studies at the Universities of Évora and Lisbon. Her research focuses on the position of film photography in the twenty-first century, its recognition as heritage, and its global safeguarding.

Naveed Iqbal

Naveed Iqbal is an experienced architect specializing in adaptive reuse. He has designed, executed, and repurposed buildings of diverse types and scales. He holds a bachelor's degree in architecture from the University of Engineering and Technology in Peshawar, Pakistan, a master's degree in interior architecture – adaptive reuse from Hasselt University in Belgium, and a Ph.D. in architecture, which involves analyzing and comparing the adaptive reuse potential of industrial heritage in Pakistan and Europe. Currently, he serves as an assistant professor at the School of Art Design and Architecture (SADA) at the National University of Science and Technology (NUST), Islamabad, Pakistan.

Nedhad Jarrar

Nedhad Jarrar is a professional architect, academic, and open-source activist with experience in cultural heritage, conservation, documentation, and digitization projects. He is a Ph.D. candidate in architectural, civil, urban heritage, and rehabilitation of existing buildings, University of Cantabria (Spain), and holds a master's degree in architectural conservation. He has been working with some high-profile foundations, including UNESCO. He was a fellow of the American Center of Research (ACOR) with his research on modern industrial heritage in Jordan. Furthermore, he taught at some Jordanian universities for two years. He recently became a member of some of the international organizations concerned with heritage, notably TICCIH and ICOMOS-Jordan.

Tomasz Jelenski

Tomasz Jeleński, Ph.D., is a scholar and urban designer, assistant professor at Cracow University of Technology (CUT), director of the CUT International Centre of Education, founder and director of the postgraduate programme in Urban Management. Previously, he was assistant professor at Katowice University of Technology, visiting professor at Georg-Simon-Ohm Hochschule Nurnberg, University of Prishtina, and Vienna University of Technology, and visiting tutor at Cardiff University. He held scholarships from the Poland Ministry of Science and Higher Education, and Ministry of Culture, and won several design competitions. He has also participated in numerous urban design and placemaking workshops in Europe, America, and Africa. He is an author and editor of over a hundred academic articles and textbooks on traditional architecture, placemaking, and sustainable, resilient urbanism based on natural and cultural heritage. He is a member of the Committee of Planning and Climate Experts of the Polish Ombudsman, the Accreditation Board of the Republic of Albania, the College of Expert Reviewers of the European Science Foundation, and chair of INTBAU Poland (International Network for Traditional Building, Architecture and Urbanism) and INTBAU College of Chapters.

Myriam Joannette

Myriam Joannette est détentrice d'un doctorat en études urbaines de l'Université du Québec à Montréal. Elle est chercheuse associée à la Chaire de recherche du Canada en patrimoine urbain et chargée de cours à l'UQAM. Elle est également vice-présidente aux conférences de l'Association des études critiques en patrimoine (ACHS) et de la Société pour l'étude de l'architecture au Canada (SÉAC). Elle a co-dirigé les ouvrages *Communautés patrimoniales* (2021) et *Patrimoine et développement local* (2024), publiés aux Presses de l'Universités du Québec.

Kutay Karabağ

Kutay Karabağ earned his B.Sc. in 1997, M.S. in 2001, and Ph.D. in 2010 from the Department of Architecture at Middle East Technical University (METU). His doctoral research, titled *A computational architecture methodology for traditional tissue: The case of Kalkan*, delves into computational approaches in architectural heritage. From 1998 to 2013, he co-founded and worked as a designer at AtölyeM Architects, based in Ankara and Antalya, specializing in projects involving restoration, adaptive reuse, and urban design within historic environments. Since 2013, he is a full-time instructor and researcher in the Department of Architecture at Istanbul Bilgi University and currently serves as vice-chair of the department. He teaches courses in both undergraduate and graduate programs on “conservation and restoration,” “adaptive reuse of architectural entities,” and “the history and theory of computational design.” His ongoing research focuses on the adaptive reuse of industrial heritage and the development of serious games centred on architectural heritage.

Houda Kohli Kallel

Houda Kohli Kallel is an assistant professor at the Higher Institute of Arts and Crafts at the University of Sidi Bouzid, Kairouan, and a researcher at the Philab Laboratory, Faculty of Humanities and Social Sciences, University of Tunisia. Her research focuses on design, cultural heritage, sustainable tourism, and vernacular architecture, particularly in the integration of local traditions into contemporary design practices. She has published several research papers related to the impact of heritage on contemporary society, design, and sustainable development strategies. Among his most recent publications: “Cultural tourism and local produce: Harissa, cultural heritage of humanity,” in *Cultural sustainable tourism (CST)* (2024 [6th ed.], ASTI Springer, Scopus); “Djerba: A magma of insular civilization,” in *Le patrimoine, carrefour de mémoire et d'affirmation identitaire* (2024, collective work).

Katarzyna Kosmala

Katarzyna Kosmala, Ph.D., is chair in culture, media and visual arts at the School of Business and Creative Industries, University of the West of Scotland, a curator, and art writer. Previously she was a visiting research fellow at GEXcel, Institute of Thematic Gender Studies, Linköping University, and Örebro University, Sweden, and visiting professor at the Getulio Vargas Foundation in Rio de Janeiro, Brazil. She researches heritage and identity, cultural labour, and discourses of creativity and community in the context of a globalizing network society, heritage and participation, art production and enterprise, arts-run projects, in addition to gender and politics of representation. Between 2012 and 2022, she chaired the Interdisciplinary Research Network Regeneration and Waterfront Heritage Zones in Northern Europe. The results of these research led to several doctoral projects concerned with post-industrial waterfront spaces associated with shipbuilding and maritime production, looking at the role of arts and the effectiveness of community-led initiatives in planning as well as participatory practice in heritage protection.

Paula Kramer Lima

Paula Kramer Lima received her M.A. in human resource and management from IPS Escola Superior de Ciências Empresariais, Setúbal, Portugal. In 2020, she enrolled in the postgraduate studies in heritage, education, culture, and tourism at the Instituto Jean Piaget, Almada, Portugal, as part of her professional specialization in heritage studies. Part of her research is dedicated to the photography of Américo Ribeiro.

Henry Kuningas

Henry Kuningas is a Ph.D. student at the Estonian Academy of Arts with a thesis entitled *Estonian industrial heritage in the 1950s and 1960s: Alteration processes in the high-industrial period*. He has worked for and/or is connected to the following institutions: Urban Planning Department of Tallinn City, Heritage Protection Unit; member of ICOMOS's Estonian Committee (International Council on Monuments and Sites); member of TICCIH; member of the Estonian Society of Art Historians and Curators. His main area of interest is the industrial architecture of the twentieth century.



Yoon Ah Kwon

Doctorante à l'École des hautes études en sciences sociales (EHESS), au Centre de recherches historiques (CRH), Yoon Ah Kwon prépare une thèse sur la reconversion des sites industriels en France et en Grande-Bretagne. Ses recherches se concentrent sur l'analyse des revues et des périodiques liés à l'archéologie industrielle et au patrimoine industriel. Elle s'intéresse particulièrement aux processus d'*adaptive reuse* visant à réhabiliter ces espaces pour des usages contemporains tout en préservant leur valeur historique.

Bosse Lagerqvist

Bosse Lagerqvist is an associate professor with the Department of Conservation, University of Gothenburg (UGOT). His academic and professional activities since the mid-1980s are: methods for heritage recording; industrial and maritime heritage as resources for continued societal development; broader concepts of the landscape as the base for human activities and the arena for present and future societal development. He holds a Ph.D. in conservation (built environments) focusing on photogrammetry and information management. He worked in the field (2004 to 2009) with industrial and maritime heritage, and from 2009 as moderator of a cross-disciplinary committee for Heritage Studies at UGOT, contributing to the creation of the Association of Critical Heritage Studies in 2012. He was head of the Department of Conservation between 2012 and 2018.

Mathieu Lembezat

Après avoir obtenu un master de géographie de l'Université de Pau et des Pays de l'Adour, Mathieu Lembezat a travaillé en institutions et bureau d'études, puis en agence d'urbanisme. Depuis 2019, il est doctorant à l'Université de Lorraine dans le cadre d'une thèse Lorraine Université d'Excellence intitulée « Les territoires du travail industriel dans l'habillement, le cuir et le textile : mutations et dynamiques ». Son objectif est de montrer comment ce secteur industriel a généré la construction de territoires très spécifiques et comment leur évolution récente en a généré d'autres encore. Avec la période de confinement liée à la COVID-19, et dans le cadre de la recherche de terrains d'études, il a saisi l'occasion pour effectuer une recherche sur les sites de production de l'industrie du textile et de l'habillement qui ont fabriqué des masques pendant la période de confinement, en France métropolitaine. La période de déconfinement, alors qu'il était dans les Pyrénées-Atlantiques, lui a permis de porter un regard sur le territoire du bassin de Lacq et son patrimoine industriel hérité. Il a grandi à proximité d'une des plateformes industrielles du bassin, et Mourenx cadre à la fois avec son sujet de thèse sur les territoires de l'industrie et avec le thème du congrès du TICCIIH autour des villes-usines, notamment des villes de compagnie et leur devenir patrimonial.

Robin Lesné

Robin Lesné est géographe du sport, maître de conférences au Département des sciences et techniques des activités physiques et sportives (STAPS) de l'Université du Littoral Côte d'Opale (ULCO) et au laboratoire Territoires Villes Environnement et Société (TVES, ULR 4477). Son parcours universitaire l'a d'abord amené à s'intéresser au rapport à la ville au prisme du parkour dans une perspective phénoménologique et sociologique plutôt distanciée puis davantage ancrée politiquement et territorialement. Sa thèse portait sur la ville récréative ; elle visait à comprendre l'évolution de l'utilisation des espaces urbains par des activités de loisir transgressives (parkour et urbex) et à mettre en avant la construction quotidienne de la ville récréative tout en s'interrogeant sur ses prises en compte, acceptation et considération par les pouvoirs publics.

Zana Llonçari Osmani

Zana Llonçari Osmani is a conservation architect at Studio ARTEC, and former cultural promotion officer at the Ministry of Culture, Youth and Sports in the Department of Cultural Heritage, engaged primarily in developing legislation and cultural heritage development strategies. She holds an M.Sc. in historic conservation from the University of Oxford Brookes. She has also completed a training course on conservation and risk management of historic towns for cultural tourism at Ritsumeikan University

in Japan. Currently, she is a Ph.D. student in a professional doctorate in heritage at the University of Hertfordshire in the UK. She is researching the regeneration of historic towns in Kosovo.

Nita Llonçari

Nita Llonçari is a senior officer for cultural diplomacy at the Ministry of Culture, Youth and Sports, in the Department of Culture, and mostly engaged in activities that include the exchange of ideas, information, and different aspects of culture. She helps to provide tools for the mobility of cultural staff, local artists, and organizations. She is also head of the Creative Europe Desk Kosovo, a culture and cross-sectoral strand. She holds an M.A. in heritage studies from the Vrije Universiteit Amsterdam and a B.Sc. in architecture from the University of Prishtina.

José Manuel Lopes Cordeiro

Born in Oporto, José Manuel Lopes Cordeiro is a researcher at the Centro Interdisciplinar de Ciências Sociais da Universidade Nova de Lisboa – CICS.NOVA, and president of the Portuguese Society for Industrial Heritage – APPI / TICCIH Portugal. He holds a doctorate in contemporary history and is a retired professor from the University of Minho. He is director of the River Ave Valley Textile Industry Museum, located at Vila Nova de Famalicão, TICCIH Board member and chairman of the Portuguese Society for Industrial Heritage. He is also director of *Arqueologia Industrial*, a biannual peer-reviewed academic journal on industrial archaeology. He has published numerous articles and books on industrial heritage and industrial archaeology, as well as economic and contemporary history. His latest publications include *História da Indústria Portuguesa* [History of the industry in Porto], and *1820. Revolução Liberal do Porto* [1820. Liberal revolution in Porto], which was awarded three prizes (best contemporary history book of the year, Portuguese Academy of History prize, and Literary Guild prize).

Zhen-Hui Liu

Zhen-Hui Liu is an assistant professor at the Literacy Center for Creative Writing and Course Development, Providence University. He received his Ph.D. from the Department of Geography, National Taiwan University, with a thesis entitled *A study on the developing mechanism of ecomuseums in Taiwan: A case study of the Houtong Coal Mine Ecological Park*. Since 2007, he has carried out his field study and action research in the Houtong Coal Mine Ecological Park, a significant ecomuseum in Taiwan. In the past, he worked at the National Tsing Hua University as a mentor at the Residential College; he was a post-doctoral fellow at the Institute of Ethnology, Academia Sinica, and the Center for University Social Responsibility, Ministry of Education; and was formerly an adjunct assistant professor at the Center for General Education, National Kaohsiung University of Science and Technology. He specializes in cultural landscapes, cultural tourism, community empowerment, and ecomuseums. He is a member of ICOM (International Council of Museums), ICOMOS (International Council on Monuments and Sites), and TICCIH (The International Committee for the Conservation of the Industrial Heritage).

Mathilde Macaux

Mathilde Macaux is a guest lecturer and scientific collaborator in the History of Art and Archaeology Department at Namur University (UNamur) in Belgium. From 2017 to 2024, she conducted a Ph.D. research project that investigated industrial reuse of rural monastic sites in Wallonia in the nineteenth and twentieth centuries as well as their heritagization process. She used an interdisciplinary approach that encompasses the fields of history, history of architecture, heritage conservation, archaeology, and geography (Historical-GIS).

Daniel Matus Carrasco

Daniel Matus Carrasco. Architect (University of Concepción, Chile, 2003), Master in Urbanisme et Territoires (2009), and Doctor in Amenagement de l'espace (2018) from Université Paris 12 (France). Academic at University of Magallanes's Department of Architecture. Associate Researcher of the Conicyt Anillos Soc1403 project (2014–2017). Leads the Fondecyt project N° 11221055 (2021–2023). Author of articles and book chapters related to urbanization and industrialization process.



Torsten Meyer

Torsten Meyer is senior scientist at Deutsches Bergbau-Museum Bochum, Leibniz Research Museum for Geo-resources. He has worked with national and international partners on industrial heritage, environmental history, and construction history. He was (co-)curator of the exhibition *Gras drüber... Bergbau und Umwelt im deutsch-deutschen Vergleich* (Let the dust settle... Mining and the environment: a German-German comparison) at Deutsches Bergbau-Museum Bochum in 2022-2023. He is lecturer at the Ruhr-University Bochum.

Jorge Molina Margaz

Jorge Magaz-Molina is a Ph.D. researcher at the Department of Architecture, University of Alcalá (Spain). During his training as architect in the same university, he carried out stays at IUAV (Venice, Italy) and the State Linguistic University of Irkutsk (Russia). He has a background in LGBT policy and is trained in gender studies. His Ph.D. thesis deals with cultural landscape policies related to the Francoism industrial energy legacy in the context of the current processes of reconversion derived from climate change. He has participated in research projects on mining industrial landscapes, carried out stays in Italy and Malta, and presented his results in more than a dozen conferences across Spain, Portugal, and Italy. He has also coordinated several seminars at the National University of Distance Education (UNED) on the enhancement of industrial heritage.

Humberto Morales

Humberto Morales is head of the Department of Economic and Social History at the Strategic Development Centre of the Institute of Government Sciences of the Autonomous University of Puebla, Mexico. He is president of the Mexican Committee of Industrial Heritage (CMCPI) and a national research fellow in humanities in the Mexican CONACYT (National Science Council). Some of his most important publications in the field are: *Patrimonio Industrial de Puebla, siglos XIX y XX* [Industrial heritage of Puebla], Secretaría de Cultura, CMCPI AC, 2021; *CFE: Los retos de la Generación de energía eléctrica como factor estratégico* [The federal electricity commission. The challenges of electric power supply as a strategic vector], CF Energía, ICGDE, BUAP, 2021; "Les Écomusées du patrimoine industriel au Mexique : des institutions encore actuelles ?" *e-Phaistos. Revue d'histoire des techniques / Journal of the History of Technology*, VIII-1, 2020, p. 1-15 (edited by IHMC / Institut d'histoire moderne et contemporaine, UMR 8066); "Le patrimoine industriel du Mexique. Un parcours original," also in *e-Phaistos*, XII-1, 2024, <<https://doi.org/10.4000/ephaistos.12682>>.

Lucie K. Morisset

Lucie K. Morisset est titulaire de la Chaire de recherche du Canada en patrimoine urbain, professeure au Département d'études urbaines et touristiques de l'École des sciences de la gestion de l'Université du Québec à Montréal et chercheure au Centre Cultures Arts Sociétés (CÉLAT).

Elle est aussi membre du Board de TICCIIH, The International Committee for the Conservation of Industrial Heritage et du Conseil d'administration de l'AQPI, l'Association québécoise pour le patrimoine industriel. Elle a présidé l'Association of Critical Heritage Studies de 2017 à 2020.

Historienne de l'architecture par formation et indisciplinée par nature, spécialisée dans l'étude de la ville et de ses représentations et dans le développement stratégique des territoires, elle s'intéresse à la formation et au sens du paysage construit. Elle se penche aussi sur les rapports entre l'identité et la culture, dans le tourisme et les pratiques patrimoniales, et sur les transformations des conceptions du patrimoine. Ses travaux les plus récents incluent des explorations théoriques sur les communautés patrimoniales, le patrimoine comme agent de transformation et le droit au patrimoine, dans une perspective de justice sociale, ainsi que des initiatives de recherche action sur le développement local. Auteure de plusieurs centaines d'articles, d'ouvrages, de rapports et de documents d'orientation, elle intervient régulièrement dans l'enseignement et la recherche au Canada et ailleurs dans le monde. Elle a été élue à la Société royale du Canada en 2011 et a reçu, en 2022, le prix Gérard-Morisset, la plus haute distinction remise par le gouvernement du Québec pour une carrière dédiée au patrimoine.

Pascale Nachez

Après une thèse soutenue en 2021, Pascale Nachez poursuit son activité de recherche en tant que chercheure associée à l'Université de Haute-Alsace (Mulhouse – France) au Centre de recherche sur les économies, les sociétés, les arts et les techniques (CRESAT). Son travail actuel consiste à la comparaison de villes historiques textiles européennes en s'appuyant sur le patrimoine immatériel que constitue l'étude des brevets historiques. En parallèle, elle travaille à l'Université de Strasbourg depuis une vingtaine d'année en tant que chargée de mission sur des dossiers stratégiques dans divers domaines de la recherche (investissements d'avenir, sciences ouvertes, « rankings », interdisciplinarité...), du numérique, et de la coopération régionale, transfrontalière ou internationale dans le cadre des alliances d'universités européennes.

Sandra Nasser

Sandra Nasser studied architecture (University of Newcastle, England) and World Heritage (BTU Cottbus-Senftenberg, Germany). From 2019 until 2022, she worked as a research assistant at the Institute for Heritage Management (IHM) in several national and international projects, including some World Heritage properties. She was responsible for attribute mapping using GIS programs and contributed to the drafting of various Tentative List entries such as that of the Lusatian post-opencast mining landscape. She is a member of ICOMOS Germany.

Luc Noppen

Luc Noppen est professeur titulaire au Département d'études urbaines et touristiques de l'Université du Québec à Montréal depuis 2001 où il a fondé la Chaire de recherche du Canada en patrimoine urbain. Il y a aussi été le directeur-fondateur de l'Institut du patrimoine. Auparavant il a occupé un poste de professeur à l'Université Laval (en 1972) où il a été actif en enseignement et recherche, d'abord au Département d'histoire, puis à l'École d'architecture. Spécialiste de l'histoire de l'architecture et de la conservation architecturale au Québec, il s'est particulièrement intéressé aux églises du Québec. Il a à son actif plus de trente livres et quatre cents articles, rapports et communications scientifiques. Il est membre de la Société royale du Canada (depuis 1994) et a obtenu de nombreux prix d'excellence (dont le prix Gérard-Morisset en 1999) et a reçu un doctorat *honoris causa* de l'Université Jean Monnet de Saint-Étienne/Lyon (France) en 2010.

Magdalena Novoa

Magdalena Novoa is assistant professor in the Department of Urban and Regional Planning, University of Illinois Urbana-Champaign. Her research and practice focus on the intersections of historic preservation and social justice in deindustrialized contexts, cultural heritage and memory politics, grassroots organizing, and alternative planning approaches in the Americas. Through her engaged scholarship in Chile, she has investigated the role of memory and gender in place-making and insurgent planning and assisted communities in making their places, narratives, and actions more visible in policy, practice, and academy. She is a founding member of Monumentos Incomodos/Uncomfortable Monuments, a public art and research collective that critically engages with the commemorative landscapes in the Americas and their future.

Heike Oevermann

Heike Oevermann is professor of heritage conservation at TU Wien and guest professor at the Oslo School of Architecture and Design. Before moving to Vienna, she was interim professor of heritage conservation and sciences at the Otto-Friedrich Universität in Bamberg. Her publications cover various fields, including industrial heritage, urban heritage, conservation, and conversion. She has published several influential books and papers in the field of industrial heritage, including: *Industrial heritage sites in transformation. Clash of discourses*, with Harald A. Mieg (Routledge, 2015); *Urban textile mills: Conservation and conversion* (Bebra, 2020); and *The heritage of textile industry. Thematic study for TICCIH*, with Bartosz M. Walczak and Mark Watson (The Lodz University of Technology Press, 2022). Her latest book is entitled *Open heritage—Community-driven adaptive heritage reuse in Europe: Best practices* (Birkhäuser, 2023).



Juliette Passilly

Juliette Passilly est doctorante en cotutelle dans les programmes de doctorat en patrimoine, médiation et muséologie (3122) de l'Université du Québec à Montréal et en doctorat d'anthropologie à CY Cergy Paris Université, sous la codirection de Lucie K. Morisset (UQAM) et de Cécile Doustaly (CY-Paris) et le co-encadrement de Véronique Dassié (CY-Paris) et de Marie-Blanche Fourcade (UQAM). Formée en arts plastiques et histoire de l'art, elle s'intéresse à la mobilisation des arts, de la culture et du patrimoine dans la requalification des territoires. Animée par la volonté d'agir sur son milieu, elle s'implique dans le milieu associatif et culturel. Elle est notamment présidente-fondatrice de l'association artistique et culturelle l'Atelier de la Poissonnerie (France) et chargée de développement muséal pour le Centre d'histoire Arvida (Québec).

Mário Bruno Pastor

Mário Bruno Pastor holds a Ph.D. in heritage studies, focused on the industrialisation legacy of the Northern Portugal nineteenth and twentieth century woollen mills, from the School of Arts of the Portuguese Catholic University (Portugal). His Ph.D. program was financed by the Portuguese Fundação para a Ciência e Tecnologia (FCT). He holds a master's in heritage and cultural tourism from the Institute of Social Sciences of the University of Minho (Portugal), and he graduated in history and archaeology and post-graduated in economic structures and industrialization at the Faculty of Arts and Humanities, University of Porto (Portugal). He is a researcher in the Centre of Science and Technology of the Arts (CITAR) and a member of the editorial board of ECR – Estudos de Conservação e Restauro journal.

Celina Peña

Celina Peña Guzmán is a research professor at the Faculty of Communication Sciences, Benemérita Universidad Autónoma de Puebla (BUAP, Mexico), specializing in industrial heritage management, social movements, and labour unionism. She is a member of TICCIH, the Mexican Committee for the Conservation of Industrial Heritage, and has participated in international events on industrial heritage such as the International Journeys of Industrial Heritage in Montreal 2022. She is also a guest professor in the Erasmus Mundus master's program in technique, heritage, and territory of industry (TPTI) at Sorbonne University, Paris. She holds a Ph.D. in administration and strategic management from CISDE, and a doctorate in history from the Universidad Nacional Autónoma de México (UNAM). She has published extensively on industrial heritage with contributions to institutions like the Universitat de Barcelona, St. Petersburg State University, and Universidade Estadual de Campinas.

Lucie Plzakova

Lucie Plzakova, Ph.D., is an associate professor at the Masaryk Institute of Advanced Studies, Czech Technical University in Prague, Czech Republic, in the Department of Public Administration and Regional Studies. Her research interests are tourism economy, tourism management, local tourism taxation, and sociology of tourism.

Nathalie Postic

Nathalie Postic est responsable de la valorisation des collections et iconographe au sein de l'Institut pour l'histoire de l'aluminium ; elle est également photographe. Elle gère le fonds photographique de l'IHA composé de plus de 60 000 clichés. Éditorialiste de la rubrique « Art et Design » des *Cahiers d'histoire de l'aluminium*, elle y a publié des articles sur les créations de Boris Bally, Nadya Bertaux ou encore Dominique Sarraute ; elle est également en charge des portfolios thématiques de la revue. De 2006 à 2015, elle a été membre de la commission éditoriale et de la commission des expositions de l'agence de photographes Picturétank à Paris.

Brian Rosa

Brian Rosa is a research fellow at the Barcelona Lab for Urban and Environmental Justice and Sustainability at the Institute of Environmental Science and Technology, Universitat Autònoma de Barcelona. This work was completed when he was a Marie Skłodowska-Curie research fellow at the Department

of Humanities, University Pompeu Fabra (Barcelona). His research focuses on urban redevelopment in the wake of deindustrialization, landscapes of urban infrastructure, political debates about urban heritage and preservation, urban political ecology, visual methods, and the spatial and cultural politics of urban transformation in Spain, the United Kingdom, and the United States. He holds a master's in city and regional planning from Cornell University and a Ph.D. in human geography from the University of Manchester. He is co-editor of the book *Deconstructing the high line: Postindustrial urbanism and the rise of the elevated park* (with Christoph Lindner, Rutgers University Press, 2017) and has previously written for the *TICCIH Bulletin*.

Britta Rudolff

Britta Rudolff was Chair of Cultural Management at the BTU Cottbus-Senftenberg from 2014 to 2018 and has headed and taught at the Heritage Management Department since 2018. She is currently director of the master program World Heritage Studies and is also the director of the Institute for Heritage Management (IHM), based in Cottbus. With a background in conservation, extensive experience as a heritage manager, and a Ph.D. in human geography, cultural heritage is her passion and profession on various levels, also supported by her international experience in working for UNESCO, ICCROM, and ICOMOS International as well as ministries of culture and cultural institutions.

Anne Scheinhardt

Since 2022, Anne Scheinhardt has been serving as archive associate at the German Architecture Museum (DAM), Frankfurt am Main, after her work at the Bibliotheca Hertziana – Max Planck Institute for Art History, Rome (BHR – MPI), and at the Chair for Tangible and Intangible Heritage at Paderborn University (2020-2022). In Paderborn, she taught industrial heritage, art, and architectural history since the nineteenth century. She was a Ph.D. candidate at Humboldt University in Berlin, where she studied art history and business economics. In her dissertation, she discussed the transformation of historical industrial areas in the urban planning of Rome. Her research was supported by grants and fellowships, notably by the Bibliotheca Hertziana and the German Historical Institute, Rome. Alongside her publications and conferences, she has organized pop-up exhibitions in the field of science communication.

Monika Schott

Monika Schott is a Melbourne-based writer and academic researcher of isolated and marginalized communities, focusing on industrial communities across Australia and Europe and how they flourish in their abject margins. Life's intricacies and curiosities inspire her to write and give voice to these and other stories that have not been heard. She wrote *The faraway land of the house and two cows*, the story about the community once living on Melbourne's Metropolitan Sewerage Farm, and collaborated to create the song *A land faraway* that accompanies the audio book. Her latest book, *My dad built me the best and wackiest cubby ever*, is a compassionate story about mental health that has been acclaimed as the children's book every adult must read. Monika was shortlisted in the Ada Cambridge Writing Prize and has published several works. She is currently researching and writing about the history, personalities, and science of the community once living and working on the State Research Farm in Werribee, and working on a new novel called *Jewels through my kitchen window*.

Beatriz da Silva Takahashi

Beatriz da Silva Takahashi is a Ph.D. candidate in architecture at McGill University (Canada) with her research "Laborers: Brasilia seen from the ground (1956-1964)." She holds a master's in art history, heritage and visual culture from the University of Porto (Portugal), and bachelor's degree in architecture and urbanism from the São Paulo State University (Brazil). She is interested in industrial heritage, modernist Brazilian architecture, urban planning, and visual culture. She frequently addresses these themes in her research, further debating topics such as social justice, labour and culture, and establishing critical reviews on urbanism and architecture. She has actively collaborated in cultural and educational institutions in Brazil and in Portugal by working with museum collections and exhibitions, developing strategies for cultural mediation, undertaking transdisciplinary research, evaluating final theses, and



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.

Liene Sondore

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

experience of landscape and nature through silence and alternative ways of knowing. She has recently received a Marie Skłodowska-Curie postdoctoral fellowship through the HORIZON-MSCA-2024-PF-01 program that will support her forthcoming project at the University of Ljubljana.

Aishwarya Tipnis

Aishwarya Tipnis is a practicing architect and conservation professional based in New Delhi with twenty years of experience in urban heritage conservation in India. She holds a Ph.D. in urban design (2022), a master's degree in European urban conservation from the University of Dundee, Scotland (2007), and a bachelor's degree in architecture from the School of Planning and Architecture, New Delhi (2003). She was the expert consultant (heritage conservation) on the UNESCO CCMP team for the DHR (2016-2019).

Varvara Toura

Varvara Toura is a Greek architect and urban planner (master's degree in architecture / School of engineering, Aristotle University of Thessaloniki, Greece; research master's degree in urban planning / Institut d'urbanisme de Paris; Ph.D. in urban studies / École des hautes études en sciences sociales / Géographie-Cités, Paris, 2023). In her thesis, she discussed the issue of the conversion of industrial brownfields into sustainable neighbourhoods in two French cities (Nantes and Saint-Ouen) through sustainable urban planning policies and citizen involvement aiming to preserve the local industrial heritage. During her doctoral studies, she has won several prizes and distinctions such as the CILAC young researcher award (Comité d'information et de liaison pour l'archéologie, l'étude et la mise en valeur du patrimoine industriel). Currently she works as a researcher in the fields of urban design and cultural heritage policies, and she is an adjunct lecturer at the Department of Architectural Engineering of the Democritus University of Thrace, in Greece.

Eduarda Vieira

Eduarda Vieira holds a Ph.D. in conservation and restoration of historic and artistic heritage from the Polytechnic University of Valencia (Spain) and a master's in architectonic conservation from the Évora University (Portugal). She is currently assistant professor at the School of Arts of the Portuguese Catholic University (Conservation of inorganic materials), where she coordinates the Ph.D. of conservation and restoration of cultural heritage program. She is director of the Research Centre of Science and Technology of the Arts (CITAR) and editor of the *Studies in Conservation and Restoration – ECR – Estudos de Conservação e Restauro* journal. She is also a member of ICOMOS and ICOM and researcher in several projects related to preventive conservation and green conservation, besides supervising several doctoral and master students.

Patrick Viaene

Patrick Viaene studied art history and archaeology at the State University Ghent (Belgium). He worked as scientific assistant and was curator of exhibitions in the Museum of Industry in Ghent. He also worked in "La Fonderie" (Museum for Social and Economical History of the Brussels Region). From 1996 until 2020, he was lecturer at the University College Ghent (Royal Academy of Fine Arts) and assistant in the Department of Heritage and Landscape Conservation (Antwerp University). Previously, he was president of SIWE (support group for Industrial and Scientific Heritage), supported by the Ministry of Culture (Flemish Community), and a member of the Board of TICCIH (The International Committee for the Conservation of Industrial Heritage).

Flore Vigné

Flore Vigné holds a Ph.D. in geography. She is currently working at the Département de l'Ardèche as project manager for cultural heritage and is an associate researcher at Grenoble Alpes University (Pacte / Centre d'études et de recherches sur les montagnes sèches et méditerranéennes – CERMOSEM Laboratory). Her work is about heritage making of industrial legacies in Monts d'Ardèche and its impact on rural transformations.

This book, set in Roboto Condensed and Roboto,
and designed by Alain Bolduc.



Tout en confrontant de manière régulière les politiques publiques, le patrimoine industriel souffre, sous certains aspects, d'un délaissement grandissant. Tandis que les études patrimoniales ont connu un essor pluridisciplinaire certain, ce renouvellement critique tend surtout à fragmenter le patrimoine industriel (on considère par exemple indépendamment les enjeux de présentation de la mémoire, et les recherches sur les dimensions immatérielles l'ont encore peu touché). La pénétration civile de la recherche universitaire (qui se raréfie) et de la recherche non universitaire reste marginale, même en dépit des intentions générales des politiques publiques et même si cet héritage de l'industrie occupe une place de plus en plus grande sur le territoire et dans l'imaginaire collectif (même dysphorique) des populations, particulièrement celles soumises aux affres de la désindustrialisation. Cet ouvrage, qui rassemble les actes du congrès 2022 de TICCIH, The International Committee for the Conservation of the Industrial Heritage, tenu à Montréal (Canada), fait le pari de réduire ces écarts en mettant en discussion conjointement les effets et les enjeux du patrimoine industriel, y compris à partir des considérations habituellement plus matérialistes sur sa facture, par exemple, en profitant de ce que l'obsolescence marquée qui l'affecte habituellement reste un tremplin privilégié d'échanges sur son rôle et son usage dans la société contemporaine. L'on espère ainsi proposer que le patrimoine industriel (et ceux qui le portent) soit non pas une victime, mais un agent du changement : de l'économie, des politiques, des sociétés, du droit, de la gestion de l'environnement par exemple.

Le patrimoine industriel rechargé propose 70 articles originaux, grâce à la participation de 92 autrices et auteurs provenant de tous les continents.

Industrial heritage, while a regular focus of public policy, is in some respects suffering from a growing neglect. While heritage studies have seen a definite multi-disciplinary upsurge, this critical renewal tends to fragment industrial heritage (for example, issues relating to the presentation of memory are considered independently and research into intangible dimensions has yet to conquer this field). The penetration of increasingly scarce university research and non-university research into the civilian sector remains a marginal phenomenon, despite the general intentions of public policy, and even though this industrial heritage is claiming an increasingly important significance at ground level and in the collective imagination (albeit dysphoric) of the general public, particularly those groups suffering from the ravages of deindustrialization. This book, which brings together the proceedings of the 2022 congress of The International Committee for the Conservation of the Industrial Heritage (TICCIH), held in Montreal (Canada), sets out to bridge some of these gaps by jointly discussing the effects and issues of industrial heritage, including from the usually more materialistic considerations of its composition, its design or its appearance, for example, taking advantage of the fact that the marked obsolescence that normally affects it remains a privileged springboard for exchanges on its role and use in contemporary society. The hope is that industrial heritage – and its bearers – will be an agent rather than a victim of change, in the spheres of economics, politics, society, law, and environmental management, to name just a few.

Industrial Heritage Reloaded features 70 original articles, thanks to the participation of 92 authors from every continent.

