

THE DOCUMENT AS A SOURCE FOR THE CONSERVATION, MANAGEMENT AND ENHANCEMENT OF INDUSTRIAL HERITAGE

Documents and objects in the archive of Asturiana de Zinc S.A. - Avilés ES, 2022.
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Seminar 06 | S06

PRINCIPLES OF CONSERVATION - PoC

2nd semester | A.Y. 2023-2024

Land-In-Pro Seminar Cycle WP5

May 2, 2024

h. 2:30-3:45 pm - Joint Open lecture

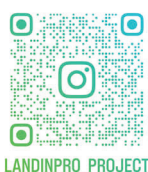
h. 3:30-6:30 pm - Co-Creation activity
(for PoC students only)

Room 6D DAD | UniGe

Teams ID meeting: 330808765881

Passcode: SkqRmo

MArch Course in Architectural Composition
Università di Genova | Scuola Politecnica
Department of Architecture and Design (DAD)



LANDINPRO_PROJECT

Land-In-Pro researchers

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How is **documentary heritage** defined, especially that linked to industrial production?

What are the places to visit in order to study and interpret this particular type of heritage, always balanced between immaterial and material aspects?

What are the most **significant experiences of interventions on industrial heritage guided by a preliminary study on documentary heritage**? Is it possible to imagine using the document, in whatever way it is intended, as a driving force for development for the community, even from an economic point of view?

What are some examples of using archival sources in fields such as tourism or brand management?

Finally, how are these uses related to the **study, recovery and restoration of the built heritage**, whether intended as a building or as a machine? The seminar will delve into these challenging questions.



Francesco Antoniol

Archivist and industrial heritage consultant, founder and CEO of Virginia Studio Associato, member of the National Board of ANAI, associated member of TICCIH, ERIH, and AIPAI.

INDIVIDUAL EXPERIENCE, INDUSTRIAL ARCHAEOLOGY, PHOTOGRAPHY: THE DARKROOM OF THE MIND

The former industrial buildings of the S.I.P.E. - Loc. P.ta Sottana, Ferrania, Cefiro Montenotte (Savona).
© Lidia Giusto

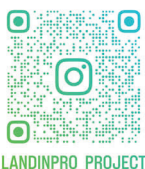
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The assimilation of **memory into individual experience**, compared to a broader context, is a complex process that involves reflection, emotional processing and the construction of personal meanings.

This path can vary and depend on numerous factors, including the nature of the experience lived, the personality of the individual and the cultural context of reference.

The resulting historical memory is often triggered by artefacts or situations that capture interest and act as vehicles for recalling the past.

This process can be described as **a long internal journey in which individuals deal with objects and events from the past**, trying to give them meaning and integrate them into one's understanding of life.

If it is true that, in itself, a historical fact can be considered a "foreign object", when one comes across it in the present era one cannot help but place it on a relevant level.

Hence, **industrial archaeology and its ruins can therefore be considered as "fascinating fossils"**, custodians of a sort of implicit historical memory, whose intention is imprinted for communication and reflection purposes by the camera, with the desire to make them immortal.



Lidia Giusto

Photographer, TICCIH and AIPAI member, co-founder of TrattoPunto