

## P14. Memory, Project, Inclusion. New Perspectives on Industrial Heritage

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Since the 1970s, awareness and strategy towards industrial heritage have spread across Europe, from the birth of the TICCIH (1973) to the inclusion of industrial sites in the UNESCO heritage, at the beginning of the new millennium. In parallel, the practice of re-functionalizing industrial urban areas through cultural practices and the reconversion of the productive space through culture (Grésillon, 2011) has also become widespread. This practice often takes place between the memory, which concerns the local history and its protagonists, and the project perspective, which involves new goals and performances (Fagnoni, 2014).

We would like to reflect on these current projects and consider that they are not only the prerogative of the West, where industrialization was born, but move nowadays in a broader, multicultural context. In this regard, in the field of art, Nicolas Bourriaud proposes the concept of *radicant*: "To be radicant means setting one's roots in motion, staging them in heterogeneous contexts and formats, denying them the power to completely define one's identity, translating ideas, transcoding images, transplanting behaviors, exchanging rather than imposing" (Bourriaud, 2014). For an aesthetics of globalization, Bourriaud situates the present moment in an "altermodernity" which is based on dynamic and versatile discourses; this altermodernity does not start again from scratch, as modernism instead did with "radical" art, and goes beyond postmodernism, which is attached to the origin of discourses and forms rather than to their dynamics.

Therefore, we want to give space to these forms of the rootedness of different cultures in industrial spaces, through art, but not only. To achieve this, we must remember that the end of Fordism and the industrial relocation partly coincided with the opposite movement of people in Europe due to decolonization. The issues of an encounter between these chapters of the last century may concern the themes of production and labor; architecture and construction; primary materials and their exchanges; flows and movements of goods and people; and recently, climate change. On a more conceptual level, it may concern the notions of loss, emptiness, repair, archive, reappropriation, trauma, margin, and identity.

We believe that an altermodern look at these issues can provide new perspectives on industrial heritage. Cross-cultural connections can bring other questions about what remains of industrial memory in the West: is it shared, displaced, enriched? And again, taking up the notions of memory and project, is it still working-class memory, or is it by now creative actualisation (Djamen-Tran, 2015)?

**Keywords:** Industrial Heritage; Postcolonialism; Cultural Identity; Cultural and Urban Planning.

**Thematic lines:** Patrimonialisation and Inclusive Approaches; Heritage and Identities.

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**Short bio:** Valeria Giudici is a Ph.D. student in Cultural Geography at the Sorbonne Université of Paris with a thesis entitled “Contemporary art at the service of the disused industrial urban fabric” (Prof. Edith Fagnoni). She is well acquainted with urban cultural projects, as she has a Master's degree in Cultural design (Milan, 2022) with a strong link to the industrial context. She also dealt with memory and identity from a postcolonial perspective, thanks to her second Master in Comparative Modern Cultures (Turin, 2021), with a thesis on the franco-tunisian philosopher Albert Memmi (“The border between belonging and alienation in Albert Memmi's La Statue de Sel”, rated with honor and dignity to be published). She has published internationally and holds lectures in Italian, English, and French.

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