



Bari · Matera · Lecce

5 / 8 FEBRUARY 2026

3rd GENERAL STATES OF

**INDUSTRIAL
HERITAGE**

3rd SGPI

Bari • Matera • Lecce

3rd General States of Industrial Heritage

Bari • Matera • Lecce 5/8 th February 2026

The Italian Association for Industrial Archaeological Heritage - AIPAI, in celebrating 25 years of commitment on the front of the census, knowledge, protection and enhancement of industrial heritage, again calls together scholars, administrations, conservation and preservation agencies, planners, associations, tour operators and all those involved in the vast endeavor in this still young field of heritage.

International Congress | call for papers

Thematic areas

- 1 Machines, patents and historical production cycles of the industrial heritage
- 2 Cities and landscapes of industry and labor
- 3 Spatial and urban infrastructure
- 4 Design and construction for the industry
- 5 History, culture and memory of industry and labor:
Research, archives, museums, and enhancement practices.
- 6 Digitization and AI of industrial heritage: knowledge, design, management and fruition
- 7 Conservation and reuse of the industrial heritage
- 8 Reuse and practices of urban and environmental regeneration
- 9 Industrial tourism, cultural routes, fruition experiences
- 10 Image, cinematography, digital media and industry communication

Promoted and organized by:



In collaboration with:



Under the patronage of:



3rd SGPI

Bari • Matera • Lecce

The Italian Association for Industrial Archaeological Heritage – AIPAI launches the Third States General of the Heritage Industrial. After Venice, Padua, Rome and Tivoli, the States will meet in Bari, Matera and Lecce following an ideal circular path among the multiple heritage realities of production and labor affecting the north, the center and the south of the peninsula. To take stock and develop strategies and visions for the near future, it is essential to set the most fertile conditions to foster discussion among experts and communities as well as the meeting between the multiple operative, research and institutional spheres involved.

Industrial Heritage is made up of what we recognize as extremely relevant from the near past of the labor culture; it is the answer to a question that does not belong only to scholars, but arises first and foremost from communities and companies to understand themselves and help to be prepared for the cultural, socio-economic and environmental challenges of the present and the years to come. Recognition, then, is the result of processes that occupy an important place in the evolutionary dynamics of industrial and post-industrial cities and landscapes. It is therefore strategic to come together to identify and explore the values proper to industrial heritage, both material and intangible, according to the proper approaches, developed over more than seventy years, by the world of industrial archaeology.

The congress is divided into nine thematic areas for which submissions can be accepted:

- Single original papers
- One or more sessions composed of up to 4 original papers
- Single paper for Doctoral School

The conference participants have the opportunity to highlight the many paths characterizing the present of Industrial Archaeology to be framed in their forward drives and in light of the roots of that specific area of memory.

Individual contributions and sessions may be presented for one or more of the thematic areas. The specificities are many and concern, on the one hand, material objects and organisms, machine tools, engines, factories, industrial architecture, company buildings, urban, regional and higher infrastructures; on the other hand, documents, the figurative world, products, communication and testimonies that enable the narrative of memory and work culture.

The focus will equally go to knowledge, principles and actions related to the management, use or new life of the factory, architectures and industrial areas, communities, the needs of fruition, musealization, industrial tourism, as well as tools for design and restoration, including the opportunities of digitization and AI in the representation, knowledge, intervention and fruition of heritage and lost heritage.



Congress Presidents

Fabio Fatiguso, Antonella Guida, Antonio Monte

President of the General States of Industrial Heritage of AIPAI

Edoardo Currà

Coordination Committee

Graziella Bernardo, Elena Cantatore, Mariella De Fino, Marina Docci, Claudio Menichelli, Vito Porcari, Martina Russo, Laura Severi

Organization Committee

Daniele Altamura, Luca Borghini, Silvana Bruno, Andrea Califano, Maria Elena Castore, Daiana Dall'Arche, Cassia De Lian Cui, Valeria Giannuzzi, Margherita Lasorella, Mario Mariani, Alessandro Mattioli, Caterina Mosca, Cesira Paolini, Sara Porcari, Arcangelo Priore, Marina Pugnaletto, Maria Felicia Rondinelli, Albina Sciotti, Silvia Tardella, Palmira Trabocchi

Organizational secretariat

Giuseppe Andrisani, Arianna Baccaro, Michele Buldo, Federica Cassano, Teresa Fortunato, Enrico Lamacchia, Angela Rosa Manicone

Graphics and Website Committee

Referee: Luca Borghini, Ilaria Giannetti e Martina Russo
Daiana Dall'Arche, Angela Rosa Manicone, Mario Mariani, Laviero Pepe, Rocco Rubino

Media and Communication Committee

Referee: Manuel Ramello
Luca Borghini, Federica Cassano, Maria Elena Castore, Arianna Mazza, Sara Porcari, Silvia Tardella, Palmira Trabocchi

Honorary Committee

Helmuth Albrecht | Board member of TICCIH and ICOMOS
Antonello Alici | President of DoCoMoMo Italia
Clementina Barucci | Giorgio Muratore Study Center
Marco Bertilorenzi | Master Erasmus Mundus TPTI – University of Padova
Carlo Bianchini | Prorector for the Architectural Heritage - Sapienza University of Rome
Ana Cardoso de Matos | Board member AIHC – University of Évora
Eusebi Casanelles | Life president of TICCIH - Spain
Mariela Ceva | Iniciativa de Archivos - UCA Argentina
Giuseppe Di Stefano | President of ICOMOS
Marco Doria | President of SISE – Società italiana degli storici economici
Fabio Fatiguso | President of ArTec – Società Scientifica dell'Architettura Tecnica
Florence Hachez-Leroy | President of CILAC
Walter Hauser | President of ERIH - Germany
Mario Losasso | President of SITdA – Società Italia della Tecnologia dell'Architettura
Luis Müller | Universidad Nacional del Litoral UNL - Argentina
Valeriè Nègre | Master Erasmus Mundus TPTI Coordinator- France
Miles Oglethorpe | President of TICCIH, Head of Historic Environment Scotland
Spartaco Paris | Direttore CITERA - Sapienza University of Rome
Renata Picone | President of SIRA – Società Italiana Restauro Architetonico
Amerigo Restucci | President of Istituto Regionale Ville Venete
Giorgio Rocco | President of Study Center for the history of architecture
Antonello Sanna | University of Cagliari
Claudia Schimdt | Universidad Torcuato Di Tella Buenos Aires - Argentina
Vicente Julian Sobrino Simal | TICCIH-Spain
Guido Zucconi | IUAV Venezia

Scientific Committee

AIPAI Board of Directors

President of the committee: Edoardo Currà | AIPAI President
Marina Docci | AIPAI Vicepresident
Antonio Monte | AIPAI Vicepresident
Manuel Ramello | AIPAI Vicepresident
Renato Covino | Past president AIPAI
Giovanni Luigi Fontana | Past president AIPAI
Massimo Preite | AIPAI International representative
Laura Severi | AIPAI Secretary
Martina Russo | AIPAI Treasurer
Franco Mancuso | AIPAI Meritorious Associate
Augusto Vitale | AIPAI Meritorious Associate

Massimo Bottini | AIPAI Advisor
Maria Elena Castore | AIPAI Advisor
David Celetti | AIPAI Advisor
Sara De Maestri | AIPAI Advisor
Antonella Guida | AIPAI Advisor
Jacopo Ibello | AIPAI Advisor
Amedeo Lepore | AIPAI Advisor
Carolina Lussana | AIPAI Advisor
Rossella Maspoli | AIPAI Advisor
Claudio Menichelli | AIPAI Advisor
Cristina Natoli | AIPAI Advisor
Cesira Paolini | AIPAI Advisor
Giorgio Ravasio | AIPAI Advisor
Laura Severi | AIPAI Advisor
Silvia Tardella | AIPAI Advisor
Rita Vecchiattini | AIPAI Advisor
Luca Zan | AIPAI Advisor

Referee Scientific Committee

Marta Acierno (UniRM)
Jose Ramon Albiol Ibanez (UPV)
Carlo Atzeni (UniCA)
Angelo Bertolazzi (UniPD)
Andrea Billi (UniRM)
Gianluca Capurso (UniRM2)
Ugo Carughi (ICOMOS)
Santi Maria Cascone (UniCT)
Rossella Corrao (UniPA)
Silvia Cutarelli (UniRM)
Giorgio Danesi (IUAV)
Luciano De Bonis (UniMOL)
Ruggero Ermini (UniBAS)
Carmen Fattore (UniBAS)
Annarita Ferrante (UniBO)
Pierfrancesco Fiore (UniSA)
Anna Frangipane (UniUD)
Francesco Gabellone (CNR-Nanotec)
Emilia Garda (PoliTO)
Ilaria Giannetti (UniRM2)
Manuela Grecchi (PoliMI)
Laura Greco (UniCAL)
Luca Guardigli (UniBO)

Riccardo Gulli (UniBO)
Marika Mangosio (Polito)
Marco Mari (Ongreening Ltd)
Francesco Marino (UniBAS)
Valentina Martino (UniRM)
Nicola Masini (CNR-ISPC)
Ippolita Mecca (UniPegaso)
Renato Morganti (UniAQ)
Stefania Mornati (UniRM2)
Michele Munafò (ISPRA MASE)
Antonello Pagliuca (UNIBAS)
Luis Palmero Iglesias (UPV - Valencia)
Andrea Pane (UniNA)
Roberto Parisi (UniMOL)
Elena Paudice (UniRM)
Tiziana Poli (PoliMI)
Franco Polverino (UniNA)
Federica Pompejano (UniGE)
Mauro Saito (DoCoMoMo Puglia e Basilicata)
Luca Scappin (IUAV)
Julina Vicente Sobrino Simal (Uni Sevilla)
Barbara Tetti (UniRM)
Maria Grazia Turco (UniRM)



Machines, patents and historical production cycles of the industrial heritage

Renato Covino
Antonio Monte
Laura Severi
Marco Venanzi

The aim is therefore to turn our attention to the machine, the processes and the factory, through the analysis of technical progress and its application to industrial processes in various sectors, the permanence of ancient machines and their projection, thanks to slow but not insignificant transformations, until recent times. The themes relating to machines, patents and historical production cycles of industrial heritage have in fact received little attention over the years compared to those of monuments, sites and areas.

Machines and patents are also central because they are inextricably linked to industrial experiences of invention, pioneering and innovation, so much so that in many cases they appear to scholars and consumers as a single identity. This leads to highly topical issues, on the one hand the building that becomes a component of the process (Silos, Tanks, Evaporative Towers, etc.). On the other hand the building as a product of industry, as a whole and in its components.

Contributions for the thematic area can therefore focus on the entire production process, on its phases and evolutions, on individual machines that, among improvements and pioneering achievements, deserve to be brought to light, on industrial components, for the factory and for the machine, on the machine-buildings themselves.

- Patents
- Technical and industrial archives
- Historical companies and patents
- Production cycles and functional layouts
- Architecture and machine
- Conservation, musealization and valorization of machines and cycles

Cities and landscapes of industry and labor

David Celetti
Giovanni Luigi Fontana
Elena Paudice
Massimo Preite
Silvia Tardella

The development of productive activities and entrepreneurial initiatives in the modern and contemporary ages has triggered profound economic-social, urban and territorial transformations in all areas of the world. Cities and landscapes have been increasingly impacted by industrial settlements, major land infrastructures and building responses to functional needs, such as the need to provide housing and services for workers or to create urban and peri-urban transportation arteries.

Undertakings of both an economic and "social engineering" nature have characterized all stages of the industrialization process, initially in support of specific business activities, then in implementation of increasingly complex and diverse projects. In the residential sphere, from clusters of modest dwellings and isolated "blocks of flats" in the vicinity of manufacturing facilities, we moved on to villages, neighborhoods and finally to industrial cities.

Therefore, the session deals with the interactions/integrations between industry, architecture, environment and social instances in the genesis of new dimensions of landscapes and cities, delving into the effects of manufacturing localizations on urban and territorial contexts in different sectors and in different periods and geographic areas.

It also analyzes the impact on contemporary urban culture of the emergence of workers' neighborhoods and corporate social works, which have accompanied the evolution of industrial cities, from proto-industrial factory-communities to the first isolated experiments of labor cities up to their accomplished definition and integration in large urban and metropolitan contexts.



- Architectures of labor
- Industrial landscapes
- Worker villages
- Company towns
- Industrial Divestments
- Enhancement and management of industrial and labor heritage



- Urban production facilities
- Markets, watering holes
- Military heritage, shipyards and arsenals
- Port assets and intermodal centers
- Railways, highways, cable transportation; stations, toll booths, post offices
- Power plants and urban water infrastructure
- Power plants and urban energy infrastructure

Spatial and urban infrastructure

Massimo Bottini
Franco Mancuso
Stefania Mornati
Palmina Trabocchi

From the second half of the 19th century, the rise of industrial society radically transformed large cities with the design of propulsive infrastructures: ports, railways, tramways, funicular railways, energy, water and sewer networks engineered the urban territory. In parallel, food policies promoted the construction of markets, social and economic hubs that are still vital today. This set of infrastructure outlines the backbone of urban and territorial development. This heritage, often silent or abandoned, is a crucial field of inquiry that requires a multidisciplinary approach to decipher its technical, social, economic and cultural meanings. The genesis of the contemporary industrial city required network infrastructures for the integrated management of water resources and the development of waterways. These works, the result of technological experimentation, constitute a still unexplored laboratory of urban construction and transformation history, rich in technical knowledge and urban visions that can often be reused. The session aims to unravel the complexity of this heritage through the microhistories of construction: materials, techniques, protagonists and socio-economic contexts. It is an invitation to recognize the value of this “archaeology of the modern” and to develop approaches of protection, valorization and conscious reinsertion into the contemporary fabric, respecting the stratification of meanings.

Design and construction for the industry

Edoardo Currà
Iliara Giannetti
Antonella Guida
Cesira Paolini
Martina Russo
Augusto Vitale

Research in the field of design and construction within the world of production – encompassing architecture, engineering works, and industrial infrastructures – favors a multidisciplinary approach, moving through studies of materials and techniques, companies and other stakeholders, the evolution of production processes, design practices, theories, and economic frameworks.

Construction for industry constituted, in the nineteenth and twentieth centuries, a privileged place for technological experimentation and within this theme it is possible to identify significant cases of industrial complexes, histories of designers or companies involved in the innovation of materials and solutions. The specificities of the history of construction help to define coherent and adequate processes of maintenance, conservation, and transformation of historical industrial structures, putting the original readings of the actual state of the factory buildings at the service of the evaluation of the interventions.

Industry was also the privileged place for experimentation with the building solutions that helped define the characteristics of the Modern Movement, starting with the plano-altimetric innovations, the reduction of formal language and the use of new materials for expressive purposes.

This Thematic Area welcomes studies from the different disciplines oriented to the history of construction inherent to: processes, materials, techniques, components, protagonists, and architectural organisms, with particular interest in the influence that production processes have had on functional design, construction, and formal outcomes. It also deals with the valorization of industrial heritages, consolidating current research and design scenarios based on the recovery of industrial history.



- History of industrial construction
- New Materials
- Building techniques for industry
- Design and valorization of industrial heritage
- The role of design within/of industrial history
- Aesthetics of machine and construction



History, culture and memory of industry and labor:

Research, archives, museums, and enhancement practices

Marco Bertilorenzi
Paolo Bonora
David Celetti
Amedeo Lepore
Roberto Lorenzetti
Carolina Lussana
Massimo Negri
Luca Zan

The evolution of enterprises and the role of entrepreneurs, workers and technicians have been and are at the center of the country's industrialization process. Industry, people and territories are carriers of a culture made up of institutions, activities, behaviors and languages that is widespread and varied and has changed over time, contributing to new paradigms of development. This change is recorded analytically in archives and museums.

Not only safeguarded and active archives and museums, but also an ecosystem made up of business and labor archives and museums.

Businesses have been the protagonists of the processes of industrialization, making themselves the bearers, in addition to economic development, of a vast, widespread entrepreneurial culture, varied in time and space, whose characters and transformations have been recorded in public and private museums, in state, local and private archives, such as, for example, those of businesses, families, labor organizations, schools and training institutions, architects and engineering companies.

The pervasive and transversal role of archives and museums on industrial heritage make them elements to be safeguarded in their materiality and to be enhanced, dynamically and in a network logic, with approaches that are as open and transversal as possible.

It proposes to investigate, along with business history, the relationships between industrial archaeology and industrial history (including labor history) from a long-term perspective, looking also at the pre-industrial age (including the medieval age) and addressing issues related to such topics as organization and labor relations, accounting records and balance sheets, marketing and advertising, the emergence of new forms and spaces of work, environmental sustainability, gender division, sociability, private life, and labor memory.

This cultural heritage should not only be protected, but also rediscovered through a continuous reconnaissance of unexplored archival sources, promoting collaborations between institutions, universities, research centers and businesses, with the support of digital tools and artificial intelligence.

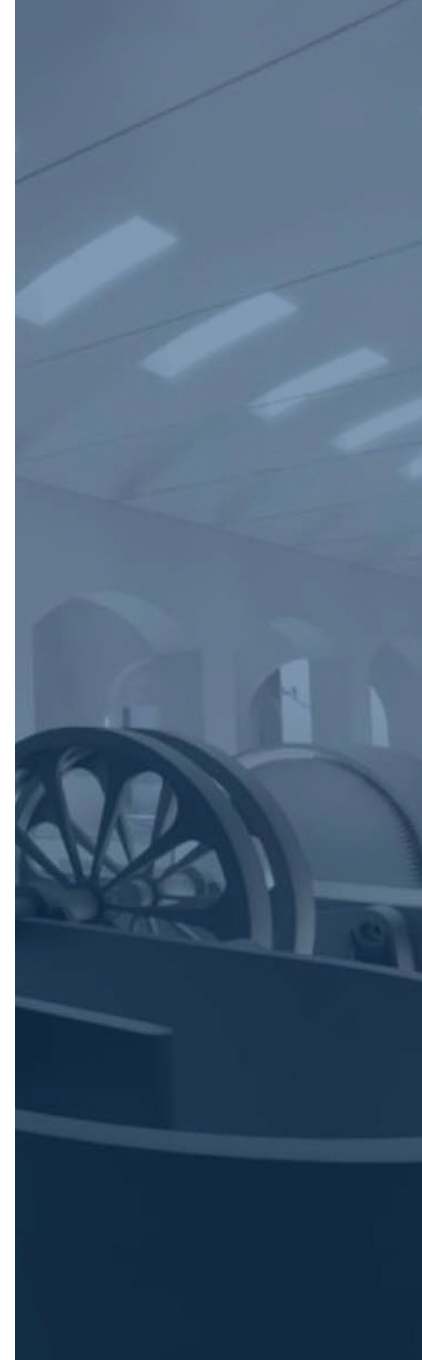
- Business and labor archives and museums
- Sources for industrial archaeology
- Labor history
- Local development
- Business culture, labor culture
- Reconnaissance and digitization of sources

Digitization and AI of industrial heritage:

knowledge, design, management and fruition

Silvana Bruno
Elena Cantatore
Cassia De Lian Cui
Edoardo Currà
Fabio Fatiguso
Mariella De Fino

Digitization of industrial heritage, supported by advanced methodologies and artificial intelligence tools, is now a strategic field for the preservation, design, management and sustainable enjoyment of industrial cultural heritage. The integration of digital information models-such as Historic/Heritage BIM-with intelligent spatial systems (GIS, WebGIS, GeoBIM) enables multisource, interoperable and geo-referenced mapping of historic production sites, laying the foundation for augmented, multidimensional and dynamic knowledge. Such digital tools complement processes of digitization of technical and documentary archives, as well as the valorization of oral sources, promoting the construction of artisanal and industrial knowledge banks as cognitive archives supporting the reuse project. The adoption of AI algorithms for semantic extraction, automatic indexing and intelligent correlation of data enables innovative paths of cataloging, storytelling and accessibility. In this perspective, digitization is not configured as a mere analog-to-digital transposition, but as an epistemological practice that orients new paradigms of reading, interpretation and integrated management of industrial heritage, within the framework of ongoing socio-technological transformations.



- Historic BIM, Heritage BIM
- Digital knowledge workflow
- Digital cataloging of heritage
- GIS, Webgis, GeoBIM of industrial heritage
- Digitizing Archives
- Digitizing Oral History
- Artisan and Industrial Knowledge Banks



- Architectural restoration of industrial heritage
- Conservation and reuse
- Protection and enhancement
- Intangible Heritage
- Documentation and enhancement of knowledge
- Conservation of equipment and machinery

the Conservation and reuse of industrial heritage

Graziella Bernardo
Marina Docchi
Alessandro Mattioli
Claudio Menichelli
Cristina Natoli
Rita Vecchiattini

Nowadays, the preservation of industrial heritage is a mandatory concern, both when architectural objects maintain their original functions and when they contain new uses. In both cases, it is essential that conservation goes hand in hand with transformation, addressing the gap between historical and current needs, or adapting places to new uses. This requires knowledge, a multidisciplinary approach and design awareness. This heritage, still in the process of being fully recognized, is an essential part of the collective memory and material history of territories. Industrial artifacts are concrete documents of production processes, construction techniques and social transformations, whose authenticity and integrity must be protected with interventions that respect the original material and materials.

Among the main critical issues are equipment and machinery, often at risk of elimination, and the use of construction techniques that were innovative for the time—such as reinforced concrete, steel and glass—that now require specialized skills. These elements, inseparable from the architectural context, are critical to ensuring the integrity of the asset.

Reflection also extends to the contribution of material evidence of production to characterize an industrial landscape, promoting a systemic and multi-scalar approach. Maintenance, a practice too often neglected but crucial for protection over time, is central.

The States General session focuses on conservation as a cultural and design act, based on knowledge, responsibility and care, and aims to stimulate a discussion capable of enhancing the industrial heritage as a cultural infrastructure for contemporary transformations.

Reuse and practices of urban and environmental regeneration

Sara De Maestri
Antonella Guida
Rossella Maspoli
Cristina Natoli
Vito Domenico Porcari
Marina Pugnaletto
Manuel Ramello

The disused industrial heritage today represents a strategic ground for experimenting with models of sustainable transformation, capable of interweaving innovation, memory and territorial development. Across Europe, these formerly productive places are emerging as new urban centralities, catalysts for regeneration and platforms for cultural, productive, residential and social functions.

The concepts of reuse, adaptive reuse, temporary reuse, reclamation, regeneration, refunctionalization, and redevelopment compose an operational lexicon that reflects the complexity and richness of the practices activated to reinterpret these spaces in a contemporary key.

Beyond the definitions, three prerequisites turn out to be fundamental for effective transformation: a vision capable of generating new uses while remaining anchored in context; interdisciplinary skills to deal with their complexity; and a conscious management of financial resources, oriented to multilevel tools, from European funds to local finance and public-private synergies.

The session on reuse and regeneration of industrial heritage, in the third edition of the States General, will be an opportunity to discuss strategies capable of activating these places as engines of development linked to a renewed capacity for vision, resilience and competitiveness of territories.

Particular attention will be paid to experiences that leverage adaptive reuse and upcycling of elements and components, practices that introduce a circular vision of design processes and a paradigm of sustainability.

- Urban regeneration
- Environmental regeneration
- Regeneration strategies and models
- Adaptive reuse
- Upcycling of elements and components





Industrial tourism, cultural routes, fruition experiences

Francesco Antoniol
Massimo Bottini
Maria Elena Castore
Rossella Maspoli
Massimo Preite
Manuel Ramello
Giorgio Ravasio

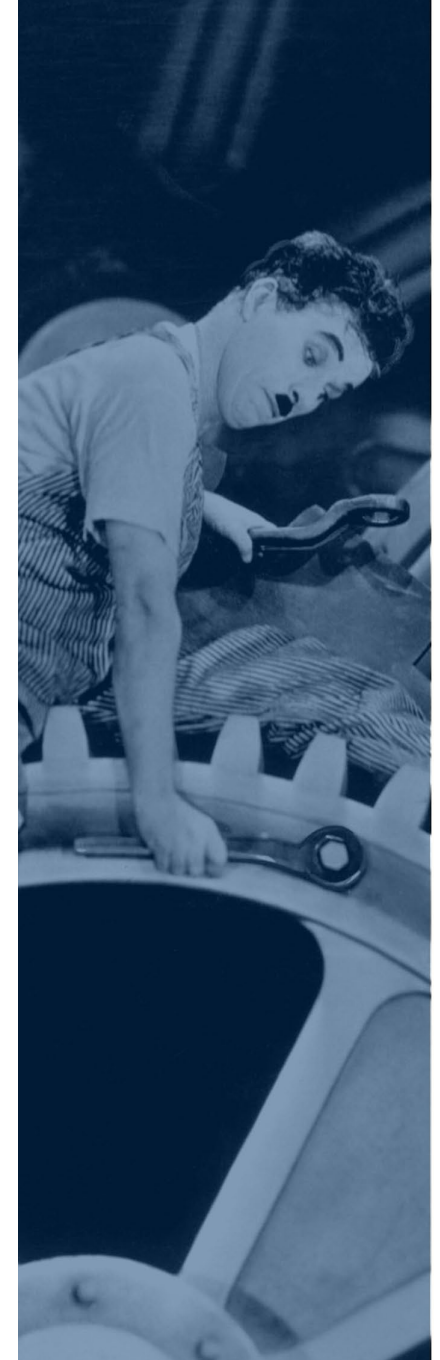
Industrial tourism, although still understood by many as a niche alternative to traditionally understood cultural tourism, is increasingly emerging as a form of knowledge and experiential tourism with its own characteristics and peculiarities. Opportunities for interpretation of historical aspects and contemporary outcomes of territories and communities, starting with know-how, are receiving more and more attention from visitors and tourists approaching the culture of a country, especially if it is internationally recognized as that of Made in Italy. So what are the strategies deployed by businesses, museums and, in general, workplaces to respond to this growing demand? What are the responses in terms of designing visit itineraries and fruition experiences? What organizational solutions, whether traditionally understood or supported by increasingly cutting-edge technologies in the fields of user involvement, including emotional involvement, and in terms of accessibility? Have systems for evaluating the effectiveness of tourism offerings been tested that can provide feedback on the level of visitor satisfaction and the effects, in terms of marketing, including territorial marketing, for the company or community hosting the tourism-industrial destination? Finally, has the digitization of communications and relationships between stakeholders in the promotion and sale of the tourism product brought together realities that traditionally travel at different speeds: museums, cultural promotion associations, agencies, tour guides and hospitality actors?

- Experiential tourism
- Industrial Heritage Routes
- Industrial museums, business museums and cultural tourism proposals
- Soft mobility between knowledge and territorial development.
- Media tools for valorization and fruition
- Environment and industrial tourism

Image, cinematography, digital media and industry communication

Luca Borghini
Renè Capovin
Palmina Trabocchi
Fabrizio Trisoglio

The industry from its beginnings has made use of specific communication and promotion tools, first of all with the brand, the primary bearer of identity value, and then with institutional, product and service advertising. There is also the commercial sphere, with catalogs, brochures, albums on products and plants; there is technical communication made up of bulletins, reviews, use and installation sheets, descriptions of departments and production processes; and there is institutional communication, made up of publications or editions produced on the occasion of events, constructions, inaugurations, visits. The most diverse sources and documents, where the illustration and drawing of the years of the first industrial revolution are soon joined by the new languages of the nineteenth and twentieth centuries: photography, first, and then cinema. A wealth of sources essential for holistic study and understanding of industrial heritage.



- Photography
- Cinema
- Trademarks and artistic representation
- Industrial advertising
- House organs and corporate publicity
- Oral sources

3rd SGPI

Bari • Matera • Lecce

Submission Instructions

All proposal procedures (first submission of the abstract, subsequent evaluation stages and final submission of the paper) will take place through the Easy Chair platform. To propose a thematic session, in addition to the submission of abstracts of all scheduled papers on EasyChair, the appropriate session proposal form must also be filled out. To access and use Easy Chair, free registration to the platform is required, which can be done with the «create an account» command.

Contribution abstract proposal

To participate in the Congress, it is necessary to upload to Easy Chair an abstract necessarily within 1500 characters in length (including spaces) and fill in the fields for authors, title and keywords (between 3 and 5) all in one language (Italian or English); finally, choose the thematic area where to submit the proposal. At this stage you should also upload a .docx file with a short CV of 300 characters for each author. Please note that it is not necessary to include any bibliographical references.

Thematic session proposal

Session proposals consist of the indication of a title, an abstract describing the session, and the indication of 3 or 4 contributions submitted by the individual authors involved (whose submission codes provided by the Easy Chair platform after uploading should be provided). The Session proposal should be submitted via the Google Form accessible at the link on the website. Therefore, in order to propose the session, it is necessary to make sure that all authors have already submitted their abstract on the Easy Chair platform, following the above procedure.

Full-paper submission

In the next stage of submitting the full paper to be submitted to the review process, you will have to upload, on Easy Chair, in the «uploads» section a file in .docx format, paginated according to the format that can be downloaded from the congress website. At this stage it will also be possible to update the list of authors, title, abstract and keywords of the contribution via «update information/author/file» or withdraw the article with «withdraw». The final texts of the papers will have to be re-uploaded by the authors always in .docx format in the same section of the Easy Chair website. More information will be provided later.

Doctoral school participation proposal

The States General will host a multidisciplinary Doctoral School in industrial archaeology that aims to share ongoing doctoral research and experiences. A special session will be dedicated to the Doctoral School, designed to support discussion between doctoral students and researchers who are experts in the field. For this reason, the formula for displaying contributions will include the screening of 3-minute videos, which will be followed by open session discussion of the proposed research. For conference participants who intend to participate in the Doctoral School, it is sufficient to indicate in the submission form on Easy Chair the specific indication “contribute for doctoral school.” The submission procedure for the abstract and full paper is the same as for other contributions submitted to the conference. Following acceptance of the abstract, committee instructions for making the video will be sent to the convener. The contributions that are submitted for the Doctoral School session can cover all the topics proposed in the thematic areas. It is planned to select best papers in proportion to the number of participants, and all Doctoral School papers will also be published in the proceedings.

General conditions

Each author may present a single paper; but because the purpose of the General States is to allow the widest possible discussion, members of working and research groups are allowed to be co-authors of more than one paper, with the caveat that each paper must be presented by a different pre-registered corresponding author, in good standing with the conference registration fee. Paper with corresponding authors who are not duly registered for the conference or who have already presented another paper as a corresponding author cannot be published and presented. For the purpose of regular submission of contributions, it is therefore imperative for each corresponding author, to be associated with one and only paper. When registering for the congress, each participant will be asked to indicate the paper code of which he or she is a corresponding author. Bear in mind that it is possible to register for the congress even without submitting contributions.

3rd SGPI

Bari • Matera • Lecce

Key dates

March 29, 2025	Call launch and session proposals
July 10, 2025	Abstract and session proposal submission deadline
July 20, 2025	Notification of acceptance of abstracts and sessions
October 5, 2025	Submission deadline for full paper for blind review
October 20 2025	Notification of full paper acceptance with review
November 20, 2025	Final paper submission deadline for forwarding to publisher

Congress venue

Politecnico di Bari
Civil, Environmental, Land, Building and Chemical Engineering department

Via Edoardo Orabona, 4, 70126 Bari BA

Università degli Studi della Basilicata
European and mediterranean cultures department

Via Lanera, 20 – 75100 Matera

Contacts and info

General State's website
<https://statigenerali.patrimonioindustriale.it>

3rd General State's edition e-mail address
sgpi2026aipai@patrimonioindustriale.it

Press Office
media@patrimonioindustriale.it

Credits

Introduction: Margherita di Savoia Warehouse, design by Pierluigi Nervi, Foggia, photo on artibune.com, 2008

Area 1: Mechanical press, archaeoindustrial museum of Terra d'Otranto in Maglie, photo by Laviero Pepe, 2022

Area 2: Salts Mill from side of the bridge over the Leeds & Liverpool Canal at Saltaire, West Yorkshire, photo on wikipedia, 2008,

Area 3: Volkingen's Ironworks complex and station, photo by Volker Braun, 2025

Area 4: ICO workshops in Olivetti's factory complex, design by Luigi Figini e Gino Pollini, photo by Martina Russo, 2019

Area 5: Manifattura tabacchi, Bologna, female workers during leaf handling, Archivio Monopoli di Stato, Rome, Fototeca, 1935

Area 6: VR tour of the Mecenate papermill in Tivoli, by Riccardo Tavolare, 2024

Area 7: Pasila's Mechanical workshop smokestack, active from the beginning of the 20th century, in Helsinki, photo by Vladislav Vedenskii, 2023

Area 8: Zolleverein's coal mines museum in Essen, photo by Tim Hufner, 2020

Area 9: Museum of the hypogeum oil mill in Maglie, photo by Laviero Pepe, 2022

Area 10: Frame from the movie «*Modern Times*» by Charlie Chaplin, 1936