

# conservation / creation

beyond the bias

## Group members

Sally Stone (animateur), Andrea Ugolini (Rapporteur), Anna Boato, Marta Casanova, Alessandro Ceppetelli, Tomàs Efler, Davide Galleri, Caterina Giannattasio, Ying Li, Chiara Mariotti, Monica Mureşanu, Tomás Valente



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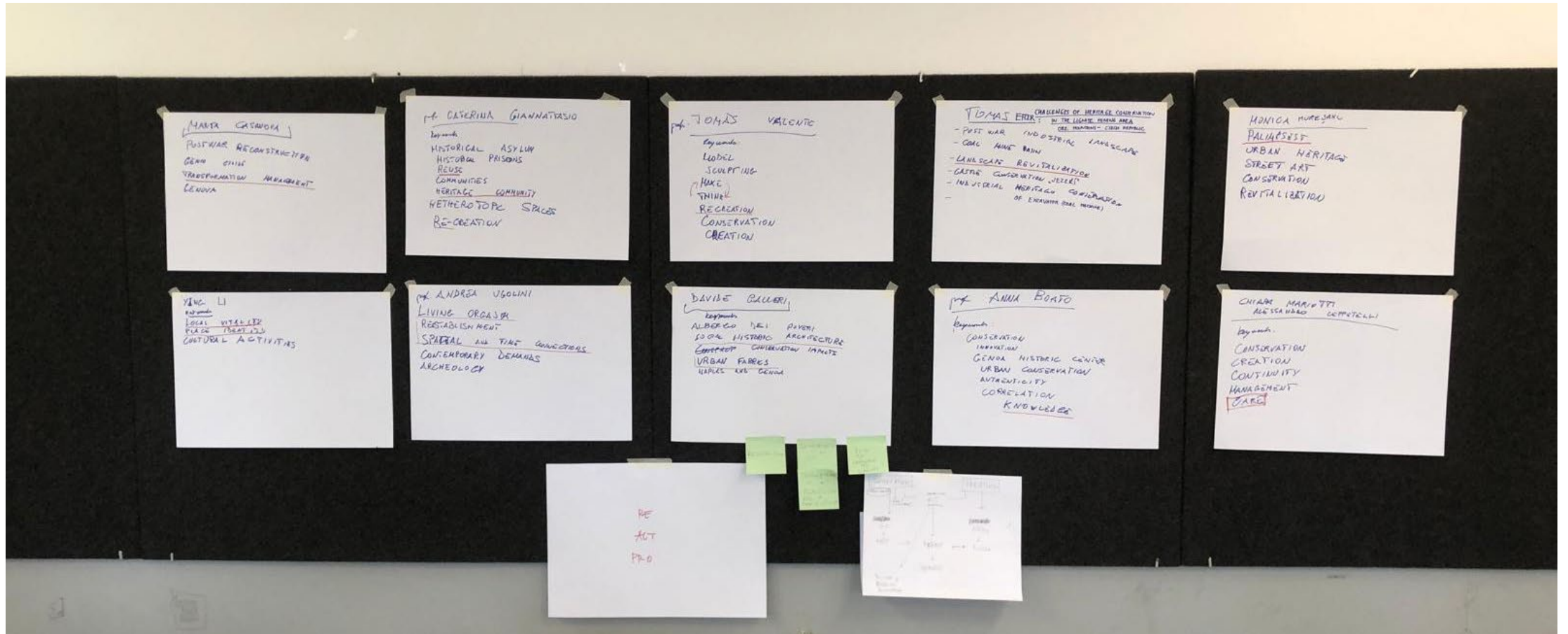
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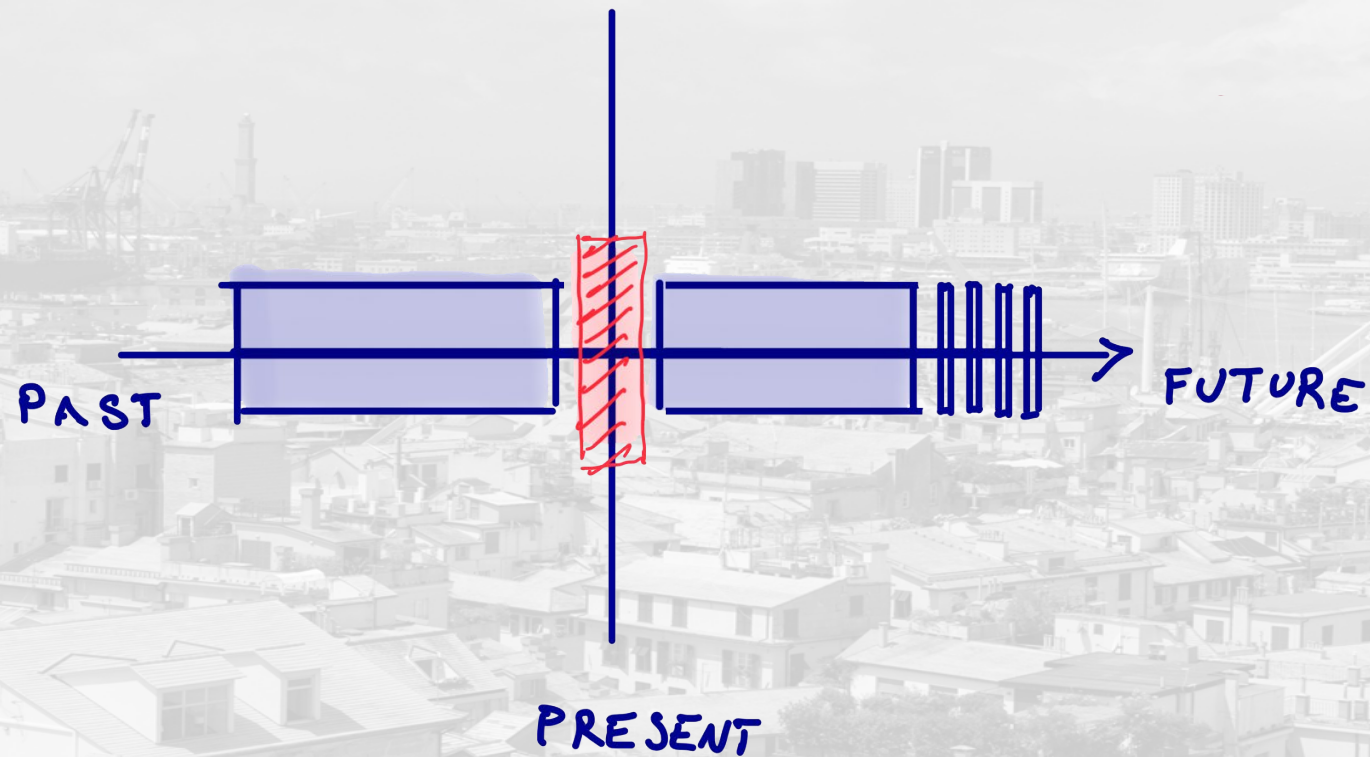
# brainstorming ideas



Sally Stone	Caterina Giannattasio	Tomás Valente	Tomàs Efler	Monica Muresanu	Marta Casanova
Anxiety	Historical Asylum	Model	Postwar Industrial	<b>Palimpsest</b>	Postwar Reconstruction
Intangible	Historical Prisons	Sculpture	Coal Mine Basin	Urban Heritage	Genio Civile
<b>Slow City</b>	<b>Reuse</b>	<b>Re-creation</b>	<b>Landscape Revitalization</b>	<b>Street Art</b>	<b>Transformation</b>
Tactile	Communities	Conservation	Castle Conservation “Jezeri”	Conservation	<b>Management</b>
<b>Community</b>	<b>Heritage community</b>		<b>Industrial Heritage Conservation</b>	Revitalisation	Genova
Artificial Intelligence	Heuristics Spaces				

Ying Li	Andrea Ugolini	Davide Galleri	Chiara Mariotti Alessandro Ceppetelli	Anna Boato
<b>Local Vitality</b>	<b>Living Organism</b>	Albergo dei Poveri	Conservation	Conservation
<b>Place Identity</b>	Re-establishment	<b>Social Historic Architecture</b>	<b>Creation</b>	Innovation
Cultural Activities	<b>Spatial and Time Connections</b>	Conservation Impacts	Continuity	Genoa Historic Center
	Contemporary Demands	<b>Urban Fabrics</b>	Management	Urban conservation
	Archeology	Naples and Genoa	<b>Care</b>	Authenticity
				<b>Correlation</b>
				<b>Knowledge</b>

CONSERVATION  
IS AN  
ACT  
(OF CREATION)



# CONSERVATION / CREATION

IS NEVER A  
NEUTRAL ACT

ITS OUTCOMES DEPEND ON

KNOWLEDGE

RECOGNITION

MANAGEMENT

CONSERVATION / CREATION

IS

TO THE PAST ←

REACTION

ACTION

→ IN THE PRESENT

PRODUCTION

↙ FOR THE FUTURE

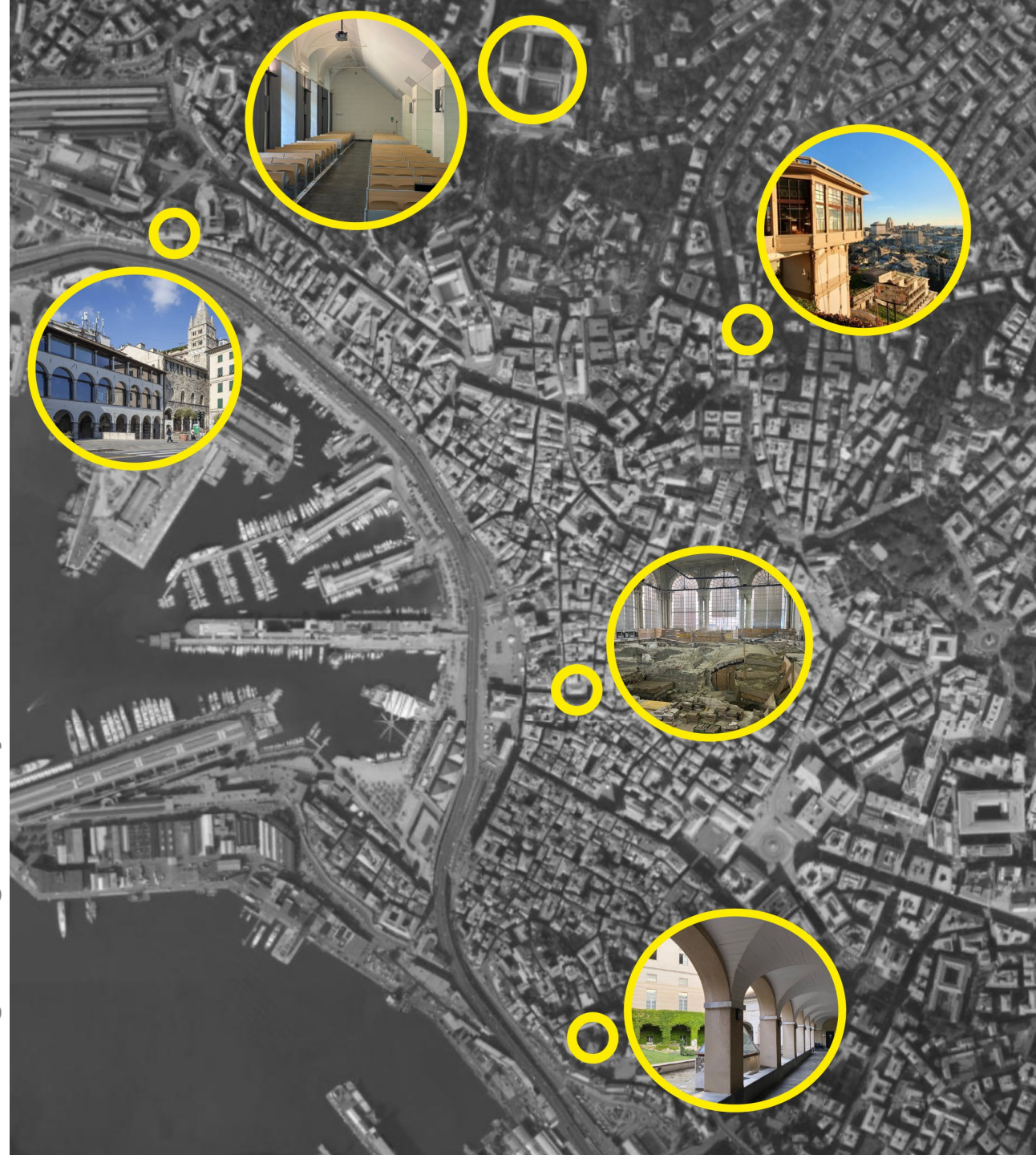
# Starting questions

1. Conservation *as a medium for creation*  
*(or an expression of creation)*
2. Physical conservation as a *condition for*  
*social and cultural vitality*
3. Old and new as dimensions of the future:  
*the embrace of hybridity*



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Walking through the city





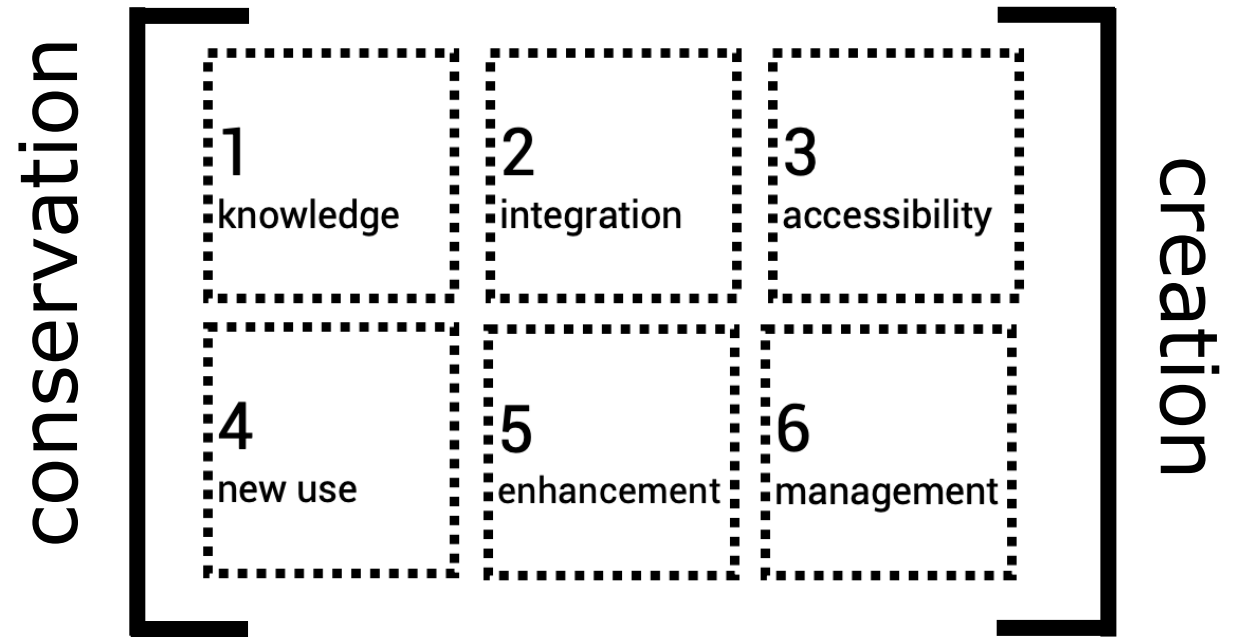
Gluttonous Group





# Issues

With regard to a number of indispensable aspects of the process and the project on architectural heritage and historic urban landscape, the working group explored the antinomial correlation between **conservation / creation**



# Knowledge

*recognition, interpretation*

Isn't this the **conservation** of layers of the past?

Isn't this the **creation** of new space?



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The city's future museum in the Loggia dei Banchi



# Integration

*diversity, inclusion*

Isn't this the **conservation** of social and collective memory (pilgrims)?

Isn't this the **creation** of a contemporary social dynamic (emigrants)?



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Emigration museum | Commenda di Prè



# Accessibility

*mobility, fruition*

Isn't **conservation** the route to material and cognitive accessibility?

Isn't **creation** the way to allow physical fruition of heritage?



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Stairs in an old house | lift and safety stairs in the Albergo dei Poveri



# New use

*versatility, innovation*

Isn't **conservation** the necessary condition for the new use and life of the building?

Isn't **creation** the way to provide a future for the past?



# Enhancement

*knowledge, conservation, fruition/use*

Isn't **conservation** an approach that intensifies the values of the building?

Isn't **creation** a methodology that elevates the understanding of the building?



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New and old in L. Grossi Bianchi project, '90s



# Management

*process, care*

Isn't **conservation** an approach that cares for built heritage and makes available for future generations?

Isn't **creation** a process to make heritage useful?

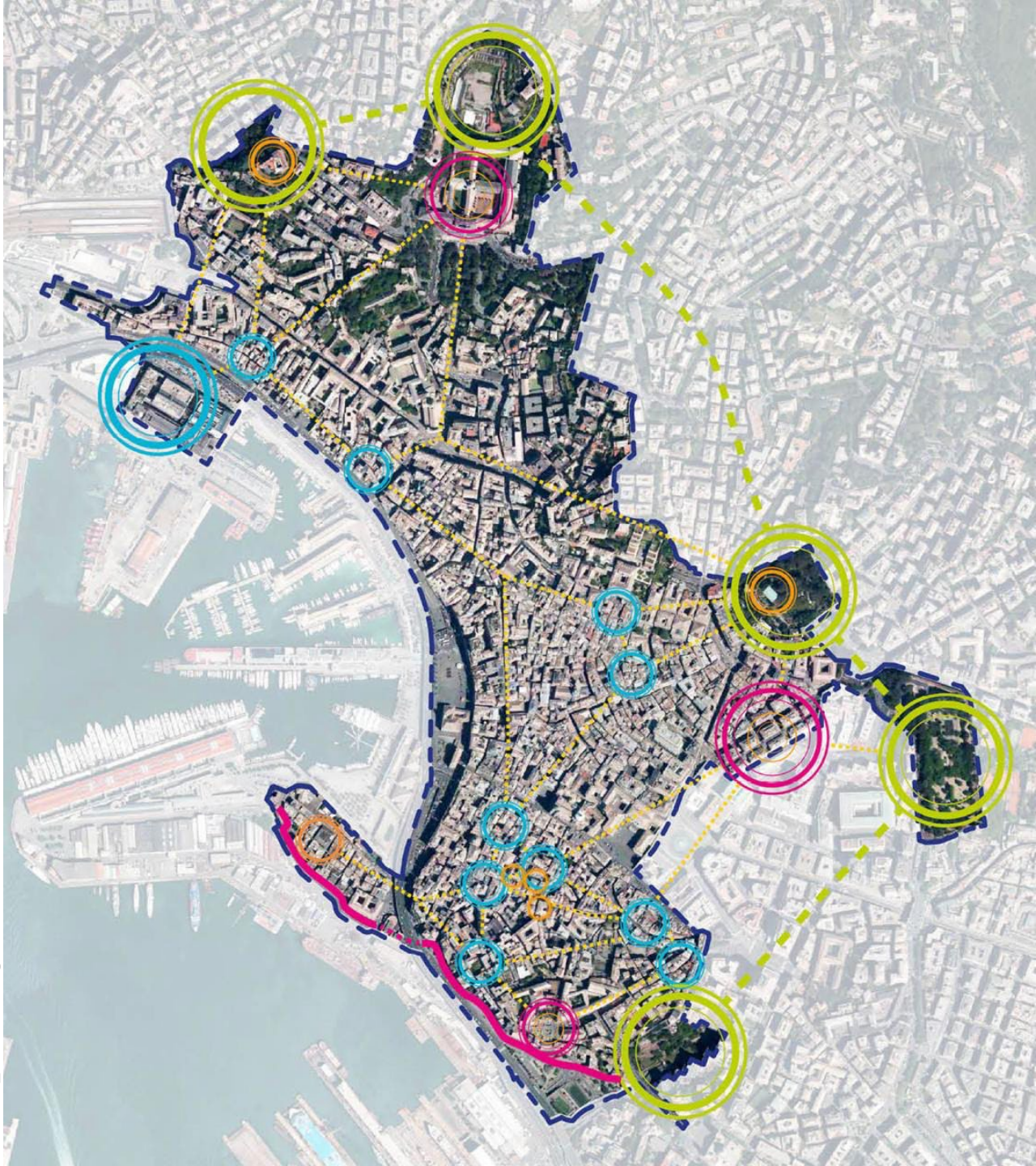


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Pinqua Project



# Conclusions...

## BEYOND THE BIAS

**Our explorations of Genova have convinced us that Conservation and Creation are not parallel processes but must be intrinsically and fundamentally connected. They are not opposites.**

**Conservation does not mean freezing the built heritage, and at the same time Creation can not avoid a dialogue with the past. The built environment is a living organism in which the traces of the past hold the key for the future of this cultural landscape.**







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