CONSERVATION / CREATION

RED GROUP / 4C

Group members:

Andrea Pane (animateur); Merlo Kelly (rapporteur); Maria Teresa Campisi; Federica Checcacci; Carolina Di Biase; Michela Marisa Grisoni; Pietro Matracchi; Cecilia Moggia; Florin Mureşanu; Gianluca Pintus; Yaozhong Zhang.

RED GROUP Q1

Conservation as a medium for creation (or an expression of creation)

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- Since conservation is a decision process based on knowledge and shared principles, but on specific contexts and issues arising from each case study, it is a creative act.

- Conservation is also about "integration" in its wider sense – an act, in the interest of culture, and consideration of the future.

- Each generation brings a new vision based on previous studies and knowledge, but within a changed historical & cultural context, thus redefining the act of conservation.

- New tools bring new possibilities!

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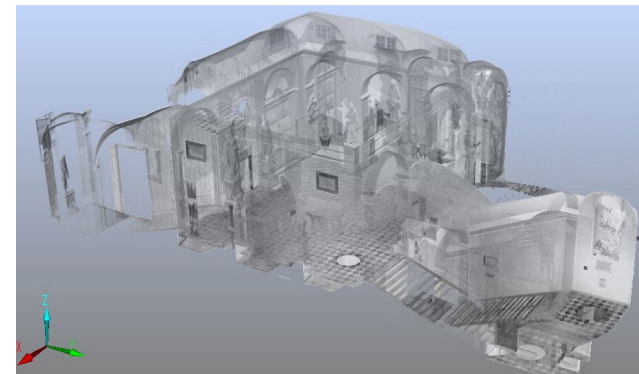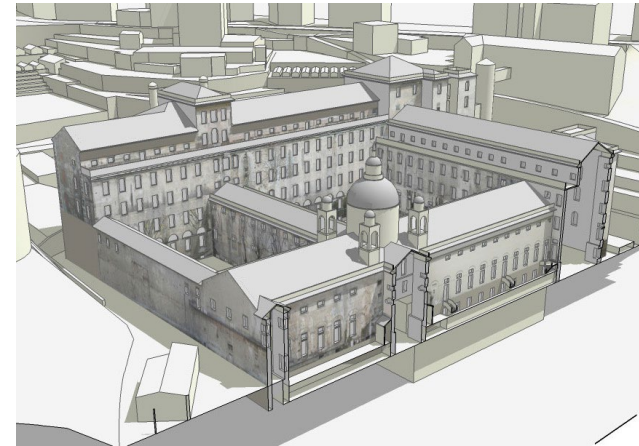- New tools bring new possibilities!

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RED GROUP Q1

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If conservation involves maintaining meanings (however these are established), does creativity involve proposing new meanings?
How can questions of overlaying/replacing/substituting meanings be addressed?

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If conservation involves maintaining meanings (however these are established), does creativity involve proposing new meanings? How can questions of overlaying/replacing/substituting meanings be addressed?

- Rather than focusing solely on aesthetic values, the act of conservation must go beyond to facilitate the interpretation of meanings.

- Genoa is a continually changing, multi-layered city, with a complex dynamic. The challenge is to allow old and new meanings to coexist. It is our responsibility to keep this dialogue open and allow new meanings to be celebrated.

RED GROUP Q2

Physical conservation as a condition for social and cultural vitality

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- The opinions of the group in this case are different. Some of the participants think that community involvement is important but should not be a determining factor.

- Many of the participants have underlined how difficult is the process of involvement of the citizens, communities and the stakeholders in the big Italian cities.

- Not all the ones we call "stakeholders" have real power. The poor communities have difficulty in finding representatives.

Genova - Via Prè - una via antica

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Via del Campo

Vico di Scurreria la Vecchia

Piazza San Matteo

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Some Irish experiences demonstrate how useful and successful the social involvement can be: Community workshops

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Where (and when) in the conservation process does social engagement happen?

Where?

- It depends on the scale and on the dimension of the problems and the sites.
- We can quote the case of a small group /association/ representatives involved in the destination of a single building or a large community or even the whole city (eg; cableway of Genoa)

When?

- Ideally from the first phase of the decision process

RED GROUP Q3

Old and new as dimensions of the future: the embrace of hybridity

How does the old maintain its significance within renewal processes?

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- The introduction of new elements or layers allows new perspectives of the historic site, often revealing layered significance, past and present. This is one particular moment, and is a small point within a much larger story.

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Old and new as dimensions of the future: the embrace of hybridity

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Architectural and urban hybridity

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Who SHOULD decide (and how) on where the balance lies between replacement of the old by the new and the retention and adaptation of the old?

- The decision lies within the interpretation of the 'spirit of place' and in response to the needs of the people who inhabit the site.

- Shared knowledge of heritage is crucial.

- This process calls for public participation and co-creation, which can be managed by experts.

Social hybridity

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