

To Move and Reconstruct Monuments – Conflicts with Authenticity and Integrity

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Abstract

Moving heritage has never been a problem of engineering. From technical point of view, when heritage became a doctrinal issue, everything was technically achievable already. Present understanding of built heritage is more and more connected to the place where such heritage was constructed and still, less and less related to its materiality. In the early sixties, Salvaging Abu Simbel in the early sixties overexposed this issue of deep link between a monument and its place. It was of such magnitude that even contributed directly to the World Heritage Convention. After more than half a century, due to new technologies and due to many changes in the way heritage is perceived, it appears that concepts of “place” and “reconstruction” tend to become less and less restrictive, to the point that the core concepts of World Heritage - “authenticity” and “integrity” - may become very difficult to assess at a certain moment. At least one position on Romania’s heritage in the World Heritage List is affected by the possibility of “dismantling, transfer and reinstatement at a suitable location” stated by the Granada Convention for the protection of architectural heritage of Europe. The wooden churches are movable by tradition, and this aspect is better reflected in the revised principles of Venice Charter reflected in ICOMOS Australia’s Burra Charter and, more recently, in Nara Document on Authenticity. However, having already so many precedents already, where else could we anymore trace a border line between acceptable and non-acceptable of such transfers and reconstructions in respect of authenticity and integrity? If such a line can be traced, does this mean then that a principle may be negotiable? Can it be properly set in a clear regulation or methodology?

Keywords: Authenticity, relocation, administration, doctrine and legislation.

Introduction

At the end of 1935, a comedy was released, the plot of the movie being around a Scottish castle bought, dismantled and moved piece by piece to America, along with its residing ghost. It is a nice and interesting idea but in fact, the idea came out as in that time, for many years already, this kind of relocation of the medieval British built heritage over the ocean had been actually a fact already for many years. That happened because moving heritage buildings has never been a problem of engineering. From the engineering point of view, at the time that heritage became a doctrinal issue, everything has already been technically achievable in moving buildings. Moving large built objects could have been



considered even common in the United States since the last three decades of the 19th century. In order to start planning the move of a building instead of putting it down and build something new, one should first understand the reasons behind such quite often costly and often difficult operation. Which could have been those reasons when moving built objects began to happen?

Technical capacity and economic reasons

The economic value should be considered among the first reasons for moving a building. To save a building by moving means that the costs of doing so are less than the value that would be lost by demolishing it in order to build instead something new instead, having the same built area. Another obvious condition is to have the technical means and capabilities to perform the operation. One famous example is the displacement of the Brighton Beach Hotel on Coney Island, New York, that occurred in 1888 following abrupt erosion of the beach in front of it (Figure 1). Since the hotel was immense and built only a decade ago, and due to the fact that new owners before were also in the railway business, it made sense to transfer it to safer grounds, some 200 meters from the menacing sea. In fact the concept was not new. In 1875, a moving company was founded in Pittsburgh by engineer John Eichleay and they were using rail tracks and hydraulic jacks to move even masonry structures. They had plenty of jobs since the ever growing and rapidly changing towns of the U.S.A made many new buildings standing in front of road enlargement operations or of other needs for new public spaces. It is the case of Joseph Woodwell Building from Pittsburgh, or Fort Frederick apartments in Albany, New York. These buildings were even moved even while everything was functioning inside (Figures 2, 3, 4).

Technical capacity and sentimental reasons

Combined with the existence of the technical means, an important reason for moving a building proved to be a special attachment to that particular building. In this particular case, it is not the cost that counts but the sentimental value that leads to this operation. And that especially counts despite the costs of moving, that might exceed the costs of an eventual dismantle and reconstruction on the new emplacement. Again, it is the work of Eichleay Company that provides the best example. In 1903, following a sale of a large part of his land, a certain captain Samuel Brown decided to salvage his house from the land he had previously sold and to move it on a remaining part of his former property. That specific part was almost 50 meters higher and some 160 m further away, making the move extremely difficult and costly (Figure 5). The only reason for

this expenditure was the very strong attachment of the owner for his house that he wanted to conserve exactly as it was a holder of his dearest memories¹. In the same extravagant way, the Eichleay Company² moved in 1921 twelve other homes on barges, along the Kanawha River (Figure 6).

Financial capacity and romantic reasons

As awkward as it may sound, some important British heritage reached America due to the fact that the new owners did not consider much of their financial resources when trying to impress their wives. At least three examples can be indicated in a list, all of them being reassembled in America using most of the original materials of the medieval European buildings, in conjunction with new building materials and techniques and also modified layouts. It is the case of Thornewood Castle in the state of Washington, Agecroft Hall or Virginia House in Virginia. Now all three are now registered monuments, either at state or federal level³. In these cases the interest of the new owners was comparable with an art collector's or a trophy hunter's. They were looking in the same time for the authenticity and patina found in the original building materials from the 15th and the 16th centuries but also for the new use of these materials in buildings usable in their time.

One can see that when financial or sentimental reasons were involved, the key aspects taken into account were in strict connection with integrity and authenticity. When romanticism was involved, just like in the historic period of the 19th century, it looks that the image and the illusion of authenticity of a recreated scenery and history were enough as driving force behind the move, just like in the screenplay of the 1935 movie mentioned at the beginning of the article. In all those cases it was only the building that counted and only sometimes their location, location being taken into account only in terms of commercial opportunity and the reason to maintain the building itself.

Separating the “immovable” from its context

So what about the context and the authenticity of the surrounding history of the original setting? Would it be of the same importance as the Venice Charter stipulates in its seventh article that reads as follows: “A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The

¹ <http://sciences.globik.info/spip.php?article1083> (accessed November 2018)

² <https://www.eichleay.com/timeline> (accessed November 2018)

³ Description of the three buildings available at: <http://www.thornewoodcastle.com/about-the-castle/>, https://en.wikipedia.org/wiki/Virginia_House, https://en.wikipedia.org/wiki/Agecroft_Hall (accessible in November 2018)



moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.”? It appears that no one would challenge the fact that the Moai of Ahu Tongariki in front of the ocean line is inseparable from the identity itself of the Easter Island or no one would ever consider that the Bosphorus landscape may be evoked without the minarets of Hagia Sofia and the Blue Mosque. Therefore, these minarets or these Moai cannot be imagined in a different context without losing their identity mark. Still, within the cultural context of recent years, when it appears that all information is condensed in images that leave no time for processing the stories behind them, when a “selfie” is more likely to be presented in social media rather than a panorama of the context in which that picture is taken, there is no surprise that common people might not understand properly the notion of “original setting”. They would surely need the setting for the “selfie” but, in fact, they would care less about its authenticity. It is a question of producing an image and that seems to be enough. Why else the UNESCO site of Hallstatt would have been copied in China⁴? A commercial billboard I once saw in Chişinău made me think more of this. In this billboard, the advertisers extracted some key buildings of this main town of the Republic of Moldova and placed them in a large vineyard, another symbolic feature of the country (Figure 7). So, this appears to be a reflection of the idea that people might actually accept that these symbols could be anytime dismantled and placed in different contexts, as independent objects like trinkets in a household? I fear it is like that.

It is all about perception of the protected built areas. Protected areas in Romania are legally defined but it seems that most common people do not perceive this as actual heritage, at least in the way the monuments are. This is common for many other places, because even specialists took a long time to correctly appreciate not only the great works of architecture, but also such built areas⁵. In fact, article 1 of Venice Charter may be seen as a reaction to previous practices, when such great works of art were cleared from their original context in order to be highlighted in a “better” way. Therefore, when more than half a century ago it was stated that *“The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event are found. This*

⁴ See impressions of the place in an article at <https://www.vagabondjourney.com/hallstatt-china-austrian-village-replica/> (accessed in November 2018)

⁵ At the beginning, treated as picturesque scenery of the monuments in 1931 Athens Charter, then as heritage by themselves in the so called „Loi Malraux” introducing protected areas in 1962 France, taken to European level through acts such as „Declaration of Amsterdam” in 1975.

applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passage of time.”, it was already too late for the context of Notre-Dame in Paris. The historic fabric around this great work of gothic art remained pictured only in some paintings and maps⁶ since it was razed to the ground in the 19th century for opening the perspective towards the majestic church. By doing so, authenticity of the place was shattered. The urban context changed completely as the majesty of the church was originally meant in a different way. One could find the way towards the most important place in a western European medieval town by taking narrow and view obstructing streets and houses, having a total view over the majestic gothic structure of a cathedral only when reaching its front square, usually being totally overwhelmed by the sheer size of these buildings that looked even bigger by comparison to their vicinities. Today, the church stands in a sort of urban desert and the markings in the pavement showing the foundations of the ancient structures from medieval times do very little for the visitor. So, once again, Venice Charter makes sense through article 6 that reads as follows: *“The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and color must be allowed.”*

Tradition/ Movable – Immovable

Of course, some types of heritage are not so well connected to a certain historic setting and for these specific buildings there is already a tradition of moving them, even multiple times. It is the case for many of Romania’s wooden churches that today are listed as historic monuments. The most significant one might be considered the wooden church from Bârsana that is situated today on its third location. It is significant due to the fact that it is one of the eight wooden churches from Maramureş that are listed as a serial position in the World Heritage List⁷. In a dedicated article, the operational guidelines of World Heritage Committee (WHC) are mentioning the movable heritage: *“Nominations of immovable heritage which are likely to become movable will not be considered”*. What would “likely to become movable” mean in this context since most of vernacular architecture, especially the wooden one, is likely to become movable as it happened also with the immense Brighton Beach Hotel mentioned before? What about tradition which is most visible in the case of the Shinto shrines of Japan? What should “movable” mean in the language of professionals in “immovable”?

⁶ short history and images at https://fr.wikipedia.org/wiki/Rue_Neuve-Notre-Dame (accessed November 2018)

⁷ <https://whc.unesco.org/en/list/904/> (accessed in November 2018)



The reformed Romanian civil code defines precisely what this means from the legal point of view but in the past, the first civil code was even more precise in its definitions. Today, a movable good – that is anything being subject of ownership – it is any good that cannot be seen as immovable. Therefore, we may consider that any cultural object in the inventory and display of a museum is movable. So, when debating on the legal status of the wooden church from Răpciuni, Neamț county, today part of the collection of the open-air Village Museum “Dimitrie Gusti” in Bucharest, would we consider it anything else but an exhibit, hence a movable good belonging to this museum? The church was salvaged decades ago, in the spirit of Venice Charter, by being moved in the museum in order not to be submerged in the projected lake of a power plant in Bicaz. However, just as any other regular building, in its original setting, this wooden church was an immovable good. The previous version of the Romanian civil code included also movable goods within the broader category of immovable ones when those specific goods could not be removed from their setting without being broken or damaged, or when they were intended for a specific immovable good such as the paintings or other ornaments of a building. Movable by nature, statues were also considered immovable even if they could have been removed without prejudices in those cases where their placement was planned.

Statues as opposed to buildings

This brings the discussion to another clear article of the Venice Charter, namely the eighth one, which stipulates: *“Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.”* The objects referred to in this article fit in the definition of movable goods that can be considered immovable as they were described in previous form of the Romanian civil code. If so, one can dispute the separation between this type of movable goods and the immovable ones when it comes to doctrinal restrictions related to their displacement. Why should we even make any distinction between these two types of one concept, which is “heritage”?

The obvious reason taken into account by Venice Charter is the preservation against some natural causes of deterioration, such as acid rain or any air pollution that may alter stone, metal or wood. One famous example is the removal in 1873 of the original David of Michelangelo from the Piazza Della Signoria in Florence, in order to protect the statue from the elements, by exposing it in a special gallery of the art school. It took more than four decades until a copy of it was placed in its place. A legitimate question for this procedure is: when could this removal be appropriate and after what amount

or type of damages? Certainly, in 1873, Michelangelo's David was probably not in the position to be really damaged in order to justify the removal by nowadays standards. A question of such alteration is more visible in the Column of Trajan in Rome as this damage can now be clearly documented through a copy of it, made by mouldings taken in the 1930's that are exposed in the National Museum of History in Bucharest. Would it be the right time to dismantle the original column and to replace it by a copy? In such case, should it be a copy of the present state or a replica from the state it was nearly 80 years ago using the copy kept in Bucharest? Since the replacement would be a replica and not an original, would it be possible then to make it a fully restored one, in perfect condition and even using the colours like it used to have at the moment it was unveiled?

Other more frequent reason to remove a work of art is the political or military context. Since antiquity, works of art made to commemorate an event or a public figure have been subject of vandalism. In ancient Egypt, they used to chisel the cartouches and images of pharaohs in the attempt to destroy them in their afterlife, according to the religious beliefs of the era. It appears that such behaviour is not only related to religious beliefs but is something of the human nature. Destroying symbols of the uncomfortable past is something very common across time, space and cultures. Destroying symbols of the enemies is even more common in history. The tragic example of fanatic religious militias that destroyed symbols of the past not belonging to their culture and religious beliefs may be relevant. Because of their primitivism, humankind lost the Buddhas of Bamiyan or the magnificent site of Palmyra, both UNESCO sites. Could these sites have been saved by moving? Should it have been done?

In Bucharest we have many examples of razing the past away during peace time. Communist symbols decorating the soviet era building of "Casa Scânteii" were chiselled away just like in pharaohs' time in the early nineties, just after the anti-Communist revolution. Does this action makes the building itself less communist? The statue of Lenin that was placed in front of it, in a typical ensemble for the period, was also detached and thrown in the courtyard of Mogoşoaia Palace, in a movement that also happened in most of the other former communist countries, and that was very similar to exorcism. After many years, a monument glorifying the anti-Communist heroes was erected in its place. It is no different from what communists did in their turn, half a century ago, when they replaced the monument of the fallen Romanian teachers fighting as officers in World War I with the monument of the "liberating" Red Army soldier. Considering these examples, among many others more, it can be said that moving items of picture and sculpture "to ensure their preservation" became more an ethical issue than a technical one.



Ethical question

It is a matter of interpreting what “sole means” or “national interest of paramount interest” might signify in the doctrinal texts and where the limits of this interpretation should be placed. Building a huge dam on the Nile in order to control the water and to get electricity from “clean source” was, of course, something of paramount national importance for Egypt in the late fifties. Therefore, the sacrifice of part of the ancient heritage together with the huge effort to move Abu Simbel were justified at the time. Still, the ecological impact over the Nile Delta and the rest of environment makes the Aswan dam itself and the electricity from this dam to be considered not so clean or ecologically friendly by today standards. However, the ethical part arises when discussing the reasons of safeguarding these monuments in the first place, since the paramount interest was mainly an economical one after all. It was not really a question of stopping some irreversible disasters or to solve some humanitarian issues but it was mainly a question of means to develop industry and to better control the agricultural processes, hence it was about profit. The Aswan model has been used as the perfect excuse ever since as the most famous precedent.

Romania has its own case in the Iron Gates dam on the Danube, constructed in the sixties. We lost in the artificial lake the old town of Orșova, the island of Ada Kaleh with its fortifications and village, and worst of all, we lost one of the last remaining communities of ottoman traditions living on this island in the artificial lake. Efforts have been made to move some of the Ada Kaleh’s built heritage on the downstream island of Simian but only part of the 18th century fortifications were reassembled there. To save it from the rising waters of the new lake, a roman tabula⁸ located on the Serbian bank was displaced from the mountain rock where it was carved two millennia ago and replaced some 30 m on a higher ground. However, by doing so, it was only the inscription that was saved and nothing from the context in which it was placed and about what it was speaking of. Therefore the plaque mentions an amazing road⁹ that was painstakingly carved into hard rock by the roman troops which is now impossible to see. Today, the partially moved fortifications of Ada Kaleh are lying in ruins on Simian Island and some fantasy plans are drawn to revitalize them. Chances are to do so but, in the end, the result could only be an amusement park presented as former Ada Kaleh, deprived of its soul, since

⁸ https://en.wikipedia.org/wiki/Trajan%27s_Bridge#Tabula_Traiana (accessed in November 2018)

⁹ some 1966 images are available at: <http://www.nonesuchexpeditions.com/nonesuch-features/Lost%20Danube/trajan%27s%20road/trajans%20road.htm> (accessed November 2018)

its community is lost and cannot be revived. This is something common to any moved heritage, even for such as the Tabula Traiana which is now turned into a curiosity, just an exhibit in the open air cut off from history.

It is obvious that in Romania, due to the precedent notorious cases, due to the lack of margins of the “paramount interest” concept, and because the level of decision making in such cases of moving heritage might be too low, since political ideology heavily influenced such decisions more than the scientific or ethical aspects over time, displacing built heritage happened quite often. Thus, it was no surprise at all some 15 years ago, when World Monuments Funds offered a grant to restore the wooden church in Tilecuş, Bihor District, Romania and the archbishop of the orthodox church from Oradea refused to financially participate in the restoration unless the restored church was moved to the city of Oradea, to serve as a chapel for a neighbourhood of blocks of flats. Tradition of Romanian Orthodox Church was colliding then with the ethics of a global foundation which was willing to help funding restoration exclusively in the opposite situation, the one conserving heritage within its context, since no real threat demanded its removal as only means to preserve it. Nevertheless this is the reality related to moving built heritage - ethics is overshadowed by multiple practical factors.

Abuse of justifications and usual factors in moving buildings in Romania

Moving built objects has been already happening for centuries and the reasons for doing this in Romania are varied and evolved since the times when moving was taken into account only for the relatively small vernacular architecture.

Economic reasons boosted by political ideologies in urban development

Traditionally, moving a building was a private matter of a person or of a small community since the buildings were houses, barns, small water mills or churches, all made of wood usually. Before World War II, moving by dismantling and rebuilding was the main method in creating open air museums or bringing built artefacts indoors¹⁰. In the communist period everything was about the society and not about the individual and this was

¹⁰ Like the House of Antonie Mogoş from Ceauru village in Gorj County, initially destined for a space at the first floor of the newly built museum of peasant art in 1909: <http://www.muzeultaranuluiroman.ro/acasa/casa-mesterului-antonie-mogos-ro.html> (accessed November 2018).



also obvious when moving had to be taken into account. Old houses of “the bourgeoisie” were simply demolished whenever urban development required new or enlarged streets. If such development was hampered by the presence of blocks of flats, then moving them was a solution as, in a way, blocks of flats were a symbol of the new society, where people had to live in a collective manner. It is the reason for the fact that most of the old buildings spared from demolition were actually modernist blocks of flats. Notorious case of moving such buildings was the one in Bucharest, Ștefan cel Mare Boulevard, in 1983. For the enlargement of the street, three blocks of flats built 1936, 1938 and 1957 were retracted 8 to 14 m¹¹. Calculations at the time indicated that the costs were only around 30% of what would have cost to demolish and to rebuild the same volumes and that this was also some half a year faster to do. Even more spectacular was the situation in Alba Iulia, Alba District, where a new boulevard seemed to condemn a long block of flats in 1987. The solution¹² was to split it in two segments that were pulled away in order to have a width larger than 55 meters required for the new street¹³.

Ideological reasons

Another feature of the communist regime was the denial of values connected with religion or with previous capitalist epoch. In its quest of creating “the socialist society” and the “new human”, heritage was frequently appeared in the way, as physical witness of the times that had to be presented mainly as times of poverty and oppression. Therefore, built heritage was many times considered as something blocking the progress, a mentality that unfortunately remained deeply rooted in the behaviour of many post-revolutionary administrative leaders. Besides razing it in many of the city centres (in disastrous manner and at a large scale, as it was in towns like Pitești, Târgu Jiu or Bucharest) there was also the technical solution to move some of the problematic heritage. These were mainly churches of great historic relevance but also some minor ones. Some had to be rescued in order to remain open for visit as any monument should be, some were rescued in order to hide them and diminish their role in the urban context. Both categories took

¹¹ <https://armyuser.blogspot.com/2010/02/trei-blocuri-din-sos-stefan-cel-mare.html> (accessed November 2018)

¹² adevarul.ro/locale/alba-iulia/foto-realizare-grandioasa-epoca-aur-ruperea-doua-mutarea-unui-bloc-80-apartamente-alba-iulia-1_550a7da0448e03c0fdb29274/index.html (accessed November 2018)

¹³ <ziarulunirea.ro/mutarea-blocului-a2-din-alba-iulia-cu-80-de-apartamente-in-greutate-de-7-600-de-tone-90321/> (accessed November 2018)

their roles in a propaganda action as, in the end, it could have been shown that there was some kind of selection and that, when there were enough reasons, the regime would not have gone blindly destroying what everybody could understand to be a political target. On the other hand, presenting these moves, people could be mesmerized and get enthusiastic about such technical capabilities, since they were announced as great innovation and of high level of technical achievements of high level, never seen before¹⁴. Unfortunately, in that ideological context, it was obvious that authenticity and integrity or the environment of the built heritage were not the prime issues at stake. This is why all results were questionable. Of course, the built objects were saved but all of them were put in such urban contexts that in present days they appear not as monuments but some residual objects of the past, thwarted and dwarfed by their modern surroundings. These particular churches are standing now in humiliating contexts once they were deprived of their former historic precincts. The best examples among these could be the church of the former monastery Mihai Vodă or the Church St. John (known as “St. little John of the Market Place”) in Bucharest. The first one stands now behind a tight curtain of apartment blocks, in their parking space and beside the dumpsters of these blocks. The second one was put behind two large apartment blocks so that nobody would notice anymore its volume from the large urban space of Unirii Square.

Bad urban planning and economic interests in present days – “poorly placed monuments”

Habits of the past are persistent in relation with some monuments in the areas such as Bucharest, where political and economic pressure always prevail over heritage. As in the past, development is not planned always according with the heritage servitudes. Plans are drawn and afterwards it turns out that heritage is “not well placed.” Some years ago, in a public debate on the national television, the representatives of the investor in the project for the open pit mining at Roșia Montană presented the area of the historic centre of this locality as being superposed over the supposed mining area. Thus, it was

¹⁴ Even in present days, articles about those achievements are pointing to structural engineer Eugen Iordachescu as the inventor of the moving techniques and the fact that some blocks of flats were moved while they were continuously connected to the utilities – water, gas, electricity – that was something never seen before. Of course, as mentioned before, these kind of technical achievements were more than half a century old. See: https://adevarul.ro/locale/alba-iulia/foto-realizare-grandioasa-epoca-aur-ruperea-doua-mutarea-unui-bloc-80-apartamente-alba-iulia-1_550a7da0448e03c0fdb29274/index.html (accessed in November 2018)



not the projected mining area that was colliding with heritage but the other way around, requiring either moving everything or creating an enclave in the mining field. The same happened in Bucharest, when enlarging the streets Berzei and Buzești. It was considered that the historic covered market place of Matache Măcelaru should have been moved as it was in the way. There was never a question of adapting the urban planning solution since the option of moving has already so many precedents that it feels the only natural solution for such problems. At the time, the former mayor did not see anything wrong in compromising the whole historic context of the area and could not understand why a large part of the civil society was opposed to moving the historic monument by “just some tens of meters away” as the mayor declared¹⁵. In the end, even this option was abandoned and the monument was rather demolished than dismantled, since only some pieces and part of the decorations were collected and deposited in some obscure location. The most obvious result of this kind of motivation is the total alteration of the historic context and, in most fortunate cases, a displaced monument lacking its original meaning and importance even if saved as individual building, like the examples of the communist past mentioned before.

Ownership rights

Making use of the ownership right is one reason for moving heritage from its original spot into another one that is the property of somebody acquiring the built object. It is a reason that became evident in Romania only in the recent years. It is usually related to relatively small vernacular architectural objects, as in the historic tradition mentioned before. Some people began recently investing in buying old abandoned traditional houses and removing them to their own properties, where they become clusters used as tourist attraction¹⁶. The gain for the new location seems to be obvious for the new owners but what happens in the former communities from where this vernacular heritage is extracted? The answer may be very clear through a French example for this kind of operation of moving something in order to make the best from the property rights over the specific heritage. In the early 1990's, a very important manor of the 15th and the 16th century architecture was acquired

¹⁵ www.hotnews.ro/stiri-administratie_locala-13261442-comisie-ministerului-culturii-aproba-mutarea-halei-matache-pentru-face-loc-diametrului-buzesti-berzei-uranus.htm (accessed in November 2018)

¹⁶ stirileprotv.ro/stiri/travel/case-maramuresene-vechi-mutate-pentru-a-fi-transformate-in-pensiuni-cat-au-investit-in-afacere-doi-soti-din-satul-surdesti.html (accessed in November 2018)

by somebody who had in plan to have this piece of heritage removed some 40 km away, on the land owned in another village. This is why, the manor of “La Pipardiere” was dismantled in Livarot, Calvados region in Normandy and moved piece by piece to be reassembled in Tourgéville through a careful and very costly restoration, in spite of the local community¹⁷. The manor was emblematic for the village where it once stood, so emblematic that the local cheese was advertised using the image of the manor, indicating its name and location. After the removal of the monument from the village of Livarot, the logo changed, at first using the image of the manor but indicating only the region and not mentioning anymore its historic name (Figures 8, 9). Although Livarot cheese is in fact a product protected by designation of origin¹⁸, its iconic monument Manoir de la Pipardiere is not included in such attention due to a brand. Therefore, it does not appear anymore as a logo for an iconic product originating from the same village. It is just one example of the unexpected effects that the removal of built heritage might have over a community and its economic or cultural identities. In a way, this comes naturally, since most concrete economic interest is always surpassing the cultural one. For instance, one can have a reasonable doubt about the situation of Prislop Monastery in Hunedoara district, resting place of a famous monk turned almost into a saint, Arsenie Boca. There, hypothetic moving of the 14th–16th centuries church from its original place could most likely be accepted easier rather than moving the remains of the person that attracts there constant flocks of pilgrims to his grave.

“The safeguarding of the monument demands it”

It turns out that so many varied reasons appeared for justifying the moving of the monuments from their place of origin but the most legitimate one, their safeguarding, is almost never invoked. The Răpciuni church standing now in the village museum in Bucharest is a rare example. In the only case of the recent years, when a moving was needed and also appropriate to use for saving a monument, the moving did not happen. At Ocna Sibiului, a spa having a wonderful art-nouveau bathing and a hotel complex, the land is rather unstable due to the salt bed-rock existent in the place where the monuments were built. The foundations of the main hotel of the spa were slowly sinking, leading to the imminent danger of structural collapse. Instead of acting like the owners of the Brighton Beach Hotel from Coney Island did more than a century ago by

¹⁷ tourisme.aidewindows.net/livarot.htm#manoir-pipardiere, accessed in November 2018)

¹⁸ www.cheese.com/livarot/ (accessed in November 2018)



moving their hotel from the unsecure ground it was standing to a safe one, the owners of the iconic hotel from Ocna Sibiului decided to rather demolish it and to build a swimming pool instead (Figures 10, 11).

Conclusions

Taking into account the abundance of examples in the field of moving built heritage, it seems that it is almost always acceptable to proceed under the umbrella of the “interest of paramount importance” but almost never for the other exceptional case identified in the article 7 of the Venice Charter, “except where the safeguarding of the monument demands it.”

The provisions of the law 422/2001 concerning the protection of historic monuments in Romania are allowing the displacement of monuments. It is in article 4 (10) where it is stipulated that “in extreme cases, in order to protect the monuments, their moving can be conceded”. Article 23 indicates that interventions on monuments may not be conducted without the consent of the ministry of culture through the National Commission of Historic Monuments, moving being identified as one type of such interventions. As in the international practice, where terms of reference are the operational guidelines of the WHC and the doctrine of the Nara document on authenticity, the Romanian legislation is rather interpretable and vague in this aspect. There is always room for interpreting the authenticity of a built heritage item, in or out of its historic context. In the same time, it seems that no restrictions can be applied since “extreme cases” are not defined anywhere and since the Romanian law does not mention Venice Charter or any other doctrinal text to be a guideline for the National Commission of Historic Monuments, as opposed to the operational guidelines of WHC that are indicating the “Nara document” to be such a reference.

As observed in the examples provided, authenticity of the moved object is not really an issue when the move is done as a result of the owner’s decision. Usually, such a decision is related to a deep attachment (psychological, economical or even to both of these reasons) of the owner to the particular built heritage. In such situation, the owner will do his/her best to keep the built object as authentic and untainted as possible while moving it as a whole or by pieces. Problems connected with authenticity may most likely appear when authorities decide that, for “paramount interests”, relocation of built heritage becomes necessary. On the other hand, it is obvious that, in any of those circumstances, the authenticity of the setting is always lost when moving of any built heritage occurs.

So, moving a monument can be considered a difficult ethical matter. As shown before, it is most likely that the decision to resettle a monument would

be motivated by a rather economic or political reason, therefore arguments used in order to obtain the consent of the National Commission of Historic Monuments will be always packed up in words intended to demonstrate that moving the monument would be a salvaging measure, which usually is not. It is up to the architects in charge with the project of relocation and to the members of the commission to accept or to deny this type of intervention but, with no legal back-up, the property rights and the pressure of money and politics will always prevail in having the wrong choice, the one that the law calls it “extreme”. Is there anything that can be done to clarify a bit more this process?

When the second international congress of restoration took place in Venice in 1964, an interesting article of Friedrich Mielke tried to better define the historic monument as a scientific notion¹⁹. Raymond Lemaire mentions it in the report of the congress that led to the adoption of the Venice Charter. A monument was synthesized in a formula and the place was one very important element of that formula. The role of the place was described as follows: “*The conditions giving rise to the creation a monument did exist at one place only and there in a certain way. The monument is inseparably connected with its place of origin: monument = original + time + quality + locus;*” Adding the idea of symbolism, the author extracted the complete formula of a monument: monument = original + time + quality + locus + symbol. So, beside the condition of being an expression of quality, certified by the passage of time and by the recognition as a symbol for its community, a monument has to possess another two major marks: the mark of authenticity and the one defining the place through the monument located there and the monument through its context.

In order to add substance to this attempt of defining monuments in a scientific way, some reform of the national law has to be done so that people are put into position of deciding the fate of the endangered monuments to have more practical tools to enforce the ethical measures needed for saving them. Within the new Cultural Heritage Code that is in the process of being elaborated, two solutions might solve the problem of moving a monument.

The first one is to stipulate that non legally-bidding rules such Venice Charter and other doctrinal texts are effective tools used by the National Commission of Historic Monuments when adopting any decision and recommendation, turning them into arguments for legal and administrative measures of the central or local government bodies.

The second one is to raise the level where political decisions related to moving a monument are taken, making it a process with a better defined

¹⁹ <https://www.icomos.org/publications/prima3.pdf>, (accessed in November 2018)



procedure. It would be preferable to determine the relocation of a monument from its original context not by a simple consent of an advisory commission and by the will and signature of mayors put upon a building permit. Therefore, the Venice Charter article on moving needs to be extended in the legal texts by explaining what “extreme cases” might mean or, at least, how they might be determined.

A proposal for a specific article of the new law would be: “In order to protect the historic monuments, moving them from their original place may be conceded only in extreme situations, determined by a Government Decision based on the compulsory founded consent of the National Commission of Historic Monuments or when, due to environmental threats, moving would prove to be the only viable solution to physically preserve them”.

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Figure 1. Photograph from the moving of the Brighton Beach Hotel in Coney Island in 1888. Source (accessed in November 2018): https://www.reddit.com/r/TheWayWeWere/comments/9oqkla/the_brighton_beach_hotel_being_moved_away_from/

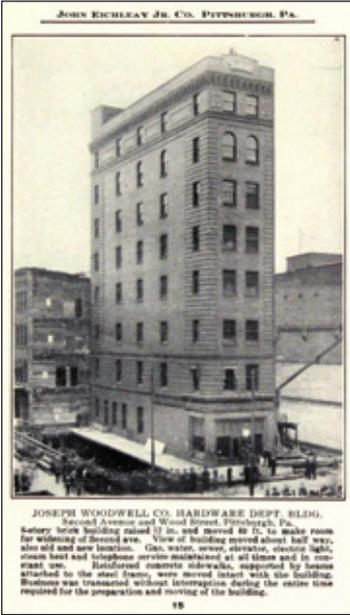


Figure 2. The Joseph Woodwell building in Pittsburgh being moved in 1921. Source (accessed in November 2018): <https://www.swannalleries.com/ms/Sale2426/lot316>



Figure 3. The Fort Frederick residential building in Albany, New York being moved in 1926. Sources (accessed in November 2018): http://www.swannalleries.com/media//mediashare/files/IMG_3569_2.JPG http://www.swannalleries.com/media//mediashare/files/316-M33956-1_8.jpg



Figure 4. The Fort Frederick residential building in Albany, New York being moved in 1926. Sources (accessed in November 2018): http://www.swannalleries.com/media//mediashare/files/IMG_3569_2.JPG http://www.swannalleries.com/media//mediashare/files/316-M33956-1_8.jpg



Figure 5. The house of Captain Brown being lifted in 1903. Source (accessed in November 2018): https://historicpittsburgh.org/islandora/object/pitt:20160223-hpichswp-0006/from_search/-4



Figure 6. The Eichley Company moving houses on a river using barges in 1921.

Source (accessed in November 2018): https://historicpittsburgh.org/islandora/object/pitt:20160223-hpichswp-0011/from_search/-13



Figure 7. Picture taken in Chişinău of a commercial billboard displaying some of the local symbols cut off from any setting.

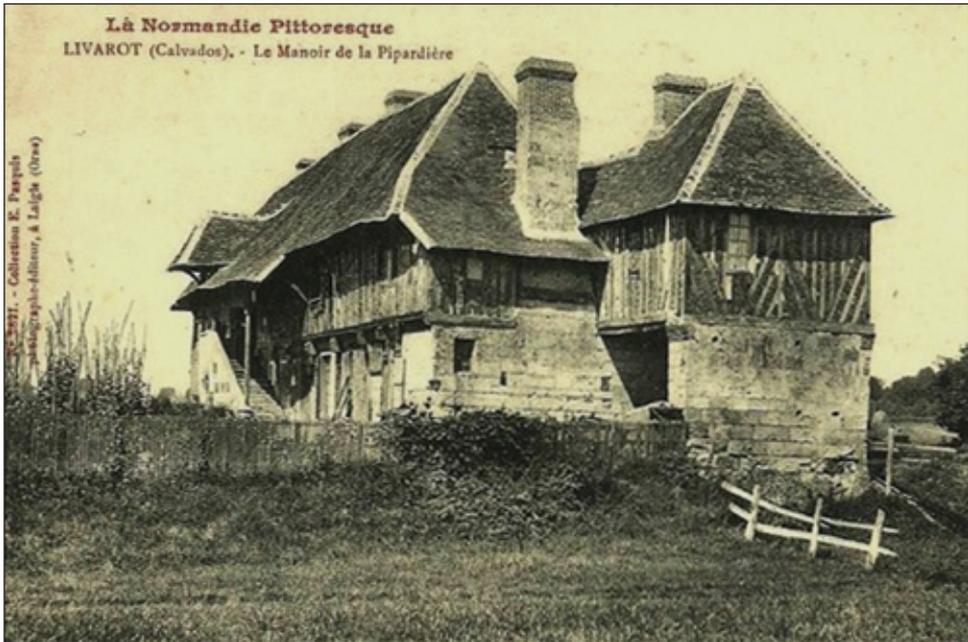


Figure 8. Historic postcard with one of the most famous monuments in Normandy – Manoir de la Pipardière. Source (accessed in November 2018): <http://merienne.jy.free.fr/Livarot36.jpg>



Figure 9 and 10. Two labels of boxes of Camembert cheese. The first one is using the name of the manor La Pipardière and its village Livarot and the second one avoids both the name of the monument and the name of its original village. Sources (accessed in November 2018): <http://www.camembert-museum.com/pages/historiques-normands/bisson-georges-livarot-14.html#page1>
https://pmdn.priceminister.com/photo/couvercle-de-fromage-camembert-manoir-badge-patch-pins-851369412_ML.jpg



Figure 11. Postcard from Ocna Sibiului in 1923 showing the main hotel of the spa. Source (accessed in November 2018): <https://www.hippocard.com/listing/b19485-ocna-sibiului-hotel-statului-si-lacul-horia-sibiu-romania-salzbrich/18398391>

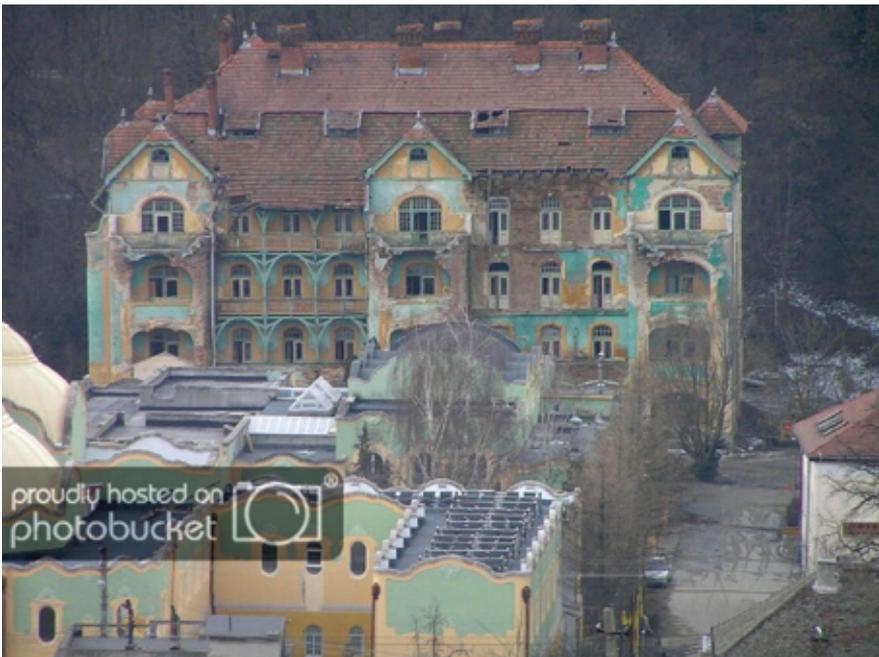


Figure 12. The same hotel from Ocna Sibiului in one of the last photographs taken before its demolition. Source (accessed in November 2018): https://i2.wp.com/i241.photobucket.com/albums/ff4/tozlovanuvlad/Divers/Februarie2006-inprezentdemolat_zpsd878233b.jpg

Realocarea și reconstruirea monumentelor – conflicte cu autenticitate și integritate

Rezumat

Realocarea moștenirii culturale nu a fost niciodată o problemă de inginerie. Din punct de vedere tehnic, când moștenirea a devenit o problemă doctrinară, totul era deja posibil din punct de vedere tehnic. Înțelegerea actuală a moștenirii construite este din ce în ce mai mult legată de locul în care a fost construit un astfel de patrimoniu și încă, tot mai puțin legată de materialitatea ei. Salvarea monumentului lui Abu Simbel de la începutul anilor șazeci a supraexpus această problemă a legăturii profunde între un monument și locul său. Această a avut un impact de amploare, încât a contribuit chiar la elaborarea Convenției Patrimoniului Mondial. După mai bine de jumătate de secol, datorită noilor tehnologii și datorită multor schimbări în modul în care este perceput patrimoniul, se pare că conceptele de „loc” și „reconstrucție” tind să devină din ce în ce mai puțin restrictive, până la punctul în care conceptele de bază ale Patrimoniului Mondial - „autenticitate” și „integritate” - pot deveni foarte dificil de evaluat într-un anumit moment. Cel puțin o poziție asupra patrimoniului României din Lista Patrimoniului Mondial este afectată de posibilitatea „dezmembrării, transferului și reintegrării într-o locație adecvată”, declarată de Convenția de la Granada pentru protecția patrimoniului arhitectural al Europei. Bisericile din lemn sunt mobile după tradiție, iar acest aspect este mai bine reflectat în principiile revizuite ale Cartei ICOMOS de la Veneția reflectate în Carta Burra și, mai recent, în Documentul Nara privind autenticitatea. Dar având deja atât de multe precedente, unde am mai putea urmări o linie de frontieră între acceptabil și neacceptabil de astfel de transferuri și reconstrucții în ceea ce privește autenticitatea și integritatea? Dacă se poate urmări o astfel de linie, înseamnă oare că un principiu poate fi negociabil? Poate fi stabilit corect într-o reglementare sau o metodologie clară?

Cuvinte cheie: autenticitate, realocare, administrare, doctrină și legislație

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