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Abstract

**Protection policy in Romania:
Architecture and Landscape**

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The Painted Churches of Northern Moldavia, region in the North of Romania, are the forefather of an artistic phenomenon of fundamental importance for the history of Romanian Art and Culture and, at present, they give rise to policies of protection and safeguard such as to be inserted on the UNESCO World Heritage List.

The objective of this study, therefore, is to provide a general overview of the country and to underline the characteristics of uniqueness and exceptionality of the aforementioned elements, which bear an inestimable exceptional value. Through the analysis of the rules promulgated by the State, the organizational system of the bodies responsible for these places and the legislative framework is described.

The historical analysis of the years of the construction of the aforementioned churches investigates the voivodships of Ștefan cel Mare and Petru Rareș to understand the motivations that led them to give rise to the construction of buildings so emblematic as to become part of a Cultural Heritage shared by the whole World. Furthermore, attention also falls on the influences and cultural currents that delineate the birth of these autochthonous artistic forms, also defining the process of affirmation of restoration theories between the nineteenth and twentieth centuries. Following the understanding of the general historical-cultural framework, the legislative concern for the protection of the Cultural Heritage of the Country is examined, until reaching the current norms and defining the various actors who take part in these processes of protection and conservation.

Thus, the painted churches of Moldavia, due to their architectural features, as well as those of uniqueness and authenticity that have allowed their registration within the UNESCO list to become part of the heritage of the entire World community, become the undisputed protagonists of the materialization of the concepts treated so far.

In conclusion, a further important reflection arose from the relationship that persists between tourism and culture and from the recognition of how this practice requires responsible management to limit the risks for the architectural artefact itself and allow its conscious use by the public.

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