

Relocation as Preservation in America

[S]tructures with special historic, cultural, or architectural significance enhance the quality of life for all. Not only do these buildings and their workmanship represent the lessons of the past and embody precious features of our heritage, they serve as examples of quality for today. Historic conservation is but one aspect of a much larger problem, basically an environmental one, of enhancing-or perhaps developing for the first time-the quality of life for people.

The United States Supreme Court, June 26, 1978, in *New York Central and New Haven Railroad v. The City of New York*, majority opinion by Justice Brennan.

Loveable Antique Buildings

When one experiences a beautiful building, the soul flies up. It quietly touches the reverent and imaginative places in our thoughts and connects us with the instincts and longings of the distant past, longings that lie dormant deep within ourselves. An entire antique settlement, like Williamsburg or Cape May gets in amongst us. We feel something transformative; its effect is powerful and intangible, this art of architecture. It's very personal.

How can anyone conjure up a full blown mental image of a wrecking bar violently destroying one of these evocative treasures, seeing heaps of carefully crafted interior and exterior heritage building materials lying in violent heaps, and call it fitting? Who among us can witness it and call getting rid of an historic building pure gleeful progress with no look backward, no ache, and no dismay whatsoever?

Who gets to say that a heritage building will be destroyed?

What happens when a heritage building, is threatened with willful destruction? We are shocked. We want to know who's in charge here. We want to know what the government is *doing* about this. Who gets to say that an essential piece of architectural history must be destroyed? Who gets to say that the harmony of history will be disrupted and that totally unique architectural heritage will be dumped into an anonymous land fill to disappear forever? In America, we call the "who" in question, the ubiquitous and anonymous "They", as in "They" are taking down that building.....

In reality, "They" are Private Citizens.

Under capitalism and democracy, in most cases, you can't tell a man what he may do or not do about the ultimate fate of his building. You can tell him what he may not do to his dog, but you cannot tell him that he may not destroy his building. He has absolutely no obligation to fulfill any moral or aesthetic goal for his country or for posterity. In these situations, even the most powerful and expert preservation organizations exhaust themselves to save a building, only to discover that, once again, they can do absolutely nothing in the face of protected property rights.

Often, the preferred solutions for getting rid of a building involve total annihilation, because they are the cheapest methods. The cheapest way of all of course, is to offer the building to the local fire company for a controlled-fire drill experience. This means total obliteration for the building.

In their defense, Private Citizens, who are the Building Owners, are sometimes constrained by market forces that severely impinge on their economic survival. Although they are often in love with their building, they sometimes can't afford to keep up with the necessary maintenance an antique building requires and thus they face the specter of the complete deterioration of the building. Or they need to sell the land and it won't sell with "that building" on it, usually because the building does not serve contemporary human needs or has visible cosmetic signs of disrepair. Or they just want something new, sometimes from sheer inclination or for specific logistical reasons. But what if they *do* want to be rid of it and the motivation *is* solely for profit? Well, this is Capitalism. Private Citizens have the right to take action and make decisions in their own best interests, including destroying what you treasure.

At the eleventh hour when all avenues for preservation have been exhausted and the bulldozer is on the way, Deconstruction and Reconstruction is the only viable option to save the building from total destruction.

Buildings Get Reconstructed All the Time

Man has been relocating buildings and architectural components since medieval times. In fact, the reconstruction-preservation solution was built into the very design fabric of the buildings from their inception. Barns, and even houses, were intentionally built using a collapsible mortise and tenon technique, with removable pegs and "marriage marks", a Roman numeral code which creates a legend literally and deeply carved into the timbers, showing exactly how the parts of a building get reassembled. The implication is clear that these buildings were meant to be disassembled and reassembled and they often were. A dovetail log building frame reassembles in less than 2 weeks. We also see ample evidence that building materials and architectural antiques - like floors, staircases and beams and doors and siding were also re-used repeatedly in many iterations.

It's common sense to use existing materials. It made sense to us then and it makes sense to us now. No one had to tell medieval or colonial craftsmen to "go green".

Economic factors nowadays can play a big role in removing a building to safety. Reverent and comprehensive deconstruction services have a significant financial cost. Two Private Citizens are called upon to come to the rescue during the critical period of endangerment at this time: the owner and the deconstructionist. Either the building owner or the deconstruction professional is invited by the fates to pay for the cost, or create an exchange of money and labor that serves both, well, somewhat.

Most often, Building Owners have an enormous concern for the fate of their antique building but are constrained from saving it in its original location by the economic factors. That's frequently why they are in this financial bind in the first place. Frequently they've waited too long and the

building is compromised a little or a lot. Their hope to sell the building at a profit is seldom if ever even a vague possibility, as a thorough dismantling can be a lengthy, excruciatingly exacting process. The attendant costs for liability insurance, refuse disposal and site disposition are significant financial factors and must be accounted for in any exchange.

The Deconstruction Professional may be highly motivated to save the building, but if he chooses to go ahead with the project, he often has to be able to shoulder many of the deconstruction costs up front. If the building can be reconstructed, the expenses incurred for documenting and the extreme care which labor costs demand are considered by the professional to be a significant further investment in the building's future, that he must take on. The Professional must also be in a position to spend a significant amount of time on all the phases of stewardship that are required and be able to take on yet *another* building on a completely speculative basis and store it indefinitely until yet *another* Private Citizen is located to purchase the building for reconstruction and give it new life. The initiatives and connections necessary to find a Steward for the building's future frequently happen but can take what seems like forever.

Deconstruction Professionals extend themselves, knowing that full well, and take the risk to save yet another building. As a group, these men have taken on the task of saving a significant percentage of the heritage buildings in this country single handedly. They get little or no support from formal Preservation or Repurposing Non-Profits. For them it is simply the right thing to do and they're busy doing it. They're heroes.

At the end of the day, no matter how far they extend themselves, the rate of successful adoptions is far outrun by the daily loss of antique buildings and their attendant hand crafted building materials and artifacts.

The most important search is not for endangered buildings. There are all too many of *them*. The search of the moment is for a Steward to purchase the building and take it to glory, so that we can *really* save them. An antique building cannot really be considered to be safe until it has been reconstructed. That's the goal.

The day of glory does frequently arrive. Private Citizens who have a deep reverence for craftsmanship and the historic significance of architectural design do step up to the plate and bring their caring and intelligence into Total Stewardship for the reconstruction of an antique building. They "adopt" the building. They take a personal and financial stand, honoring and preserving the fine craftsmanship of early American artists. They make a commitment to truly "save" it so that it will endure beyond their living days and go on to inspire us for many years. They are visionaries, stewards and guardians of our architectural heritage, with a wise eye on the big picture. They don't need to be told that our architectural heritage needs to be saved from annihilation right this minute or else it will be lost forever. They simply do it.

Private Citizens Rescue Endangered Antique Buildings

Private Citizens with the common sense to make use of the materials that are right in front of them were the answer to saving buildings and architectural antiques in the past and they are the answer now.

In the face of a moral challenge, contemporary pioneers in a capitalist democracy don't sigh and launch into "Ain't it awful?" diatribes. They use Yankee ingenuity and with might, imagination and creative intelligence, they get to work to do what integrity tells them is right.

The founding fathers intended for such philanthropy to work harmoniously alongside democracy and capitalism, and they anticipated that it would always be completely voluntary. Rather than legislating morality and values, they were intentionally counting on idealistic, passion-driven Private Citizens of purpose, who would navigate the shoals between capitalist forces, citizens' rights and accomplishing the greater good in cases such as this. These citizens are not waiting for someone to tell them what's right or what's green. They're saving buildings and artifacts the best way they can right now.

Private Citizens to the Rescue

Many Private Citizens fully realize the significance and urgency attached to saving our heritage architecture and are coming to the rescue of endangered buildings and architectural antiques:

Preservation Organizations and Government Agencies
Philanthropists
Deconstruction and Reconstruction Professionals
Purveyors of Architectural Salvage Yards and Antique Building Materials' Yards
Builder Designers, Architects and Interior Designers
Stewards (Clients) Who Command Projects utilizing Antique Buildings and Antique Building Materials

Citizens to the Rescue: Preservation Organizations, Government Organizations and Philanthropists

Preservation organizations, government organizations and philanthropists are busy saving classic antique buildings at a furious rate and accomplishing an inordinate amount of great good in the preservation paradigm but many threatened buildings are still abandoned and destroyed. Preservation and Government offices in particular are forced by the overwhelming numbers of potential rescue cases to carefully prioritize which important specimen buildings and whole districts to target. As organizations they are also keeping a close watch on legislative issues and are incessantly discovering cutting edge ways for hands-on restoration techniques. They are leading the way with education, practice, advocacy and exquisite research and establishing important benchmarks and guidelines. The National Historic Trust and The National Park Service are two of the largest government agencies. They administer multitudes of worthy projects all over the country but many of their wildly heroic efforts must needs be focused on historically significant buildings alone. Private philanthropists like John D. Rockefeller successfully took on the resurrection of the entire village of Williamsburg, which has inspired the nation. Most, if not all of these projects involve restoration of buildings in their original location, called "in situ". A terrific example of wildly successful projects in this category is in the National Historic Trust's November newsletter, featuring the **Best of the Best: 2010 Preservation Honor Awards**

Buildings that are in private hands and endangered and which can only be saved through deconstruction and relocation are rarely, if ever, in focus with formal preservation organizations.

Preservation Organizations are a major key to unlocking a national initiative to create a safe future for Antique Buildings and Architectural Salvage

At present, Preservation Organizations must bow to the powerful and seemingly cruel forces of Capitalism. By constitutional design, the protection of citizens' rights in the free market is provided by the constitution and philanthropic initiatives like the preservation of Architectural Heritage is philosophically accepted to be of less protected value than the generating of profits. It is in the nature of things that the dissonance between the rights and needs of property owners and the desire to preserve our architectural heritage often remains at an impasse. All too frequently, a preservation organization absolutely cannot save an endangered building when their initiative trespasses on a citizen's right to private property, no matter what they try. However, if one considers relocation as a legitimate preservation technique, the possibility for saving many more buildings increases dramatically.

So Many Buildings, So Few Can Be Chosen

There are so many antique buildings that need our immediate help. In America, Preservation Organizations and Government Agencies are inundated with so many worthy candidates that they must concentrate on buildings of historic significance or those exemplifying a particular style, location or period of importance. Because of the splay and volume of buildings needing attention in this huge country, preservation efforts frequently have to go to significant, complex, designed buildings and the rest must go wanting. With this necessary predisposition toward very significant buildings, we are often missing the architecture trail left by the common man, by the pioneer and those immigrating to, and migrating in, the great travelling melting pot. In the United States we revere the individual, the pioneer and the frontiersman and yet the architectural legacy left by these individual designer/builders is a preservation focus we continue to lose.

For years, Professional Deconstructionists have been actively attending to saving the simpler buildings of the common man. Again, single-handedly and with little support.

The total national preservation mission is too massive for any organization or government agency to handle. According to the path designed by the founding fathers, this leaves us with one choice for philanthropic work of this kind; to philosophically embrace the efforts of those idealistic Private Citizens who are already stepping up to the mark to save endangered buildings and working within the exigencies of capitalism. The current national practice of Deconstruction-Relocation-Reconstruction is one of those successful efforts in saving buildings from destruction. Buildings and Architectural Antiques are consistently being saved but those who labor alone in the fields could decidedly use formal articulation and advocacy support from Preservation Organizations in order to get more done

Strategic Initiatives from Preservation Organizations that could help the Reconstruction dynamic

Some obvious initiatives might include:

- Actively endorsing reconstruction as a legitimate preservation technique
- Forming an alliance with Deconstructionists to Gather Historic Data

Preservation Organizations actively endorsing relocation as a legitimate preservation technique

Currently formal preservation and government organizations acknowledge legitimate preservation as saving antique buildings and artifacts, but only in their original location. As aforementioned, this is called “in situ”. These projects in their original locations are absolutely glorious, and of the highest integrity. However, massive numbers of antique buildings which are threatened by the bulldozer, landfill and fire do not have the luxury option of being restored in place and their intrinsic value is just as great. The only way to save those hundreds of buildings is through deconstruction and relocation, sometimes performed by plucky professionals under emergency conditions.

Private Citizens are the ones who are personally taking on a tremendous personal and financial responsibility for saving antique buildings. In the United States, it is deemed acceptable to subject the preservation of the majority of our architectural heritage to the forces of market capitalism and rely on the actions of private citizens to either rescue or ignore.

There is only one intervention left to us:

Active promotion of Deconstruction, Reconstruction and Repurposing as an articulated, promoted and approved national preservation technique would serve to legitimize and highlight an initiative which is already effectively accomplishing a great deal of the needed national goal. Aggressive articulation would help to rally the citizenry, to identify and endorse the phenomenon which is occurring and encourage those who are unaware of the initiative, that a relocation rescue is legitimate, wholesome and possible and that there are many buildings available and in need. It would be beneficial to note in the communication of this preservation initiative, that standard preservation initiatives to keep the building in place were either not effective or appropriate in this case, that the building was in serious jeopardy and that Rescue was the only viable option left in order to save the building.

It would also be helpful to create a clear message that there are an outstandingly large number of endangered antique buildings in waiting. It's useful for the public to understand as well that buildings which are in jeopardy are far less likely to be removed from certain destruction when a legitimate buyer is located to adopt the building. Even if the buildings are removed from their original foundation, without a buyer, the deconstructionist is taking on the expense of dismantling and storage. It can only be considered a temporary rescue, which leans too heavily on the economic resources of our beleaguered Reconstructionists. Heritage buildings and artifacts will only truly be saved when they are purchased by Private Citizens who want to

reconstruct them *and* they are safely integrated into that project: safe forever with a future to look forward to.

Official Endorsements of Reconstruction as a legitimate tenet of preservation and acknowledgement of the crisis, along with the concept that a huge number of buildings are still in danger and need homes, would do much to keep our architectural heritage out of landfills.

Forming an alliance between Preservationists and Deconstructionists to Gather Historic Data

Deconstructionists are currently documenting hundreds of antique buildings all over the United States. The information that they collect and the information they already know could be of the highest importance to share with Preservation Organizations. These experienced men are out in the field constantly and are highly skilled, highly trained observers and knowledgeable technicians.

Together, Deconstructionists might happily ally with Preservation Organizations to gather and posit key source information for focused historical research. There are 200 trained professionals in the field whose contributions could be significantly useful. Preservation Organizations are the perfect repositories and organizers of invaluable historic information. It's a wonderful potential alliance.

The preservation work currently being accomplished by Deconstructionists most frequently represents the barns, houses and log buildings of the common man, rather than the more formal, professionally designed edifices which preservation organizations are often obliged to undertake. The buildings being saved by deconstructionists are frequently of primitive, yet sophisticated character and were often designed by a designer/builder who was raising his own building and relying on the cultural and family traditions in his head and hands or on pattern books like *The Carpenter's Pocket Dictionary* for the art and know-how. These buildings and their fittings often represent the early immigrant with their European traditions and the American migrant moving West and South. The work of early itinerant designer/builders is also represented in some of the early simple buildings as well.

There are hundreds of buildings out in the fields and in remote locations which have been and are being documented and relocated. Their stories are not being gathered and saved anywhere. Many architectural styles were imported from Europe and then made their way across this country. Following their trail and studying the way particular architectural styles migrated into new geographic areas could also be of high interest.

It is important to note that the buildings which are currently being parceled out for parts, rather than reconstruction, are not being documented *at all* and are therefore lost to us forever. Most of them live in the deconstructionists' minds and may still be reachable. This information could begin to be gathered from here on.

Citizens to the Rescue: Deconstructionists

In cases where the very best preservation efforts yield no rescues and we need to deconstruct in order to save a building, we can rely on a legion of over 200 experienced, trained professionals nationwide who are skilled at meticulously documenting, photographing, numbering and tagging all components of an endangered building in readiness for total Re-construction “As Originally Built”. These timberframers work out of passion and idealism. They have earned special skills for handling antique materials through years of working in the field. These are the good guys; they frequently over-extend themselves personally and financially in the hopes of saving yet one more building. They have a deep understanding of the artistry and they just can’t bear to see our heritage go. They often carry the buildings in inventory for years as they search for someone to purchase and reconstruct them. Their ultimate glory is to see these buildings rise up in a safe, new location under the care of people who have taken on the relocation stewardship of reconstruction, because they too care about the artistry of the building.

A deconstruction artist learns every basic fine point and every idiosyncratic detail that constitutes timber frame construction and their makers. Most of the professionals are proficient at all types of log buildings, barns and antique houses, some houses being as early as 1670. Their knowledge of architectural history, preservation techniques and the structure of antique buildings of all descriptions, building materials and interior features is extensive and detailed, nuanced and subtle. They learn from years spent studying a multitude of antique buildings of all kinds and then carefully and meticulously dismantling each component while documenting them for reconstruction. They learn about structure variations, geographic vernacular, interior features, cultural influences and the individual characteristics and idiosyncrasies of hand-crafted buildings. After the focused dismantling work is finished, expert repairs or salvaged replacements are smithed to the original. Sometimes the entire building is re-constructed in their yards in order to be more carefully surveyed and repaired. Then, the entirety of the parts are handled *once again* as they are reconstructed. Very often the deconstructionist is also a highly experienced designer/builder as well and can take the project through any or all of its redesign and reconstruction phases.

The deconstruction/reconstruction experts retain some buildings in storage and some buildings are yet standing in the field, while many more buildings appear on the horizon that are increasingly endangered as the clock ticks.

Interestingly, these men are covering a singular category of architectural preservation pretty much single handedly. They are generally saving the hand-raised and hand-designed buildings of the common man, of the itinerant designer/builder, of the men and women of the community barn raising phenomenon. The slice of Americana they preserve is in deep communion with our national mantra of deep respect for the individual, for the pioneer, for Yankee Ingenuity. They have a deep understanding of the labor and excellence commitment that real individuals made to the architecture that held this civilization process together. Each of the buildings they save have a combination of the marks of tradition, common sense and individuality all over them. Each one was uniquely crafted and needs to be documented for the combined story that they tell about the emergence of this nation and the individuals who created the built environment back then.

Evidence of how regionalisms and traditions from Europe migrated, and how they blended as they migrated are another whole story these folks can tell.

It is a privilege to know these men. Passionate, Idealistic. Rich in skills and knowledge. Rich in integrity. In days gone by, these independent souls would have been called mavericks, pioneers,

frontiersmen.... If they weren't such wonderful people, the inadvertent chatter about "going green" that's currently in common parlance could and should make them downright cranky. They've been doing it and continue to do it unsung. Lack of acknowledgement from green organizations is bewildering. But these heroes are too busy saving our heritage architecture for considerations like that.

The same can be said for the men and women all over this country who are stewarding our architectural antiques and the building materials in warehouses and shops...

Pirates and Vultures

If there are vultures preying on antique buildings in an opportunistic way, it is the way of capitalism and, as rare as it is, cannot be legislated or moralized away because of the founding fathers provisions protecting the rights of men to buy and sell private property. Much of the preservation decision making that takes place in the United States is in the hands of Private Citizens who are subject to market forces and they may do as they think best. They can do what they like with their building.

In capitalist society, the motives and values of the property owner are in serious play: you can't *make* a man sell his building for profit and partitioning and you can't stop him. You can't make him take on the added expense to dismantle the building painstakingly for reconstruction. But if the building has been so neglected that it ultimately goes to parts, that initiative itself is still as green as it gets when we repurpose the barn siding and flooring and hand hewn beams into a fabulous New Old House. No new timbers are cut and the energy and time is saved as well as stellar craftsmanship of the ages being preserved. Re-purposing antique building materials beats rotting in a landfill any day.

The vast majority of deconstruction, even partitioning, is of the highest integrity and saves an inordinate amount of heritage craftsmanship that might have been lost forever.

No matter the motives of the buyer or seller, hand hewn beams, siding and barn flooring are being saved to provide authentic repairs in Old Houses and fresh placement in New Old Houses for heritage inspiration and enjoyment; both worthy goals.

Reconstruction as an art form

Both Deconstruction and Reconstruction are highly sophisticated art forms. A building that is selected for reconstruction necessitates a complete survey, photographs and documentation of the original building, a tracing of the creation of the original building and the path of all the additions and changes that have happened over time. The finding of artifacts and evidence of early builders is coveted. Plans are drawn and all of the components are numbered and tagged. It is then carefully deconstructed in a specific order and loaded onto trailers, again in a specific order and any necessary repairs are made. It is then ready to be reconstructed in its new location. All original components are saved if they can be re-used or they are matched with authentic salvage replacement building materials when needed. Whenever possible, the endangered building is left standing on its original site as long as possible so that prospective clients can experience it in its original context. If it is in imminent danger, it is documented, tagged and removed into storage as quickly as possible. It is highly skilled, soulful work.

In Japan, the arts of deconstruction and reconstruction are especially honored. It is a tradition in Japan to deconstruct a complex temple and reconstruct it right back in its original spot for no other purpose but the pure intention of honoring and displaying the architectural craftsmanship of the deconstructionist and of the joinery.

Lots of Available Antique Buildings, Architectural Antiques, Antique Building Materials...

Antique Buildings for Reconstruction

In the United States, we have *massive* amounts of authentic, yet endangered antique buildings all over this country, just waiting. There are over 350 specific antique buildings which are in the care of professional deconstructionists that we know of right now and ready to be relocated. Some are in storage and some are standing. Some are as early as the 17th Century. This number is not the sum total of buildings which are endangered; only those that have currently been identified and photographed by trained professionals as of present date. There are many more on the horizon.

Antique Building Materials

There are also Antique Building Materials which have been taken from buildings which are not sturdy enough to bear reconstruction; hand hewn beams, sawn beams, antique walked upon house flooring and barn flooring, barn siding, bricks and cobblestones...

Deconstructionists avoid dismantling a magnificent heritage building for parts whenever possible. The goal and the glory for deconstructionists is in reconstructing the buildings, not parceling them out; but sometimes the building cannot be saved. Often, it's too late. It is then important to salvage anything and everything possible before the building collapses into a wasteful and highly dangerous heap of refuse. The antique building materials in this dangerous building need to be saved. They are likely the hand work of a skilled craftsman; they are artifacts and need to be saved from the landfill.

Architectural Salvage Yards

There are also over 364 Architectural Antiques Yards all over the country. These particular yards are Architectural Art Galleries, rather than Reclamation Houses or Community Thrift Shops. Many of them are over 20,000 Square Feet. It boggles the imagination to think how much inventory of the highest craftsmanship, artistry and evocation is orphaned in this country right this minute. All kinds of periods, all kinds of millwork and craftsmanship lie in wait. The Citizens who run these places are highly sophisticated and knowledgeable about periods and building techniques. What one learns from a stroll through a true Salvage Yard is a voyage of discovery. These yards handle landscape antiques as well as every historic interior fitting one can think of, from antique lighting fixtures to chimney cupboards, mantles and doors, ironwork,

millwork and one of a kind items of unique fascination and fantasy. These professionals are themselves often endlessly fascinated by the astounding rarities they encounter and can't resist saving them. These professionals all too often extend themselves to the financial danger zone in order to save yet one more artifact; their love of craftsmanship and artistry keeps mysteriously increasing their inventory.

These professionals are idealistic, sophisticated individuals who are deeply knowledgeable about all periods of interior millwork and all the permutations of individuality that make up a period aesthetic.

They are designers, historians, technicians and craftsmen with a singular knowledge of the traditional and of the rare. These idealists are also a perfect strategic partner to any preservation organization that is documenting the actual millwork and design aesthetic of American Architectural heritage.

It is right in front of us; hundreds of thousands of artifacts and buildings that epitomize the excellence and authenticity of primitive or sophisticated craftsmanship, are in warehouses right now. It's as green as it gets and a delight to designers and clients...

Hundreds of thousands of artifacts. And they sit. Why? It seems to be our approach...

Citizens to the rescue: Designers

The design community is proving to be one of the most important of the Private Citizen Rescuers. They are able to create the artistic connectivity between the Architectural Salvage available and prospective Projects. It's the Creative Opportunist Designer who is greatly treasured on these projects. They have the capability to appraise great volumes of what's out there, target select pieces and blend them into design focus, while imagining it all directly into an artistic, living whole.

One of the most critical elements in creating sublime architecture is precisely the same as it was in the classical past: the quality and quantity of advanced conceptual thinking. The challenge of working with pre-existing antique buildings and architectural antiques especially ignites the self-same resourceful and opportunistic conceptual process; a preliminary thoughtfulness similar to that which fired the early builder/designer when he created his own house originally.

Designers working with Antique Buildings

Designers, Architects and Designer Builders are a major key to unlocking a national initiative to create a safe future for Antique Buildings as well. They can adapt the building's use so that it serves the future. In almost every case of a building being unwanted, it was either in the way of progress or had some character flaw which caused it to be endangered in the first place. Often, it is a floorplan problem which renders the building insufficient for modern living needs.

Architects are infinitely able to create whatever designs are necessary to ensure that a relocated house will pass muster for modern living today and continue to do so in its *next* 200 years so that it might never become endangered again. Antique Houses and Log Buildings can be the genesis

of a great new home or they can be fantastical additions. They can be combined with existing buildings to tell a Yankee Tale of an evolving domicile over time. Antique Barns come in all sizes and can function as garages, barns, barn-to-home conversions as well as scintillating commercial and retail outlets. Their majesty is well shared in commercial applications where the public can enjoy the vaulted experience.

It's important to have a visionary to site an antique building in its new relocation environment, a visionary and an intuitive who knows how to use the same thoughtful, caring placement instincts as the pioneer who first decided which forest land to clear for his settlement.

With the changing demands of the unknowable within the growing "global world shrinkage and reconceptualization", it is wise to examine all the ways we included the saving and re-invention of our antique buildings in that philosophical thinking. It's possible to save their original provenance while we're creating their passport and placement to a new location for another 200 years, who knows yet where or why.

Design and Find, Find and Design: a Paradigm Shift in the Conceptual Design Process

Working with pre-existing Architectural Salvage in design, especially at full optimization of the imaginative process, necessitates a demanding paradigm shift in the traditional approach to both the art and science of creating good architecture.

"Design and Find" in the Conceptual Phase is that paradigm shift which puts the fullness of the world of genuine heritage artifacts inventory at a designer's disposal. The concept leans heavily toward a constantly integrative flow of finding the pieces, allowing the artifacts to lead the design aesthetic and shifting the design in response to them in an ongoing synergistic cycle until the unity, balance and totality of the Project emerges.

"Find and Design": Architectural Salvage Yards

The common fallacy of working with Architectural Antiques involves the execution of a mature design and *then* going looking for artifacts to plug in to it. This inverse process reduces the amount of usable artifacts which will fit even a wide range of fixed metrics to below 8%.

The underlying philosophy of "Find and Design" involves selecting from the available universe of antique buildings, building materials and architectural antiques *first* and *then* executing an ever-reaching design process, while simultaneously keeping that self-same design open and fluid and continuing the search until the circle is complete. Working this way frequently necessitates putting a hold on an item after designing to it.

The creative yet flexible predisposition that designers bring to a project are especially challenged and rewarded during the conceptual process of Find and Design and require special skills: the ability to integrate visionary focus with an ability to tolerate uncertainty and chaos, and the ability to stay open while entertaining many variables in ever changing scenarios, all the while

keeping the artistic goal in good order. Done well, it is extraordinarily demanding and rewarding. It is a design challenge that deserves its own Award Contest.

Frequently, a walk-through at an Architectural Salvage Yard with completed, rolled up plans in tow is an experience of a revelation coming too late. Exploring a wonderland of toys which can be potentially a Voyage of Discovery turns into a frustrating attempt to search for a jewel of the desired period and style with unnecessarily tight logistical boundaries of one's own making.. The regret at having to bypass "phenomenon after exception" for such a confining reason as prematurely locked-down logistics is disturbing at best. Both the designer and the client often repeatedly fall in love with unattainable treasures during their walk-through and experience a sense of loss and of missed opportunity. Clients and Designers frequently make enormous creative leaps and discoveries while cruising through all the available items that trigger unexpected creative leanings. It's easier to do so if the exploratory shopping experiences happen at the beginning of the conceptualization phase. Better to fall in love *first* and *then* plan your life together. A client or designer with a predilection to use antique materials as an overarching concept will not be happy to feel shut out of the sandbox if it's the design itself that limits the possibilities. They've come there to play.

The proprietor's heart can't help but sink somewhat at the sight of rolled-up plans walking in the door, because it generally means they are probably about to encounter an earnest but extremely limited shopping list instead of creative, open-ended discovery hunger. Actually, considerations of code and general aesthetic goals should be the only primary limiting factors in a beginning search. Open cruising of the available inventory without constraint increases discovery, inventiveness and the great anticipation of lucking into a really great aesthetic find! An honest-to-gosh relic of the past, saved, joyfully incorporated into a living project! For a designer and a client, the use of genuine artifacts can be highly soulful work, especially when it hits the stewardship button.

Completely aside but "very strong", picture the absolute dismay of the proprietor who has been running an Architectural Antiques Business of 20,000 Square Feet with a sophisticated, high calibre inventory dating back over 30 years, an inventory often being held at great financial risk, who, *once again*, cannot fulfill a single artifact for a significant design plan, often because all their best gems happen to be "perfect period/wrong size". "Design and *Then* Find" is the culprit. This approach to design is the greatest reason why vast amounts of miraculous inventory sit idle. The professionals who attend these inventories are wonderfully experienced and knowledgeable. They are designers at heart themselves. They project and entertain glorious design scenarios that each artifact will inspire as a talented visionary designs to it. They await a creative opportunist, while they are regarded as a failed Home Depot, failing to "carry" the correct sizes.

The process of "Find and Design" provides the best possible way to take full advantage of all the original art work that is available to the Designer's paint palette. "Private Citizen Architectural Antiques Providers" are counting on "Private Citizen Designers" to take these artifacts to glory and safety with a disciplined, thoughtful project approach. They're *already* doing their focused bit to save craftsmanship and serve creative projects and need visionary design allies.

Find and Design: Antique Building Materials

Antique Building Materials are more fluid, adaptable and Project Friendly but Find and Design is still a process that ensures the best success when placing them in projects.

Antique Hand Hewn Beams, original antique flooring and barn siding are carefully deconstructed and their original conformation and patina protected as much as possible. They are always taken from a building which either no longer has the structural integrity to be reconstructed or from a building that could have made it, but couldn't find a Citizen Steward to adopt it in time to save it.

The recyclable materials *are* very fluid and can be easily reconfigured into new logistics and yet... it is still best to secure the materials and select from a wide range of processing variables well in advance of locking down the design. It is not unknown for completed project materials lists to display specs for antique materials which do not and may never have existed. The much coveted Hand Hewn beam, for example, often needs to meet structural code and its actual sizes manifest very differently from modern code requirements and must be adapted or coopted into modern code requirements. The actual sizes of hand hewn beams, when they differ from code, as they often do, may need to be figured into the project in their common native state and these sizes may need to be incorporated very early in to the design process, whether or not they are structural.

Find and Design definitely enlarges the possibility of working successfully with antique building materials, no matter how mutable they are.

Citizens to the Rescue: Stewards Adopt Architectural Salvage and Give It a Future

Once a person latches on to the concept that it is possible to reconstruct an existing antique building and actually live in it, the fantasy can take a very strong hold. And when they further realize that they will be the "cause in the matter" of actually saving the life of an antique building, an authentic slice of Americana, they can easily become completely committed in soul.

It's more than a house or a building or a singular shopping experience. It gets into your imagination. It affects your sense of self. You become a hero. You become a Steward of the Culture. You alone are responsible for the fate of the building and its future.

It's intoxicating. It's a very powerful, yet daunting experience. Often the concept becomes clear in a book or magazine and it's very appealing, very entrancing. More rare is the experience of actually being *in* a reconstructed building.

Witnessing someone grasp the concept during an actual walk-through of a reconstructed building can be a remarkable experience. It's a difficult concept to grasp. Oftentimes, several repetitions and re-iterations spaced judiciously throughout the discovery experience are absolutely necessary, as it is difficult to internalize the information. When the guest actually does begin to

hear the concept, they inevitably go through a personal experience right in front of your eyes as they begin to take hold of the implications of what is being said.

At first they have trouble believing what they're seeing. There is often a silence. Sometimes many prolonged silences. A deep breath, a recognition, their eyes twinkle in acknowledgement as they begin to catch on to the incomprehensible: this building they are standing in *right now* was once somewhere completely different. The concepts creep in. This building was in danger of being destroyed and it was saved. It *was* somewhere else. They are often full of wonder, touching the wood, asking a million questions, there is genuine excitement. There is wonderment at the great good thing the owner got to do, got to be part of. They become philosophical, lyrical... often they start to share their own longings to do something significant and important in the world like this, like saving a real historic building instead of building new. Sometimes you hear, "This is what we wanted to do but we didn't know where to start", "Now this is what *I* want", "I want to come again and bring my dad, (sister, best friend, partner...)"

It's not just a building-it's a link with the past and a link with one's own sense of purpose and mission. It's a life event. It's an event in the life of the building. The building itself becomes an event in one's life. A time when one has the privilege of taking on the full responsibility for a piece of American Heritage. Saving a building, perhaps for all time; that's a very big deal.

The pride of the owner is evident, no matter how many years have passed.

It's also clear that the responsibility will be great as well, great but devastatingly exciting. And it is.

The decision making can be excruciating and glorious at the same time. The urge to get it right involves a constant overarching exploration of seemingly endless possibilities and perogatives; what is the right thing to do, what is authentic, what gives the house a future, what can be duplicated from the original site, where does one cross the line, how to keep it lovable for future times...how can one give the power of modern innovation without it looking modern anywhere? Every steward wishes they knew more about *Everything* - Right Now. There is an insistent urge to research and immerse oneself in the history of the building every time there is a newly uncovered discovery, to honor it... Every decision feels like "the road not taken". The caring and excitement is enormous.

It's a special level of stewardship and it's intoxicating.

It's not green to these people. It's passion, it's love, it's heroic, it's timeless and bounded by time all at once, it's idealistic and comes with a rage to be intensely competent, it's a discovery and an honoring of all the people who created this building, It's an American event worthy of our notions of Yankee Ingenuity

The American people want to play in this sandbox. They see projects like this in magazines. They walk into architect's offices with clippings. They want to rescue an original building that's

already here instead of cutting timbers for new, find genuine architectural features and give them a proper life again... if it happens to qualify as green, so be it... they're focused on saving an authentic building!

It's a huge responsibility to take on the expense, realizing that the shopping for antique buildings and genuine artifacts is taking place in an art gallery and not in a thrift shop. One has to accept maintaining a balance in the budget and a balance between one's knowledge of a primitive buildings' nature and one's instincts for present and future living needs and the constant onus to get it right.

Americans crave meaning, especially mavericks and pioneers. In the face of the irretrievable loss, violence and waste of demolition, these Private Citizens should get the chance to make this significant difference in the world if they want to; to be a hero, to be a steward, to get the select opportunity to work daily with other idealists who inhabit the world of reconstruction. The building deserves the chance too.

Conclusion

An enormous number of buildings are lost, mainly for the want of a good home. Yet the days of glory do frequently arrive. Private Citizens of all descriptions who have a deep reverence for craftsmanship and the significance of architectural design do step up to the plate and bring their caring and intelligence into a total stewardship effort for the reconstruction of an antique building. They take a personal and financial stand, honoring and preserving heritage and fine craftsmanship. They make a commitment to "save" it so that it will endure beyond their living days and go on to inspire us for many years. They are visionaries, stewards and guardians of our architectural heritage, frequently taking on the responsibility privately for the entire nation, with a wise eye on the big picture.

Standing around sighing helplessly and saying "Ain't it awful" is beneath the American spirit and intelligence. Standing by while our antique heritage is brutally attacked by heavy machinery and viciously smashed to the ground, is beneath our ideals. Ignoring the Antique Buildings, Building Materials and Architectural Antiques that are right in front of our faces lacks common sense.

No one who is involved with the preservation of architectural heritage takes any aspect of this journey casually. Alliances between all of these passionate, active stakeholders makes complete sense.

In this nation, Deconstruction, Relocation and Reconstruction of Antique Buildings and their Components is the unexamined concept, a silent fringe activity with a very low public profile.

Potential clients for Reconstruction opportunities, whether they are Private Citizens or Designers, too often think of the prospect of relocating an original building as being unattainable and remote when in actuality we have an alarming surplus of buildings that need immediate attention.

Reconstruction is often descried as being illegitimate and morally wrong in a false comparative equation with in-situ preservation efforts. Reconstruction is, in fact, its own Preservation Initiative and deserves to be actively articulated and promoted as such by all of the stakeholders who seek to save our architectural heritage.

The concept of retaining vernacular buildings in their original locations is not an absolute which need cancel out the relocation initiative. It is false to equate the two in a comparative way. Retaining Vernacular is glorious and of the highest usefulness. Relocation saves buildings in new locations and is actually traditonal. Both concepts can co-exist.

In the United States it is time to make an open, positive examination of the Relocation of Architectural Styles as a *Concept*, one that has happened since medieval times, happened incessantly during immigration and migration and could continue to happen in both the present and the future to very great effect, *especially* in the most infamous melting pot in the world. Immigration is not over. Migrating *within* the United States hasn't stopped either. In fact, we are one of the most mobile nations in the world; we're constantly migrating, perhaps more than ever. The blending and sharing of artistic cultural icons is something for Americans to accept, to celebrate and encourage, as we intentionally allow and encourage the pot to continue to melt on and on, to the enrichment of us all. America needs to be a leader in comprehensive preservation initiatives and in sharing architectural styles in appropriate new locations. It will then be easy to extend the sharing of architectural wisdoms when we go global.

In a capitalist democracy, this shifting and re-invention of the Built Environment is going to continue to happen. Indeed, it's happening worldwide. Relocation is a natural in the coming adventure of global exchange. Within the march of progress, we World Citizens must concentrate on retaining all we can of the Best of the Past originals so that we can share them as we Look Back to Look Forward.

In the United States we are often standing by, watching our best slip into the ocean, when it could be prevented. Meanwhile, lots of Private Citizens are busy trying to save our Architectural Heritage, as much as they can.

"Here is your country. Cherish these natural wonders, cherish the natural resources...the history,...the romance, for your children and your children's children, Do not let selfish men or greedy interests skin your country of its beauty, its riches or its romance." Theodore Roosevelt

"The health of a democratic society may be measured by the quality of functions performed by private citizens." Alex de Tocqueville

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Invites further information, clarifications, discoveries and comments

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