nr 13 (2022)

OCHRONA DZIEDZICTWA KULTUROWEGO

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e-ISSN 2543-6422

Pierwotną wersją czasopisma jest wersja elektroniczna: https://ph.pollub.pl/index.php/odk/index

Dofinansowano ze środków Ministerstwa Kultury i Dziedzictwa Narodowego

Ministerstwo Kultury
i Dziedzictwa Narodowego

SPIS TREŚCI

Ochrona dziedzictwa kulturowego 13 (2022)
10.35784/odk.2928

OCHRONA DZIEDZICTWA KULTUROWEGO

AN INTRICATE ENCOUNTER? CULTURAL SIGNIFICANCE AND ACCESSIBILITY IN THE CONSERVATION OF NINETEENTH- AND TWENTIETH-CENTURY MONUMENTS IN THESSALONIKI

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"Paper presented at the ICOMOS ISC Theophilos Conference "Accessibility of Cultural Heritage: Inclusiveness and Constraints in Conservation," Florence, 11-12 April 2022

ABSTRACT

Located in the north of Greece, the city of Thessaloniki boasts approximately 320 monuments from the nineteenth and twentieth century. Addressed under Greek law as "modern" monuments, most of them were conserved over the past forty years, with little if any attention to the issue of adaptation to accessibility needs during initial works. Nonetheless, in more recent projects, specific care was displayed, largely through interventions aiming to facilitate physical access, with two cases of people with disabilities in mind: users of wheelchairs and people with restricted mobility.

In each of these interventions, two issues arise: on the one hand, the extent to which the safeguarding of cultural significance has placed limits on the pursuit of accessibility, and on the other, the degree to which the initiatives undertaken to ensure accessibility have affected cultural significance. Based on extensive on-site research and evaluation, this paper seeks to provide a complete picture and didactic appraisal of this two-way relation. To this end, it undertakes an analysis and assessment of the interventions completed so far in three main areas of accessibility improvement in the "modern" monuments of Thessaloniki: (1) establishing an entrance, (2) providing unobstructed horizontal circulation, and (3) ensuring smooth vertical movement. The respective analysis shows that a clear answer can be given

to the question posed in the title, in addition to revealing prospects for the enhancement of the encounter of cultural significance and accessibility in the most sizable segment of Thessaloniki's architectural heritage.

KEYWORDS: cultural significance; accessibility; conservation; "modern" monuments, Thessaloniki

Introduction

The city of Thessaloniki, one of the oldest and currently the second biggest urban center in Greece, boasts a remarkable number of nineteenth- and twentieth-century monuments, the vast part of which were conserved and restored over the past forty years. At the beginning of this endeavor, little if any attention was given to the adaptation of the historic buildings to accessibility needs. However, in more recent projects, specific care can be discerned in this area, largely achieved through interventions aiming to facilitate physical access, with two cases of people with disabilities in mind: users of wheelchairs and people with restricted mobility.

Two issues arise in each of these interventions: on the one hand, the extent to which the preservation and enhancement of cultural significance has placed limits on the pursuit of accessibility, and on the other, the degree to which the initiatives undertaken to ensure accessibility have affected cultural significance. Based on extensive on-site research and evaluation, this paper aims to provide a complete picture and didactic appraisal of this two-way relation, through a thorough analysis and assessment of the impact of cultural significance on the choice of accessibility interventions and the extent to which the completed works have enhanced or degraded the special character of the respective monuments.

I. The "modern" monuments of Thessaloniki and their conservation

Under Greek law, all buildings erected after 1830, when Greece became independent, are considered "modern" monuments (*neotera mnimeia*), in contrast to "ancient" monuments (*archaia mnimeia*) from prehistoric, ancient, Byzantine and post-Byzantine times.[1] Located next to the sea, Thessaloniki encompasses approximately 320 "modern" monuments that mostly date back to the first half of the twentieth century and are situated primarily in the once walled historic center, and secondly, in its western and eastern extensions along the seafront.[2]

Up until the early 1990s, the conservation of this sizeable architectural heritage constituted a field of limited action and was not necessarily aligned with the principles of international conservation charters. Still, as engineers with postgraduate degrees from abroad became involved in conservation and emphasis shifted to the city's historical identity upon its inauguration as the Cultural Capital of Europe in 1997, the preservation needs of its "modern" heritage began to be more fully addressed, culminating in the recent development and application of complete

1 For a classification of architectural monuments in Greece see: Law 4858/2021, "Kirossi Kodika nomothessias gia tin prostasia ton archaiotiton kai en genei tis politistikis klironomias (Ratification of legislative Code for the protection of the antiquities and cultural heritage on the whole)," articles 2 and 6.

2 For an overall picture of the location, historical development and architectural identity of the "modern" monuments of Thessaloniki, see: E. Kambouri (ed.), *Ta neotera mnimeia tis Thessalonikis (The modern monuments of Thessaloniki)*, Thessaloniki: Ministry of Culture – Ministry of Northern Greece, 1985-86; V. Kolonas, *Thessaloniki, 1912-2012, I architektoniki mias ekatontaetias (The architecture of a century)*, Thessaloniki: University Studio Press, 2016.

conservation projects, on the basis of multi-disciplinary cooperation and full compliance with the latest guidelines of international doctrinal texts.[3]

It is within this framework that efforts began to be made to facilitate physical access for people with wheelchairs and restricted mobility. This was greatly accelerated by two major, nearly coincidental events: the provision of special clauses for people with disabilities or restricted mobility in the Greek Building Regulation (Law 4067/2012) and the incorporation of the United Nations Convention on the Rights of Persons with Disabilities in the Greek legislation (Law 4074/2012). Under the former, all existing public-use buildings need to provide access to their functional spaces, while according to the latter, people with disabilities ought to be able to enjoy, as far as it is possible, access to all monuments of national cultural importance.[4]

Interventions completed thereafter in pursuit of these targets have stimulated action in three main directions: (1) establishing an entrance, (2) providing unobstructed horizontal circulation, and (3) ensuring smooth vertical movement. In all three cases, various solutions were applied, in part already acknowledged and extensively used in the wider European context.[5] These include the installation of ramps, handrails, platform lifts, stair lifts and passenger lifts, in combination with provisional removal or opening of door leaves, addition of beveled fillets at thresholds, and placement of tactile hazard warning strips at the edges of flights of steps. The precise criteria for selecting these options were evidently different in the case of each monument and in each of the three above directions, thus necessitating a separate discussion of the initiatives taken in each of the three fields, with respect to the already defined points of reference, namely the limitations rooted in the need to preserve and enhance cultural significance and the impact of the interventions themselves on the special qualities of the monuments.

II. Accessibility improvements toward establishing an entrance

The no action case

The ideal scenario for the establishment of a fully accessible entrance to a historic building in relation to the preservation of its cultural significance is obviously the use of its original entrance on a permanent basis, without any kind of intervention. On a practical basis, however, this would require for the latter to be on the same level as the street, and for its width to be adequate for a direct approach by manually propelled wheelchairs.

Such is the case of the former Technical School "Hamidie – Islahane", a late-nineteenth-century industrial complex, which currently functions as a cultural venue. Its entrance, originally

3 For a comprehensive review of the conservation of the "modern" monuments of Thessaloniki, see: M. Nomikos (ed.), *Apokatastassi - Epanachrissi Mnimeion kai Istorikon ktirion sti Voreia Ellada (Restoration – Reuse of monuments and historic buildings in northern Greece)*, vols 1-2, Thessaloniki: Editions Ergon IV, 2001.

4 Law 4067/2012, "Neos Oikodomikos Kanonismos (New Building Regulation)," article 26; Law 4074/2012, "Kirossi tis Simvassis gia ta dikaiomata ton atomon me anapiries kai tou Proairetikou Protokollou sti Simvassi gia ta dikaiomata ton atomon me anapiries (Ratification of the Convention for the rights of persons with disabilities and of the Optional Protocol to the Convention for the rights of persons with disabilities)," article 30.

5 For an indicative review of solutions in the wider European context see: *Easy Access to Historic Buildings* (London: English Heritage, 2004).

designed to facilitate unobstructed movement of bulky mechanical equipment, raw materials and completed products, nowadays serves as an ideal entry point, combining over-sufficient width and zero rise from the surrounding pavement (fig. 1). Worth noting, though, is that having been laid with relatively rough and uneven setts, the pavement in question renders the approach difficult for people with limited mobility. A preferable alternative, with minimal impact on the monument's special character, would have been to create a route with comfortable paving stones or cast materials, in the middle of the setted footpath.

Fig. 1. Former Technical School "Hamidie – Islahane."

Action on the main front

In contrast to the former Technical School "Hamidie – Islahane," the entrances to most of the "modern" monuments of Thessaloniki are not located at the same level as the surrounding area. More precisely, in keeping with the main principles of eclectic architecture, the ground floor is usually set slightly higher, in an attempt to define a base for the building's volume, with a flight of steps leading to the entrance. This difference in height poses a significant accessibility challenge. So far, the preservation of cultural significance has made a reconciliation possible through action directly on the main front only in cases of relatively short stairways, namely of no more than nine steps (approximate height difference: 1,5 meters), next to flat and long walls on at least one side. The above conditions are met in the buildings erected between the late-nineteenth and mid-twentieth century, which today house the Jewish Museum (fig. 2), the Archaeological Museum (fig. 3), the Young Men's Christian Association (YMCA, fig. 4), the local branch of the National Bank of Greece (fig. 5), the branch of Alpha Bank on 21 Ionos Dragoumi Street (fig. 6), the Marasleion Lykeion (High School, fig. 7) and the branch of Plaisio Computers S.A. on 13 Venizelou Street (fig. 8). In all seven cases, the relatively short rise of the entrance has prompted the installation of single ramps, which provide a side approach to the point of entry, with the exception of the branch of Plaisio Computers S.A., where the minimal rise makes direct approach possible. It is worth noting that, with the exception of the Jewish Museum (where the ramp leads to another, equally prestigious entrance due to insufficient space), the remaining ramps lead exclusively to the original points of entry, thus allowing for the optimum and permanent transformation of the latter into fully accessible entrances.

Fig. 2. The Jewish Museum.

Fig. 3. The Archaeological Museum

Fig. 4. The YMCA Building.

Fig. 5. Branch of the National Bank of Greece.

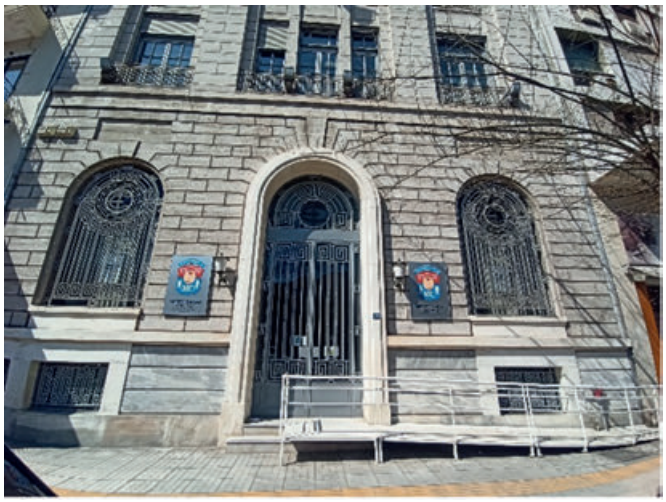

Fig. 6. Branch of Alpha Bank.

Fig. 7. Marasleion Lykeion.

Fig. 8. Branch of Plaisio Computers S.A.

As concerns the aesthetic impact of the applied ramping, its scale and proportion, in combination with the continuity of materials and evidently simple yet elegant design and finish of the permanent features installed at the Jewish Museum, the Archaeological Museum and the Young Men's Christian Association (YMCA), account for three discreet interventions that have no substantial impact on the appearance of the respective monuments. On the other hand, the permanent ramp at the branch of Plaisio Computers S.A., laid with black granite slabs, and the temporary prefabricated metal ramps at the local branch of the National Bank of Greece, the branch of Alpha Bank and the Marasleion Lykeion leave much to de desired, particularly in terms of design and use of materials. Which is more, the curved balustrade at the top of the ramp in the branch of Alpha Bank creates an obstacle for those approaching it, while the clearly out-of-scale installation at the Marasleion Lykeion makes it an unsightly intervention.

The poor outcome of the last four initiatives could have been averted, firstly, with a more sympathetic selection of materials in terms of texture and coloring at the branch of Plaisio Computers S.A. Construction of a permanent ramp with simple and elegant design (like the one at the YMCA building) would have produced optimum results at the local branch of the National Bank of Greece. The same applies for the branch of Alpha Bank, provided that the landing in front of the entrance was combined with steps stretching in the opposite direction of the ramp (similarly to the solution applied at the Jewish Museum). Such a layout would have allowed for a linear balustrade to be installed, instead of a curved one, thus providing access for people with and without disabilities alike. Lastly, as concerns the Marasleion Lykeion, the evidently inadequate space for ramping should have given precedence to the much more discreet installation of a short-rise, scissor-type platform lift, with glass sides, on one side of the conveniently rectangular landing of the broad stairway.

Action on other fronts

If the ground floor rises higher than ten steps from the surrounding area, or if the height difference is less than nine steps, but there is insufficient space for a ramp, the preservation of cultural significance has so far prompted a shift away from the main entrance of the building, in search of alternative points of access. This particular solution is encountered in a considerable number of historic buildings of the late nineteenth and early twentieth century, which currently house administrative services (former residence on 25 Theophilou Street, former Allatini Mansion, former Administration Building), educational activities (former Annex of the First Gymnasium, former Building of the School of Philosophy), museums (former Modiano Mansion) and even private residences (former Ahmet and Giousouf Kapandji Mansion).

The option of a secondary entrance leaves the main

Fig. 9. The former Allatini Mansion.

front conveniently untouched, with only two, relatively minor exceptions: the fixing of discreet tactile hazard warning strips at the edge of the steps leading to the main entrance, a solution applied in most of the "modern" monuments of Thessaloniki, and the addition of handrails on both sides of the stairway at the former Building of the School of Philosophy and the former Allatini Mansion (fig. 9). Though simple in form, the overall design and finish of the last two features render them highly visible and consequently unnecessarily intrusive. Cast iron handrails, with darker coloring and elegant form, would have made a better fit in the historic context, thus safeguarding the monuments' distinctive character.

Turning to the established secondary entrances, it needs to be noted that, in all seven cases, they are reserved exclusively for people with disabilities, far from their optimum use by all visitors alike, while keeping the main points of entry open. Moreover, in three cases, they are located at the back of the respective monuments, namely at the former Annex of the First Gymnasium, the former Ahmet and Giousouf Kapandji Mansion (fig. 10) and the former residence on 25 Theophilou Street (fig. 11).
This focus on less sensitive fronts facilitates adjustments, such as the use of existing basement doors, made accessible through ramps cut into the ground (former Annex of the First Gymnasium, former Ahmet and Giousouf Kapandji Mansion), or the use of existing ground floor doors, whose short rise is resolved with a temporary, prefabricated metal ramp (as in the former residence on 25 Theophilou Street). In the first two cases, the overall layout and use of materials render the respective interventions harmless to the special character of the treated monuments. By contrast, in the third case, the design and finish of the installed feature comprise a poor adaptation. This could have been avoided with the construction of a simple, permanent ramp, with materials similar to those of the exterior of the historic building in terms of texture and coloring, or even by relaying the back courtyard at a slope, in order to eliminate the short rise at the door step.

Fig. 10. The former Ahmet and Giousouf Kapandji Mansion.

Fig. 11. Former residence in 25 Theophilou Street.

In the remaining four cases, the monuments are eminent buildings, with all fronts intended to be visible from the start. This particular characteristic renders adjustments more intricate, although in the former Administration Building (fig. 12), the existence of a side basement entrance, which has adequate width and is situated not far from the main point of entry and at the same level as the pavement, provides an easy and appropriately discreet solution.

Regrettably, the same does not apply in the other three cases. At the former Building of the School of Philosophy (fig. 13) and the former Modiano Mansion (fig. 14), where the entrance is located at the elevated ground floor, the considerable difference in height is resolved with highly intrusive stair lifts, fixed on one side of the stairway leading to the alternative point of entry. Much worse, at the former Allatini Mansion (fig. 15), access to the ground floor is provided through an unsightly external passenger lift, accommodated in a recess of the building's volume and stretching to the top floor, with a hugely negative impact on the monument's appearance.

A more sensitive approach in the case of the former Building of the School of Philosophy could have been adopted even on the main front, by installing a discreet, scissor-type platform lift, with glass sides, next to the landing of the principal entrance. As regards the former Modiano Mansion and the former Allatini Mansion, a similar solution could not have been applied, due to the inconvenient layout of landings and adjoining balconies. Appropriate action could have involved setting entrances at basement level, with a ramped approach cut into the ground at a conveniently low depth, since the basement of both buildings stands out considerably, rising over two meters above ground.

Fig. 12. Former Administration Building.

Fig. 13. Former Building of the School of Philosophy.

Fig. 14. The former Modiano Mansion.

Fig. 15. The former Allatini Mansion.

Last resort action

The last case to be examined here is that of historic buildings with a significantly elevated ground floor, i.e. by more than ten steps, which excludes the installation of ramps on the main front, while at the same time, the layout of these structures rules out the option of placing entrances on the other sides. The most characteristic example of this is the late-nineteenth century building that now houses the Museum of Macedonian Struggle (fig. 16). Its principal face is in a narrow courtyard, and the three other directly border streets and private properties, thus rendering any adjustments virtually impossible. On the other hand, the similarly dated building that houses the local School for the Blind (fig. 17), though placed in the middle of a sizeable courtyard, with all fronts free, features secondary entrances of inadequate width, which additionally lead to similarly narrow internal stairways, with no room for accessibility improvements.

In view of this intricate mixture of constraints, the two monuments have provided the field for a compromise. Unlike the previously examined cases, preservation of cultural significance has allowed interventions on the main front, as last resort action in view of the unavailability of solutions on the remaining sides. In both cases, this margin was met by installing stair lifts on one side of the stairway that leads to the entrance.

Though seemingly unavoidable, the features in question prove highly intrusive, thus making it necessary to exhaustively review available solutions. In this framework, there is the more discreet option of installing scissor-type platform lifts, with glass sides, next to the rectangular landings in front of the main entrance. This would diminish visual disruption, even though it would require removing a small part of the stone balustrade from the landing at the Museum of Macedonian Struggle, and of an equally small section of iron railing at the landing of the School of the Blind, which could nonetheless be fixed to turn in a 90-degree angle, when the lift is in use.

Fig. 16. The Museum of Macedonian Struggle.

Fig. 17. The School of the Blind.

III. Accessibility improvements toward free horizontal circulation

Once an accessible point of entry is secured, effortless movement of wheelchairs and people with restricted mobility along the main routes on each floor becomes a key issue. However, related action in the "modern" monuments of Thessaloniki proves rather scarce, which could be initially attributed to the enforcement of tight restrictions regarding the preservation of interior forms and decorations. Still, the overall rarity of even minimal interventions that have no substantial aesthetic impact (e.g. automatic doors, added support in narrow door frames, temporary floor coverings) indicates that this issue is largely disregarded, rather than put on hold due to respect for cultural significance.

Fig. 18. The Former Modiano Mansion.

Even so, the preservation of the latter has so far allowed a notable array of improvements, primarily in the form of unobtrusive, small-scale interventions that aim to facilitate movement along flat surfaces. The initiatives in question include the temporary opening of connecting doors at the Archaeological Museum, and the similarly provisional removal of selected doors leaves at the Jewish Museum, the former Allatini Mansion and the former Modiano Mansion (fig. 18). The impact of such action on the special character of the respective monuments is clearly minimal, although in the second case with the

significant contribution of the fact that a considerable number of doors remain in place, thus making their role in the overall aesthetic design adequately evident.

A second group of interventions is identified in areas with short level changes. In acknowledgment of the obvious need to resolve them, the safeguarding of cultural significance has provided room for localized adjustments through a variety of solutions, depending on height difference and available space. For instance, at the Jewish Museum, the former Technical School "Hamidie – Islahane" and the Archaeological Museum, the minimal rise of thresholds and timber decks (approximately 3-5 centimeters) is covered with discreet bevelled fillets.

At the same time, the slightly higher difference in height between the atrium and the surrounding halls of the former technical school (approximately 20 centimeters) is resolved through temporary, prefabricated metal ramps, placed in front of each of the connecting entrances (fig. 19). Though simple in terms of design and material, the size and form of these ramps render them considerably intrusive, while the consequent diminishing of the clear surface of the atrium hinders the perception of its distinctive spatial qualities. Such shortcomings could have been averted by relaying the entire pavement to a slope. This would have eliminated the low rise of the surrounding entrances with no aesthetic complications.

Fig. 19. The former Technical School "Hamidie – Islahane."

In cases of even greater level changes, as encountered on either side of the entrance hall at the Archaeological Museum (approximately 85 centimeters), scissor-type platform lifts have been preferred, with minimal disturbance to the interior, which is already cluttered by exhibition panels and artefacts (fig. 20). Alternatively, at the entrance hall of the local branch of the National Bank of Greece (fig. 21), a similar difference in height has been resolved with a stair lift at one side. Though intrinsically intrusive, the feature in question does not stand out in the overall context. This is largely due to the very character of the hall, which serves as an intermediate space, actually a passage between the entrance of the building and the doors leading to its main hall. At the same time, the considerably elevated ceiling limits the attention drawn to the stair lift accommodated at one side of the broad stairway. Also worth noting is the strict symmetry of the hall and its functional-ornamental features – a characteristic that would have made the installation of a clearly bulkier short-rise platform lift less compatible.

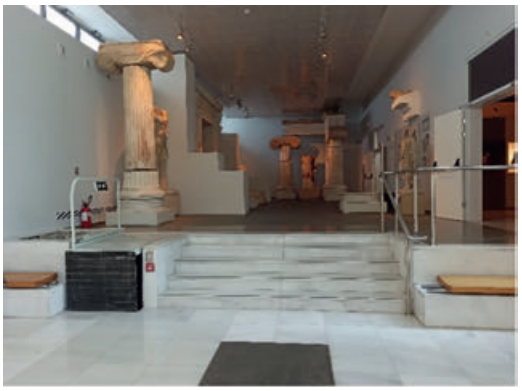

Fig. 20. The Archaeological Museum.

Fig. 21. Branch of the National Bank of Greece.

IV. Accessibility improvements toward smooth vertical movement

The equally vital, yet more intricate issue of facilitating circulation between separate floors has been repeatedly addressed in the "modern" monuments of Thessaloniki, remarkably through a very narrow array of solutions. To be more precise, in acknowledgment of the need to complement the formation of an accessible entrance and the provision of unobstructed horizontal movement with smooth vertical circulation, the preservation of cultural significance has allowed localized action for the enhancement of the latter, with a clear preference for the installation of passenger lifts. This comes as no surprise, considering that, though certainly not a small-scale intervention, the integration of lifts can be achieved in a sympathetic manner, also providing the invaluable benefit of easy access to all floors, particularly to the basements, where accessible entrances are often located.

Convenient integration would initially require the installation of the lift in a neutral section of the historic building, e.g. in a secondary space or a wholly redesigned area. Both options are encountered in the "modern" monuments of Thessaloniki, with the former witnessed in buildings whose original layout has remained largely unaltered, thus requiring preservation and minimal disturbance. This is the case of the former Ahmet and Giousouf Kapandji Mansion (fig. 22), the former Modiano Mansion and the former Administration Building (fig. 23). In the first two cases, the lifts were placed within the walls of subsidiary rooms, conveniently located on the main circulation routes, while their shafts were hidden behind plastered partitions, thus minimizing (to an acceptable degree) the overall aesthetic impact. As concerns the Administration Building, a set of lifts was installed in the light well of a secondary staircase, though with its shining metal shell exposed on all sides, rather than being clad with plastered panels, for optimum integration as in the other two cases.

Fig. 22. The Former Ahmet and Giousouf Kapandji Mansion, plan of the first floor, with the location of the passenger lift.

Fig. 23. Former Administration Building.

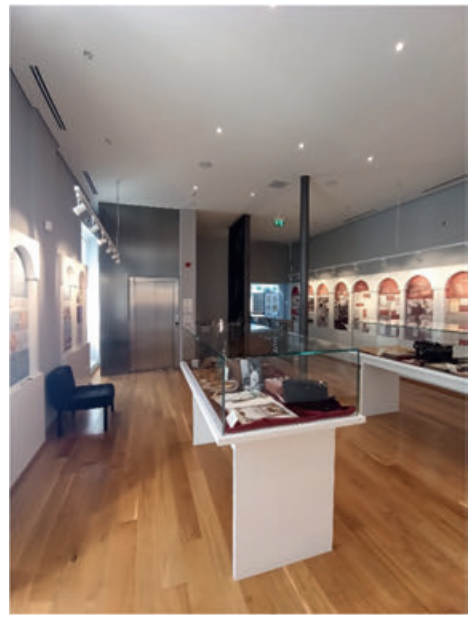

Fig. 24. The Jewish Museum.

The alternative option of installation in wholly redesigned areas is encountered in three monuments, whose respective sections either suffered drastic alteration in the past or retained a neutral character, with no significant features. The latter include the historic buildings that today house the Archaeological Museum, the branch of Plaisio Computers S.A. and the Jewish Museum (fig. 24). With the surrounding context wholly renewed, lift integration proves harmless in these buildings, even though two of them feature vividly modern structures of glass (Archaeological Museum) and steel (branch of Plaisio Computers S.A.).

Aside from the ideal scenario, in two other cases, one notes lifts that were placed in primary, rather than secondary spaces, of monuments that have retained the bulk of their original layout. These monuments comprise, first of all, the former Annex of the First Gymnasium (fig. 25), where the lift was accommodated in one of the principal rooms next to the main corridor. Considering that the latter as well as the other primary rooms remain untouched, while the

lift is enclosed within plastered panels and positioned in such a way that the shape and form of the surrounding space can be easily identified, the overall outcome proves positive, despite the fact that a principal space was occupied.
By contrast, at the local branch of the National Bank of Greece (fig. 26), the insertion of the lift in the light well of the building's main staircase, with a shell of non-transparent glass, hinders the clear perception of the stairway's distinctive spatial and morphological qualities. Taking into account the absence of a secondary staircase with an adequately sized light well, this severe compromise could have been avoided with the accommodation of a lift in one of the secondary rooms bordering the main circulation routes, with the shaft covered with plastered partitions.

Fig. 25. Former Annex of the First Gymnasium, first floor, view of the passenger lift (on the right, back) from the main corridor.

Fig. 26. Branch of the National Bank of Greece.

A small deficiency that can be identified in all the above cases is the fact that none of the lifts has doors on opposite sides, which would ensure maximum facilitation of wheelchair movement. Nonetheless, this particular layout is not entirely absent from the "modern" monuments of Thessaloniki. To be more precise, it is encountered in the already mentioned external lift at the former Allatini Mansion (fig. 15). A truly unsightly intervention, with a hugely negative impact on the appearance of the nineteenth-century monument, it should have been rejected in favor of installing a lift inside the building, where many suitable secondary spaces were available.
Apart from passenger lifts, one observes alternative efforts to facilitate vertical movement, through adjustments at the staircases that link the separate floors. This solution was implemented only in two cases: at the YMCA Building (fig. 27) and the former Building of the School of Philosophy (fig. 28). In the former, a stair lift was fixed on one side of the stairway leading from the entrance to the main hall. A clearly intrusive feature, it proves unavoidable, considering the inadequacy of space for a ramp or platform lift, and the absence of an alternative entry into the building. In the latter case, a similar lift was installed along the full span of one of the two primary staircases that stretch from the basement to the second floor. Much more disturbing than the lift at the YMCA Building, primarily as a result of its shiny appearance and protrusive installation right next to an elaborate cast iron balustrade, the lift in the former Building of the School of Philosophy has an additional major defect: it obstructs the use of the stairway as an escape route, by occupying

(when in operation) the full width of its narrow segments. This poor outcome could have been avoided by accommodating a discreet and less obstructive passenger lift in one of the subsidiary spaces next to the main circulation routes.

Fig. 27. The YMCA Building.

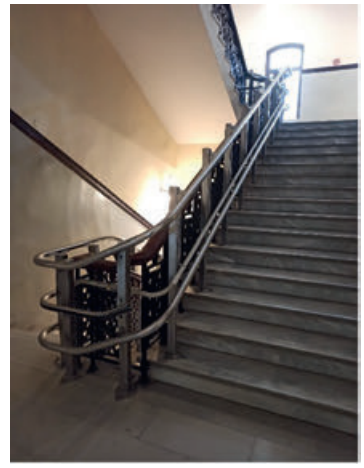

Fig. 28. Former Building of the School of Philosophy.

Conclusions

The question posed in the title of this paper can receive a clear answer in view of the preceding review and appraisal of the so far adopted solutions. As was made evident, the preservation and enhancement of cultural significance have so far placed rather clear limits on the pursuit of accessibility in the "modern" monuments of Thessaloniki. On the other hand, the interventions undertaken to ensure accessibility have created a substantial benchmark for improvements that do not compromise the distinctive qualities of the historic buildings. Consequently, the encounter of cultural significance and accessibility in the "modern" architectural heritage of Thessaloniki proves certainly not intricate, but rather balanced, with considerable prospects for an even better coexistence, mostly as regards the impact of accessibility improvements on cultural significance. Such progress requires, on the one hand, additional emphasis on the installation of features that are compatible with the historic context, in terms of disposition, size, design, use of materials and finish. On the other, it necessitates a more exhaustive exploration of alternative options, especially the solutions that have been developed abroad, but remain largely overlooked in the local context, e.g. the installation of scissor-type platform lifts and the relaying of open spaces to a slope, in order to eliminate steps. Lastly, if optimum action is to be assumed for the sustainable preservation and management of the "modern" monuments of Thessaloniki, accessibility ought to be addressed not only in relation to users of wheelchairs and people with restricted mobility, but also in connection with people with sensory impairments and learning difficulties, not to mention by facilitating, not only their physical access, but also their understanding and enjoyment of the city's late-nineteenth and early-twentieth century historic buildings.

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Ochrona dziedzictwa kulturowego 13 (2022)
10.35784/odk.2957

OCHRONA DZIEDZICTWA KULTUROWEGO

TECHNOLOGICAL ARTIFICES: GOOD PRACTICES FOR INCLUSIVE COMMUNICATION IN MUSEUMS

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ABSTRACT This chapter presents the wide variety of technologies and their applications in museums of different type, including archaeological ones. With their potentialities and constraints, the discussed technologies – from Virtual Reality to interactive systems – offer a range of uses and approaches that aim to be inclusive. Technological solutions can create new narrative environments engaging publics and non-publics in ways that are more innovative and immersive. New communication strategies correspond to the needs of various visitors without labelling them. Combinations of different communication devices can help transform the museum experience, creating connections between people and cultural heritage, and enhancing them at an emotional level. Since technologies are constantly evolving, this programme will require continuous updates and further developments.

KEYWORDS: accessibility; cultural heritage; technology; museum public

Introduction

One fundamental objective in contemporary management of cultural heritage in general and museums in particular is to further the study and appreciation of heritage. In terms of realization and access to content, this task requires increased attention to the plurality of publics and "non-publics" with specific needs. With regard to accessibility to cultural heritage, the Authors conducted a survey focused on accessing cultural content and addressing different audiences. In result, it emerged that museums usually focus on educational activities and support devices dedicated to audiences with specific needs rather than create integrated solutions "usable by all people, to the greatest extent possible."[1]

While conducting the survey on the accessibility of archaeological heritage at museums and sites in Europe and worldwide, several aspects and perspectives have been considered: display solutions, communication devices, and modalities of mediation and interpretation of specific heritage that is sometimes difficult to communicate to less experienced visitors, also because of its often fragmented and decontextualised appearance. The use of technological solutions and communication devices could therefore support and improve communication, mediation and interpretation of archaeological heritage in an inclusive way. Current solutions no longer respond to the needs of specific audience categories such as people with visual impairment, for instance. However, it is possible to embrace many different audiences by combining several technologies. In this respect, the Faro Convention recommends the development and "use of digital technology to enhance access to cultural heritage and the benefits which derive from it." It also highlights certain critical issues such as the quality of content, the protection of linguistic and cultural diversity, and the removal of "obstacles to access to information relating to cultural heritage, particularly for educational purposes."[2]

2. Technological solutions and their applications

In the last decades, digital technologies for museum use and communication have played a substantial role. In order to implement and improve communication strategies, as well as to reach new audiences and make accessibility and participation more inclusive, most museums have adopted innovative technologies. Museums are thus becoming increasingly connected, participatory and virtual.

Today, digital technologies foster and enhance communication in museums, both externally and internally. On the one hand, websites and social networks have streamlined online communication, encouraging and supporting the promotion of the museum's identity and image as an institution. On the other hand, storytelling devices, multimedia, personalisation, and edutainment have strengthened on-site communication, promoting exhibited heritage, facilitating understanding, and encouraging active participation of visitors.

Although they do so in different ways, these technological solutions help to transform the

1 United Nations, 2006.

2 Council of Europe, 2005.

museum experience from static and contemplative to more dynamic and customised. Moreover, by modifying the production of content, technologies can provide multi-layered information, expanding the cultural offer to satisfy the needs of different audiences.
There are plenty of digital solutions created for this purpose: they are presented in the form of a map (fig. 1), which aims to provide a comprehensive overview (though not exhaustive) of technologies available to museums. The map is continuously updated yet tries to represent primary digital modalities according to devices, applications, and the possible connections and relations they can form. This classification, which is not static but dynamic (like technologies themselves), is in a constant state of flux due to modernisation, improvement of available solutions and the development of hardware and software.

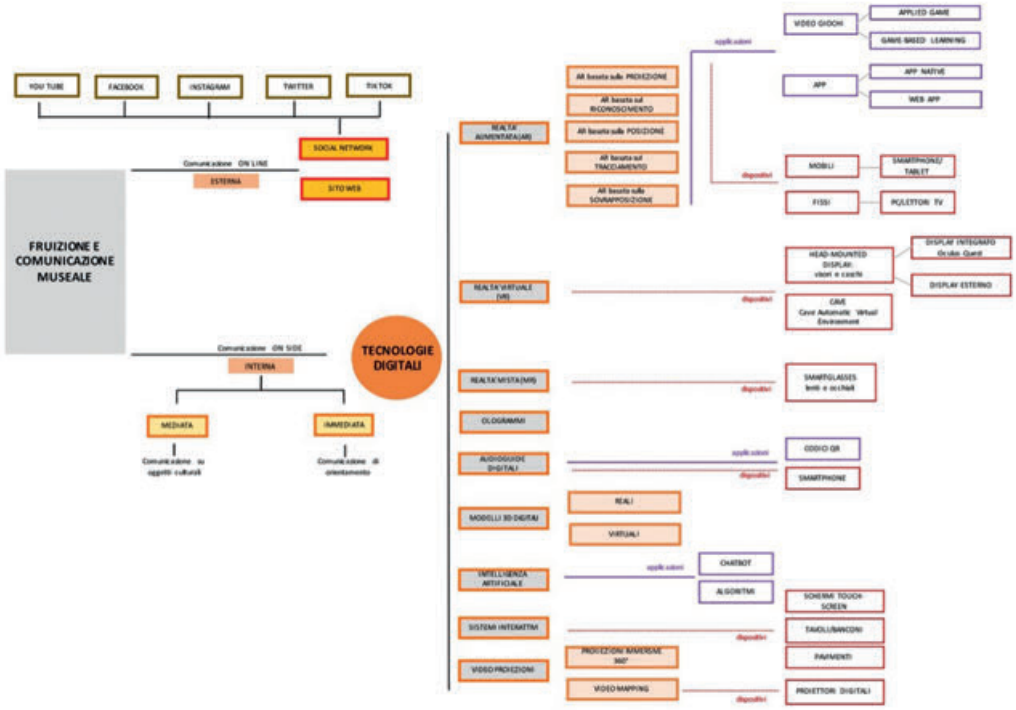

Fig. 1. Typologies of technological solutions for communication in museums (Cristina Boido).

Today, the technologies most often used by museums to enhance their exhibitions are: Augmented Reality (AR), Virtual Reality (VR) and Mixed Reality (MR). These solutions are particularly suitable for accessible and inclusive museum use by allowing for high levels of involvement and sensory immersion. Augmented reality is capable of superimposing the digital world on the real one, thus augmenting the perception of the latter and enhancing the experience thanks to virtual elements. Technology adds digital layers to the surrounding environment and enriches it with new content and stimuli. Thanks to smartphones and tablets, PCs and TV screens, visitors can take advantage of augmented reality, which enhances the museum environment, adding digital detail and bringing forth new layers. Augmented reality and material reality become a single

dimension with infinite possibilities and applications while keeping the real world at the centre. AR is undoubtedly the fastest growing technology of this type. It is implemented in many museums and archaeological sites thanks to its ease of use. For example, it can virtually reconstruct buildings that are now partially or totally destroyed, bring extinct animals back to life[3], recreate ancient battles, or digitally restore precious paintings (fig. 2). Together with narrative techniques, AR can also bring heritage sites and events to life rationally and emotionally during tours.[4] Last but not least, among the applications of AR in museums we find video games[5], which can stimulate the public, especially children and adolescents, and incentivize them to learn about culture.[6]

Fig. 2. Archaeological Park of Carnuntum (left), MuSe of Trento (right).

On the other hand, Virtual Reality is capable of creating a new digital environment modelled at will. It is entirely immersive and tricks the senses into thinking that one is in a parallel world. A three-dimensional construction or reconstruction of a real or imaginary environment that replaces physical reality, the simulation aims at complete immersion of users who find themselves transported into another dimension, where the real is replaced with the artificial.
VR requires head-mounted displays such as visors or helmets capable of making users experience the digital reality (fig. 3, left). In addition to visors, greater involvement can be achieved with gloves, earphones and other devices that stimulate the senses and interact directly with VR. These additions increase the users' capabilities, enhancing the immersive experience. Through visors and 3D reconstructions, surprising journeys can be made. At the Virtual Archaeological Museum (MAV) in Ercolano, visitors can explore domus and temples in the streets of Pompeii

3 Since 2018, the MuSe of Trento rents smartphones to visitors. They come installed with the AR app Go!Muse, which complete skeletons of some animals on display in the exhibition (most of them extinct) and make it possible to see them in motion as if they were alive, https://www.muse.it/it/visita/servizi-museo/GOMuse/Pagine/GOMuse.aspx

4 The Uffizi Gallery in Florence uses the AppTripper software for mobile devices, which allows museum visitors to create their itineraries basing on their personal emotional experiences.

5 The first museum videogame was "Father & Son" developed in 2017 by the Archaeological Museum of Naples (MANN).

6 Pacetti, 2018.

and Herculaneum just before the fatal eruption of Vesuvius in 79 (fig. 3, right); at M9 in Mestre, the audience can explore kitchens from the early twentieth century, then from the 1930s, 1950s and 1960s onwards using a joystick and even interacting with represented objects.

Fig. 3. People wearing VR visors in a museum (left),3D reconstruction of a house in Pompei at MAV (right).

Mixed reality combines the real with the virtual, merging elements of both. It enriches the real environment with elements that are not physically present but where physical and digital objects coexist and interact in real-time. It offers the possibility of having one foot (or hand) in the real world and the other in an imaginary place, breaking down the boundary between reality and imagination, thus offering an experience that can change how space is perceived. MR can be considered an enhanced version of augmented reality, with certain differences: in augmented reality, interaction with reality is mediated with smartphone or tablet screens displaying the given object's features and functionalities.
With the help of smart glasses and other tools, MR allows information such as images, data, audio and video files to be shown on the display of the lenses. Visitors wearing special glasses can see

Fig. 4. Use of Mixed Reality at the Roman Archaeological Park in Brescia.

reality superimposed on a reconstruction of the past, accompanied with audio and video guide. An example of this is the solution implemented in the Roman archaeological park in Brescia7 (fig. 4). This case proves how new technologies and targeted narrative techniques can play a crucial role in improving access to cultural heritage access and facilitating its appropriation.
Holography is another effective tool for boosting learning through interaction and public engagement, especially when combined with narrative components and compelling animations. Although it is still scarcely used in museums due to high cost and complexity of implementation, three-dimensional images produced using this technique can replicate reality and produce fictitious representations thanks to optical illusion. Holograms can produce three-dimensional representations and animations of objects that were destroyed or lost, as well as archaeological findings, people, documents and other traces of the past8 that are no longer visible (fig. 5).

Fig. 5. Holograms in museums.

High-definition projections have great communicative potential by offering three-dimensional representations visible without wearing special glasses. In addition, museums can use holograms to create specific animations to accompany and guide visitors in a more engaging and entertaining way.
Audio guides are certainly more traditional and much less expensive. These mobile devices allow visitors to enrich their knowledge of collections by simply typing codes on numeric keypads in order to obtain information about a given room or artwork they wish to learn more about.
Museums widely use audio guides because they are cheap, easy to use for most visitors, and often provide a multilingual mode. This technology, now almost obsolete, is increasingly replaced with multimedia audio guides or commonly used mobile devices such as smartphones. Scanning QR codes allows visitors to listen to audio commentary and access visual data.

7 Visitors wearing AR glasses can see 3D reconstructions of sites with audio and video. This introduces spherical virtual reconstructions to the AR viewer, allowing the user to see today's reality with the reconstruction of the past superimposed on it. See: https://www.youtube.com/watch?v=-165d7chLg0&t=50s.

8 The Moesgaard Museum in Aarhus also uses holograms to compare today's Aarhus with how the city could have looked in Viking times.

One example of this is the multimedia guide and app at the National Archaeological Museum of Madrid9 (fig. 6, left). Both offer a general tour of the museum, including audio commentary, images and videos with subtitles. They also suggest specific itineraries for people with visual impairments and link to videos with information in sign language. While traditional audio guides allow the user to listen to information and stories, new multimedia devices allow for much greater interaction, supporting and engaging different audiences that range from the youngest to the disabled.

Fig. 6. Audio guide from MAN Madrid (left), use of 3D digital models in an archaeological museum (right).

In recent years, to improve the accessibility of their collections, many museums have adopted 3D digital models (fig. 6, right) that help with three-dimensional digitisation of exhibits. Thanks to the introduction of affordable and high-performance 3D printers, it has become possible to create accurate three-dimensional models of any size, achieving extremely high definition and realism.10 These technologies have greatly supported museums, making it possible to display on-site and on-line replacement models of works that are too fragile or have been lost, thus guaranteeing wide accessibility for scholars and experts. For these reasons, museums that have adopted 3D tools to the greatest degree are archaeological museums, which use them to exhibit partial works as well as ones that have been destroyed or became fragile to light or atmospheric conditions.11 In addition, these models are often used to offer tactile experiences to visitors, not only to the blind. Such a multisensory approach can improve the understanding of the objects on display.

Artificial intelligence will undoubtedly be the preferred technology for museums in the future. Today, we can encounter automatized systems such as chatbots, which are used as guides to

9 http://www.man.es/man/en/visita/guias-multimedia.html

10 Two famous examples are Michelangelo's David at the Italian Pavilion Expo 2021 Dubai, and the statue of "Persephone enthroned" at the Pergamon Museum in Berlin, reproduced in 3D at the Archaeological Museum in Taranto.

11 La Veglia, 2019.

improve the visitors' experience, as is the case at the House Museum in Milan12 (fig. 7, left). Through automated conversation in clear language, programs based on artificial intelligence can share information with visitors about works of art, making them curious and answering their questions. Furthermore, with the idea of bringing museums closer to people who are not used to visiting such places, this technology offers the possibility to ask any question without the fear of being judged.

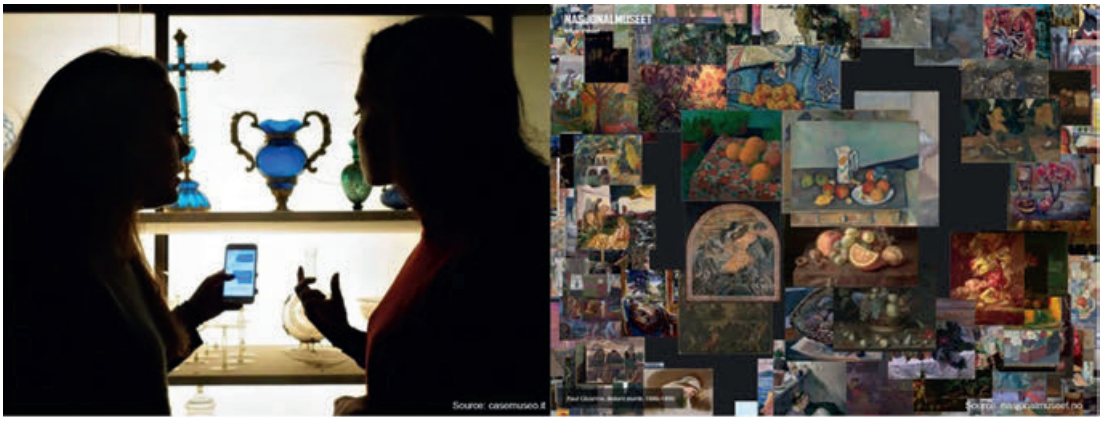

Fig. 7. Use of a chatbot to guide visitors at the House Museum, Milan (left);
AI application for comparative work in the collection of National Museum of Oslo (right).

Another application is already used in some museums that have embraced artificial intelligence algorithms. Offering the possibility to carry out in-depth studies of works on display, AI facilitates comparing specific elements such as decorations, techniques and colours. In result, it can create new and unexpected connections within individual collections and with the collections of other museums, as the National Museum of Oslo has recently done13 (fig. 7, right).
Interactive systems are now well-established and present in many museums. They can be used by a single user at a time or collectively, helping visitors obtain in-depth information through audio-visual materials of various kind, suitable for audiences of different ages and cultural capital. Such installations make it possible to combine sense-motor learning (typical for interactive technologies) with symbolic-deductive learning (typical for visual tools). The most popular interactive systems are touchscreens, monitors as well as interactive tables, counters and floors. They engage visitors through animations and images that can change with body movements. For example, the Fondazione Querini Stampalia in Venice14 installed large touchscreen walls that allow visitors to meet the characters from exhibited paintings, explaining their genesis and symbolic meaning. Touch tables can also be placed outside museums to reach and involve new audiences such as older people in nursing homes or children in hospitals (fig. 8, left).

12 https://casemuseo.it/chat-game-nelle-case-museo/
13 http://vy.nasjonalmuseet.no/
14 Testino, 2015.

Fig. 8. Touchscreen tables in a nursing home in the Netherlands (left);
video projections on an interactive book at the National Museum in Zurich (right).

Finally, new technologies include 360° and video mapping projections. Such immersive solutions are rapidly evolving and accustoming people to enjoy digital content in public spaces and buildings. These projection systems are suitable for collective appreciation in different environments: on surfaces that are not necessarily flat (often being circular, spherical or cubical) or on existing and newly created three-dimensional objects. These technologies make it possible to transform any surface into a dynamic display, creating highly involving and immersive effects for the spectator. A good example is one of the four interactive books in the National Museum in Zurich (fig. 8, right), which allows visitors to explore the nation's stories and events.

Conclusions

Devices presented here contribute to the creation of new "narrative museum environments," where everyone has the opportunity to learn something by becoming involved in innovative and varied experiences that put cultural heritage in a different perspective. Nevertheless, technology should remain only a means for improving and completing the visitors' experience. It is a resource that can be used and enhanced to make culture more inclusive, creating increasingly personalised, interactive and educational experiences. Furthermore, thanks to such solutions, it is possible to design new communication strategies that are more adapted to the needs of different audiences, including and reaching as many visitors as possible without necessarily having to create new tools and categorising media. Therefore, choosing the types and methods of these digital devices requires much attention to the audience and to the relationship between technology and the museum environment. Digital solutions must be integrated into the exhibition and not just added to fill gaps concerning accessibility, for example to support audiences with disabilities or children.

The recent Covid-19 crisis has generally accelerated the use of digital technology and communication in the cultural sector, creating new forms of access to museums and cultural venues. Although the health crisis has undoubtedly shown how relevant and fragile the link between cultural heritage and people is, thanks to digital technologies many cultural institutions

have been able to stay in touch with their audiences, although not always in a planned and strategic way. On the one hand, digitisation has facilitated remote access to museum environments and contents. On the other, it has offered the possibility to explore museum collections in new, immersive and interactive ways, not only to amuse and entertain visitors but also to offer them alternative methods of accessing content and cultural appropriation. Technologies can indeed support cultural experiences in different ways. Even if digital content cannot replace physical visits, it can potentially be used for many purposes such as enhancing visitors' experiences by making them more interactive, inclusive and helpful for in-depth analysis. As the above examples illustrate, the most original and effective results are often obtained by using a combination of different technologies or by supplementing them with narrative techniques and communication tools. For example, the use of storytelling along with immersive technologies such as augmented reality can breathe new life into places and events from the past, enhancing the experience not only in rational but also in emotional terms.

Although the variety and potential of technologies made it possible for a growing number of people to access museum content, their use does not always help to achieve the goal of including and engaging (also emotionally) different audiences. There is risk that it may become a barrier between people and museums (UNESCO, 2015). Therefore, it is necessary to calibrate their use precisely and consciously. Moreover, both the hardware and the software of these digital media are constantly evolving. It is therefore essential to design museum projects not only in terms of physical space but also digital one in an integrated way. Since many technologies are costly, maintenance represents a continuous challenge since they change and evolve fast, with the risk of becoming obsolete quickly as well as difficult and expensive to service. Therefore, it is vital to understand the return value of their use basing on set objectives and the level of appreciation among visitors.

As the Network of European Museum Organisations reported in 2020 regarding motivations for the application and use of new technologies in museums, central answers are related to the audience: "to attract more online visitors, to diversify museum audiences and to increase the relevance of content creation and mediation."15 Therefore, future challenges will involve wisely calibrating the methods and forms offered by the most innovative digital technologies to communicate, promote and enhance culture heritage in the best possible way, making it more inclusive and accessible for all.

Acknowledgements: Authors wish to thank the Department of Architecture and Design of the Politecnico di Torino, and the Politecnico itself, for the financial support granted to research not directly funded by other organisations or competitive calls: a choice that recognises the very freedom of research, and demonstrates the Politecnico's confidence in its researchers, who are aware of their privileged position from this point of view.

Author Contributions: each author contributed 50% of the final work.

15 https://www.ne-mo.org/news/article/nemo/survey-on-new-technologies-and-innovations-in-museums.html

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Ochrona dziedzictwa kulturowego 13 (2022)
10.35784/odk.2943

OCHRONA DZIEDZICTWA KULTUROWEGO

COMMUNICATING A CONSERVATION-RESTORATION PROJECT: THE CASE OF THE CHAPEL OF ORIGINAL SIN AT THE SACRO MONTE DI VARALLO

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ABSTRACT The Sacred Mountain of Varallo (Sacro Monte di Varallo) is a natural reserve and religious site near Monte Rosa, Piedmont (Italy). Some of the greatest artists of the time worked there since the fifteenth century to create representations of places and events connected with Christ's life in the form of life-size statues and mural paintings. The Conservation and Restoration Center La Venaria Reale carried out a model project focusing on the conservation of Chapel 1, which depicts the Original Sin. It was developed as a case study to properly communicate issues in conservation and restoration to different audiences. This initiative is part of a broader project, the Interreg Italy-Switzerland "Main10ance," which aims to develop a sustainable conservation program for the UNESCO Sacro Montes. Communication was carried out on several levels, depending on the interests of visitors, by using explanatory panels near Chapel 1, tours with conservators and other professionals, and a website with information, insights and news about the work in progress. To foster more effective and engaging communication, visitor information was collected and three groups were distinguished: children, adults and blind people. For each of them, reference guidelines and specific narratives were developed: games to involve children, frequently asked questions to discuss with adults; and evocative visit programs for the blind. Tangible mock-ups were prepared in order to help visitors understand the difference between good and degraded surfaces.

KEYWORDS: conservation-restoration; communication; storytelling; narrative; audience engagement

Introduction

The interdisciplinary study undertaken before and after restoration work (such as archival research, analytical investigations, or the examination of executive techniques and decay phenomena) provides interesting and complex insights for the public. Usually, this kind of information remains among professionals, inside reports, scientific articles or publications. However, the broader public can be also interested in these aspects and has the right to know why professionals are restoring a particular work, what problems they address and how, as well as what they discover during conservation. Restoration is first of all about gaining knowledge, which enhances the significance and value of cultural heritage when properly communicated to the public.

Professionals engaged in interdisciplinary research should be involved in its communication. It is important to provide visitors with key information in an understandable manner and select content so as to capture the interest of specific target groups, because the potential audience of this project, as shall become clear, is wide and heterogeneous.

The aim of such communication is to raise awareness about the fragility of cultural heritage and the importance of everyone's participation in its conservation.[1]

1. Chapel 1 at Sacro Monte di Varallo: The Original Sin

I had the opportunity to focus on this theme while working on my final project in the program of the Master of Advanced Art in Cultural Management at the University of Applied Sciences and Arts of Southern Switzerland (SUPSI) and Fondazione Fitzcarraldo. My case study concerns Chapel 1 at Sacro Monte di Varallo2 (fig. 1). It is the oldest of the Sacro Montes declared as UNESCO sites in 2003.3 Its construction began in 1486 with a view to revive Jerusalem in the Valsesia Valley. It was the concept and ambition of the Franciscan friar Bernardino Caimi. He wanted to make pilgrimages accessible and safe for people who could no longer visit the Holy Land. Over the years, it was modified and currently contains 45 chapels that describe various episodes from the life of Christ.

Some of the best artists from Northern Italy were hired to decorate the chapels with mural paintings as well as stucco and ceramic polychrome statues.

1 Nardi (1999a); Nardi (1999b). The Council of Europe Framework Convention on the Value of Cultural Heritage (2005), known as the Faro Convention, signed by Italy in 2013 but not yet ratified by Parliament, introduces a much broader and more innovative concept of cultural heritage. It is emphasized that "anyone alone or collectively has the right to contribute to the enrichment of cultural heritage" (art. 5). The need for democratic participation of citizens is also reiterated "in the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage." Since citizens become protagonists, it is necessary to "promote actions to improve access to cultural heritage, in particular for young people and disadvantaged people, in order to raise awareness of its value, the need to preserve it and the benefits that it offers" (art. 12).

2 De Filippis (2009).

3 See: www.unesco.it/it/PatrimonioMondiale/Detail/140; www.sacri-monti.com/; www.sacromontedivarallo.org/wp/.

Fig. 1. View of Sacro Monte di Varallo, http://www.sacromontedivarallo.org/wp/.

Chapel 1, known as the Original Sin Chapel (fig. 2), was built in 1566 as part of the Book of Mysteries, a radical renovation project of the site completed in the years 1565-1569 out of the initiative of Giacomo D'Adda and the architect Galeazzo Alessi. This chapel is the first building along the route and is followed by a chapel depicting Annunciation (Chapel 2).

Fig. 2. Exterior of Chapel 1, the Chapel of Original Sin.

This chapel depicts the Original Sin, as discussed in Genesis. The scene (fig. 3) represents the moment when Eve offered the apple to Adam. God is suspended above in the act of chastising them. The snake, a symbol of sin, observes the scene, wrapped around a tree. Around them, the earthly paradise is represented with a great variety of animals, including camels, bulls, elephants, rhinos, goats, ostriches, hares and chickens. On the chapel's wall, the paintings depict God's admonition (left) and the expulsion from Paradise (right).
The sculptures of Adam and Eve, probably made in the 1580s, were modified several times at the behest of Bishop Bascapè. The latest version is the work of the Flemish artist Juan de Wespin, known as "Tabacchetti." Among the animals that populate the earthly paradise, some were made by the Lombard artist Michele Prestinari, while others were added in the nineteenth century. Another Flemish artist, the painter Giovanni Battista della Rovere, known as "Fiammenghino," was commissioned to complete the wall paintings, which were renovated at the end of the nineteenth century by Francesco Burlazzi.

Fig. 3. Interior of Chapel 1, http://www.sacromonte-varallo.com/?page_id=292

2. The Interreg Main10ance Project: study and restoration of the chapel

"Main10ance – The Sacro Montes: a common heritage of values, a laboratory for sustainable conservation and a better touristic usability of cultural heritage" is a cross-border cooperation project, which is part of the Interreg Italy-Switzerland 2014-2020 program.4 The aim of the

4 www.regione.piemonte.it/web/temi/fondi-progetti-europei/programmi-progetti-europei/cooperazione-territoriale-europea-piemonte

project is to prepare a model of conservation and maintenance, which could be applied to Sacro Montes – an emblematic testimony to the movement of workers on both sides of the Alps, who shared techniques and materials. The research project includes initiatives meant to study, conserve, manage and enhance these religious and tourist sites.[5] The project has the expected duration of thirty-six months: from May 2019 to May 2022.

Among the many activities proposed, one is of particular interest for this project: the collaboration between the University of Eastern Piedmont, the Ente di gestione dei Sacri Monti, the Turin Polytechnic and the Conservation and Restoration Center La Venaria Reale. The interdisciplinary study of the chapel at Sacro Monte di Varallo is exemplary due to the complex conservation problems it involves. It is planned to analyze the state of conservation, identify causes of deterioration, develop a diagnostic plan and begin experimental restoration of selected decorations, starting with a pilot site allowing specialists to select materials and methods for restoration.

Chapel 1 was chosen as a model for the definition of protocols applicable in similar cultural assets because the building is affected by humidity and the presence of hygroscopic salts, while the complex conservation framework involves both mural paintings and ceramic statues. An in-depth diagnosis will help to analyze the constituent materials, the nature of the soluble salts, and the site's microclimate. Intervention tests will be carried out on ceramic statues and wall paintings, which have been affected by saline efflorescence and the decohesion of preparatory layers and pictorial film. Thus, during the first experimental restoration, materials and methods of intervention will be defined through specific tests.

Measures related to the internal environment and the control of climatic conditions will be adopted on the basis of results obtained from processing scientific data, with a view to adopting a preventive conservation program that could help to avoid further interventions in the future. Monitoring and maintenance require regular control of the state of conservation in order to identify the occurrence of degradation phenomena and deal with them when their effects are still limited. By properly conserving the building and adopting good maintenance practices, it shall be possible to slow down decay and possibly postpone restoration interventions, which are more expensive and invasive.

First inspections carried out by the staff at CRC La Venaria Reale in Chapel 1 allowed them to collect basic information about the executive technique of the statues, which are made of several solid or hollow elements assembled with mortar. These elements are often supported by wooden or metal poles. The surfaces were treated with different tools, depending on the depicted materials (the smooth skin of the Progenitors, animal coats). A film of paint was applied after firing the ceramics and assembling the statues in situ. Inside the chapel there are also wooden sculptures, for example the statue of a deer, as well as iron-sheet decorative elements. The wooden objects were added during restoration interventions.

5 The project's partners are: University of Eastern Piedmont, Vercelli – Lead Partner (IT); Piedmont Region (IT); Ente di gestione dei Sacri Monti, Varallo (IT); Polytechnic of Turin (IT); Conservation and Restoration Center of Cultural Heritage La Venaria Reale (IT); Confartigianato enterprises of Eastern Piedmont, Novara (IT); University of Applied Sciences and Arts of Italian Switzerland, Manno (Canton Ticino) – Lead Partner (CH); Canton Ticino – Cultural Heritage Office, Bellinzona (CH); Canton Ticino – Logistics Section, Bellinzona (CH).

The state of conservation of ceramic statues is problematic as the material is affected by surface decohesion, with loss of paint layers and extensive portions of ceramic. This is probably due to the activity of salts, related to climatic fluctuation as well as hydration and dehydration. There are numerous cracks and chips, while analysis of statues revealed that some elements like fingers and hands were added later. Finally, the accumulation of atmospheric particles has altered the surfaces from an aesthetic point of view; similarly, microbiological growth is affecting surfaces: layers of paint are flaking and cracking, or even missing in places.
The wall paintings feature decorations dating back to the end of the nineteenth century, and fragments of even older ones. The executive technique and the state of conservation will be thoroughly investigated at the pilot site. So far, restorers noted the presence of decohesion of constituent materials (plaster and pictorial film) and saline efflorescence.

3. Communicating a restoration-conservation project to different audiences: the project's strategic profile

3.1 Reasons and purposes

Access to the conservation-restoration site is usually prohibited to non-professionals for safety reasons. Although necessary, this obstacle creates a barrier for visitors. When scaffolding is set up, people become more curious and interested in a monument they might have never found important before. Meanwhile, professionals are acquiring in-depth knowledge of the asset, which is complex and specific, forcing specialists to carefully consider their interpretations before making them public. Specialists should use simple and understandable language yet avoid excessive simplification. Communication of the conservation-restoration project of Chapel 1 at Sacro Monte di Varallo will be carried out on several levels, basing on the interests of visitors and using the following methods:

1 – explanatory panels near Chapel 1;
2 – explanatory tours with conservators and other professionals;
3 – creation of website with information, insights and news about the work in progress.

Thanks to explanatory tours, people may become aware of the importance of the site and its conservation. They will be able to learn about the latest discoveries emerging during the conservation-restoration project: executive techniques, state of conservation, and previous interventions. Furthermore, the audience will be able to find about the methods and materials of intervention, as chosen and tested by restorers.

3.2 Qualitative contextual information

Bibliographic and sitographic research has made it possible to collect qualitative data in order to obtain a general picture of the context. Results were collated with information provided by the director and employees of Ente dei Sacri Monti, which manages the site.
The Sacro Monte di Varallo is visited especially during the summer, between April and October. Tourists are often Italians, French and Germans, while Swedes and Norwegians appreciate the

slopes of Alagna Valsesia during the ski season. Most visitor arrive during weekends, particularly on Sundays. Access to Sacro Monte is free at any time of day or night. Those coming to the Sacro Monte by cable car have to purchase a ticket, which means their numbers can be monitored.
In 2009-2010, Raffaella Afferni (Department of Studies for Business and the Territory, University of Eastern Piedmont "Amedeo Avogadro") and Stefania Mangano (Department of Political and Social Sciences, University of Genoa) launched a study[6] to better identify the characteristics of the public regularly visiting Sacro Monte. They used a questionnaire to collect visitor data during a limited time. Visitors were classified on the basis of the motivation that prompted them to visit the site.
More in-depth context analysis would be useful to better understand which routes to the Chapel the visitors prefer. They can arrive along various streets, despite the fact that the Chapel is the first station of the route. The three entrances to the site are:

- the monumental entrance door (fig. 4C), close to the car park;
- the cable car landing where passengers alight after arriving from the town;
- the pedestrian road (fig. 4D).

Fig. 4. Sacro Monte di Varallo tourist flyer.

6 Afferni, Ferrario & Mangano (2011).

The public can choose to visit without a guide, use an audio guide or join a guided tour. The audio guide route starts at Chapel 1: visitors can pick it up in the souvenir shop (Basilica Square) for three euro. Ente dei Sacri Monti prepared the commentary, which is available in Italian and English.
Since May 2019, visits have been managed and organized by the cultural enterprise Kalatà. All professional guides are licensed. The tour lasts approximately one hour and forty-five minutes, and costs twelve euro (full price) or eight (reduced). Also, Oblate Fathers offer guided tours for free. They are commonly chosen by the faithful, who arrive by buses hired for organized trips that are headed directly for the Basilica of the Assumption.
Each path takes one to the front of Chapel 1. There are no particular difficulties to reach it, but obstacles can be faced while continuing down the cobblestone path toward other chapels, which includes climbs and descents without handrails. Accessibility for elderly people, prams and strollers is very limited. Given the nature of the site, the special path designed for wheelchairs covers only a small part of Sacro Monte, but allows to reach the Basilica (fig. 4, path marked in yellow). To visit Chapel 1, it is necessary to cross two stone steps and access the entrance under the porch: a ramp should be installed there to facilitate accessibility.

3.3 Stakeholders

The key stakeholder is the Conservation and Restoration Center "La Venaria Reale"[7] since the professionals meant to conduct the interdisciplinary study will be the protagonists of this project. First, they will have to deal with reports, and then provide firsthand commentary about the results of the conservation-restoration project.
The Ente of Sacri Monti is responsible for the management, conservation, maintenance and enhancement of this artistic and natural heritage, as provided by regional law since 29 June 2009.[8] Stipulations cover fundraising activities, planning of conservation-restoration projects, cultural and educational activities, communication and promotion. This entity shall play an important, institutional role in the project.
Kalatà is the secondary stakeholder. It is a cultural enterprise founded in 2014 to create engaging projects around Italian artistic heritage and landscapes by developing tourist routes open to all. Kalatà launched a program of guided tours of the Sacred Moutain of Varallo in September 2019.[9]

3.4 Target audiences

Potential audiences of the project are vast and heterogeneous. Still, targeted communication can help to increase the involvement of audiences. In order to develop this project, the following audiences were selected:
- **Primary-school children**, aged between six and ten. They are an interesting audience because of the possibility of bringing them closer to certain themes at an early age.

7 www.centrorestaurovenaria.it/il-centro/centro-conservazione-restauro
8 www.sacri-monti.com/wp-content/uploads/2014/01/STATUTO-ENTE-DI-GESTIONE-DEI-SACRI-MONTI.pdf
9 https://kalata.it/sacro-monte-di-varallo/

- **Adults: people between 36 and 50 years**. They may visit the Sacro Monte for religious and/or artistic-cultural reasons. Audience analysis carried out in 2009 showed that this audience segment dominates at the Sacro Monte.
- **Blind/visually impaired public**. It is an audience that could have greater difficulties in accessing the site.[10] Blind people need an interesting and dedicated narrative with evocative descriptions that could help them imagine the depicted scenes and their atmosphere.

3.5 Benchmarks

The reference benchmark in this context is the multimedia communication project for the conservation-restoration of Sala delle Asse, decorated by Leonardo, in Sforza Castle, Milan. The project was carried out by HOC-LAB, an interdisciplinary research laboratory of the Milan Polytechnic (Department of Electronics, Information and Bioengineering).11 Its great innovation was the multimedia documentation and communication of the restoration: the public could follow the work day by day on a work-in-progress website featuring updates of operations carried out by the conservators, diagnostic investigations and images taken on site.12

3.6 Operational proposals, critical issues and best visiting conditions

Information panels will be placed in front of the chapel to answer recurring questions. While collecting them, experiences from the previous restoration site proved extremely useful. Lack of information regarding the figure of the restorer clearly emerged as crucial: conservators are often assumed to be artists, craftsmen, or even passionate volunteers. Visitors may have difficulties figuring out the importance of other professionals such as art historians and conservation scientist in the development of an intervention plan. However, curiosity about this profession is evident.

The artworks' materials are the subject of greatest interest, serving as the meeting point between visitors' interests and the information that emerges out of interdisciplinary studies. Because it is the material of the work of art that is restored, investigations are always aimed at deepening knowledge about it.

Therefore, the explanatory panels in front of Chapel 1 should contain the following information, phrased concisely:

PANEL 1: INFORMATION ABOUT THE 'MAIN10ANCE' PROJECT

- brief presentation of the Interreg 'Main10ance' project with reference to the goal of drawing up a planned conservation plan; partner logos; reference to the website with further information;
- composition of the working group for the study of Chapel 1, indicating the roles of people and entities involved;
- duration of the project;
- indication of available funds.

10 Bollo (2014).

11 Appolonio, Di Blas & Paolini (2017).

12 www.saladelleassecastello.it/segui-il-restauro/

PANEL 2: INFORMATION ABOUT THE PROJECT
- synthetic account of historical, artistic and technical aspects of the chapel;
- possibility of guided tours of the site with professionals;
- reference to the website of the Conservation and Restoration Center "La Venaria Reale," which contains information, insights and news about the work in progress.

Later, visitors desiring more information will have the opportunity to take an explanatory tour of the site (from the outside). Given the complexity of the context, meeting restorers who are experts in the site's history and art is essential to understand the information provided by professionals. Visits should be organized for groups of maximum fifteen people so that everyone can see the inside of the chapel at the same time. The Ente dei Sacri Monti already opens the central grate for special visits. The difficulty of looking inside the chapels due to the presence of the wooden grate is often raised by visitors as a visual impediment. Visitors often suggest that the grate be removed and replaced with solid glass. It is important to communicate that the grate is not only historical (most of the wooden gratings are from the sixteenth century) but also protects the inside from the intrusion of people and wild animals. The gratings have portholes through which pilgrims would peek inside, strategically arranged to focus attention on certain statues and thus to convey the figurative message. The correct position to see the inside of the chapels is that of praying on one's knees.[13]

Considering that the tour with the Kalatà guides lasts one hour and forty-five minutes, the visit to the construction site could therefore be considered an integral part of the journey, with a maximum duration of twenty minutes. Given the limited time frame, the content of the visit must be maximally impactful to capture the interest of a specific target group. The aim is to create a desire for more information, inviting to return and visit the website with news and updates. The website could be that of the Interreg Main10ance project as its realization is one of the objectives in the project. The topics presented there should be similar to those addressed during the visit, but explored in greater depth.

3.7 Guidelines to structure narratives focusing on specific target groups

As mentioned above, the narrative of the conservation-restoration project requires essential information, which users should be able to acquire during the guided tour. The text of the narrative is based on Kalatà guides and was developed in collaboration with Ente dei Sacri Monti after verifying that key notions are provided during visits. The text of the audio guide was also consulted so as to ascertain which narration is most enjoyed by visitors who use this method.

13 Pomi (2008).

The table below contains sample guidelines for the narrative.

	Theme	**Guidelines**
1	*Importance of preventive conservation and maintenance*	**Target 1: children** - Understanding the term DEGRADATION. Description of degradation phenomena through the use of symbols. Game: match symbols (drawn on speech bubbles or palettes) with degradation phenomena observed inside the chapel (e.g.: salts, humidity, dust, and the decohesion of the material). The professional arranges the symbols close to an example of decay, giving clues and suggestions to children who observe from outside the chapel. - Understanding the term MAINTENANCE. The restorer removes the dust from facsimile specimens of the works. Incoherent deposits cleaned during maintenance are easily removed from the surface with a soft brush. Coherent deposits, which remained on the surface for a longer time and therefore have undergone physical and chemical processes, are more compact, making the brush insufficient and necessitating other methods (e.g. cotton swab and water). **Target 2 and 3: 36-50 years old / blind people** - Explanation of the different meanings of the terms PREVENTIVE CONSERVATION, RESTORATION and MAINTENANCE. - Explanation of the conservative and economic advantages of a maintenance plan as compared to restoration intervention, which is more expensive and invasive. - Comparison with the medical field: the cultural asset is comparable to a patient and the restorer to a doctor. As the saying goes, prevention is better than cure.

2	*Constitutive materials and executive techniques*	**Target 1: children** - Polymateriality: possibility of touching similar materials (ceramic, sand, metal, natural fibers). **Target 2: 36-50 years old** - Ceramic statues: description of the process of creating, firing and assembling elements with mortar, with attention to holes that help avoid breaking vessels while firing. - Polymateriality: presence of wood or metal elements, hair from natural fibers. **Target 3: blind people** - Polymateriality: possibility of touching materials or specimens (ceramic, plaster, metal, natural fibers). - Possibility of touching ceramic specimens worked with specific tools, similar to those used in the original work.
3	*State of conservation description*	**Target 1: children** - Possibility of touching non-cohesive ceramic specimens, possibly with the pictorial film raised. - Game: ask the children to look for broken or missing elements of statues. **Target 2: 36-50 years old** Description and observation of alteration processes: decohesion, saline efflorescence, raised pictorial film, deposits; analysis of possible causes of deterioration. **Target 3: blind people** Possibility of touching non-cohesive ceramic specimens or ones with raised pictorial film to help visitors understand the difference between surfaces in good condition and degraded ones.

Table 1. Guidelines.

4. First indications for the evaluation of the project

It is essential to learn the opinion of the public about the initiative. One valid evaluation method could be a satisfaction questionnaire. Since a similar form has been used by the Kalatà guides during tours, they could simply add one or more questions focusing on visitors' experience.

5. Conclusions

Setting up a conservation-restoration project offers the opportunity to spotlight a given cultural asset and give professionals the opportunity to learn about it in greater detail. In this situation, transparency in the dissemination of obtained information can become an excellent tool for approaching visitors attracted to the site.
The different characteristics of identified targets provide basic reference for creating a list of issues to be explored using different strategies. Games can be adopted to intrigue and involve children.
A didactic narrative seems more appropriate to address adults. It was decided to focus on frequently asked questions, for example regarding the nature of constituent materials, their deterioration, and the work done by restorers.
A descriptive and evocative visit is proposed to attract the blind public. Facsimile specimens will be made available for visitors to touch, helping them to understand the difference between good and degraded surfaces.
One of the most stimulating aspects of the project is the versatility of selected topics. Each theme opens many communication possibilities, which might be more or less suitable for different target groups. The guidelines for the narration, created on the basis of information that emerged from the first studies in the Original Sin Chapel, will be implemented as restoration works progress.

Acknowledgements

I would like to thank my tutors Luca Dal Pozzolo, Ivana Bosso and Alberto Gulli. I also would like to thank the entities involved in this project: the Ente di Gestione dei Sacri Monti, the Conservation and Restoration Center "La Venaria Reale" and the cultural enterprise Kalatà. An affectionate thanks is due to my colleagues at the SUPSI Conservation and Restoration Master course for their ongoing support.

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Ochrona dziedzictwa kulturowego 13 (2022)
10.35784/odk.2941

OCHRONA DZIEDZICTWA KULTUROWEGO

ACCESSIBILITY OF CULTURAL HERITAGE

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ABSTRACT Accessibility is fundamental for enjoying cultural heritage. It has also helped different theoretical and practical projects reach critical-conservative solutions. The first step is to conserve archaeological objects and sites so as to preserve their historical layers and the impact they have had on their surroundings. For archeological sites, it is necessary to acknowledge the historical solutions that inspired the Venice Charter. The second step concerns the urban dimension of accessibility at the historical centers, specifically tour itineraries. The values of Riegl can be divided into two main groups. Firstly, there are commemorative and historical values, and secondly – present-day values regarding artistic and innovative character. In case of conflict between utilitarian and historical values, the latter should be considered more important. This principle is the main guideline for accessibility. Many such problems can be resolved with appropriate planning. This reintegration of the image is even for the urban restoration than for the conservation of environment. This chapter aims to present different ways of making cultural heritage accessible to everyone, not only in terms of physical accessibility but also regarding accessibility as a form of understanding and experiencing.

KEYWORDS: accessibility; security; knowledge; entering historical sites

Introduction*

Access to cultural heritage is about consciousness, knowledge, creativity and balance. It is therefore meaningful only in encounters with people. Accessibility is fundamental for enjoying cultural heritage. It has also helped different theoretical and practical projects reach critical-conservative solutions. This chapter aims to present different ways of making cultural heritage accessible to everyone, not only in terms of physical accessibility but also regarding accessibility as a form of understanding and experiencing.

Accessibility involves three qualities of historical sites: (i) being easily reached and entered (fig. 1); being easy to obtain and use (fig. 2); and finally, being easily understood and appreciated[1] (fig.3).

Although problems of accessibility to historical monuments began to be taken in consideration during the 1970s, it was only in 2008 that Italian lawmakers defined the general guidelines for addressing these problems. Before, cultural organizations developed some ideas on the subject. For example, at the 2001 General Conference of Unesco, the Unesco Universal Declaration on Cultural Diversity was passed. In article five, this document specifically addresses cultural diversity. In 2007, the "Commission for the analysis of problems relating to disability in the field of Cultural heritage and activities" was set up by the cabinet of the Italian Minister of Cultural Heritage, Cultural Activities and Tourism in order to identify problems and develop tools to enhance the accessibility of cultural heritage sites. Already on the first page, the 2013 Burra Charter urges to "do as much as necessary" as well as "to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained." Many laws or charters address accessibility in new buildings, but these regulations cannot be applied in the case of heritage sites, which demand greater flexibility.

Fig. 1. To be reached or entered as the stairs in Toledo, Spain.

Fig. 2. To obtain or use as in Imperial Fora in Rome.

1 After the Oxford English Dictionary and the Battaglia Dictionary.

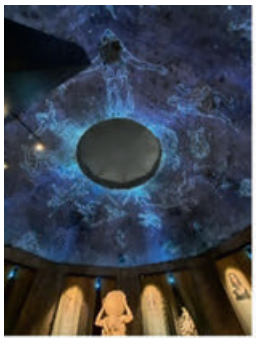

Fig. 3. Understood or appreciate as in Domus Aurea in Rome.

Accessibility as the quality of being easy to reach and enter*

Accessibility of monuments and historical centers is a difficult, complex problem that may be "activity aimed at promoting knowledge of the heritage and ensuring the best conditions of use and fruition"[2]. Since monuments are part of cities and landscapes, it is difficult to consider them in isolation and protect them through restrictive classifications that often contradict one another. What must be taken into account are changing urbanistic solutions or plans (regarding entrances, levels, lights, etc.) as well as questions of maintenance, including its economic aspect. The first issue regards access and problems of topography: arriving at historic districts in cities and overcoming obstacles of all kind, as shown in examples below.

Fig. 4. Toledo: stairs to the city.

For example, in Toledo (Spain), new stairs were designed by Elias Torres and Jose Antonio Martinez Lapeña (fig. 4) at the beginning of 2000. They connect the old and the new city with parking space for cars and buses.

2 "attivitá diretta a promuovere la conoscenza del patrimonio e ad assicurare le migliori condizioni di utilizzazione e fruizione" (article n.6 d.lgs. 42/2004).

Fig. 5. New lift in Pamplona.

A new lift was built in the Mendilori quarter of Pamplona (Spain), connecting the city with the historic fort of San Bartolomé (fig. 5).

Fig. 6. La Seo in Lerida.

In Lerida (Spain), a new lift was designed to connect the Cathedral with the new city (fig. 6). Some of the historical solutions in cities with unusual topography are problematic, as demonstrated by the examples of Bilbao, Pamplona and Lisbon. Other examples of stairs, small elevators or funiculars include structures in Perugia (fig. 7), Spoleto[3] (fig. 8) in Umbria (Italy), and Fort Bart (fig. 9) in Valle Aosta (Italy).

3 Designed by Kenzo Tange in the years 1980-1990. He acknowledges preexisting conditions in his approach to interventions in urban centers that are densely populated and rich in history.

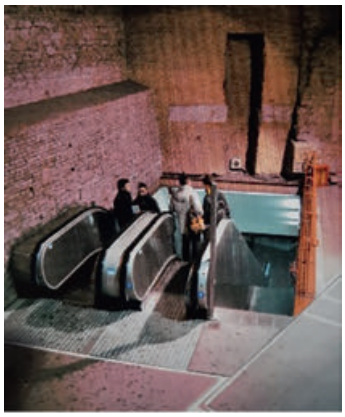

Fig. 7. Stairs to the old city in Perugia, Umbria, Italy.

Fig. 8. Stairs climbing on rock in Spoleto, Umbria, Italy.

Fig. 9. Funicolar in Fort Bart, Valle d'Aosta, Italy.

New additions are invariably causing debate, but appropriate solutions follow certain general principles: minimal intervention, distinguishability, harmonization, protection of existing values, minimal technical complexity and reversibility (if possible). Upon arrival, aid should be provided to the blind and profoundly deaf using tactile signals, maps and writing, e.g. in Braille. Different routes of varying difficulty should be clearly marked, proposing the easiest ones that offer scenic views and lead to crucial places at the right time. In short, information should be provided for all types of people. Large cities pose different problems, chiefly relating to traffic and security. For example, there are squares where inner and outer parts have different accessibility (fig. 10): higher inside and lower outside.[4] This foregrounds the problem of arriving. One exemplary case is Piazza del Popolo in Rome (fig. 11).

4 Accessibility is addressed in "Guidelines to overcome architectural barriers in cultural heritage sites," drafted by the Italian ministry in 2007.

Fig. 10. Piazzale Flaminio in Rome, Italy.

Fig. 11. Piazza del Popolo in Rome, Italy.

It is important to set the entrance at the proper level (where possible), as demonstrated by the design of the new Ara Pacis Museum (figs 12-13).

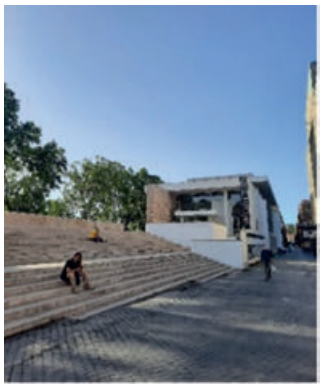

Fig. 12. Museo dell'Ara Pacis in Rome , Italy.

Fig. 13. Museo dell'Ara Pacis in Rome, Italy.

Importantly, architecture is always a part of its surroundings, which can make it difficult to find solutions to accessibility issues in the urban context, e.g. in the case of "Horti Sallustiani" (fig. 14), Piazza di Spagna in Rome (fig. 15) and Piazza Pretoria in Palermo (fig. 16).

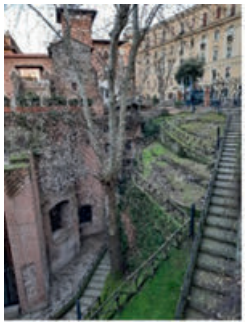

Fig. 14. Horti Sallustiani in Rome, Italy.

Fig. 15. Piazza di Spagna in Rome, Italy.

Fig. 16. Fontana Pretoria in Palermo, Italy.

Accessibility means the quality of being easy to obtain or use**

Accessibility is compromised by the morphology of places and traditional typologies regarding the fabric of ancient cities. Accessibility also means flexibility in terms of opening hours and the time required to visit, which should be made clear upon arrival. Everyone should be able to tour the site freely. In result, different types of people could reach and enter the site.

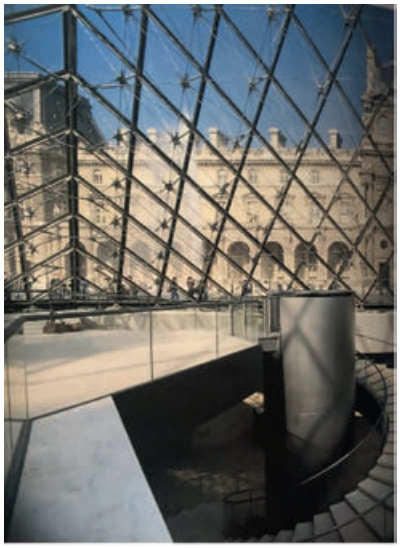

Fig. 17. Pyramid in Louvre, Paris, France.

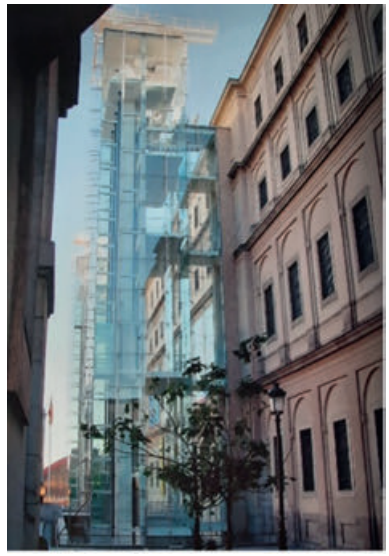

Fig. 18. External transparent lift in Reina Sofia, Madrid, Spain.

Fig. 19. Stairs in Reichstag, Berlin, Germany.

Sometimes it is necessary to add new elements to facilitate entering the site and even seeing it, but physical accessibility is not always possible. Practicality must go hand in hand with conservational integrity. Good examples are offered by the new entrance to the Louvre (fig. 17), the new lift at the Reina Sofia Museum (fig. 18) or the new Reichstag in Berlin (fig. 19). Historical spaces such as atria prepare one for the visit and thus must be conserved, as in the case of Villa Giulia (fig. 20).

Fig. 20. Atrio in Villa Giulia in Rome, Italy.

Stairs and other avenues of communication may change their function and be fitted with new technology, but they must also retain the idea behind the original design. Such elements ought to be studied alongside other problems.[5] Historical stairs sometimes offer better accessibility than newly added ones (figs 21-22).

5 A new organization aiming to establish the design of the Etruscan Temple and its proportions.

Museo di Villa Giulia

Fig. 21. Ancient stairs in Museo di Villa Giulia, Rome, Italy.

Fig. 22. Stair lift in Museo di Villa Giulia, Rome, Italy.

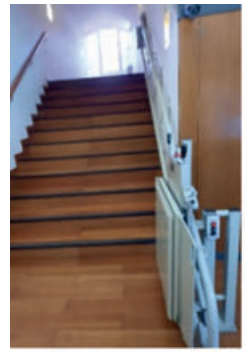

Fig. 23. Stair lift in Museo di Villa Giulia, Rome, Italy.

Fig. 24. New stairs in Museo di Villa Giulia, Rome, Italy.

Solutions to problems such as small differences of levels and inside elevators should be reversible, although this is sometimes impossible (fig.23). Attention needs to be given to the placing of new lifts or elevators so that they do not impede learning about the character of the site (figs 24-27).

San Giovanni degli Eremiti in Palermo

Fig. 25. San Giovanni degli Eremiti in Palermo, Italy.

Fig. 26. San Giovanni degli Eremiti in Palermo, Italy.

Fig. 27. New stairs in Museo Arqueologico, Madrid.

Another problem is the accessibility of historic and archeological sites as they may require visitors to cover long distances on foot or overcome differences of levels, as in Valladolid (fig. 28) or Spoleto (fig. 29). Analysis should encompass various challenges: orientation, distance, changing levels and the safety of internal parts. From the prospective of all forms of disability, it is necessary to develop alternative solutions, as was done in the case of Imperial Fora in Rome (figs 30-32).

Fig. 28. Sant Benedict, Vallidolid, Spain.

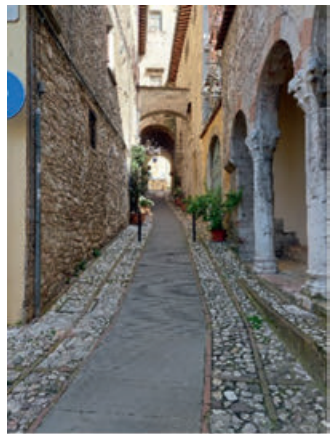

Fig. 29. Spoleto, Umbria, Italy.

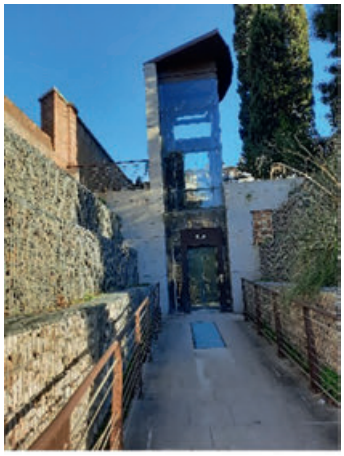

Fig. 30. New lift in Imperial Fora, Rome, Italy.

Fig. 31. Platform at Arch of Titus in Imperial Fora, Rome, Italy.

Fig. 32. New mechanical platform in Imperial Fora, Rome, Italy.

Itineraries must take into account different surfaces and their texture. It is not only a question of design.[6] In Fori (fig. 33), solid handrails and temporary ramps will be installed along paths. Also, plans include weatherproof resting areas (figs 34-35) with telephone access, baskets, fountains, information points, toilets, etc.

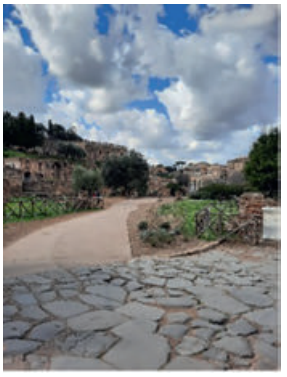

Fig. 33. Ramps in Imperial Fora, Rome, Italy.

Fig. 34. Ramps in Imperial Fora, Rome, Italy.

Fig. 35. Stairs in Imperial Fora, Rome, Italy.

Fig. 36. Stairs in Palazzo Abatellis, Palermo, Italy.

Fig. 37. Footbridge in Mercati di Traiano, Rome, Italy.

6 The problem of pavements in historic areas is discussed in Atti del 32° Convegno di Bressanone (luglio 2016) and the Italian d.P.R. (24 luglio 1996, no. 53).

However, accessibility must not be reduced to the material dimension. It also helps to enjoy a given space, including both its architecture and other aspects. Functional solutions should not be eclipsed by design, as in the case of stairs at Palazzo Abatellis (fig. 36).
In case of conflict between utilitarian and historical values, the latter should be considered more important. This principle is a guideline for accessibility. Many such problems can be resolved with appropriate planning. Consider Markets of Trajan in Rome (fig. 37). Reintegration of the image is even for the urban restoration then for the conservation of the image.

Accessibility as the quality of being easily understood or appreciated*

To understand and appreciate a monument, museum or site, the visit must be prepared with the help of technology and design, offering places to seat and rest, catering for the needs of different types of people (figs 38-40).

Fig. 38. Indication in Arch of Titus, Rome, Italy.

Fig. 39. Arch of Titus, Rome, Italy.

Fig. 40. Map of Mercato di Traiano, Rome, Italy.

The first step is to conserve objects and sites so as to preserve their historical stratification and acknowledge their impact on surroundings. The second step is to enhance the urban accessibility of historic centers and pedestrian itineraries. Entrances prepare for the visit, making it easier through tactile maps and writing, e.g. in Braille (figs 41-42).

Conservation criteria will invariably evolve in response to the changing needs and values of society. At the same time, new tecwhnical solutions will come to light as architects and designers respond to the demands of society, as shown by the case of Santa Maria Antiqua in Rome (figs 43-45). Still, technology should not prevail or compete with reality as it sometimes happens (figs 46-51).

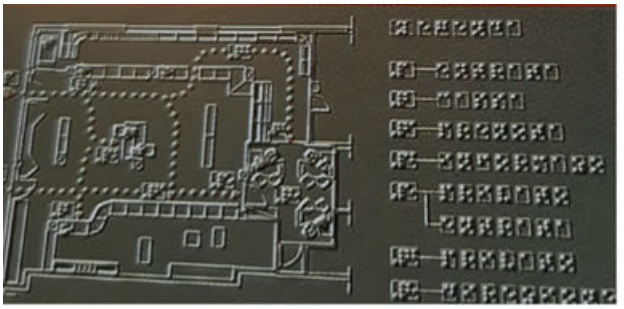

Fig. 41. Tactile maps in Omero Museum, Ancona, Italy.

Fig. 42. Tactile Omero Museum, Ancona, Italy.

Fig. 43. Ramp in Santa Maria Antiqua, Rome, Italy.

Fig. 44. Indications in Santa Maria Antiqua, Rome, Italy.

Fig. 45. Technological explanation in Santa Maria Antiqua, Rome, Italy.

Fig. 46. Domus Aurea, Rome, Italy.

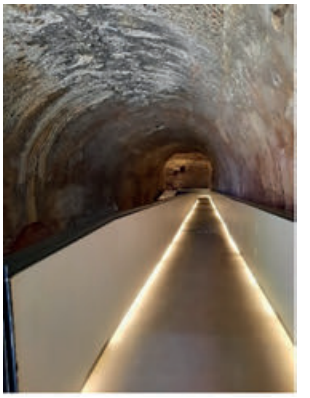

Fig. 47. Entrance to Domus Aurea with new indications, Rome, Italy.

Fig. 48. New technologies applied in Sala della Sfinge, Domus Aurea, Rome, Italy.

Fig. 49. New technologies applied in Sala della Sfinge, Domus Aurea, Rome, Italy.

Fig. 50. New technologies applied in Santa Maria Antiqua, Rome, Italy.

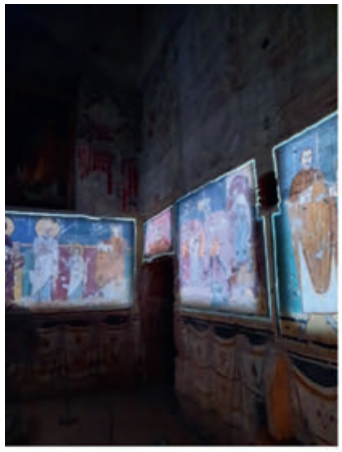

Fig. 51. New technologies applied in Santa Maria Antiqua, Rome, Italy.

Final considerations*-**

The problem of accessibility in heritage, understood as conservation of living heritage, demands an holistic approach. Accessibility problems are part of the wider and more complex field of compatibility-driven conservation and collective enjoyment of cultural heritage. Architectural works strive to conquer people's hearts but their design has to be logical. The point here is to reflect and develop arguments that could help find the right solutions so that the richness of heritage is open to everyone, regardless of their circumstances and qualifications. Importantly, in many cases choices will be made between the right to accessibility and the right to history and knowledge. Indeed, beyond a certain point accessibility could damage the heritage, making

knowledge hidden or even lost, which may disconnect it for ever from everyone.[7]
Conservation criteria will always evolve in response to the changing needs and values of society. Accordingly, awareness of value-related choices must increase. A particular instance of this are historic centers in European cities, many of which have specific topography. In practice, accessibility must be considered as part of urban planning, which involves connecting roads with parking areas and flat escalators where necessary. Visual impact should be minimized but there ought to be a variety of exits leading to important sites, with useful information about them. Certainly, this may privilege some itineraries over others, leaving certain historical parts neglected, leading to important economic considerations.

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Ochrona dziedzictwa kulturowego 13 (2022)
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OCHRONA DZIEDZICTWA KULTUROWEGO

ACCESSIBILITY AND ENHANCEMENT OF CULTURAL HERITAGE: EXAMPLES OF BEST PRACTICES IN EUROPE

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KEYWORDS: accessibility; integrated conservation; enhancement; best practices; intercultural dialogue

Premise

The UNO Convention (United Nations Organisation) is the first great treaty of the twenty-first century on the subject of human rights. It marks a change in attitudes and strategies related to disabled people by stating that people who suffer from any kind of infirmity are eligible to enjoy fundamental rights and freedoms (political, economic, social and cultural), promoting respect of their dignity in every possible way. The section on Accessibility (article 9) stresses that measures for eliminating architectural barriers apply not only to physical environments, buildings and transportation, but also to information and communication systems, technologies as well as public services, while states adopting it recognise (article 19) that people with disabilities have the right to independence in life and inclusion in society, undertaking to adopt effective measures for their full integration and participation (UNO, 2006).

The first world Congress on accessibility took place in Paris on 19-20 January 2012 at the headquarters of UNESCO, which promoted it with the participation of numerous associations and international institutions operating in the field. The idea of universal accessibility emerged strongly at the symposium, primarily as a planning concept that favours access to buildings or public venues to all potential users. A society that adopts the practice of accessibility improves the quality of life of all its members. Implementing this approach allows, indeed, for autonomy and participation of differently-abled people, drastically reducing discrepancies between needs and desires, on the one hand, and the different cultural, physical and organisational features of environment on the other (UNESCO, 2012).

In April 2013, UNESCO launched a program in Jakarta within the framework of the Convention of the United Nations, concerning the rights of the disabled. It was meant to facilitate social inclusion of disabled people. It was carried out throughout Indonesia in September 2013, with the objective of enacting adequate policies to improve accessibility to social, cultural and political life for the whole community.

Universal accessibility in Europe has become a real issue for eighty million disabled and the society as a whole, which faces the growing problem of aging. Since the 1980s, the Council of Europe began working to remove existing obstacles to accessibility in European regulations and practices of Member States. *Conventions* (with curbs at juridical and political level) and *Recommendations*, which do not impose juridical obligations on States but commits them politically, are among its main tools. Many recommendations on accessibility have been issued, such as the one from 2001, which proposed to introduce the concept of accessibility to the training of construction professionals. In such context, the Council of Europe organised, in December 2011, the World Human Rights' Day to implement European tools for protecting human rights and strategies to further the concept of universal accessibility (Genovese, 2013).

Pragmatic approaches or legal restrictions in European public accessibility policies

Laurent Saby, who is in charge of accessibility projects at CERTU (Centre d'Études sur les Réseaux, les Transports, l'Urbanisme et les Constructions publiques – Study Centre on Networks, Transports, Urban Planning, and Public Buildings), worked at the transversal program "Ville Accessible à Tous" (City Accessible to Everyone). In particular, he coordinated research on "L'Accessibilité dans 11 villes européennes: recueil de pratiques en faveur des personnes à mobilité réduite" (Saby, 2011).

He found similar difficulties in the cities he examined – as I note in my study on "Cultural Heritage and Accessibility in Europe" – "to the ones concerning interventions on architectural and urban heritage, for which the 'case by case' theory is confirmed, with each project representing an individual case, featuring possible solutions to be found in agreement with conservation experts and the specialised Associations of the sector. Furthermore, concerning the difficulties in addressing the needs of people with mental, hearing or physical handicaps, it was observed that the main measures implemented involve, above all, individuals with mobility or sight deficiencies.

The organisation of services to enable transversal work between different specialists on themes relative to accessibility varies in Europe from one city to another and therefore presents heterogeneous solutions; however, the comparative study carried out showed, at the same time, the existence of common objectives. Systematic research in the field for the improvement of accessibility in places of historic interest, realized in eleven European cities and coordinated by Laurent Saby, was organised around three fundamentals: normative, organisational and technical incentives. This enabled to draft solutions and innovative approaches concerning best practices in the years 2007-2008. One of them is represented by Lund, founded around 990 and hosting one of the oldest universities in Sweden (founded in 1666). The city boasts important cultural heritage, but is also seen as a reference for practical achievements. Real effort was made so that the conservation of historical buildings could meet accessibility, supplying, for instance, many buildings with ramps and access causeways that are well integrated with the brick facades (figs 1-2), or finding solutions that facilitate realization without changing the nature of architectural character. The station, the main building of the University and its library constitute the best examples of such integration" (Genovese, 2013).

Figs 1-2. Lund (Sweden). Real effort was made so that the conservation of historical buildings could meet accessibility criteria. The station, the main building of the University, and its library constitute the best examples of such integration.

Laurent Saby has also examined the thorny problem of transversal implementation. In order to respect the continuity of connected operations, local communities of nearby countries must indeed face the issue of organising their services in such a way as to allow the technicians responsible for accessibility to carry out transversal work. The solutions adopted vary greatly from one city to another.

In Barcelona, for example, one workgroup – the GTMA – addresses the corresponding problems of all municipal services concerning accessibility: urban planning, transport, construction, information and communication. In the city of Liège, a single municipal and social service (Accessplus) deals with issues relative to disability problems. Combining the various skills of sociologists, social workers and architects, this multidisciplinary team also plays a role in improving public awareness, for instance by running a consultancy agency for accessibility in construction projects or local development.

In the United Kingdom, Sweden, or the Netherlands (Utrecht), communal recourse to an *access officer* is a widespread practice. The latter is often a person with disabilities, who received technical training, allowing them to assess projects. Combining technical service and personal resources, access officers are guardians who alert the municipality and pass recommendations to local associations.

Common issues to be solved

Laurent Saby chose to research eleven European cities (London, Barcelona, Zaragoza, Rotterdam, Bristol, Utrecht, Liège, Ghent, Lund, Halmstad, Brielle) of five different countries (Sweden, Netherlands, Belgium, United Kingdom and Spain), and compared them to the situation in France, finding similar difficulties in certain areas:

- interventions in cultural heritage; examples from different countries demonstrate, indeed, that every project is an individual case, but solutions can be found by allowing the associations responsible to work with architects;
- difficulties in considering people with hearing or mental disabilities; in terms of regulations, it has been found that the implemented measures chiefly concern people with mobility or sight disabilities.

As is the case with the Master Plans on accessibility in public transportation services (SDA) or the Plans regarding the accessibility of roads and the development of public spaces (PAVE), elaboration of accessibility strategies for built heritage also allows its managers to consistently, effectively and visibly organise accessibility of ERPs. Namely, it allows to agree on priorities over time, and to adapt to an operational dynamics spanning many years, which is more constructive than having a single deadline.

Based on the specificity of objectives needed to achieve accessibility, different approaches can be considered: definition of priorities linked to the logic of movement, consideration of specific issues concerning various public buildings, effectiveness of investments in relation to potential gains in terms of accessibility, regrouping of actions of similar nature, territorial repartition of past actions, etc. However, the strategies put forth by actors in this field often correspond to a unique mix of criteria that answer predetermined objectives.

Finally, different factors can be identified as essential for a successful approach. They concern especially the mobilisation of skills required for critical analysis and its development into an action plan, as well as the involvement of various subjects in the transmission chain within the community (technicians and elected administrators) and outside it (stakeholders in accessibility). It seems appropriate to reflect on the modality and degree of involvement among associations that represent disabled users. The follow-up to the implementation of the strategy is, furthermore, a decisive point that needs to be monitored in order to guarantee actual improvement of accessibility at the ERP Park. Lastly, it must be considered that there are various possible funding options (DETR, FIPHFP) that also imply regrouping actions concerning accessibility and other interventions in buildings.
These different elements facilitate better understanding of the specificities of accessibility. The fact still remains that it will have to be integrated into global heritage strategy to cover all aspects of cultural heritage management such as the improvement of energy consumption, required by "Grenelle de l'Environnement," or the safety of people facing threats – a necessary inference of accessibility for everyone.

Examples of best practices

Avila, a medieval city with fortifications

Accessibility in Avila (Spain) – a site included in the UNESCO World Heritage List since 1985 – has been extended to the crenelated walls of the city by creating parking space, pedestrian paths, ramps and causeways for people with disabilities, inserted into the environmental context (fig. 3).

Fig. 3. In Avila accessibility has been extended to the crenelated walls of the city by creating parking space, pedestrian paths, ramps and causeways for people with disabilities, inserted into the environmental context.

Arles, an accessible safeguarded sector

The Site of Arles (France), on the UNESCO World Heritage List since 1981, represents an outstanding urban and architectural ensemble with its great number of protected monuments. Fig. 4 shows the Safeguarded Sector with the review of the Safeguard and Enhancement Plan: the current perimeter is indicated in pink and the extension in blue, as proposed in the resolution of 15 November 2007 by the National Committee for Safeguarded Sectors.

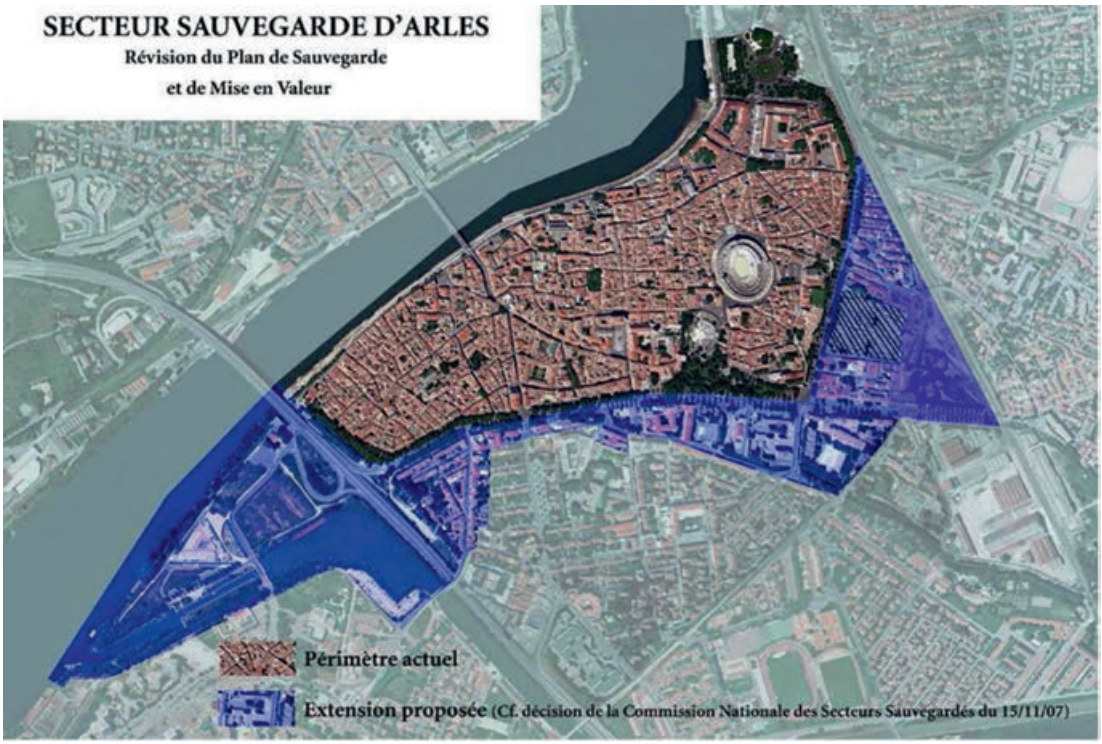

Fig. 4. Arles (France). The current perimeter is indicated in pink and the extension in blue, as proposed by the National Committee for Safeguarded Sectors.

Accessibility and historic places in Sweden

The Wrangel Palace in Stockholm (Sweden) was adapted following the project by Per-Anders Johansson (National Property Board Sweden – SFV), who has kept the radial stairway and original materials, while improving accessibility (fig. 5).

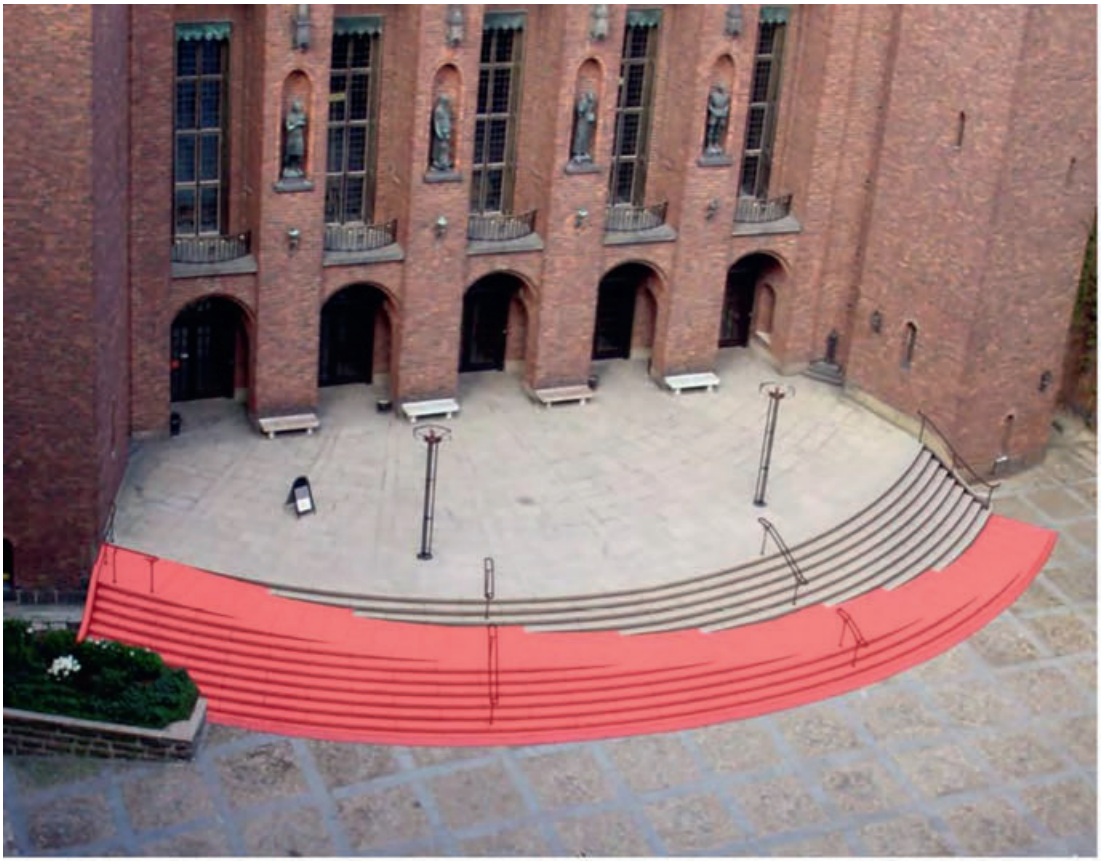

Fig. 5. Stockholm (Sweden), Wrangel Palace. The project retains the radial stairway and original materials, while adopting a solution that improves accessibility for people with disabilities.

The island of Suomenlinna in Finland: a maritime fortress and cultural site

This site, on the UNESCO World Heritage List since 1991, is an exceptional example of military architecture. Accessibility was improved at the Maritime Fortress of Suomenlinna (Finland) in historic, touristic and commercial buildings (project by architect Niina Kilpelä, Threshold Association / Kynnys ry) (fig. 6).

Fig. 6. Island of Suomenlinna (Finland). Accessibility was improved at the Maritime Fortress of Suomenlinna in historic, touristic and commercial buildings. Archival photograph from the Governing Body of Suomenlinna.

The 'mairies d'arrondissement' in Paris (France), a symbol of republican democracy

Accessibility to 'mairies d'arrondissement' was implemented through projects that adopted different solutions for each case, directed and coordinated by Thierry Balereau (architecte en chef de l'Etat) (fig. 7).

Fig. 7. Paris (France). Accessibility to 'mairies d'arrondissement' was implemented through projects that adopted different solutions for each case.

The Transbordeur de Rochefort bridge in France: a destination for everyone

Extension of accessibility through mediation tools suitable for different disabilities was achieved in the project by Rémi Decoster, director of development and projects at the Communauté d'agglomeration du Pays Rochefortais (fig. 8).

Fig. 8. The Transbordeur de Rochefort bridge (France). Extension of accessibility through mediation tools suitable for different disabilities achieved in the project by Rémi Decoster.

'*Coeurs de villes et villages accessibles à tous. Recueil de belles pratiques*' ('*City Centres and villages accessible to everyone, a collection of the best practices*')

The project, a collective effort by Cerema (Centre d'études et d'expertise sur les risques, l'environnement, la mobilité et l'aménagement), was carried out in France in twenty-three villages upon request from the Ministerial Delegation on Accessibility (DMA, Ministry of Environment, Energy and Sea) and its documentation was later published (Cerema, 2018). Its objective was to enhance implementations related to development in centres of small towns or villages. This notably concerns accessibility as well as other challenges of sustainable development such as urban and landscape quality, governance, revitalisation of historic centres, etc. The twenty-three examples of best practices refer to lands and contexts that vary greatly, thus illustrating a variety of solutions, methods and techniques. The following six themes were defined by Cerema:

- *Integrated approach (a global approach at the service of accessibility);*
- *Topography management (achieving accessibility in a restricted context);*
- *Pedestrian area (facilitation of pedestrian movement);*
- *Municipal development (turning accessibility into an incentive for municipal development);*
- *Conviviality (public spaces as spaces for everyone, committing to conviviality);*
- *Landscape and heritage quality* (pairing accessibility with the quality of cultural and landscape heritage).

Reflections on accessibility in Pompeii

In 1997, the UNESCO World Heritage Committee deliberated whether to include the Archaeological Areas of Pompeii, Herculaneum and Torre Annunziata in the World Heritage List (no. 829), basing on Criteria (iii), (iv) and (v). On 2 August 2013, the Italian Government approved the Decree 'Valore Cultura' (Cultural Value), instituting a Special Superintendence for Pompeii, Herculaneum and Stabia with the objective of reinvigorating the development of the archaeological site through the great attractions of Campania. A Management Committee was later established (made up by the Ministry of Heritage and Cultural Activities, the President of the Region and Province, Mayors of the Towns concerned, legal representatives of public bodies, and private citizens involved) to assist the new Superintendence with the functions of Permanent Service Conference. In the introduction to the UNESCO Management Plan of the Pompeii, Herculaneum and Torre Annunziata system, Alessandro Leon stresses the importance of basing the model of development focused on protection and cultural and economic enhancement "on the following informative criteria:

- conserve the Archaeological Heritage, preserving it from all possible risks of physical deterioration, degradation and other events, recovering it, where necessary, in order to make it available and collectively accessible;
- improve the conditions and quality of realization, supplying areas with adequate level of services, improving accessibility and extending the offer for visitors;
- favour fuller integration between archaeological resources, cultural heritage of the area and the surrounding local context, with the purpose of increasing the economic impact of realization and accentuating local identity.

Such criteria were identified after the collection, analysis and systemisation of existing plans concerning the protected land, based on the guidelines of the Ministry of Heritage and Cultural Activities (MiBACT) and the suggestions of UNESCO in determining the Strategic Axis of six main areas of action: Knowledge, Protection and Conservation, Enhancement, Communication and Promotion, Governance, Monitoring" (Leon, 2013).

In the technical Charter of the Management Plan of the UNESCO Site relative to the Archaeological Area of Pompeii (fig. 9), the perimeter of the World Heritage Property and of the Buffer zone are highlighted.

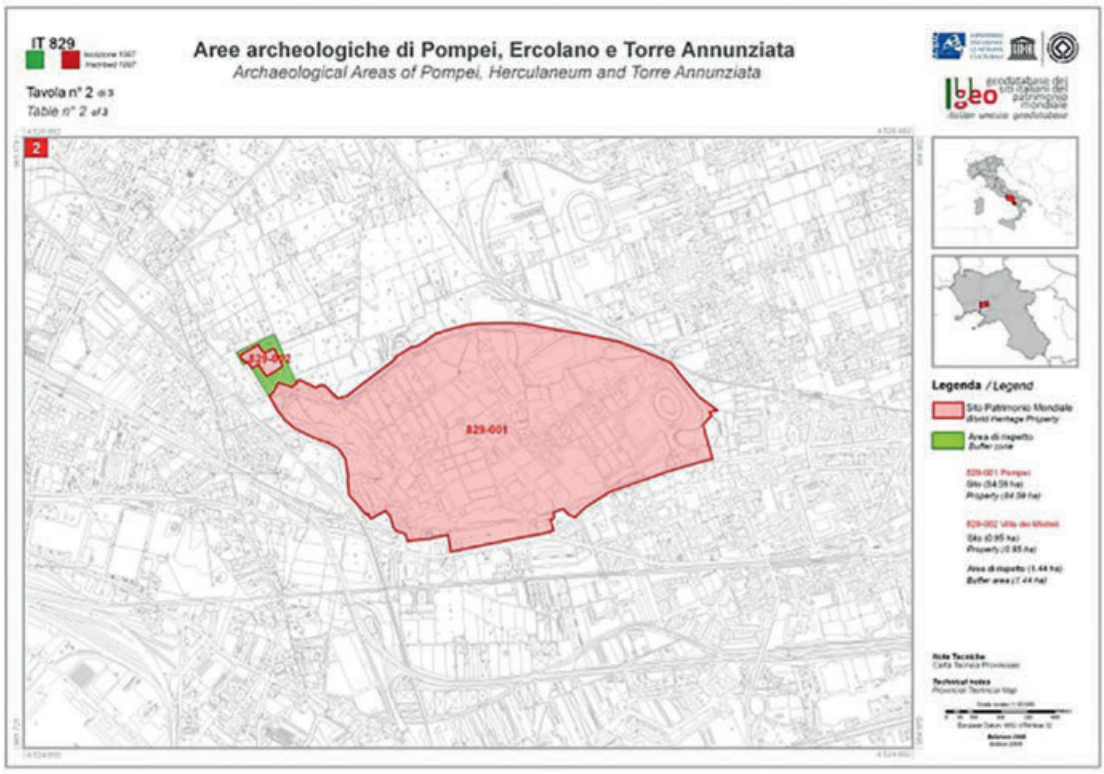

Fig. 9. Management Plan of the Archaeological Area of Pompeii with the perimeter of the World Heritage Property highlighted in pink and the perimeter of the Buffer zone in green.

One of the informative criteria in the Management Plan of the Pompeii, Herculaneum and Torre Annunziata system is based on the conservation of Archaeological Heritage in order to make it available and accessible. Improving accessibility at the Archaeological Area of Pompeii is, therefore, a commitment to conserve, as much as possible, the testimonial, formal and material features of the site while addressing conservation issues as well as the design quality of improvements (MiBACT, 2015). The UNESCO Strategic Plan for the development of the territory included in the Site's *Buffer zone*, adopted on 20 March 2018 by the Management Committee of the *Great Pompeii Project*, establishes: a) improvement of accessibility systems and interconnections between the Archaeological Sites of Pompeii, Herculaneum and Torre Annunziata; b) environmental recovery, also reclaiming abandoned industrial areas; c) requalification and urban regeneration of local centres; d) enhancement of archaeological and cultural heritage to develop sustainable tourism.

The Great Pompeii Project was born as an extraordinary program of conservation interventions, prevention, maintenance and restoration of the archaeological area of Pompeii with the purpose of stopping the deterioration of the buildings, architectural and decorative elements, reducing hydrogeological risk and improving the general condition of the site. It thus introduced an innovative methodology of intervention, which allows to foster conservation, protection and enhancement in the archaeological area of Pompeii and, therefore, also in the *Insula Occidentalis* (Genovese, 2020).

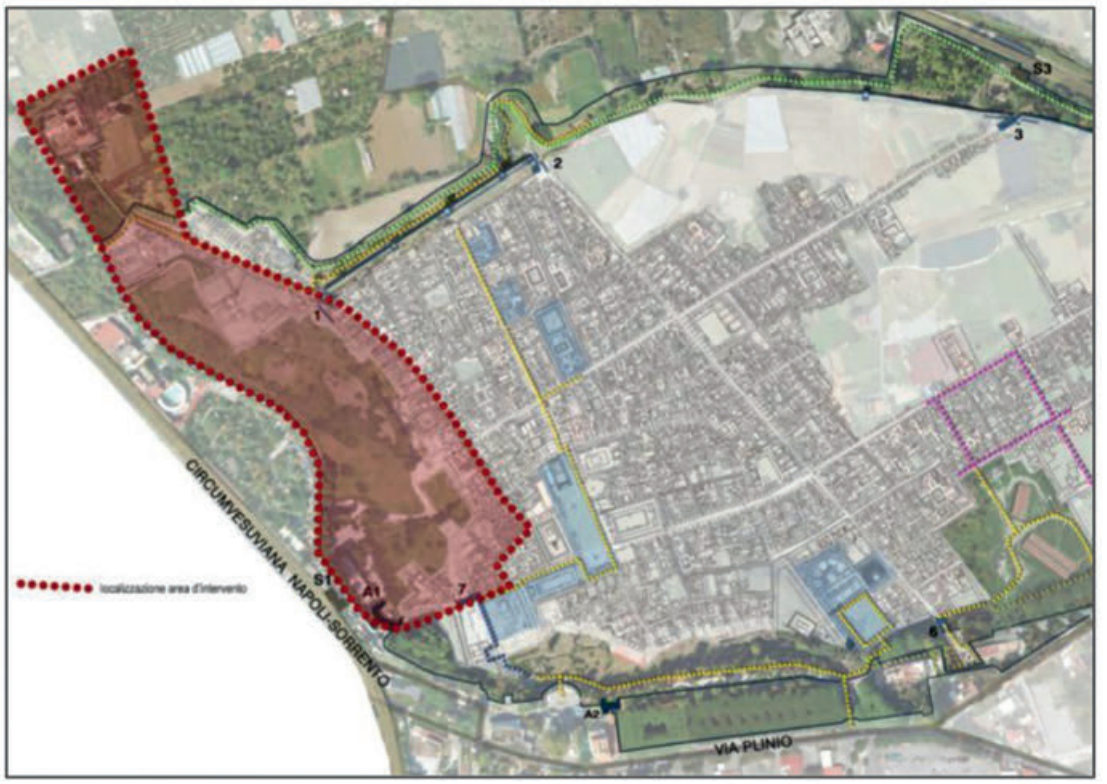

Fig. 10. *Insula Occidentalis*: localisation of the area of intervention in the Great Pompeii Project, which introduced innovative methodology, fostering conservation, protection and enhancement at the Archaeological Area of Pompeii and, therefore, also in the *Insula Occidentalis*.

Integrated Conservation and Intercultural Dialogue

In the light of growing greater awareness of environmental issues, it is necessary to contribute to changes in the attitude to planet Earth in order to develop a new conservation ethics that covers the values of cultural heritage and embraces the contribution of communities to its protection and enhancement, thus favouring intercultural dialogue.

The vision developed by the "Life Beyond Tourism" Movement is to build world peace through dialogue and cultural heritage, and to promote enhancement of local identities and hospitality based on reciprocal knowledge, respect and intercultural dialogue. With these assumptions, the Movement intends to support local communities by providing services that are consistent with the principles of protection and enhancement of identities and shared values.

In order to activate such involvement processes and ensure their sustainability, it will be important to develop training programs and introduce new management models that make use of digital processes deriving from ample multidisciplinary contributions. In such perspective, forms of association will have to be incentivised, making use of specific integrated skill sets among architects, archaeologists, anthropologists, economists and communication

experts in order to entrust the management of structures with those capable of guaranteeing the conservation of the tangible and intangible aspects of cultural heritage and ensuring its accessibility.

The quality of conservation and restoration interventions will have to be perfected through fact-finding analysis, adequate training and the use of scientific and digital technologies, paired with a diagnostic approach capable of embracing digitisation, energy efficiency, accessibility, seismic improvement, digital management of *anamnesis*, and control over the restoration project premised on adequate knowledge about cultural property and its conservation.

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Figs 1-2. Lund (Sweden). Real effort was made so that the conservation of historical buildings could meet accessibility criteria. The station, the main building of the University, and its library constitute the best examples of such integration.

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Fig. 6. Island of Suomenlinna (Finland). Accessibility was improved at the Maritime Fortress of Suomenlinna in historic, touristic and commercial buildings. Archival photograph from the Governing Body of Suomenlinna.

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Fig. 9. Management Plan of the Archaeological Area of Pompeii with the perimeter of the World Heritage Property highlighted in pink and the perimeter of the Buffer zone in green.

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Ochrona dziedzictwa kulturowego 13 (2022)
DOI: 10.35784/odk.2988

OCHRONA DZIEDZICTWA KULTUROWEGO

TEORIA KONSERWATORSKA A DOSTĘPNOŚĆ ZABYTKÓW /NA PRZYKŁADZIE ZAMKU WYSOKIEGO W MALBORKU/

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ABSTRAKT Obowiązująca Ustawa z dnia 19 lipca 2019 r. o zapewnianiu dostępności osobom ze szczególnymi potrzebami zawiera wymagania dotyczące wszystkich budynków, bez odniesień do obiektów zabytkowych. Celem tekstu jest skonfrontowanie podstawowych, współczesnych zasad postępowania konserwatorskiego z możliwościami pełnego udostępniania zabytków architektury.

Przyjęty w tekście ogólny podział budynków zabytkowych w aspekcie ich podatności na usuwanie barier zilustrowano przykładem Zamku Wysokiego w Malborku, stanowiącego część kompleksu zamkowego (Muzeum Zamkowego w Malborku), wpisanego na listę dziedzictwa światowego UNESCO.

SŁOWA KLUCZOWE: zabytek architektury; dostępność; ograniczenia architektoniczne

1. Wprowadzenie

Celem niniejszego tekstu jest skonfrontowanie podstawowych, współczesnych zasad postępowania konserwatorskiego z możliwościami pełnego udostępniania obiektów zabytkowych, zgodnie z wymaganiami Ustawy z dnia 19 lipca 2019 r. o zapewnianiu dostępności osobom ze szczególnymi potrzebami[1]. Jej zapisy, odnoszące się do całego zbioru budynków, nie biorą pod uwagę jego zróżnicowania typologicznego czy reprezentowanych wartości, toteż powodują konflikty aktu prawnego z zasadami ochrony zabytków.
Opis problemu oparto na zaproponowanej przez autorów klasyfikacji budynków zabytkowych pod względem ich charakterystyki, jak też na charakterystyce występujących w nich barier architektonicznych.
Zadaniem artykułu nie jest analiza konkretnego przypadku. Przykład Zamku Wysokiego w Malborku, intensywnie odwiedzanego obiektu użyteczności publicznej (Muzeum Zamkowego w Malborku), stanowiącego część kompleksu wpisanego na listę dziedzictwa światowego UNESCO, służy ilustracji opisywanego problemu.
Tekst został przygotowany na podstawie dwóch perspektyw traktowania zabytku architektury – w tym przypadku zespołu zamkowego w Malborku – jako miejsca wymagającego dostosowania do potrzeb wszystkich grup użytkowników, w tym osób ze szczególnymi potrzebami: zarządcy obiektu, jakim jest Muzeum Zamkowe w Malborku, oraz architekta i konserwatora zabytków. Zdaniem autorów takie omówienie tematu pozwala zestawić wymagania w zakresie dostępności, wynikające z faktycznego funkcjonowania obiektu, z analizą możliwości pełnego udostępniania zabytku.
Zgodnie z zapisami Ustawy o zapewnianiu dostępności (…) wszystkie instytucje publiczne, a do takich zalicza się Muzeum Zamkowe w Malborku zarządzające całym terenem malborskiego zespołu zamkowego, mają obowiązek powołać koordynatora ds. dostępności. Biorąc pod uwagę wielkość kompleksu architektonicznego udostępnianego zwiedzającym oraz różnorodność płaszczyzn, na których dostępność może być rozpatrywana, dyrektor Muzeum dr hab. Janusz Trupinda powołał wewnątrz instytucji zespół zajmujący się wspólnie z koordynatorem problematyką dostępności wszystkich kompleksów zamkowych pozostających w jego zarządzie (zamki krzyżackie w Malborku i Sztumie oraz zamek kapituły pomezańskiej w Kwidzynie)[2]. Do głównych zadań zespołu należy analiza występujących w Muzeum barier na różnych obszarach jego funkcjonowania oraz przygotowanie planu działań zmierzających do znoszenia ograniczeń.
Po kilku miesiącach prac zespołu możliwe jest dokonanie ogólnego podziału występujących ograniczeń dostępności do szeroko rozumianej oferty muzealnej w Malborku na:

- bariery architektoniczne wynikające z historycznego ukształtowania architektury, posiadające często równocześnie walory zabytkowe,
- ograniczenia wprowadzane współcześnie (po II wojnie światowej) w związku z adaptacją wnętrz do funkcji muzealnych.

1 Ustawa z dnia 19 lipca 2019 r. o zapewnianiu dostępności osobom ze szczególnymi potrzebami, Dz. U. 2019, poz. 1696. (art. 14.1.).

2 Zarządzenie nr 22/2021 Dyrektora Muzeum Zamkowego w Malborku w sprawie powołania zespołu zarządzającego procesem zapewnienia dostępności osobom ze szczególnymi potrzebami

2. Etyka konserwatorska

Współcześnie przyjęta „etyka konserwatorska" w odniesieniu do dziedzictwa architektonicznego opiera się na zasadach postępowania szczegółowo opisanych w dokumentach ICOMOS[3], wypracowywanych w efekcie wieloletniego rozwoju teorii i praktyki konserwatorskiej.
Nie przytaczając szczegółowych zapisów dokumentów publikowanych przez ICOMOS, ani nie odnosząc się do licznych ich interpretacji, należy uznać za oczywiste, że podstawowym nośnikiem wartości zabytku architektury jest jego oryginalna, nieodtwarzalna substancja materialna; jej zachowanie warunkuje istnienie zabytku. Obiekt pozbawiony autentycznej substancji – nawet jeśli wiernie odtwarza formę czy strukturę architektoniczną nieistniejącego oryginału – nie jest zabytkiem, a co najwyżej jego współczesną repliką (surogatem). Oczywiście z czasem i ta replika nabierze wartości zabytkowych, stając się autonomicznym zabytkiem, ale nigdy nie będzie obiektem, który naśladuje. Podważanie tego „aksjomatu" kwestionowałoby sens działalności konserwatorskiej, albowiem forma i struktura są – przynajmniej w teorii – odtwarzalne, a stworzenie repliki bywa łatwiejsze od żmudnej konserwacji oryginału. Zachowanie dziedzictwa autentycznego, czyli integralnego pod względem substancji i formy (struktury), jest zatem podstawowym celem konserwacji.
W zakresie działań za punkt wyjścia, zgodnie z akcentowaną w zapisach „analogią medyczną", należy uznać zasadę *primum non nocere*. Innymi podstawowymi zasadami są minimalizm interwencji, czyli niewykonywanie działań zbędnych z punktu widzenia bezpieczeństwa i trwałości zabytku, zasada odwracalności ich efektów, tak aby nie uniemożliwiały one podejmowania przyszłych interwencji, jak też zasada odróżnialności ich efektów[4], aby nie prowadziły do fałszowania dokumentu historycznego, jakim jest zabytek architektury. Zabytki architektury nie są w większości bytami abstrakcyjnymi, jak też nie poddają się prostym kategoryzacjom, dlatego z wielu powodów technicznych czy kulturowych muszą być traktowane indywidualnie. Wszelkie zasady mają zatem charakter postulatów, które powinny być realizowane z zachowaniem zdrowego rozsądku[5] popartego wiedzą, kwalifikacjami zawodowymi i wrażliwością.

3 ICOMOS CHARTER – PRINCIPLES FOR THE ANALYSIS, CONSERVATION AND STRUCTURAL RESTORATION OF ARCHITECTURAL HERITAGE (2003) Ratified by the ICOMOS 14th General Assembly in Victoria Falls, Zimbabwe, in 2003, https://www.icomos.org/en/about-the-centre/179-articles-en-francais/ressources/charters-and-standards/165-icomos-charter-principles-for-the-analysis-conservation-and-structural-restoration-of-architectural-heritage

4 Ibidem, 3.5, 3.8., 3.9; INTERNATIONAL CHARTER FOR THE CONSERVATION AND RESTORATION OF MONUMENTS AND SITES (THE VENICE CHARTER 1964), Art. 9, https://www.icomos.org/en/resources/charters-and-texts.

5 Zob. np. Muñoz Viñas S., *Contemporary Theory of Conservation*, Elsevier Butterworth Heinemann, Oxford 2005, s. 212.

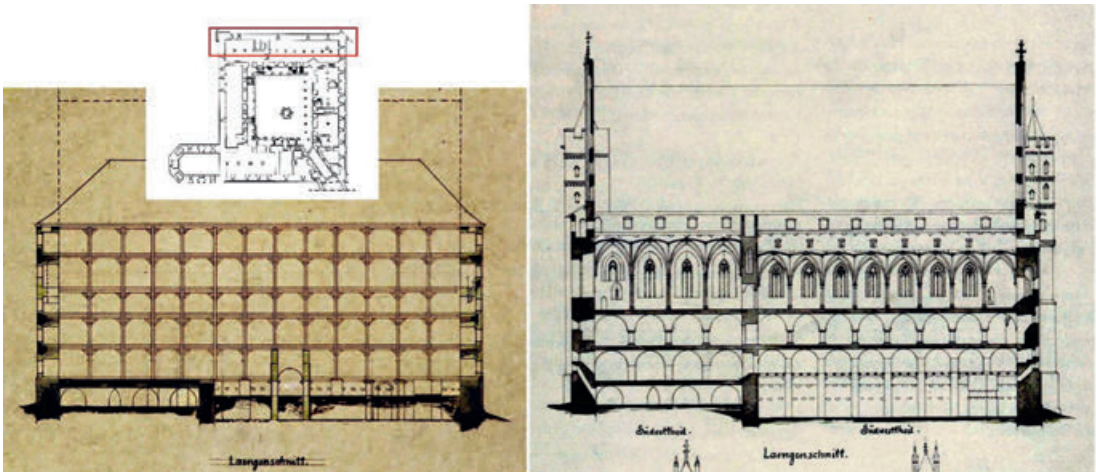
3. Problem barier architektonicznych w obiektach zabytkowych – uwarunkowania

Możliwości usuwania przeszkód i ograniczeń architektonicznych w obiektach (budynkach) zabytkowych uwarunkowane są ich charakterystyką. Składają się na nią przede wszystkim struktura przestrzenna i funkcjonalna obiektu, jak też właściwości materiałowo-konstrukcyjne barier architektonicznych oraz poziom reprezentowanych przez obiekt, możliwych do oceny wartości zabytkowych. Pokonywanie barier niesie zwykle konieczność rozwiązywania konfliktów wartości zabytkowych z wartościami współczesnymi. Stopień udostępnienia zabytku osobom ze szczególnymi potrzebami należy do zasobu jego wartości współczesnych – użytkowych (funkcjonalnych), mogących wpływać pozytywnie także na jego wartość całkowitą, w tym ekonomiczną. Problem barier jest jednym z problemów technicznych, stanowiących nieodłączny element każdej działalności konserwatorskiej, toteż należy szukać racjonalnych sposobów jego rozwiązania, bez powodowania się jakimikolwiek „ideologicznymi" uprzedzeniami.
Zabytki architektury można ogólnie podzielić na dwa typy pod względem struktury architektonicznej. Stronę funkcjonalną można uznać tu za drugorzędną, albowiem często zmieniała się ona w czasie długiego życia obiektu.

Ryc. 1 Obiekt o strukturze otwartej (Krzyżtopór) oraz obiekt o strukturze zamkniętej (Villa Rotonda, Vicenza), fot. G. Bukal

Pierwszy typ reprezentują obiekty o strukturze otwartej (elastycznej), tj. podatnej na przekształcanie i adaptacje (Ryc. 1). Są to ruiny, budynki pozbawione stropów czy sklepień, o ścianach z dużymi otworami lub o przegrodach możliwych do przebicia z uwagi na niewielką wartość zabytkową czy stan techniczny. Należą do nich także budynki o dużych pomieszczeniach i/lub nieskomplikowanej dyspozycji funkcjonalno-przestrzennej opartej o powtarzalne kondygnacje. Pokonywanie barier architektonicznych – zarówno poprzez niezbędne fragmentaryczne rozbiórki, jak i dodawanie niezbędnych elementów – jest tu stosunkowo łatwe i daje się pogodzić z zasadami etyki konserwatorskiej. Wprowadzanie nowych struktur bywa zresztą uzasadnione potrzebami architektoniczno- czy budowlano-konserwatorskimi (np. poprzez wbudowywanie stabilizujących osłabione zabytkowe mury stropów, pomostów, klatek schodowych czy szybów dźwigów). Trudności mogą występować

w takich sytuacjach lokalnie, na przykład w konfrontacji z zachowanymi partiami dekoracji. W przypadku dużych budynków łatwiej je omijać lub też ich skala powoduje minimalizowanie widocznych efektów ingerencji. Takimi obiektami są trwałe ruiny zamków, częściowo zrujnowane duże pałace, hale poprzemysłowe itp.



Ryc. 2 Zamek Wysoki w Malborku. Przekroje skrzydła południowego – inwentaryzacja ukazująca drewnianą zabudowę wnętrza oraz projekt rekonstrukcji struktury wnętrza, C. Steinbrecht, 1888, 1891; oryg. Muzeum Zamkowe w Malborku, sygn. MZM/DH/158; 168, opr. G. Bukal .

Typ drugi to obiekty zamknięte, niepodatne na zmiany bez brutalnego naruszania ich wartości zabytkowych (Ryc. 2). Są to zachowane kompletnie budynki o skomplikowanej dyspozycji funkcjonalno-przestrzennej, małych pomieszczeniach, trudnych do dzielenia, rozmieszczonych na zróżnicowanych poziomach, połączonych wąskimi przejściami czy klatkami schodowymi, o małych otworach drzwiowych. Budynki z przegrodami (ścianami, sklepieniami, stropami pokrytymi dekoracjami), uniemożliwiającymi przebicia z uwagi na ich znaczną wartość. Trudności techniczne wzmagają rzadko spotykane w polskich zabytkach integralność i autentyzm struktury, a każdy kubaturowy dodatek (np. trzon klatki schodowej i dźwigu) stanowić będzie ingerencję dosłownie rozsadzającą wnętrze lub też – dodany na zewnątrz – deformującą kompozycję bryły. Pomijając możliwą pod względem oceny dostępności, nieskuteczność rozwiązania. Obiektami tego rodzaju są budynki mieszkalne, a zwłaszcza rezydencjonalne (np. pałace w Nieborowie czy Antoninie).

Rozważając możliwości dostosowywania obiektów, należy zwrócić uwagę na zróżnicowanie przestrzenne i funkcjonalne poszczególnych partii obiektu zabytkowego i sposób ich współczesnego użytkowania. Obecna w polskim prawie szczegółowa klasyfikacja pomieszczeń[6] nie ma tu istotnego znaczenia, albowiem w przypadku zabytków będących obiektami użyteczności

6 Rozporządzenie Ministra Infrastruktury z dnia 12 kwietnia 2002 r. w sprawie warunków technicznych, jakim powinny odpowiadać budynki i ich usytuowanie, Zał. do obwieszczenia Ministra Inwestycji i Rozwoju z dnia 8 kwietnia 2019 r. (poz. 1065), Dz. U., poz. 1065.

publicznej, takich jak Zamek Wysoki, trzeba by mówić o partiach obiektów przeznaczonych lub nieprzeznaczonych do udostępniania; przede wszystkim dla zwiedzających. Różnego rodzaju interesanci funkcjonują na nieco innych zasadach i korzystają na ogół z innych stref obiektów. Podobnie pracownicy – ze względu na charakter wykonywanej pracy. W obiektach mogą więc istnieć pomieszczenia kwalifikujące się do kategorii przeznaczonych na „stały" lub „czasowy pobyt ludzi". Mogą one być udostępniane zwiedzającym (historyczne pomieszczenia mieszkalne, obecnie sale wystawowe) lub nieudostępniane (klauzura klasztorna, biura, sale przeznaczone na pracownie itp.).

Pewnych pomieszczeń na pobyt ludzi adaptować się nie da, jak np. piwnic, cel więziennych, krypt kościelnych, izb bojowych w fortyfikacjach, pomieszczeń w wieżach, więźb dachowych itp. Są to często przestrzenie atrakcyjne i przeznaczone do zwiedzania, więc muszą też być dostępne dla obsługi obiektu; (np. Wieża Zygmuntowska katedry wawelskiej czy chodniki sieci kontrminowej twierdzy w Grudziądzu).

Bariery architektoniczne tworzą: przegrody pionowe (ściany), przegrody poziome (stropy i sklepienia), elementy komunikacji poziomej (drogi, nawierzchnie, korytarze) oraz elementy komunikacji pionowej (klatki schodowe, pochylnie).

Pokonanie barier pionowych może polegać na różnych typach działań. W najprostszym przypadku, gdy otwory drzwiowe mają dostateczne wymiary, wystarczająca może być tylko likwidacja występującego między pomieszczeniami progu (lub kilku schodów). Rozwiązaniem optymalnym – także z punktu widzenia prawidłowości działań konserwatorskich – jest zastosowanie pochylni możliwej do demontażu, pozwalającej na łatwe przemieszczenie się osoby na wózku lub korzystającej z balkonika czy kul ortopedycznych. Problem pojawia się, gdy wszystkie istniejące otwory są bardzo wąskie, uniemożliwiające bezpieczny przejazd wózkiem. Tu rozwiązaniem może być wykonanie nowego otworu drzwiowego (jak w wieży zamkowej w Człuchowie). Taki niszczący rodzaj ingerencji należałoby dopuszczać tylko, jeśli przegroda nie reprezentuje wybitnych wartości i jako działanie jednostkowe. Trudno rozważać je w przypadku ścian pokrytych zabytkowymi polichromiami, boazeriami, sztukateriami tworzącymi zabytkową kompozycję architektoniczną itp.

Nieco podobnie wygląda sytuacja przegród poziomych. Pokonanie prostego, drewnianego stropu (niewykazującego wybitnej wartości) w celu wykonania w nim otworu dla szybu dźwigu jest technicznie dość łatwe. Zakładając, że ingerencja nie spowoduje nieodwracalnych, poważnych szkód w strukturze wnętrza albo że innego rozwiązania zaproponować się nie da. I jeśli jest ono niezbędne dla funkcjonowania czy dalszej egzystencji zabytku. Nienadużywane, działanie takie nie powinno budzić zastrzeżeń. W przypadku rzadkiego w skali Polski renesansowego czy barokowego stropu pokrytego polichromią, czy dekoracją snycerską powinno się z zasady takie działanie wykluczyć. Podobnie w przypadku sklepień.

Inaczej trzeba traktować powtarzalne, kolebkowe sklepienie, przykrywające jedną z kilkunastu izb bojowych standardowego fortu z przełomu XIX/XX, czy nawet z XVIII w., (np. forty twierdzy Przemyśl, kazamaty koszarowe tzw. cytadeli w Grudziądzu), a inaczej żebrowe sklepienie z wieku XIV czy barokowe, dekorowane sklepienie zwierciadlane… W pierwszym przypadku poświęcono by wartości, które można uznać za równorzędne (zniszczenie fragmentu o niewielkiej wartości jednostkowej na rzecz współczesnej wartości użytkowej). W drugim wartości tych nie można uznać za równorzędne; choćby ze względu na unikatowość zachowanych obiektów.

Przypadki elementów komunikacji poziomej są dość proste. Systemowe czy możliwe do indywidualnego zaprojektowania, łatwe do demontażu nawierzchnie (maty, płyty itp.) mogą (choć nie muszą) być trudne do akceptacji z powodów estetycznych, ale rozwiązują problemy funkcjonalne; zachodziłaby tu sytuacja wyboru wartości, a odwracalność i pożądany minimalizm interwencji powinny go ułatwiać. Przeszkodą mogą być tylko szerokości przejść w świetle ścian korytarzy.
Najpoważniejszy problem stanowią elementy komunikacji pionowej. Schody w budynkach zabytkowych z reguły nie odpowiadają parametrom przewidzianym we współczesnych przepisach. Montaż na nich platform przyschodowych możliwy jest tylko wówczas, kiedy biegi mają dostateczną szerokość. Platformy takie są też konstrukcjami stosunkowo masywnymi, toteż ich mocowanie do ścian czy stopni może być dla zabytku niszczące. Ich wadą jest także mała wydajność, pozwalająca na powolny transport tylko jednej osoby, dlatego są one rozwiązaniem niefunkcjonalnym; co najwyżej pomocniczym w obiektach mogących przyjmować grupy osób na wózkach (np. muzeach). Najpoważniejszym problemem jest niemożliwość wykorzystania platform do ewakuacji takich osób. Jedynym rozwiązaniem jest więc wyposażanie kilkukondygnacyjnych obiektów zabytkowych w szybkie, wieloosobowe dźwigi, przeznaczone również do takich celów. Wbudowywanie ich w zabytkowe struktury (podobnie jak w przypadku nowych klatek schodowych) może być trudne technicznie, skutkujące zniszczeniem części budynku (sklepienia, stropy) i nie zawsze funkcjonalnie uzasadnione. Z tego powodu optymalne może być projektowanie zewnętrznych dźwigów i klatek schodowych. Prawidłowo zaprojektowane i wykonane są to dodatki czasem możliwe do usunięcia w przyszłości, bez szkody dla zabytkowej substancji. Najpoważniejsze zastrzeżenia wobec nich mają zwykle swoje źródła w subiektywnych poglądach na kwestie estetyczne. Jednakże, w przypadku obiektów szczególnie wartościowych, zwłaszcza o niewielkiej skali, „skończonej" („idealnej") formie architektonicznej, eksponowanej ze wszystkich stron (np. pałace Na Wodzie w Łazienkach czy w Lubostroniu), rozwiązania takie należałoby uznawać za zbyt inwazyjne.

4. Konfrontacja – przykład – Zamek Wysoki w Malborku

4.1 Przekształcenia Zamku Wysokiego

Zbudowany w ostatnich dekadach XIII w. Zamek Wysoki, stanowiący obecnie część[7] kompleksu zamkowego, tworzy regularne czworoboczne założenie (ok. 51,6 x 60,7 m), otaczające wewnętrzny dziedziniec[8]. W uproszczeniu można opisać jego strukturę jako typową dla rozpoznanych, krzyżackich zamków konwentualnych. Piwnice oraz przyziemie pełniły funkcje gospodarcze, na I piętrze (a w skrzydle południowym także na II piętrze) usytuowano kościół i pomieszczenia

7 Jest to ok. 25–30% kubatur zabytkowych obiektów znajdujących się na terenie Muzeum Zamkowego, niebędących „pomieszczeniami technicznymi" w rozumieniu Rozporządzenia (…) w sprawie warunków technicznych. W artykule nie odniesiono się również do innych obiektów i terenów w obrębie zespołu zamkowego.

8 Kajzer L., Kołodziejski S. & Salm J., *Leksykon zamków w Polsce*, Wydawnictwo „Arkady", Warszawa 2003, s. 294; Jóźwiak S., Trupinda J., *Krzyżackie zamki komturskie w Prusach. Topografia i układ przestrzenny na podstawie średniowiecznych źródeł pisanych*, Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, Toruń 2012, s. 66.

mieszkalne konwentu, powyżej znajdowały się 1–3 kondygnacje pomieszczeń prawdopodobnie także o przeznaczeniu gospodarczym; powyżej były wysokie przestrzenie poddaszy. Zamek otacza z czterech stron taras z murem obronnym (parcham), a na zewnątrz głębokie fosy. Jedyny dostęp do zamku prowadzi przez przedbramie usytuowane ponad fosą oraz bramę w narożniku północno-zachodnim skrzydła północnego. Piwnice i pomieszczenia I piętra nakryte były sklepieniami, a kondygnacje powyżej – stropami; wyjątkiem jest skrzydło południowe, którego część piwnic przykrywano stropami, a sklepione sale znajdują się także na II piętrze.

Podczas przebudów Zamku Wysokiego, dokonanych po I rozbiorze przez pruską administrację budowlaną w latach 1774–1799–1803[9], rozebrano wszystkie sklepienia powyżej poziomu piwnic (pozostawiono tylko kościół oraz znajdującą się pod nim kaplicę św. Anny) oraz więźby dachowe. Usunięto także gotyckie krużganki, zastępując je nową zabudową. Zachowano ściany zewnętrzne do wysokości koron oraz główne mury wewnętrzne. Wyprute z historycznych podziałów wnętrza podzielono na nowo gęsto rozmieszczonymi, drewnianymi stropami. W ten sposób – posługując się przyjętą na potrzeby tego artykułu klasyfikacją – obiekt (zabytek) zamknięty przekształcono w całkowicie otwarty (Ryc. 2).

Prowadzona pod kierunkiem Conrada Steinbrechta w latach (1882–1902) odbudowa Zamku Wysokiego (Ryc. 2) miała na celu silnie umotywowaną politycznie i zamierzoną od strony technicznej, w duchu restauracji stylistycznej, rekonstrukcję jego formy z czasów świetności Zakonu Niemieckiego[10]. Efektem prac było usunięcie wszystkich „ahistorycznych" dodatków z wieków XVIII i XIX i przekształcenie zdewastowanego zamku w fantastyczny, godny oper Wagnera pomnik architektoniczny. Na taki, scenograficzny charakter obiektu wskazuje brak wyposażenia go w jakiekolwiek udogodnienia, umożliwiające współczesne użytkowanie; nawet okazjonalne, o charakterze rezydencjonalno-reprezentacyjnym. Nie wyposażono go w instalacje sanitarne czy klatki schodowe umożliwiające funkcjonalną komunikację pomiędzy kondygnacjami (jedyny wygodny, reprezentacyjny bieg schodów łączy poziom dziedzińca z poziomem krużganka na I piętrze). Nie zainstalowano również dźwigów osobowych, mimo iż to w okresie restauracji zamku zaczęto wprowadzać je do budownictwa.

Odbudowa po 1945 r., ponownie częściowo zrujnowanego zamku, polegała na mniej lub bardziej starannym i dokładnym odtworzeniu jego zrekonstruowanej kilkadziesiąt lat wcześniej struktury. Odbudowano mury i sklepienia, doprowadzając ponownie „otwarty" po zniszczeniu zabytek do stanu – nawiązując do stosowanej tu klasyfikacji – „zamknięcia". Trudno zrozumieć, dlaczego w latach 60. XX w. (nawet biorąc pod uwagę ówczesne warunki, wobec przeznaczenia obiektu – prestiżowego muzeum) nie wyposażono go w choćby minimalnym stopniu we współczesną infrastrukturę, konieczną do obsługi ekspozycji i jego samego, a przede wszystkim do obsługi przemieszczających się grup odwiedzających. Dotyczy to nawet instalacji wodno-kanalizacyjnej i toalet!

9 Mierzwiński M., *Katalog rysunków architektonicznych dawnego Zarządu Odbudowy Zamku w Malborku (1817–1945)*, Muzeum Zamkowe w Malborku, Malbork 2019, s. 12.

10 Chodyński, A.R., *Conrad Steinbrecht i jego dzieło*, „Rocznik Gdański", XLVII (2), Wrocław [et al.] 1987, s. 21–57; Bukal G., *Konserwacja zamku w Malborku jako przykład kształtowania się doktryny konserwatorskiej*, „Ochrona Zabytków", nr 3/2008, Warszawa 2008, s. 91–102.

4.2 Ograniczenia architektoniczne

W obrębie zewnętrznych murów czworoboku budynków zamek jest obiektem o jednolitej charakterystyce funkcjonalno-przestrzennej. Struktura wszystkich skrzydeł jest podobna. Do udostępnienia zwiedzającym, ze względu na swoją atrakcyjność, kwalifikuje się cała kubatura, włącznie z piwnicami, stanowiącymi jej najstarsze partie. Jedynie poddasza są przestrzeniami, których eksponowania nie dałoby się obecnie uzasadnić, ponieważ nie ma tam elementów o wartościach zabytkowych.
Dostęp do wnętrza zamku zapewnia obecnie jedynie oryginalna brama prowadząca na dziedziniec. Istniejąca liczba i układ otworów drzwiowych zapewniają prawdopodobnie wystarczającą obsługę wszystkich pomieszczeń. Problemem jest szerokość otworów wynosząca w wielu miejscach zaledwie nieco powyżej 60, czasem do ok. 80 cm.
Bez niszczenia substancji zabytku nie ma możliwości powiększania oryginalnych lub zrekonstruowanych otworów ani miejsc, w których można by wykonać nowe, dostosowane do potrzeb osób z niepełnosprawnością.

Wszystkie trzy lub cztery dolne kondygnacje zamku oddzielają sklepienia; nad piwnicami zachowały się oryginalne, trzynastowieczne; te powyżej są rekonstruowane. Możliwości lokalizacji w nich otworów dla nowych klatek schodowych musiałyby być zatem ograniczone do sklepień odtwarzanych. Byłoby to jednak problematyczne z powodu układu pomieszczeń oraz funkcjonowania zabytku.
Stropy znajdujące się nad górnymi kondygnacjami powstały w trakcie odbudów i ich partie mogłyby zostać przebudowane. Nie miałoby to większego znaczenia dla rozwiązania głównych problemów dostępności z powodu usytuowania stropów.
Nawierzchnie i posadzki zamku, mimo występowania progów i wielu zmian poziomów, są barierą stosunkowo łatwą do zniwelowania metodami „odwracalnymi" (poprzez stosowanie nakładanych pochylni, chodników itp.). Jednak wobec niemożliwości poszerzenia otworów drzwiowych nie gwarantowałoby to satysfakcjonujących rozwiązań w całym obiekcie, można by uzyskać miejscowo poprawę sytuacji.

Ryc. 3 Zamek Wysoki w Malborku. Typowa klatka schodowa; leżący na stopniu notes formatu A5 pokazuje skalę szerokości biegu, fot. G. Bukal

Największy problem stanowią klatki schodowe. Jest ich kilkanaście, ale są rozmieszczone nieregularnie, strome i o bardzo wąskich (ok. 65 cm), często krętych biegach (Ryc. 3); wyjątkiem jest wspomniana, prowadząca sprzed bramy na I piętro. Wszystkie są niełatwe do pokonywania, także dla osób w pełni sprawnych fizycznie, a nawet niebezpieczne. Jedyna możliwość wbudowania klatki schodowej wraz z szybem dźwigu istnieje w przestrzeni wieży (danskeru), połączonej krytą galerią z południowo-zachodnim narożnikiem krużganku na I piętrze. Byłoby to rozwiązanie nienaruszające średniowiecznej substancji zabytku (sklepienie wieży nie jest oryginalne), nieagresywne estetycznie i skutecznie rozwiązujące zarówno problem transportu, jak i ewakuacji, zwłaszcza osób z niepełnosprawnością. Nie likwidowałoby oczywiście problemów na kondygnacjach położonych wyżej, ale pozwalałoby na pełne udostępnienie najbardziej reprezentacyjnych pomieszczeń usytuowanych na I piętrze zamku – przede wszystkim kościoła, refektarza i krużganków. Usytuowanie zewnętrznych pionów komunikacyjnych (schodów i dźwigów) nie wydaje się ani celowe, ani możliwe do zaakceptowania ze względów architektoniczno-konserwatorskich. Dźwig usytuowany w przestrzeni dziedzińca nie byłby w stanie obsługiwać wszystkich kondygnacji, a – mimo „odwracalności", czy możliwego do osiągnięcia estetycznego minimalizmu rozwiązania – tworzyłyby element zbyt inwazyjny (Ryc. 4).

Sytuowanie natomiast szybów dobudowanych do ścian zewnętrznych (elewacji) nie powinno być brane pod uwagę z uwagi na ekspozycję każdej z nich od strony miasta oraz w panoramie zamku od strony Nogatu. Prawdopodobnie zresztą jeden taki pion komunikacyjny nie poprawiłby sytuacji całego obiektu.

Ryc. 4 Zamek Wysoki w Malborku, dziedziniec. Szkicowa wizualizacja kubatury szybu mieszczącego dźwig i klatkę schodową; możliwa do zaakceptowania, oprac. G. Bukal.

4.3 Dostępność oferty wystawienniczej

Zamek w Malborku, którego wschodnia część, wraz z charakterystycznym akcentem architektonicznym w postaci zespołu kościoła Najświętszej Marii Panny z wieżą, uległa niemal całkowitemu zniszczeniu po ostrzale artyleryjskim w 1945 r., przez pierwsze powojenne lata pozostawał w ruinie a dalsze jego zagospodarowanie budziło wątpliwości ówczesnych decydentów[11]. Na etapie podejmowania decyzji o odbudowie przyjęto zasadę odtwarzania kolejnych fragmentów zabudowy w ich pierwotnym kształcie, co ważne dla omawianego zagadnienia – w kształcie wynikającym z dawnej funkcji militarnej obiektu. Zasada ta była konsekwentnie realizowana przez Muzeum Zamkowe w Malborku, które w 1961 r. zostało jedynym zarządcą zespołu zamkowego w jego historycznych granicach.

11 Mierzwiński M., *Zamek Malborski w latach 1945–1960*, „Studia Zamkowe", t. 1, 2004, s. 7.

Od początku istnienia Muzeum w malborskim zamku zadecydowano, że podstawowa jego działalność, jaką jest wystawiennictwo, prowadzona będzie przede wszystkim na Zamku Średnim i Wysokim – historycznie ukształtowanymi jako najbardziej niedostępne części twierdzy. Taka lokalizacja ekspozycji jest w pełni zasadna, jeżeli brać pod uwagę, że podstawowym zadaniem instytucji kultury pozostaje eksponowanie walorów architektonicznych zabytku. Jednakże konsekwencją tego pozostają ograniczenia architektoniczne, które omówimy w dalszej części artykułu.

Jednocześnie sama funkcja wystawiennicza może generować kolejne bariery w dostępie do oferty muzealnej. Dlatego też muzealny zespół ds. dostępności wśród ograniczeń dostępności zwrócił również uwagę na takie elementy w przestrzeni ekspozycji, jak:

- ograniczenia na poziomie przekazywanych treści: niedostosowany do odbiorców język, nieczytelne czcionki na planszach tekstowych, niedostępność treści merytorycznych dla osób niedowidzących i niewidomych;
- ograniczenia na poziomie scenografii wystaw: wysokość elementów, na których umieszczone są eksponaty, ograniczające poruszanie się elementy scenograficzne.

Pomimo wdrażania standardów Narodowego Instytutu Muzealnictwa i Ochrony Zbiorów, dotyczących różnych poziomów dostępności ekspozycji, pracownikom Muzeum nie udało się uniknąć tworzenia barier w projektowaniu wystaw muzealnych.

Ryc. 5 Wnętrze dormitorium na Zamku Wysokim w trakcie wystawy „Sapientia aedificavit sibi domum…", fot. Oknostudio

Bariery, jakie pojawiają się w przestrzeni wystawienniczej, niezależnie od istniejących w obiekcie barier architektonicznych, przedstawione zostały na przykładzie zorganizowanej w 2018 r. wystawy czasowej „Mądrość zbudowała sobie dom/Sapientia aedificavit sibi domum/Państwo krzyżackie w Prusach" (Ryc. 5)[12]. Założeniem projektu plastycznego było stworzenie wrażenia lewitujących w przestrzeni oryginalnych obiektów z okresu średniowiecza, zlokalizowanych we wnętrzach dormitoriów i kościoła Najświętszej Marii Panny na Zamku Wysokim w Malborku. Ze względu na wymogi konserwatorskie dotyczące dopuszczalnego natężenia oświetlenia, wynikające z prezentacji wśród muzealiów historycznych dokumentów zapisanych na papierze, w pomieszczeniach panował półmrok. Aby do minimum ograniczyć elementy współczesne mogące wpływać na odbiór muzealiów podpisy do obiektów wykonano na przezroczystych naklejkach, umieszczanych na szkle gablot, używając do nich stosunkowo niewielkiej czcionki w kolorze białym. Przy niedużym kontraście pomiędzy tekstem a tłem w słabym oświetleniu wielu gości zgłaszało problem całkowitej nieczytelności prezentowanych treści, która wpływała na ograniczenie poznania prezentowanych zagadnień. Kolejną przeszkodę stanowiły elementy scenograficzne w postaci podestów – arkuszy ciemnej płyty, umieszczonych ok. 5 cm nad posadzką. Na nich ustawiono gabloty i postumenty z zabytkami. Przy zastosowanym oświetleniu o niewielkim natężeniu podesty były niezauważalne dla wielu osób, które nie zostałyby nawet zakwalifikowane do grupy osób ze specjalnymi potrzebami w potocznym rozumieniu tego pojęcia. Tworzyły przeszkodę, o którą potykali się goście, co zagrażało zarówno ich bezpieczeństwu, jak i bezpieczeństwu eksponatów. W konsekwencji konieczne było oklejenie ich brzegów taśmą ostrzegawczą, która wpływała na estetykę ekspozycji.

Jednocześnie podczas budowania tej samej wystawy zastosowano zabieg bardzo pozytywnie wpływający na dostępność jej treści merytorycznej: ograniczenie ilości tekstów wprowadzanych na planszach umieszczanych w przestrzeni wystawienniczej. Paradoksalnie bowiem, bardzo często próba przedstawienia na wystawie wszystkich informacji, które kurator ekspozycji zdobył w trakcie jej przygotowywania, kończy się przeładowaniem treści, które dodatkowo przy zastosowaniu specjalistycznego języka wypowiedzi powodują ograniczenie jej dostępności.

Biorąc pod uwagę zarówno informacje zwrotne płynące od gości Muzeum, wytyczne Narodowego Instytutu Muzealnictwa i Ochrony Zbiorów, jak i wymogi, jakie nakłada na instytucje publiczne Ustawa o zapewnieniu dostępności osobom ze szczególnymi potrzebami, staramy się poprawiać dostęp do kolejnych przygotowywanych wystaw dla wszystkich odbiorców. Otwarta dnia 20 kwietnia br. ekspozycja „Ruiny i odbudowa w obiektywie Macieja Kilarskiego" zaopatrzona została w podpisy i plansze tekstowe z zastosowaniem czytelnej wysokokontrastowej czcionki. W przestrzeni wystawy umieszczono wydrukowany model 3D jednego z eksponatów, umożliwiający poznanie przez dotyk. Wszystkie napisy zostały przetłumaczone i wydrukowane na tabliczkach w języku Braille'a (Ryc. 6). Dodatkowym czynnikiem wpływającym na dostępność wystawy jest jej lokalizacja w łaźni Infirmerii w skrzydle północnym Zamku Średniego, położonej w przyziemiu, blisko bramy, co znacznie ogranicza ilość barier architektonicznych.

12 Trupinda J. (red.), *Sapientia aedificavit sibi domum. Mądrość zbudowała sobie dom*, Malbork 2019.

Ryc. 6 Plansza tekstowa z podpisami w języku Braille'a na wystawie „Ruiny i odbudowa w fotografii Macieja Kilarskiego", fot. A. Kowalska.

Omawiając możliwe udogodnienia poprawiające dostępność oferty wystawienniczej Muzeum Zamkowego w Malborku, warto zauważyć, że sposób konstruowania scenografii i narracji ekspozycji w niewielkim stopniu wpływa na zachowane walory zabytkowe obiektu i co do zasady nie wpływa na nie w sposób trwały. Poza naszą świadomością projektowanych współcześnie barier nie ma zatem większych ograniczeń w przygotowywaniu dostępnych wystaw w przestrzeni malborskiego zamku, w tym ograniczeń konserwatorskich.
Zupełnie inaczej przedstawia się problematyka barier architektonicznych. Usuwanie pierwszego rodzaju ograniczeń w obiekcie zabytkowym zazwyczaj wiąże się z koniecznością ingerencji w zabytkową strukturę lub w utrwalony historyczny widok zabytkowej przestrzeni. Działanie takie wymaga dokonania wartościowania poszczególnych elementów historycznej architektury, które niekiedy prowadzić będzie do wniosku o występującym konflikcie pomiędzy dwiema wartościami.

Konkluzje

Likwidacja ograniczeń architektonicznych jest, jako zasada, bezdyskusyjna. Zwłaszcza w obiektach użyteczności publicznej. Jednakże zapisy Ustawy o zapewnieniu dostępności (…)[13] sformułowane są – nawet w odniesieniu do *minimalnych wymagań służących*

13 Ustawa (…) o zapewnianiu dostępności (…), art. 6. 1.

zapewnieniu dostępności osobom ze szczególnymi potrzebami – w sposób kategoryczny i w zasadzie bezalternatywny, mimo użycia pojęcia *dostępu alternatywnego* polegającego na *zapewnieniu wsparcia technicznego osobie ze szczególnymi potrzebami, w tym z wykorzystaniem nowoczesnych technologii* (…).

Należy zatem stwierdzić, że:

- zapisy Ustawy nie biorą pod uwagę uwarunkowań wielu obiektów zabytkowych lub przynajmniej ich znaczących partii, których dosłownie, w sposób fizyczny osobom ze znaczną niepełnosprawnością ruchową udostępnić się nie da. Chyba że kosztem tego miałoby być niszczenie zabytku, stanowiącego przecież cel udostępnienia. Takie sytuacje powinny zostać w Ustawie uwzględnione;
- konieczne jest wprowadzenie prawnej dopuszczalności stosowania rzeczywistych i często w pełni wykonalnych rozwiązań kompromisowych, co powinno zostać w Ustawie określone w formie mniej enigmatycznej, niż dający pole do dowolnych urzędniczych interpretacji zapis o *dostępie alternatywnym*;
- wszelkie *ograniczenia cyfrowe* i *informacyjno-komunikacyjne* są zdaniem autorów możliwe i czasem nawet łatwe do likwidacji, czemu sprzyja obecny rozwój technologii.

Wkład autorów

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Ochrona dziedzictwa kulturowego 13 (2022)
10.35784/odk.2959

OCHRONA DZIEDZICTWA KULTUROWEGO

AUTHENTICITY AND INTERPRETATION FOR PERSONAL APPROPRIATION OF HERITAGE IN MUSEUMS

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ABSTRACT This chapter discusses theoretical approaches to accessibility, and transitions to the broader topic of inclusion, specifically referring to museums. The contribution stresses knowledge about audiences, which is necessary to foster inclusivity and overcome "dedicated" mediation tools and activities, aiming at (re)conquering disaffected and unused publics. It also identifies certain misunderstandings, e.g. regarding "cultural accessibility" and "persons with difficulties."

This chapter underlines the following constraints and opportunities in access to culture: authenticity and interpretation; interpretation as a hermeneutic circle involving different configurations of the sender-receiver-context triad; importance of the spatial context of communication as the first element in interpretation or mediation; accessibility to cultural contents (importance of the physical, social and economic context; the role of cognitive processes; the importance of the individual's cultural background; emotional involvement; and finally, references to recent neurophysiological research conducted by the authors.

In this contribution, authors argue cultural accessibility to be a self-appropriation process, both intellectual and emotional: predominantly individual but closely interconnected with relational processes. Cultural appropriation intended in this way has nothing to do with political and social claims but should rather constitute the ultimate goal of heritage communication.
Finally, the chapter highlights possible perspectives that require dedicated professional paths, updated composition of staff (the figure of architects-museographers as a permanent presence, since communication cannot be separated from the space in which it takes place); and new good practices.

KEYWORDS: cultural appropriation; cultural encounter; cultural inclusion; inclusive museography

1. Introduction: access and accessibility to CH

Over time, the public has lost sight of the historical and cultural values of Cultural Heritage, which is no longer considered a resource. One of the reasons why Cultural Heritage has lost its appeal is that it often does not appear accessible to all. Although this discussion might seem obvious, our first question is: What does access and accessibility to Cultural Heritage mean?

Analysis of Charters and Declarations reveals a complex picture. The difference between access and accessibility is a long-standing question. Actually, the two are not synonymous. While access implies that one simply can go near Cultural Heritage, accessibility implies that one can encounter Cultural Heritage and partake in its meaning. Moreover, the situation is further complicated if we consider introducing the third term: participation. It approaches accessibility as an individual, subjective and active experience.

Enshrined in the 1948 United Nations Universal Declaration of Human Rights[1], the recognition that everyone has the right to participate freely in cultural life has been adopted and expressed in different forms: from facilitating access in the 1954 European Cultural Convention[2] to promoting actions that improve access to cultural heritage in the 2005 Faro Convention.[3] Emphasis on participation is placed in documents such as the Amsterdam Charter[4] and the Burra Charter[5], which emphasise participation and inclusion. In addition, in 1960 UNESCO introduced the concept of accessibility along with recommendations regarding the most effective means of making museums accessible to all, "regardless of economic or social status."[6] However, accessibility has been soon associated exclusively with disability, being at the heart of the 2006 United Nations Convention on the Rights of Persons with Disabilities.

Accessibility for people who do not usually visit museums was again asserted and clarified in 2015, with focus on the role that museum collections play in society and the importance of promotional activities.[7] The primary role of displaying and, above all, interpreting museum collections and their values has been recognised, thus opening new horizons beyond mere cultural transmission: not only intercultural dialogue, discussion and training, but also education, social cohesion and sustainable development.

Integration, access and social inclusion[8], which necessarily require the involvement of the public, bring back the centrality of individual participation through careful communication policies.

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1 UN, *Universal Declaration on Human Rights*, 1948.

2 CoE, *European Cultural Convention*, 1954.

3 CoE, *Convention on the Value of Cultural Heritage for Society*, Faro, 2005.

4 CoE, *European Charter of the Architectural Heritage*, Amsterdam, 1975 and CoE, *Convention for the Protection of the Architectural Heritage of Europe*, Granada 1985.

5 ICOMOS, *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance,* 1979 and its updates of 1999 and 2013.

6 UNESCO, *Recommendation Concerning the Most Effective Means of Rendering Museums Accessible to Everyone*, 1960.

7 UNESCO, *Recommendation concerning the protection and promotion of museums and collections, their diversity and their role in society*, 2015.

8 UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, 2003 and UNESCO, *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, 2005.

For a long time, access to Cultural Heritage has been discussed in terms of accessibility, specifically regarding disabled people or, more generally, people experiencing certain difficulties. In other words, it was a question of remedying a situation of actual exclusion of certain sections of disadvantaged publics. Overcoming this condition initially led to partial solutions that, in any case, could not avoid "segregation" by implementing support tools, and above all – developing itineraries exclusively dedicated to people with difficulties. This approach, however, is reductive, as the expression "person with difficulties" is as ambiguous as it is generic: Do "people without difficulties" exist? What are the difficulties one may encounter in accessing cultural heritage? Indeed, these could be not only physical or sensory. People may experience social, financial, and cultural difficulties, even if they are perfectly fit and healthy. Dwelling on physical difficulties, as if everyone else did not face any obstacles in accessing Cultural Heritage, has often led to insufficient consideration of the needs of visitors who are apparently free of difficulties, such as young people.
In museums, cultural access has to be approached in terms of *individual access*, implying that each person ought to be included and enabled to enjoy their individual encounter with heritage. By analysing audiences of museums, exhibitions and archaeological sites, it was found out that most of the population is excluded from enjoying them due to various barriers and obstacles, which prevent not only physical or economic access but also, above all, cultural ones that exclude them from participation.

2. From accessibility to integration

Understood in the above way, accessibility is an important step but is limited to anticipating the specific needs of those identified as "different" and providing them with support and assistance. The shift to integration, however, consists in attempting to reduce the gap between "normal" and "dedicated" routes, and in taking into account the needs of different groups: not only disabled people but also ones who are different in terms of culture or their social and economic position. However, they usually have to adapt to the approach of the quantitatively dominant group (defined by curators). Thus, such perception can only involve partial acceptance. In many cases, this can alienate the part of the public that does not identify with this model.

3. From integration to inclusion

The conceptual evolution that moves beyond simple physical accessibility and integration stresses the audiences' *knowledge*. To include everyone and enable them to partake in the same experience, it should be acknowledged that all people are different and, in some way, all have certain difficulties. Design efforts should cater for all senses, seeking connections rather than differences. For instance, tactile experiences could be formative for all visitors, not only blind people, by foregrounding other senses besides the vision (fig. 1).

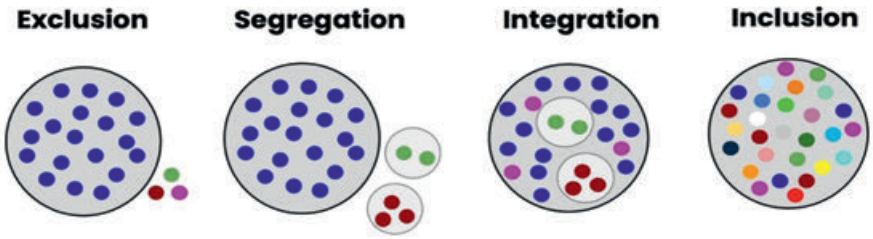

Fig. 1. Different levels of visitor participation: from exclusion to inclusion.

Furthermore, inclusive approaches tend to overcome *dedicated* mediation, even if included in the same path and expected to be meaningful for all other visitors (fig. 2). Moreover, they should aim to draw *disaffected and excluded publics* because cultural heritage belongs to them too, or even *mainly* to them.

Fig. 2. Displays conceived for younger visitors yet appreciated by adults (left: Lungdunum Museum, Lyon; right: Musée Vesunna in Périgueux).

It thus emerges that conditions of *accessibility* are actually prerequisites for real and transformative encounters with heritage, with the real core consisting in *communication*.

4. Broadening the meaning of cultural heritage

Communication is the crucial mission of museums. Nevertheless, they are often overwhelmed by the concern to focus on messages that "objectively" describe the presumed "authenticity" of heritage instead of creatively searching for new ways of reaching different publics and recognising the "subjective" value and potential of cultural heritage.
Concerning cultural heritage, authenticity and values refer to the Venice Charter.[9] Maintaining

9 ICOMOS, *International Charter for the Conservation and Restoration of Monuments and Sites. The Venice Charter*, 1964.

both historical and aesthetic components ensures the authenticity of an object. However, the evolution of the cultural context and the social role of heritage have broadened concepts related to its cultural significance. In particular, according to the Burra Charter of 1979 and its updates, "cultural significance" is linked not only to aesthetic and historical values but also to scientific, social and spiritual ones, relating them to individuals or groups connected with heritage.[10]

The Nara Charter of 1994 takes one step further by linking the concepts of value and authenticity with cultural diversity.[11] The centrality of artefacts increased through better understanding of the broader meaning conveyed by Cultural Heritage. Comparison with non-Western cultures requires overcoming the approach that focuses exclusively on form and substance, and considering the broader sense of its function, tradition, spirit, meaning, as well as consulting documents, places and other objects. This marks a significant shift from previous positions on Cultural Heritage. In particular, the introduced concepts are crucial in dealing with the issue of access to Cultural Heritage and its relationships with individuals and groups.

Cultural diversity and new types of heritage come into play, requiring us to look at new ways in which Cultural Heritage is used and transmitted, placing "each and every one" at the centre of attention.

It becomes essential to strengthen communication and participation, increasing the capacity to expand communal knowledge of heritage and its values. As indicated by the 2005 Faro Convention[12], citizens partake in participatory processes, sharing cultural heritage values. In this way, they become more aware of the need to preserve it and pass to future generations. Culture is no longer just a privilege of select few but a right of all.[13] Presentation and interpretation thus become "essential components of heritage conservation efforts and as a means of improving public appreciation and understanding of cultural heritage sites."[14]

The evolution of the Charters shows how the attribution of values is at the heart of Cultural Heritage in its real meaning for individuals and communities. If they are not appreciated, grasped and made as one's own, the encounter with heritage remains sterile. As it emerges, objective values that allow for collective self-identification are flanked by subjective values linked to individual access to CH. Therefore, due to the plurality of users and the complexity of values, interpretation, mediation and communication efforts are required to facilitate intellectual and emotional appropriation. In terms of identity, heritage thus assumes a fundamental role as a factor of inclusion and social cohesion, making it crucial to strive for *accessibility, participation, interpretation* and *appropriation* of cultural meanings.

10 ICOMOS, *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance,* 1979 and its updates of 1999 and 2013.

11 ICOMOS, *The Nara Document on Authenticity*, 1994.

12 CoE, *Convention on the Value of Cultural Heritage for Society*, Faro, 2005.

13 UN, *Universal Declaration of Human Rights*, 1948 and UN, *Convention on the Rights of Persons with Disabilities*, 2006.

14 ICOMOS, *Charter for the Interpretation and Presentation of Cultural Heritage Sites*, The Ename Charter, 2008.

5. Participation: from interpretation to appropriation of CH

The terms *participation, interpretation* and *appropriation* need to be clarified. *Participation* in a cultural experience (in this case, the museum visit) carries profound meaning. To take part means to "become part" of an experience. As such, it can only be an active part (even if it requires nothing more than mere presence). In turn, participation or absence of one or more subjects transforms the experience, while the subject who takes part in the experience allows it to "become part" of himself or herself, and thus transform him or her.

The felicitous expression "transformative experience" matches the meaning of cultural "participation": it transforms the participating subject as well as the experience itself. Consequently, the museum transforms its visitors and is in turn transformed by them through their feedback, reactions and presence (conspicuous or rarefied; attentive, distracted or critical). In result, the museum is never the same. Unfortunately, the second sense of "transformative experience" is often underestimated by curators and museum staff, who tend to focus only on the first (i.e., the effects on the visitor).

The transformation takes place at the level of *interpretation*. As for actions that have progressive focus, reference to the 2008 Charter for the Interpretation and Presentation of Cultural Heritage Sites is fundamental. Museums play a key role in understanding, communicating and appreciating heritage values among a wide range of audiences. On the other hand, it is essential to recall that communication is never one-way. According to Freeman Tilden (1957), at its core we find *interpretation*. "Heritage interpretation," he argues, "is an educational activity, which aims to reveal meanings and relationships […] rather than simply to communicate factual information." Tilden underlines that information as such is not interpretation (although interpretation includes information). The contemporary concept of audience-centred experience reaches back to Tilden's definition.

In this sense, interpretation is at the heart of the relationship between people and heritage. However, interpreting is how we interact with the world and people. Therefore, it is crucial to activate the hermeneutic circle in museums so that visitors can develop personal interpretations of heritage.

Museums propose one or more interpretations, while the visitor in turn interprets what he or she sees, reads, hears and touches, transforming it from the perspective of their background, personality, memories, inclinations and interests. Each interpretation is entirely personal. Otherwise, the encounter would have been neutral and futile for individual development.

As stated above, participation and interpretation always transform visitors. Sometimes, however, this transformation is short-lived and may even be superficial. At other times, the encounter with heritage can leave a strong mark on the visitor, imprinting itself in their memory and transforming them in a lasting way by stirring emotion, reflection, comparison and the desire to go deeper and explore further. This process can be defined as *personal appropriation* (Defner et al. 2015, Benente[1], & Minucciani[2] 2019). It constitutes the ultimate goal of cultural communication. It is intended as an individual and transformative experience, different from person to person and therefore not necessarily achievable through the same sensory perceptions by all, but nevertheless capable of generating a response from all, not only

cognitively but also emotionally. Appropriation (fig. 3) is both intellectual and emotional: it is exquisitely individual but closely interconnected with relational processes. For all that, it is important to learn about the audience (Benente[1], Minucciani[2], & Masino 2021), avoiding stereotypical categories and carrying out special surveys.

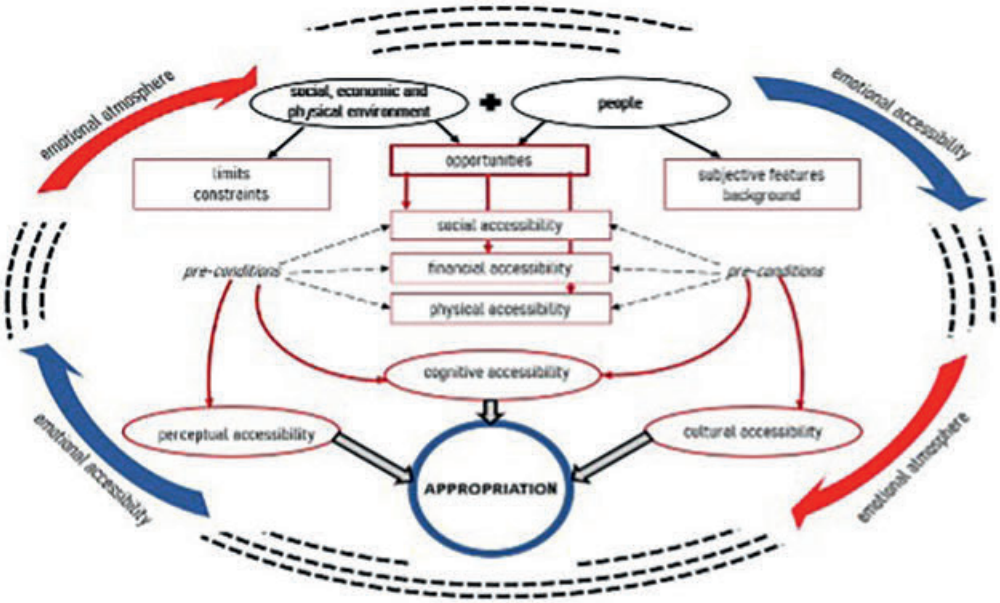

Fig. 3. The appropriation process (Benente[1], Minucciani[2])

6. The role of physical setting in cultural communication

Achieving appropriation is not a negligible goal and depends directly on the museum's communication strategies. Unfortunately, it is often the case that insufficient importance is given to the context of cultural communication, which concerns above all the spatial context of the display at the museum. We frequently seem to forget that all human experience, cultural or not, *begins and takes place in space*. Space is never neutral, and it contributes to the process of interpretation, both conscious and unconscious. It always implies some interpretations.
Moreover, when the context is designed in such a way as to contribute to the communication and interpretation of cultural content, each visitor will be able to find his or her own way – perceptive, cognitive and emotional – to experience his or her particular encounter with heritage.
Symmetrically to physical space and exhibition devices, effective mediation could also play a key role. For example, the small museum of Anteros in Bologna offers tactile translations of artworks from all periods. Although the models are theoretically intended for blind people, the experience of the visit can be very significant also for others. Through sensory mediation, the visitor can "see" works of art using their fingers, discovering their secrets differently than with sight. Moreover, guided by the mediator to assume the same postures as the ones depicted

in the painting, they identify with it, living an emotional experience worth remembering.
In this way, the same experience is shared among all visitors. Although these mediator-led experiences are positive and often preferred to others, it would not be correct to identify the mediator's support as the primary solution for interpretation, disregarding the role of space and its arrangement. On the contrary, the physical setting in museums is at the heart of communication. Still, comparison of several museums shows widespread lack of architects-museographers among staff members. Conversely, having such professionals clearly boosts the effectiveness of communication solutions. Communication cannot be separated from the space in which it takes place, and it is only through a continuous and constant synergy of competences that significant results can be obtained.
On the other hand, museum communication is often made textual through panels, captions, and other graphic elements that neither match or complement spatial solutions, nor exhaust communication itself. Crucially, space and its atmosphere are the first vehicle of meaning, which visitors grasps instantaneously and unconsciously (Minucciani[2] 2021). In a scenario where the museum experience is immersive, it tends to combine all components (objects, texts, displays, and physical environment as a whole).

7. Perspectives

Evolution in the field of cultural inclusion and accessibility requires, first of all, dedicated professional paths. It is now recognised that mere compliance with standards and rules does not guarantee inclusion or accessibility to cultural heritage (called *appropriation* here). Nor does it ensure full accessibility because regulations must always be interpreted correctly and cannot cover all possible cases. Therefore, sensitive and *empathic* design is needed, which involves putting oneself in other people's shoes and looking at the world through their eyes in the effort to develop solutions that are as inclusive as possible. Empathy should be combined with the right amount of creativity and open-mindedness, which can be taught and trained. Actually, even though documents and literature have progressively focused on the problem of accessibility of cultural heritage, professional sensitivity sadly remains limited. Some case studies[15] display greater sensitivity by devoting particular attention to cultural accessibility, but such good practices are certainly not widespread yet.

Acknowledgements

The authors wish to thank the Department of Architecture and Design at the Politecnico di Torino, and the Politecnico itself for the financial support granted for research, which has not been directly funded by other organisations or competitive entities. This choice recognises the freedom of research and demonstrates Politecnico's confidence in its researchers, who are aware of their privileged position from this point of view.

15 See for example: Moesgaard Museum in Aarhus, Denmark; MuséoParc in Alésia, France; RömerMuseum in Stadt Xanten in Germany; Ara Pacis Museum in Rome, Italy.

Author Contributions

Benente[1] addressed the evolution of focal concepts in international charters and their emerging principles. Minucciani[2] addressed the visitor's experience and the role of the physical setting. Both Authors developed the conceptual evolution from exclusion to integration to inclusion and the shift from accessibility to access and cultural appropriation.

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Ochrona dziedzictwa kulturowego 13 (2022)
10.35784/odk.2939

OCHRONA DZIEDZICTWA KULTUROWEGO

THE ROLE OF LOCAL COMMUNITIES IN THE DISCOURSE AROUND CONTROVERSIAL HERITAGE IN NORWAY AND ESTONIA

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Additional information: https://www.etis.ee/CV/Ave_Paulus/est?tabId=CV_EN

ABSTRACT This chapter analyses paradigm shifts in the discourse of heritage sites connected with tragic personal stories, memories and relics, emphasising local communities' role in reframing controversial heritage in Norway and Estonia. Although these stories come from different cultures and places, they all revolve around the question of how we approach the most delicate strings in the human mind: beliefs, sorrows and dignity. The sites under discussion are "ghosts" of tragedies from the past century. Among heritage communities, states and experts, there were intense debates about the value and fate of those areas. Besides several historical, political and socioeconomic issues, personal wounds weretaken into account. The first case describes initatives of heritage communities to recognize and acknowledge values of contested Cold War heritage: Suurpea Naval Base built during Soviet occupation, and the deportations on the coasts of Estonia. The second case deals with the initial demolition and later recognition of Sami burial sites and sacred landscapes of Arctic Norway, restoring rights to Saami heritage. These cases highlight the importance of inclusiveness in dealing with conflicting histories, involoving reconciliation and restitution of dignity to the heritage and communities concerned. Authors rely on a holistic concept of cultural heritage. Community spirit and and sense of place are essential indicators of local character. Authors show the benefits of a people-centred approach towards heritage as a basis for transformative change in heritage protection. The authors' positions are not purely academic as they have been involved in defining and protecting the cultural heritage in discussed areas.

KEYWORDS: cultural heritage; heritage communities; sociocultural accessibility; inclusiveness; restitution; reconciliation

1. Introduction

This chapter analyses paradigm shifts in the discourse around the inclusiveness and accessibility of heritage sites marked by tragic personal stories, memories and relics. Authors highlight the role of local communities in reframing controversial heritage by turning to specific case studies from Norway and Estonia. Although these stories come from different cultures and places, they all revolve around the question of how we approach the most delicate strings in the human mind: beliefs, sorrows and dignity.

The sites under discussion are "ghosts" of tragedies from the past century. Among heritage communities, states and experts, there were intense debates about the value and fate of those areas. Besides several historical, political and socioeconomic issues, personal wounds weretaken into consideration. These cases highlight the importance of including heritage communities while dealing with conflicting histories for achieving reconciliation and restitution as well for restoring the dignity of these communities and their heritage.

The first case describes the initatives of heritage communities to recognize and reconcile values of contested Cold War heritage: Suurpea Naval Base built during Soviet occupation, and deportations on the coasts of Estonia. The second case deals with the initial demolition and later recognition of Sami burial sites and sacred landscapes of Arctic Norway, restituting Saami rights to this heritage.

Authors rely on a holistic concept of cultural heritage. Community spirit and sense of place are essential indicators of local character. Authors show the benefits of a people-centred approach towards heritage as a basis of transformative change in heritage protection. The authors' positions are not purely academic as they have been involved in defining and protecting the cultural heritage in discussed areas.

2. Sociocultural accessibility and inclusiveness. Values and rights of heritage communities

One core value of heritage protection and cultural continuity lies in the cultural practices of the heritage community and its individual members. The system of contemporary cultural heritage protection cannot function without the rights and values of heritage communities. Active involvement of local communities in the governance and management of heritage is explicitly mentioned in most present-day policy documents.

However, the roles and rights of heritage communities tend to be declarative and heritage communities' decisions are often not legally binding[1] for the public authorities who manage heritage. Authors argue that this calls for a holistic approach to heritage community access and rights – a Human Rights-Based Approach. Heritage communities' inclusiveness in matters pertaining to their heritage plays a crucial role in defining and managing both heritage and cultural continuity. Integrity and authenticity of heritage depend on them, making sociocultural accessibility vital.

1 One exception is indigenous peoples, as there is more precise emphasis on the rights of cultural communities in Indigenous and Tribal Peoples Convention (ILO 169) and in the UN Declaration on the Rights of Indigenous Peoples (UNDRIP).

Authenticity and integrity of heritage depend on the heritage communities concerned. We can observe the evolution of heritage values and authenticity in heritage policy documents, as explained in fig. 1.[2] Shifts from tangible heritage (UNESCO 1972) to landscapes and environment (UNESCO 1992) and then to intangible heritage and related communities (UNESCO 2003, UNESCO 2005) are paradigmatic. In recent decades, heritage communities have become critical in the definition, government and management of heritage.

In the **Council of Europe Framework Convention on the Value of Cultural Heritage for Society**2005, which Estonia ratified in 2020, cultural heritage is defined via heritage communities and the cultural environment. The Convention claims that heritage community "consists of people who value specific aspects of cultural heritage which they wish, within the

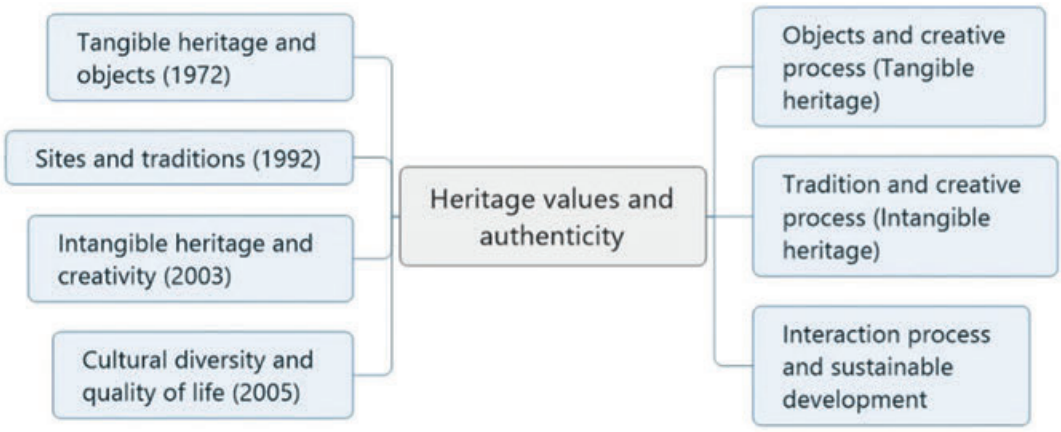

Fig. 1. Evolution of heritage object-subject relations, values and authenticity in UNESCO cultural heritage conventions.

framework of public action, to sustain and transmit to future generations" (2b), while heritage is a form of "reflection and expression of their constantly evolving values, beliefs, knowledge and traditions" (FARO 2005, 2a).

Authors argue that the authenticity of heritage can only be maintained via sociocultural access to source communities. Since the Nara Document on Authenticity (Nara 1994), the authenticity of cultural heritage is closely connected with the continuity of heritage practices and cultural communities (ICOMOS 2018).[3] Nara principles were introduced to the UNESCO World Heritage Operational Guidelines in 2005. Annexe 4 of the 2021 UNESCO guidelines defines authenticity as "expressed through a variety of attributes including form and design; materials and substance; use and function; traditions, techniques and management systems; location and setting; language, and other forms of intangible heritage; spirit and feeling; and other internal

2 In order to enhance the role of heritage communities' role in conservation, within the Human Rights-Based Approach, the author Ave Paulus has developed a preliminary community rights model based on Estonian examples; it was introduced in: Paulus 2019, 2020, 2021.

3 See: Kono 2014.

and external factors" (art. 82). Cultural communities that ensure the continuity of tradition and culture are crucial as the spirit and sense of their presence are essential indicators of local character and sense of place (art. 83).

The need to implement a Human Rights-Based Approach that foregrounds inclusivity and accessibility for heritage communities is explicitly stated in recent ICOMOS heritage policy documents. Particular focus has been placed on the cultural rights of heritage communities and their involvement in heritage-related processes. The Buenos Aires Declaration (ICOMOS 2018) declared the importance of heritage communities and their free informed consent on heritage matters. The Resolution on People-Centred Approaches to Heritage (ICOMOS 2020) develops a holistic understanding of heritage, an integral part of which is comprised by heritage communities and their rights. The ICOMOS **Climate Change Working Group Contribution UN Special Report on Cultural Rights and Climate Change (ICOMOS 2020b)** lists threats to cultural diversity and the existence of heritage communities, and stresses the importance of honouring heritage communities' rights.

The release of UNESCO World Heritage Operational Guidelines 2019 marks the implementation of the new people-centred paradigm in heritage policies, obligating state parties to honour the rights of local communities and indigenous peoples, and to adopt a Human Rights-Based Approach. UNESCO World Heritage Committee welcomes the recognition of traditional livelihoods and cultural rights of local communities as well as their resource use and fair compensation, calling "all stakeholders to integrate the human dimension at the heart of sustainable recovery and reconstruction."[4] The recent ICOMOS toolkit for Heritage, Climate Justice and Equity, released on 18 April 2022 (ICOMOS 2022), recommends that heritage experts cooperate with heritage communities and honour their rights, specifically with regard to the challenges of climate change.

Culture, cultural rights, communities and heritage have their constitutional basis in The Universal Declaration of Human Rights (UDHR), in the European Union Lisbon Treaty (Lisbon Treaty), in the Constitution of the Republic of Estonia, as well as in the Constitution of the Kingdom of Norway. Article 27 of UDHR enshrines everyone's right to participate in the community's cultural life, and the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which they are the author.[5] "This article in particular," Heleine Silverman argues, "introduced the idea that culture was an aspect of human rights, although it did not elucidate the specific relationship between individuals, communities, and nations" (2007, 4). The Lisbon Treaty preamble draws inspiration from "Europe's cultural, religious and humanistic legacies, from which the universal values of inviolable and inalienable human rights, freedom, democracy, equality and the rule of law have developed" (1a) and devotes Article 167 specifically to cultural heritage. The preamble to the Constiution of the Republic of Estonia states (since its proclamation on 24 February 1918) that the State is "founded on liberty, justice and law." This document defines the preservation of the Estonian culture as a

4 Revised OGs (2019) encourage State Parties to adopt a human Rights-Based Approach in part B, articles 12, 14, 64, 111 and 117.

5 The same human rights are also recognised in Article 15 of the International Covenant on Economic, Social and Cultural Rights.

constitutional value since 1938 (reaffirmed 1992).[6] Finally, Article 2 of the Constitution of the Kingdom of Norway emphasises (since 2013) the same humanist values as the ones enshrined in the EU Lisbon Treaty.[7]

Indigenous Peoples' rights are addressed in the Indigenous and Tribal Peoples Convention (ILO1989) and the UN Declaration on the Rights of Indigenous Peoples (UNDRIP 2007). They specifically discuss cultural heritage, territorial rights, tangible and intangible culture, human relics, and intangible heritage. Also, they are much more concrete than the state constitutions under discussion. Norway has ratified both conventions, but Estonia has not.

3. The Estonian Case. Military heritage from Soviet occupation in Lahemaa

The Estonian case highlights reconciliation, the benefits of sociocultural access, the role of local communities in reassessing controversial Soviet occupation heritage – the Military Naval Base No 1 – and its creative futures in the Lahemaa National Park, Estonia.[8]

Along the 145-kilometer-long coastline of the Lahemaa National Park there are 36 villages, thousands of locals, and hundreds of traces from the Cold War. The outstanding example of Estonian Cold War military heritage is undoubtedly the Suurpea Naval Base in the Hara Bay. Lahemaa is a remarkable national park for several reasons: (1) it was established in 1971 to protect nature, culture and national identity. At the same time, military bases on the coasts of Lahemaa were inaccessible, causing (2) Lahemaa coastal villages to be a closed zone during the Soviet occupation, with military presence felt there in every aspect of daily life. Moreover, (3) in recent decades local communities have been involved in defining their heritage values and its protection regime, military heritage being one of the most challenging topics. Finally, (4) the Lahemaa managing body is the Cooperation Council, where all diverse right-holders and stakeholders are present to balance rights and responsibilities.

Military heritage intertwines with human stories and painful memories of captives, the occupied and casualties, as well as of related artefacts, buildings and landscapes. Heritage communities are equally diverse: local and non-local, professional and place-based, Estonian- and Russian-speaking, including former and current military personnel, refugees, gated communities, grown-ups and children, villagers who stayed and villagers who left, victims and their relatives, experts, new inhabitants, and tourists. It is helpful to remember that nowadays memories are primarily held by people who may retain the sense that their childhood was happy despite circumstances. Diversity also complicates the physical protection and accessibility of military heritage.

6 "With unwavering faith and a steadfast will to strengthen and develop the state, […] which shall guarantee the preservation of the Estonian nation, language and culture through the ages." It is explained in the commentaries to the Constitution that the preamble contains "the values and principles that have developed against the background of the historical experiences of the people, the aspirations of national identity and the beliefs corresponding to the spirit of the time" (Narits 2020).

7 "Our values will remain our Christian and humanist heritage. This Constitution shall ensure democracy, a state based on the rule of law and human rights" (article 2). Sociologist Dag Hareide argues that the addition of the word humanism is based on human dignity and deduces that ethics must offer a unifying definition of humanism (Hareide 2019).

8 The theme of creative reconceptualisation of controversial heritage is elaborated in Paulus, Ave 2020a.

Preservation and civil use of massive complexes on land or under water also requires significant resources. Still, such objects are difficult to differentiate from the landscape and other water or land structures, involving immovable and movable heritage with tangible and intangible aspects. Such heritage is specific, made of concrete and bricks, glass and metal, for a particular purpose that is at odds with the surrounding landscape and structures such as wooden buildings. It is challenging to domesticate and reclaim structures of this kind while preserving their history without condemnation or glorification.

The paradigm shift in the discourse around military heritage in recent decades is documented in the activities of the Lahemaa Cooperation Council (Lahemaa 2010).[9] Together, state and local communities drafted new Conservation Rules (Lahemaa 2015) and Management Plan 2016-2026 (Lahemaa 2016). There was an intense debate among local communities, experts and state parties about the value and fate of military constructions. Besides several socioeconomic, political and environmental issues, personal wounds were taken into account. With the Soviet Occupation (1940/1944-1991) and the Second World War, villagers escaped to the West or were deported to Siberia. Boats were burned and the coast was militarised, marginalizing the fishing traditions. Soviet deportations have been defined by the Parliament of Estonia as a crime against humanity and acknowledged as such by the European Court of Human Rights.[10] The most prominent marks of Soviet occupation on the Estonian coast are the military structures from the Cold War. These traces are the "ghosts" of the nation's painful history after the Second World War.

During the last decades, more than 15,000 people participated in public activities, workshops, seminars as well as restoration and educational events held by members of Lahemaa NP communities, devoted to cultural heritage. More than a hundred of cultural heritage objects and landscapes were preserved, and information boards, routes, books and websites were developed. The architectural contest "21st century home in Lahemaa" was organized (2012). In cooperation with local communities, several large-scale cultural heritage inventories have been recently assembled[11], documenting archaeological sites (Lang 2002), sacred natural sites (Kaasik 2008), settlement structures and vernacular architecture (Hiob 2012 and Välja 2010), memoryscapes (2008-2022), traditional fisheries (Paulus 2020b), agriculture (Sepp 2020) and land cover (Sepp 2010).[12] These inventories are part of the management plan for Lahemaa NP.

When Lahemaa NP was founded in 1971, traditional net sheds were reconstructed on the coastline to symbolise national identity and freedom. The Cooperation Council of Lahemaa was

9 The Lahemaa NP heritage management body is the Cooperation Council, which consists of all rights-holders and duty-bearers as well as voluntary stakeholders and experts. The local communities of Lahemaa NP (approximately 10,000 landowners and local inhabitants) are represented by regional groups and village elders. The Cooperation Council also manages cultural heritage.

10 Full text of the European Court of Human Rights Decision in the case Kolk and Kislyiy v. Estonia: "Non-Applicability of Statutory Limitations to Crimes against Humanity," http://www.derechos.org/nizkor/impu/kolk.html.

11 Lahemaa NP inventories can be accessed at https://kaitsealad.ee/et/kaitsealad/lahemaa-rahvuspark/kaitsealast-5/uuringud-4.

12 Sepp, K. et al. 2010. *The inventory of the historical land cover and land use of Lahemaa National park*. Environmental Board of Estonia, Estonian University of Life Sciences.

unanimous in highlighting the values of traditional coastal villages, fishing and maritime culture protection. It was not initially the case with the coastal military heritage from the period of Soviet occupation.

Since Lahemaa was a Cold War front, the border between "imperialist" West (Finland lies just forty kilometres to the north) and the "Soviet" East, many military bases were built on the coastline, including ones unique at both European and world scale such as the massive Soviet Naval Base No 1 in the Hara Bay.

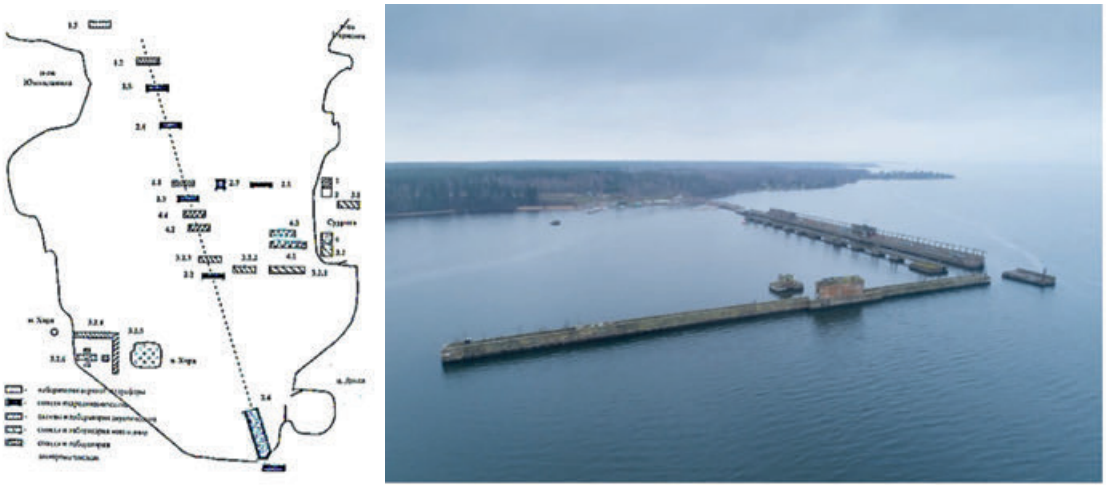

Fig. 2. Plan of the Suurpea Naval Base (Parhomenko, Sazonov), a key element of the Hara Bay navy infrastructure (2003). Photo by Toomas Tuul.

The most stunning military heritage site at the Lahemaa National Park is undoubtedly the Suurpea Naval Base (Paulus 2021). Preliminary works on this Soviet research base in the area of the Hara Bay have been conducted since 1946. The base was completed in 1953 and closed in 1993. The buildings were left in place but the equipment and people were transferred to the new research base of the Russian Navy near Vyborg. The central polygon of the base was the Hara Bay. At the bottom of the bay and along the coast there were permanent structures used to study the magnetic fields of ships and submarines, and demagnetise them. 1,200 meters of concrete stands were erected and a power plant was built in the coastal village of Virve, today the Hara port. The "brain" of the base was the Research Institute in Suurpea and Pärispea, but there were also other stations set up along the coast. Some 15-20 vessels were handled in Hara Bay every year. The largest ships were the 250-meter-long battlecruisers Kirov and Frunze. The base also had a residential town for families of marines, with kindergarten, school, shops, hospital and polyclinic. The complex included many more sites, including military outposts and shipyards along the coast and in the sea.[13]

13 Ave Paulus and Robert Treufeldt have introduced values and history at several seminars and workshops. See for example: https://sonumitooja.ee/kogu-hara-laht-oli-noukogude-ajal-sojalaevade-polugoon/.

In the 1990s, the base was abandoned by the Soviet Army and deliberately forgotten by the Estonian State, although hundreds of inhabitants in these areas stayed in Estonia. In 2006, when new rules and management plans were implemented in Lahemaa, it was still a wound in the hearts of locals, who did not see the base as something of value and mostly wanted to demolish it. During the process of inventorying military objects (Õun 2007, Tähiste 2018), experts and rights-holders discussed the matter. After considering to demolish the base, the view shifted to preserve and highlight the military heritage of Lahemaa while underlining its tragic overtones.
While managing military heritage in 2007-2020, heritage communities uncovered its different layers and new voices wereheard on the matter. Sociocultural and physical accessibility to heritage broadened the context and redefined the integrity and authenticity of the complex.
For example, an area of several square kilometres at the border between the villages of Virve and Hara and the Island of Hara was defined by locals as the most significant concentration of historic maritime heritage in Lahemaa besides the Cold War military base. Alongside the Hara Naval Base, old traditional net sheds survived the occupation and remain in traditional use and dialogue with military heritage. The same goes for boat landings and ports. Accounts also include one of Estonia's few tsarist wooden and brick cordon buildings. The ruins of the famous "Tallinn Sprat" industry, established in the nineteenth century on the Hara Island, are now taken care of by local communities. The Heritage Board surveyed the Hara Island and found traces from Roman times and the Iron Age. Maritime traditions were carefully explicated. Among hundreds of boats and ships made in this area, the oldest wooden boat of Lahemaa and the most beautiful sailing ship in Estonia, *Tormilind*, were also frequently mentioned and celebrated. The general concern of locals was surprisingly the value of intangible heritage in the area: local dialects and traditional lifestyles, including fishing traditions. All these values are now highlighted in the management plan of Lahemaa and are valued on a par with many traces from the Cold War.
Cold War relics are in the process of being "domesticated" and "neutralised."[14] Military concrete and bricks should be reused, heritage communities argue. In recent years, local villagers have successfully reclaimed such heritage in the Hara port, in Juminda, Tapurla, Natturi, Suurpea, and Virve, among other places. "Make love, not war" could be the motto of this paradigm shift as these sites are now coloured with flowers and feature murals by anonymous artists. Several workshops were held for all involved parties, apart from "guerrilla" restoration events, seminars, wall-climbing competitions, art events and architectural think-tank sessions, all of these being occasions to collect memories and imagine the future.[15] The only party still on hold is actually the State. State-owned military heritage is in the worst condition, partly in ruins and partly demolished with EU funding.[16] The shift away from the 1990s paradigm is indeed slow.

14 For more on this theme see: Paulus 2021a.

15 The local newspaper *Sõnumitooja* has a record of 2020 events. See: https://sonumitooja.ee/militaarparand-suurpeal-ja-mujal-hara-lahe-aares/; https://sonumitooja.ee/kultuuriparand-hoiab-meid-koos/.

16 This is mentioned for example in an article published in *Maaleht* on 10 March 2022, titled "Lahemaalased ei ole riigi tegevusega Rahul," https://maaelu.postimees.ee/7472690/lahemaalased-ei-ole-riigi-tegevusega-rahul.

Some ideas are realized as the building owners, local communities, governments and state parties are actively seeking to reuse the coastal military heritage from the Cold War.

These properties are resistant to building regulations. Coastal buildings can be reconstructed and reused, but as soon as one is demolished, its owners lose the right to build on the coastline.[17] For property owners, the existence of these buildings conditions building rights. There are many ideas for the reclamation of these areas. The only property owner that has demolished buildings that are part of Cold War heritage is the State itself, which did so with the help of EU. It was understandable, taking into account the negative approach of the Estonian State to these properties since the 1990s, after the Soviet Army left. However, it becomes more difficult to accept this if we take into account the value of these building as compared with new structures, especially their extraordinary historical character.

There is an old saying that "if you go to bed with a Russian bear, it does not matter if it is harmless or not. When it turns in its sleep, you will be crushed." We have to remember that military heritage can be misused as political propaganda or ideologized "nostalgia for USSR," which may glorify the past or stoke confusion and conflict instead of being focused on the future. Therefore, any ideologically loaded discourse can be a potential political threat to the area. It seems more advisable to stick with shared human values.

4. The Norwegian Case. Sámi burial sites in Sapmi

The Sámis traditionally hail from northern Norway, Sweden, Finland, and northwestern Russia, in Sami tongue named Sapmi. In northern Norway, the Sámi and Kveni are the westernmost Uralic-speaking populations of the Finno-Ugric peoples of Eurasia. Uralic languages form a family of more than forty languages spoken by around 25 million people.

Sámi are indigenous peoples but are considered as such de jure only in Norway.[18] Acknowledging Sámi rights is of utmost importance for the survival of their cultures, traditional livelihoods and ecosystems in the Arctic.

Sami groups vary significantly: from weighing communities to reindeer herding and coastal cultures. Their history with neighbouring peoples and national states has involved both interaction and dominance, repression and resilience.

The history of Sami burial sites and human remains is a good example of the repression of Sami culture. Before the christening of the Sami in Norway from the late seventeenth century, they had two types of burial sites. One was directly on the ground, with small graves protected by stones and turf. Others were made in screes, placed under and between rocks and stones, the body sometimes embalmed in birch bark (Schanche 2000). There are also sacrificial sites connected to burial sites in mountain screes. These places are connected to the same pre-Christian religion and mythology. As in other cultures, the burial sites have been widely known and worshipped for generations of people, paying their tribute to relatives by visiting burial sites inside the mountain (Johansson 1989).

17 According to the Lahemaa NP protection Rules, it is forbidden to build on the coastline (Lahemaa 2015, p. 23).

18 The Act considering Sami as indigenous peoples is discussed further in the chapter.

In the second half of the seventeenth century, the 300-year-long history of colonisation began, which marginalized Samis and "Norwegianized" them. Their christening was a brutal process as many sacrificial and burial sites were demolished.

Fig. 3. The excavation of the Eastern Sami Cemetery at Neiden, Finnmark county, in 1915. Photo by Windern Biologiske Laboratorium.

From the mid-nineteenth century, new ethnographic researchers took an interest in human remains. Norwegian locals collected items from Sami burial sites and sold human remains to scholars, museums and private collectors. From the beginning of the twentieth century, research on racial biology led to an increased demand for Sami skulls and bones. In some places, this has led to sharp protests from local Sami communities, but this would not stop the collectors (Schanche 2002b).

In Norway, the Anatomy Institute at the University of Oslo holds a collection of 12-15,000 human remains from Norway, most of them from archaeological surveys. Around 1,000 human remains were collected from Sami areas. Identities of those buried in more recent Christian churchyards are known but older Christian graves and pre-Christian burial sites remain anonymous. After the Second World War, the focus changed and racial biology ceased to be an accepted and recognised field of research, which limited the collection of Sami remains.

Since the 1970s, steps were made to facilitate political and cultural recognition of the Sami. Using and teaching Sami languages became a priority. The 1978 Norwegian Cultural Heritage Act states that Sami cultural heritage older than one hundred years is automatically listed. In 2018, the wording was changed to "Sami heritage before 1918" (NCHA, par. 4). In Sami politics, the focus changed to their social, economic and political rights. In 1989, the Sami parliament was established and in 1990 Norway ratified the ILO Convention on indigenous people (ILO).

With the cultural and political awakening of the Sami, the focus shifted to the history of racial biology and how the Samis have been generally treated. In both individual families and larger communities, memories of their relatives' remains being collected for research were very painful. It is one of the worst examples of how the Samis and their culture have been treated.
The first case for the repatriation of Sami human remains was heard in 1976 when relatives asked for the return of a skull of one of the two men sentenced to death and beheaded after the Kautokeino rebellion in 1852. This rising is considered a milestone in Sami resilience and resistance against Norwegian social and cultural dominance. It also has played a key role in the revitalisation of Sami culture. Bodies of the two men were buried in unnamed graves, but their skulls were handed over to the Anatomy Institute at the University of Oslo. Relatives, however, could not accept that these remains were buried without skulls, which had been taken without permission. In 1976, the Anatomy Institute declined to return the skulls, arguing that they are needed for research and belong to the Institute. It was even argued that one of these men had been "a terrible murderer" (Sellevold 2009).
This sparked a lasting debate between researchers, the Sami parliament and the Ministry of Church and Education. It concluded in 1996, twenty years after the initial request, when University administration ordered the Anatomy Institute to return these particular skulls to relatives. The reburial took place in 1997, the first event of this kind in Norway (Schanche 2002a).
This case, along with the general discussion on Sami human remains, led to the development of new guidelines. Agreements were signed between the University of Oslo and the Sami Parliament concerning the use and management of Sami remains (Lønning 1998). In short, these documents provide that the Sami parliament decides on research and repatriation. Skeletal material of known origin can be thus repatriated at the request of relatives.
The debate on the management of Sami skeletal material was one of the reasons behind the revaluation of the collection at the Anatomy Institute. This led to the establishment of the National Committee for consideration of research on skeletal material – The Skeletal Committee. One member of this committee must have a background in Sami culture and research. The Committee makes recommendations but cannot decide about Sami human remains, which is the task of the Sami parliament (Sellebold 2009).
The second case focuses on a small Eastern Sami community of Neiden, Finnmark county, close to Russia and Finland. In 1915, a part of the cemetery was excavated and human remains were removed by the Anatomy Institute. The local community and local church leaders protested against it, even though the state gave permission for this project. The excavation took place in a part of the churchyard situated on privately owned land and the owner was remunerated for recovered human remains.
The Eastern Sami are a small group and their language is not spoken anymore in Norway, leaving only around one hundred speakers of the Eastern Sami language in Finland and Russia (NOU 2016). Many relatives of the Eastern Sami buried in Neiden now live in Russia. Many constraints were placed on Eastern Sami culture during the Cold War. Owing to this, the debate on human remains from the Neiden cemetery made things even more difficult. Some of

the Eastern Sami argued for the use of human remains in research and rejected repatriation.[19] However, most decided to apply for the reburial of human remains taken from the churchyard in 1915. With the support of the Norwegian Church and the Sami parliament, 94 skeletons were reburied in Neiden in 2011. Norway has chosen a path where indigenous people have the right to decide, collectively and individually, about all activities pertaining to the human remains of their relatives.

Internationally, different strategies have been adopted for dealing with the remains of indigenous peoples. In paragraph 12 of UNDRIP we read that they have "the right to the repatriation of human remains." Although the 2007 declaration is later, it was also implemented in Norwegian policy and law. The ILO convention was adopted by Norway already in 1990, playing a crucial role in securing Sami's rights. This was enabled by the 1987 Norwegian Act on the Sami parliament, which provided the legal platform for work on Sami policies.

5. Conclusions

This chapter considers heritage accessibility and related heritage community rights by engaging specific case studies of international and national heritage protection practices on the coasts of Estonia and Norway. Still, this research may be applicable in a broader international context. Throughout the centuries, various heritage communities have been active in northern Norway and Lahemaa, preserving languages and fostering cultural dialogue. Historical and current political and socio-economic challenges have framed and reframed the political discourse in Estonia, Norway and other countries around the world through colonisation, occupation and military conflict, affecting communities and their heritage. It remains a challenge to settle such delicate matters.

The discussed cases show positive examples of inclusion, restitution and reconciliation of heritage communities that face their own challenges and conflicting histories. In recent decades, a rights-based approach was successfully adopted in both countries with regard to policy-making, entailing the inclusion of heritage communities as rights-holders.

The Estonian case highlights reconciliation, the benefits of sociocultural access, and the role of local communities in reassessing the controversial period of Soviet occupation. This has opened a new future for the Military Naval Base No. 1 in the Lahemaa National Park. At the present moment, war is waged in Ukraine, leading to the conclusion that military occupation is not a "ghost of the past" but a fresh wound, which makes dealing with military invasion even more challenging.

The second case also displays the recognition and restitution of the rights of heritage communities, specifically regarding Sami burial sites and sacred landscapes of Arctic Norway, and the restoration of rights to Sami heritage. There are many collections worldwide and many heritage communities' sacred sites are not acknowledged by state parties. The two case studies show that these issues can be solved in a dignified manner.

There are numerous cases concerning the rights and access of heritage communities due to significant socioeconomic and political turbulence and challenges posed by the climate crisis.

19 NRK Sapmi, Norwegian Broadcasting, The Sami Branch, 27 August 2012.

The existence of heritage communities and their values is under immediate threat. On the other hand, these values can be turned into a solution. Authors continue to elaborate on this topic, which spans academic research, policy formation and other practices. Crucially, authors regard the inclusion and empowerment of heritage communities as the solution for future heritage challenges, as is emphasised in the Special Report on Cultural Rights and Climate Change, drafted by Karima Bennoune, UN special rapporteur in the field of cultural rights (UN 2021).

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Ochrona dziedzictwa kulturowego 13 (2022)
10.35784/odk.2960

OCHRONA DZIEDZICTWA KULTUROWEGO

ACCESSIBILITY TO THE NEW GEOPARQ OF SIURANA

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ABSTRACT The little town of Siurana, with just thirty houses, is located on a perched geological isthmus and surrounded with precipices. Historically, the place is famous for its castle (now dilapidated), which was the last bastion of Catalonia during the Reconquista. For only twenty years, it was easily accessible by a paved road. According to one legend, the "Moorish Queen" jumped from a cliff on her horse before falling into the hands of the Christians, leaving a horseshoe near the castle on a vertical precipice. Later, a Romanesque Church was built there in the twelfth century.

1. The local environment is urban protected, but geological protection is also needed to preserve the spectacular stone strips down below at the water reservoir. It is necessary to improve the accessibility of Siurana as a geological park by rebuilding old foot paths and reinforcing the steep enclave. The geological features are highly visible and spectacular: rolling hills of brown slate followed by wind-carved, red sandstone cliffs crowned with white limestone.
2. Accessibility can be developed by basing on existing roads and making new ones that are necessary to enjoy the park and comply with fire regulations.
3. In the town, it is necessary to build roads accessing the treatment plant, and establish a Cultural Interpretation Center dedicated to local history. Also, a parking lot for around twelve vehicles should be constructed at the lower level, where it would be protected by trees.

4. A viewpoint at the precipice in Salto de la Reina Mora has also been proposed. It would offer a view of the castle and the precipice in all their glory, but would require a special access ramp.
5. To make visits easier and more enjoyable, it is proposed that visitors take electric vans up the road (8 km) and descend by a New Cable Car between Siurana and Cornudella del Montsant at the base of the mountain, where the car park is located.

KEYWORDS: Siurana Castle; accesibility; old paths; Interpretation Center

1. THE GEOLOGICAL ENVIRONMENT OF SIURANA

Aerial photo of Siurana with its precipices (dark). After Google Maps.

The geological environment of Siurana has seven levels:

VERTICAL VIEW OF SIURANA AND ITS CLIFFS

N7. NIVEL PUEBLO, IGLESIA Y CASTILLO SIURANA (750m)
N6. NIVEL PARTE BAJA DE LA PUNTA (ROCA CALIZA) (725m)
N5. NIVEL FINAL ROCA ARENISCA E INICIO ROCA CALIZA (675m)
N4. NIVEL PERÍMETRO DE LA PORTELLA (ARENISCA) (660m)
N3. NIVEL FINAL PIZARRA E INICIO ROCA ARENISCA (600m)
N2. NIVEL INTERMEDIO DE LA PIZARRA (550m)
N1. NIVEL PUEBLO DE CORNUDELLA Y PANTANO (500m)
N0. NIVEL AGUA PANTANO (460m)

Fig. 1. South elevation. A. CHURCH; B. PRECIPICE OF THE MOORISH QUEEN; C. CASTLE; N4. SANDSTONE ROCK; N6. LIMESTONE

The area between Siurana and Cornudella clearly displays various geological stages in its stone strata [1].
The considered geological stages of the earth are:

PRECAMBRIAN	4,000	million years
PALEOZOIC	300	million years
MESOZOIC	200	million years
TERTIARY (CENOZOIC)	3.6	million years

The characteristics of the visible strata show that its development took place during the MESOZOIC and partly in the PALEOZOIC.

MESOZOIC			
	CRETACEOUS 66-145 million years		
	JURASSIC 145-200 million years		
	KEUPER 201 million years		
TRIASSIC	MUNCHESKAL (white limestone)	249 million years	N4
	BUNTSANDSTEIN (red sandstone)	250 million years	N6
PALEOZOIC			
	PERMIAN (slate)	260-300 million years	N1-N2
	CARBONIFEROUS	300-328 million years	

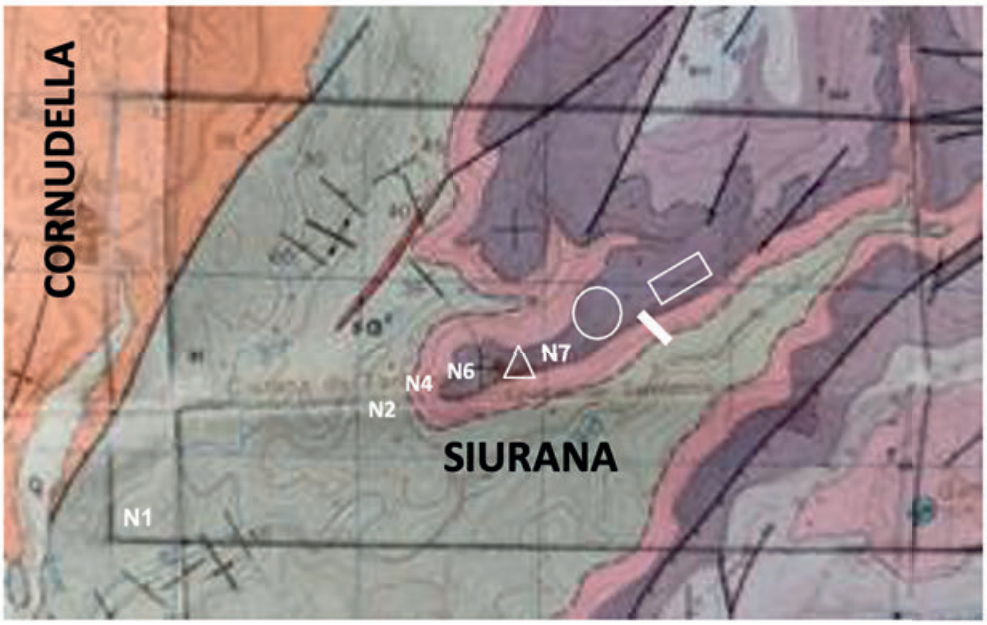
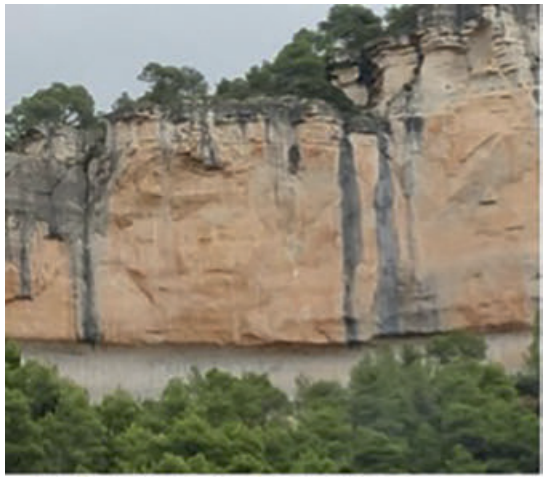


Fig. 2. GEOLOGICAL PARK WITH N1 and N2. BOARD, N4. SANDSTONE, N6 and N7. LIMESTONE CHURCH (triangle), VILLAGE (circle), CASTLE (rectangle), VIEWPOINT Salto Reina Mora (white rectangle).

Fig. 3. Sandstone rock between
N3 and N4 N3 Y N4 (red).



Limestone between N5 and
N7 MUNCHESKAL (with molluscs)

Fig. 4. View of Siurana at the top of the cliff with the swamp below; Between levels N0 and N7 [*].

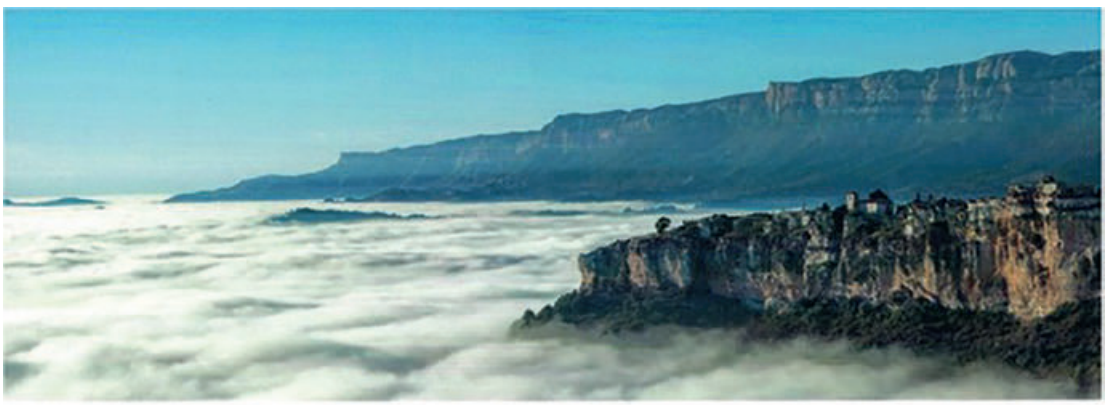


Fig. 5. View of Siurana above the clouds, overlooking the swamp [*].

2. RECOMPOSITION OF HISTORICAL ACCESSIBILITY

Apart from the existing eight-kilometer road between Cornudella (the main town in the area) and Siurana (a district of Cornudella), and given that Siurana is a rocky peninsula that becomes a cul-de-sac in case of fire, it is necessary to revitalize the old historic roads that climb through the rugged landscape.
Next, existing paths should be redeveloped and new ones built. The complex would benefit from a cable car or aerial, as indicated on the map of Cornudella del Montsant [2].

1. CN1. Bike lane from the north side of the reservoir to the foot of the castle.
2. CN2. Old royal pedestrian road from Cornudella to Siurana.
3. CN3. Existing track in Plá de la Malata under the red cliff.
4. CN4. Step through the outer edge of the red cliff.
5. CN5. New path for climbers next to the red cliff.
6. CN6. Descent to the south of the Church, leading to the reservoir, by elevator, stairs and footpath.
7. CN7. Path under the Punta for an aerial or zip line between Siurana and Cornudella.

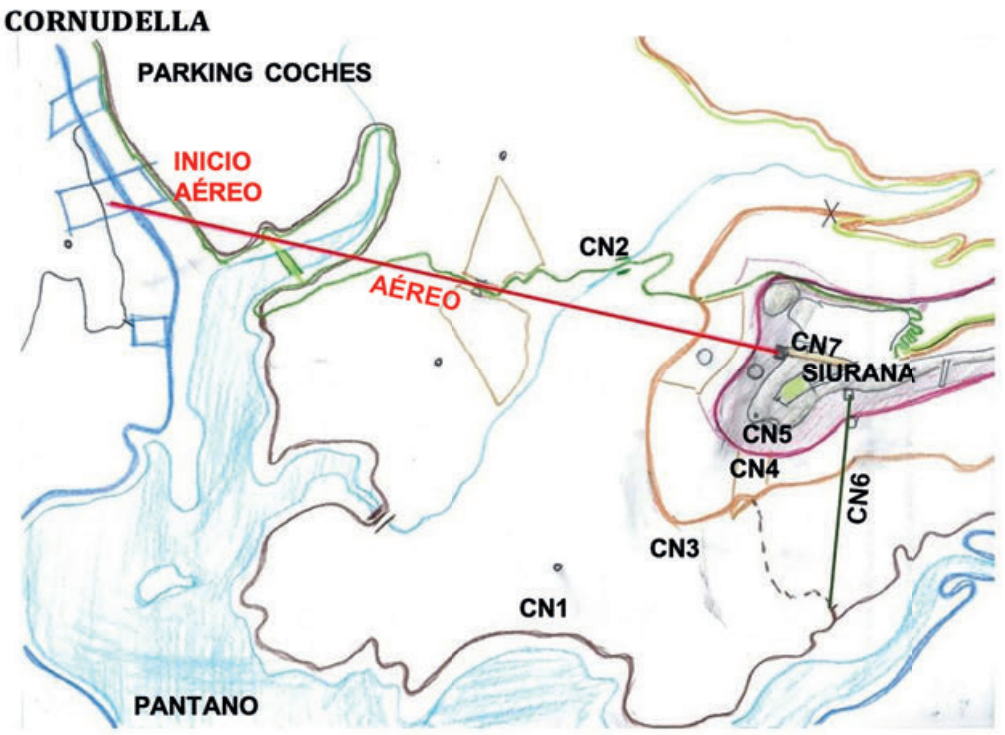


Fig. 6. Proposed roads between Cornudella and Siurana.

3. EXISTING AND PLANNED ROADS AROUND THE TREATMENT PLANT AND CIS IN SIURANA

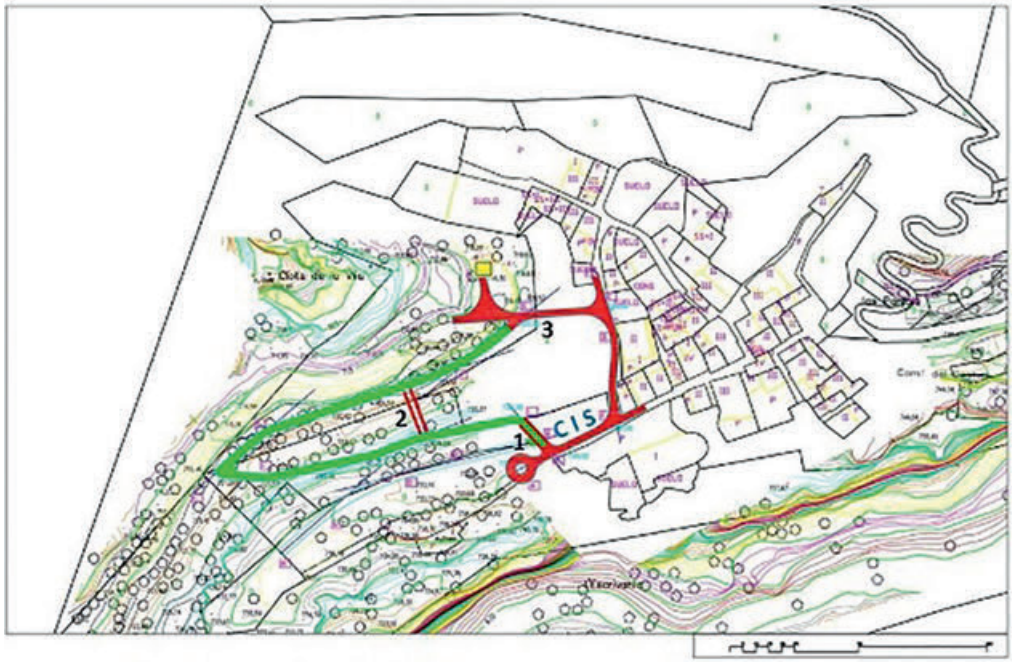


Fig. 7. Proposed maintenance paths 1, 2 and 3 (double line) around the Treatment Plant, shown on a cadastral plan [3]. Graund site propousal for the CIS (Siurana Interpretation Center) Church (triangle). Town (circle). Castle (rectangle).

Fig. 8. View of Mayor de Siurana from the point of access [4].

PROPOSAL FOR THE SIURANA INTERPRETATION CENTER (CIS) INCORPORATING THE HISTORICAL ARCH

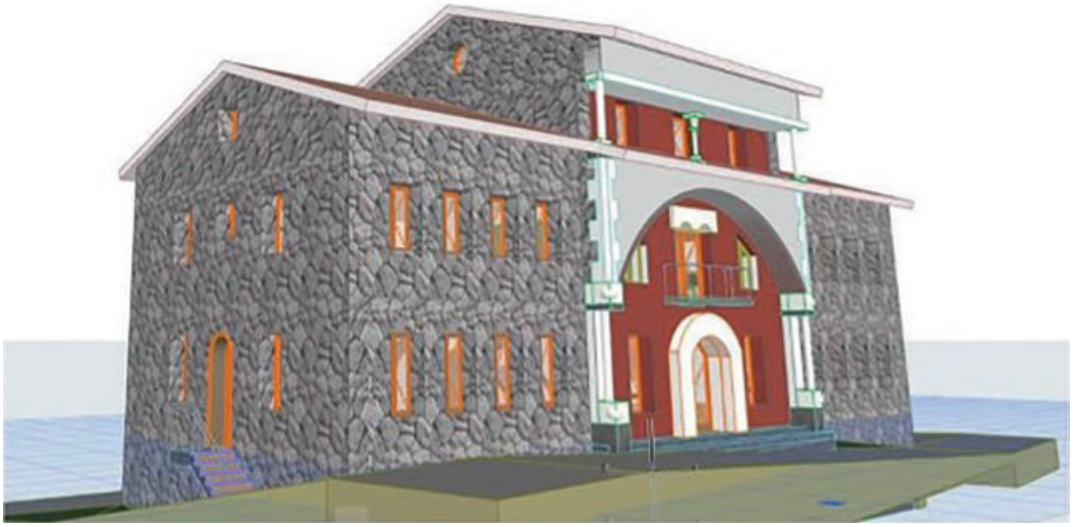


Fig. 9. Proposal for the Siurana Interpretation Center (CIS), featuring the entrance arch.

Fig. 10. View of the access point, where a car park for twelve vehicles should be built below, hidden under trees.

4. JUMP OF THE MOORISH QUEEN

SIURANA CASTLE [5] [6] [7]. NEXT TO IT, A VIEWPOINT FOR VISITORS IS PLANNED WHERE THE QUEEN MORA MADE HER JUMP

Attracting visitors necessitates making the path accessible for the disabled.

MIRADOR DEL SALTO DE LA REINA MORA SOBRE EL VACÍO DE SIURANA

Vista del Castillo de Siurana desde el Mirador acristalado del SRM.

Planta del Mirador acristalado sobre el vacío del SRM en Siurana.

5. CABLE CAR BETWEEN CORNUDELLA AND SIURANA, ROADS TO BE RENOVATED, AND SIURANA'S LANDSCAPE

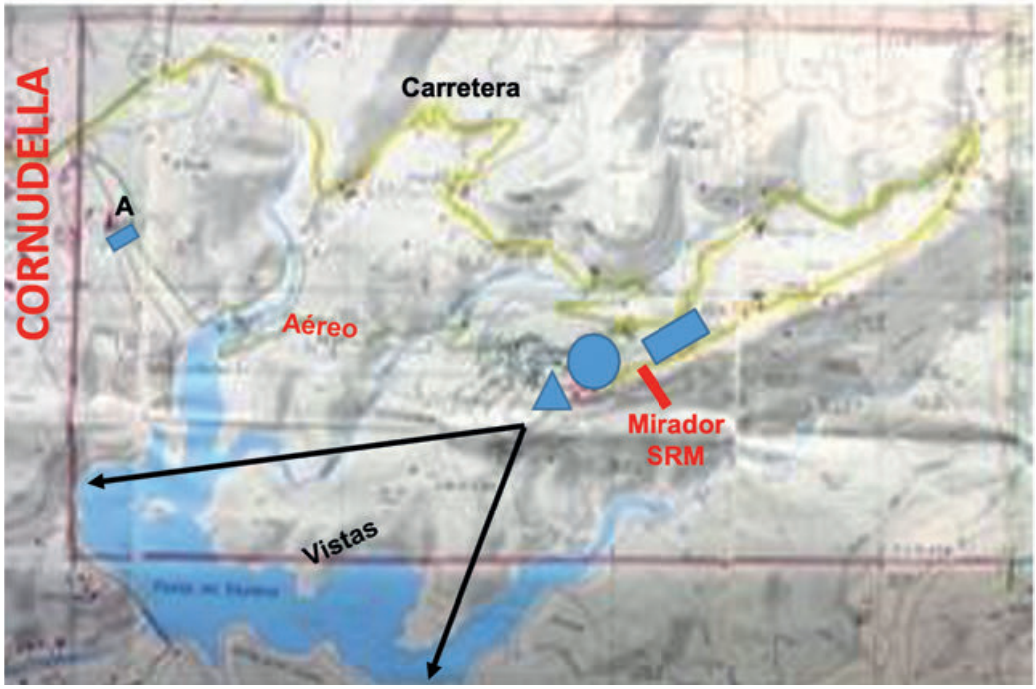


Fig. 13. SIURANA GEOLOGICAL PARK AND ITS SURROUNDINGS: CHURCH (triangle), VILLAGE (circle), CASTLE (rectangle), VIEWS FROM ABOVE (west- and south-pointing arrow) MIRADOR Salto Reina Mora (red stripe) ROAD for electric vans (yellow) – 8 km. CABLE CAR (long red line). PARKING (A).

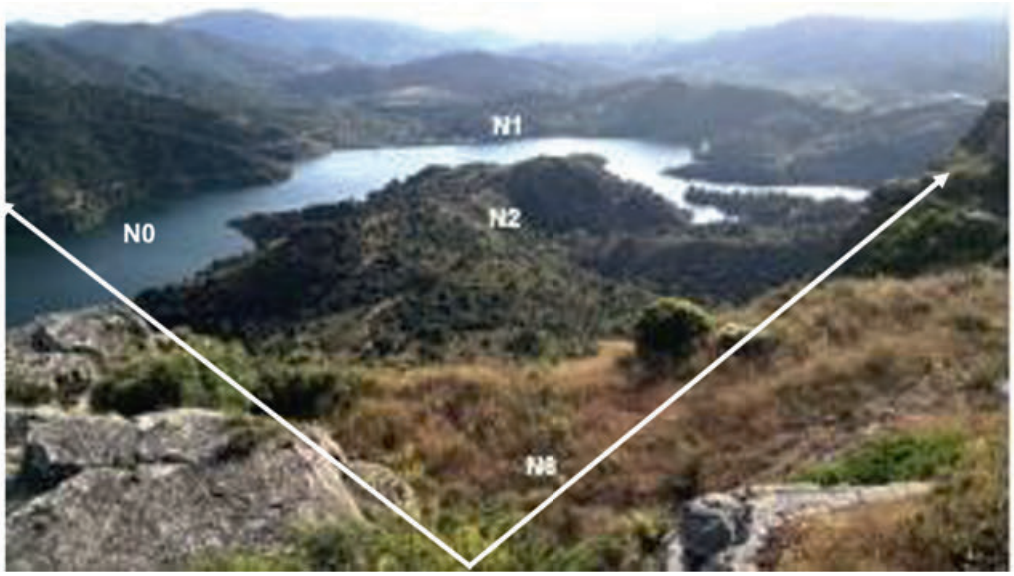
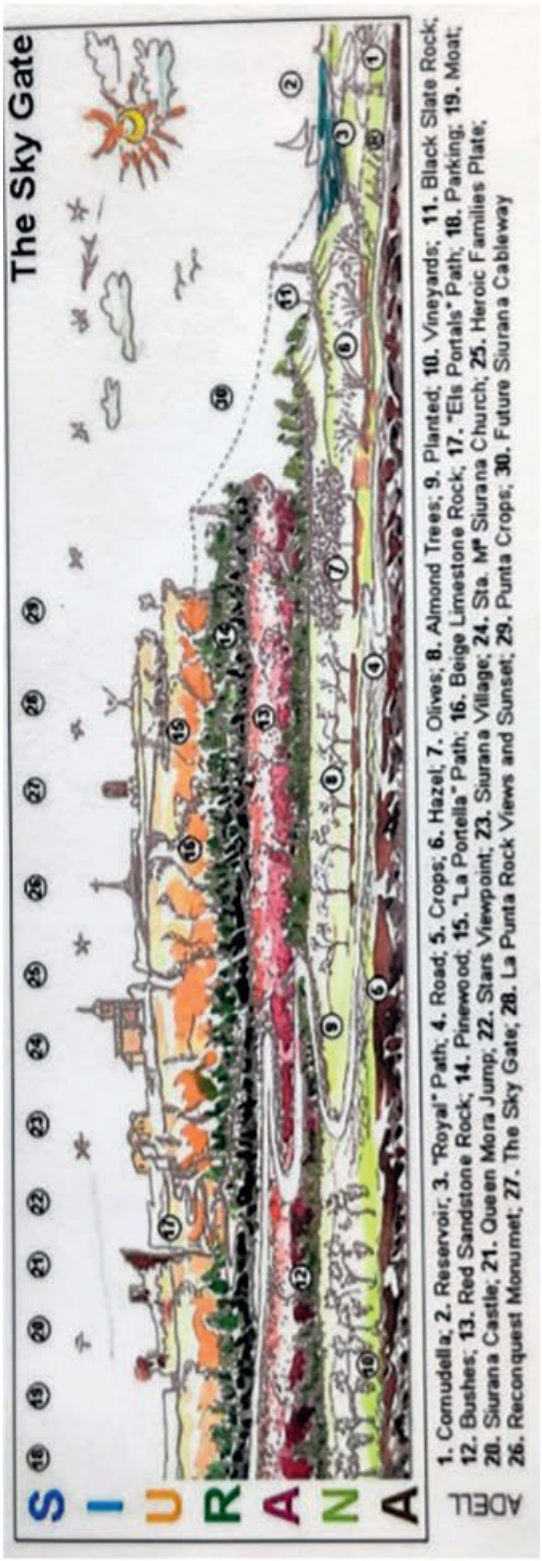


Fig. 14. View of the lower reservoir from the top of Siurana. The cable car cannot be seen from this perspective as it is on one side.

Fig. 15. Siurana and its ruined castle in the background [5][6][7].

Fig. 16. View toward west: the Siurana Church [8] at the precipice and the reservoir below.



CONCLUSIONS

As the drawing of Siurana's northern elevation shows, the town is dependent on the City Council of Cornudella del Montsant, located at its foot (8 km by road or 1,400 m by air). This geological environment is unique and the Geopark should request UNESCO protection as a world monument.

Until now, characterization covered only landscape and historical aspects (village, castle and church) [9], disregarding the geological aspect of surroundings, which is nevertheless precisely what gives this place its original character, as shown in the first section.

In 2016, the "Historical Characterization of the Priorat- Montsant-Siurana landscape" was proposed, but it appears too broad and does not account for the site's geology, as emphasized here. The UNESCO candidacy was withdrawn in 2022, probably due to alleged lack of singular character.

With the documentation that is now provided, creation of a Geopark in Siurana and Cornudella, celebrating its original geology and history, will undoubtedly be well received for approval as a UNESCO candidacy.

To provide an idea of the complex and its geological environment, two videos are available online [10] [11].

This proposal for new roads, along with a reassessment of the geological environment, also aims to prevent Siurana from being a cul-de-sac by providing alternative exits in the event of fire spreading in the surrounding forests. In turn, the route depending on electric vans and travelling by air would help to avoid traffic jams, lower carbon emissions, and control the flow of tourists from the Cornudella car park below.

It has been evaluated in another document that the plans are sustainable owing to solar, water and wind energy systems that do not alter the surrounding natural landscape yet take advantage of its energy potential, for example thanks to the unevenness of the place. This could help Siurana become a pioneering town that boasts a fully sustainable energy supply.

The approach to Geoparq outlined here has been endorsed by the Adiprope Foundation, which promotes the dissemination and promotion of Spanish UNESCO monuments and other sites of note. The Foundation is chaired by Ignacio Buqueras i Bach, whose chairman of the advisory board is Federico Mayor Zaragoza.

Indeed, the elevation that offers breath-taking views over the precipice may resemble the "Gates of Heaven."

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Se agradece a Luz de Flash, las fotos base Mirador Salto Reina Mora.

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[*]Fotografías de www.joancapdevilavallve.com

Ochrona dziedzictwa kulturowego 13 (2022)/
DOI: 10.35784/odk.2992

OCHRONA DZIEDZICTWA KULTUROWEGO

OD „SZTUKI ŁÓDZKIEJ" DO „PRZYJAZNEGO MIASTA". DOBRE PRAKTYKI CZY NOWA JAKOŚĆ W ZAKRESIE UPOWSZECHNIANIA DÓBR KULTURY?

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ABSTRAKT Ustawa z dnia 19 lipca 2019 r. o zapewnianiu dostępności osobom ze szczególnymi potrzebami otworzyła nową perspektywę działań ukierunkowanych na odbiorców o szczególnych potrzebach. Na wybranych realizacjach grantowych i projektowych prowadzonych przez zespół naukowców z Uniwersytetu Łódzkiego oraz Muzeum Miasta Łodzi zarysowane zostaną możliwości płynące z dostępności architektonicznej, informacyjno-komunikacyjnej oraz cyfrowej, które stanowią przykłady dobrych praktyk w zakresie upowszechniania dóbr kultury. Zaprezentowane zostaną przedsięwzięcia związane z rewitalizacją i poprawą infrastruktury Muzeum Miasta Łodzi niwelujące bariery architektoniczne i pozwalające na wprowadzenie nowej przestrzeni ekspozycyjnej z opracowanym do niej systemem informacyjno-komunikacyjnym. Artykuł prezentuje zasadnicze koncepcje związane z projektem „Przyjazne miasto" (realizacja w latach 2021–2024), które poprzedzają doświadczenia nabyte przez pracowników UŁ w szeregu badań dotyczących sposobów wspierania osób z niepełnosprawnością wzroku prowadzonych od 2013 r. Niezwykle istotnym obszarem gromadzenia tych doświadczeń były działania podjęte w projekcie „Sztuka łódzka na tle sztuki europejskiej. Wykluczeni/Włączeni". Rozliczne

konsultacje z grupami osób z niepełnosprawnościami sensorycznymi oraz z kuratorami i edukatorami muzealnymi pozwoliły na wypracowanie dobrze odbieranej formy opisu audiodeskrypcyjnego. Opracowane narzędzia dydaktyczne takie jak tyflografiki, książki z pismem brajlowskim i powiększonym czarnodrukiem znacząco wpłynęły na wzrost kompetencji kluczowych odbiorców.

SŁOWA KLUCZOWE: audiodeskrypcja; tyflografika; „Przyjazne miasto"; Muzeum Miasta Łodzi; sztuka łódzka

Podziękowania

Projekt pn. „Sztuka łódzka na tle sztuki europejskiej. Wykluczeni/Włączeni" POWR.03.01.00-00-T141/18, dofinansowany z Funduszy Europejskich; realizowany w ramach Programu Operacyjnego Wiedza Edukacja Rozwój pt. „Trzecia Misja Uczelni"; nr konkursu POWR.03.01.00-IP.08-00-3MU/18, dotyczący opracowania programów kształcenia i realizacji działań dydaktycznych, kursów, szkoleń dla niestandardowych odbiorców szkolnictwa wyższego w ramach III Osi priorytetowej: Szkolnictwo Wyższe dla gospodarki i rozwoju; Działanie 3.1 Kompetencje w szkolnictwie wyższym. Projekt realizowany przez Uniwersytet Łódzki w partnerstwie z Muzeum Miasta Łodzi.
Projekt pn. „Przyjazne miasto. Wsparcie samodzielności osób z dysfunkcją wzroku w zakresie wykorzystania sieci połączeń komunikacji miejskiej w Łodzi, z uwzględnieniem aplikacji dotyczącej informacji lokalizacyjnych oraz zabytków architektury miejscowej" Umowa nr Rzeczy są dla ludzi /0106/2020-00, realizowany przez Uniwersytet Łódzki w partnerstwie z SWPS Uniwersytetem Humanistycznospołecznym w Warszawie, projekt dofinansowany z Funduszy Europejskich.
Przedsięwzięcie badawcze pn. „Ocena oraz weryfikacja współczesnych metod przekładu kodu wizualnego obiektu sztuki i obiektu historycznego na język opisowy w przestrzeni edukacyjnej ekspozycji muzealnej" realizowane w ramach studiów doktoranckich II edycji programu grantowego Ministra Nauki i Szkolnictwa Wyższego „Doktorat wdrożeniowy" (Umowa nr 0083/DW/2018/02 z dn.28.11.2018 r.).
Rewitalizacja, modernizacja i poprawa infrastruktury zabytkowego obiektu Muzeum Miasta Łodzi – Pałac Poznańskich w części użytkowanej przez Muzeum Miasta Łodzi realizowany w ramach Programu Operacyjnego Infrastruktura i Środowisko 2014–2020 (działanie 8.1. Ochrona dziedzictwa kulturowego i rozwoju zasobów kultury; Europejski Fundusz Rozwoju Regionalnego).

Wkład pracy autorów

Aneta Pawłowska 36%
Daria Rutkowska-Siuda 32%
Paulina Długosz 32%

WPROWADZENIE

Odbiorca muzealny o specjalnych potrzebach w ciągu ostatniej dekady znalazł się w centrum zainteresowania wielu muzealników i edukatorów. W skutek pozytywnych zmian w zakresie ustawodawstwa oraz społecznych przemian, dążących w kierunku większej inkluzji społecznej, pojawiło się nowe, istotne grono odbiorców. Dodajmy, że wśród polskich regulacji prawnych wspierających osoby z niepełnosprawnościami w równym dostępie do korzystania z życia społeczno-gospodarczego oraz dóbr kultury najważniejszymi są Karta Praw Osób Niepełnosprawnych (1997), Konwencja ONZ o prawach osób niepełnosprawnych (2006) ratyfikowana w Polsce w roku 2012 oraz Zalecenie CM/Rec (2011) 14 Komitetu Ministrów dla

państw członkowskich w sprawie uczestnictwa osób niepełnosprawnych w życiu politycznym i publicznym. W ciągu ostatnich lat ustawy te niejako wymusiły wprowadzenie nowych zasad i rozwiązań w praktykach muzealnych oraz wpłynęły na inne postrzeganie niepełnosprawności. W tym kontekście szczególnie istotnym dokumentem jest Ustawa z dnia 19 lipca 2019 r. o zapewnianiu dostępności osobom ze szczególnymi potrzebami [Dz.U. 2019 poz. 1696]. Ustawa ta otworzyła bowiem nową perspektywę działań dostępnościowych, które powinny być kierowane nie tylko do osób z niepełnosprawnościami, ale wszystkich potrzebujących wsparcia. Bezpośrednim skutkiem działania tej regulacji prawnej jest program rządowy „Dostępność Plus". To jego efektem jest opisywany poniżej zestaw propozycji realizowanych w ramach grantu naukowego pod nazwą „Przyjazne miasto. Wsparcie samodzielności osób z dysfunkcją wzroku w zakresie wykorzystania sieci połączeń komunikacji miejskiej w Łodzi, z uwzględnieniem aplikacji dotyczącej informacji lokalizacyjnych oraz zabytków architektury miejscowej".

Poligon doświadczalny i wypracowane rozwiązania

Nim jednak zaprezentujemy zasadnicze koncepcje związane z projektem „Przyjazne miasto", należy wskazać poprzedzające go rozwiązania opracowane na Uniwersytecie Łódzkim i wdrożone pilotażowo w Łodzi oraz regionie łódzkim. Podkreślmy też, że wszystkie wypracowane formuły były za każdym razem konsultowane z grupami beneficjentów końcowych, czyli osób z niepełnosprawnościami sensorycznymi oraz z kuratorami i edukatorami muzealnymi. Do istotnych pytań stawianych podczas realizacji wszystkich projektów dostępnościowych należy zaliczyć: co i w jaki sposób powinniśmy jako społeczeństwo, ale też naukowcy, uczynić, aby inkluzja społeczna była jeszcze większa? Jaki komunikat płynący w kierunku osób o niestandardowych potrzebach byłby pełny i klarowny; łatwy w przekazie, ale i w odbiorze, oraz nowoczesny na miarę XXI w.?

Badania dotyczące sposobów wspierania osób z niepełnosprawnością wzroku rozpoczęły się na Uniwersytecie Łódzkim w roku akademickim 2013/2014 w ramach kursu „Audiodeskrypcja dzieł sztuki" pod kierunkiem prof. Anety Pawłowskiej z Katedry Historii Sztuki UŁ. W trakcie zajęć grupa studentów w konsultacji z niewidomą audiodeskryptorką Barbarą Szymańską z białostockiej Fundacji Audiodeskrypcja przygotowała opis kluczowej przestrzeni Muzeum Sztuki w Łodzi. Była to *Sala Neoplastyczna* zaprojektowana przez Władysława Strzemińskiego w 1948 r. oraz znajdujące się w niej wyselekcjonowane obiekty artystyczne.

Il. 1. Studenci historii sztuki UŁ jako audiodeskryptorzy Sali Neoplastycznej, 2014, fot. Aneta Pawłowska

Zajęcia były istotne, gdyż wprowadzały tematykę werbalnego opisu dzieł sztuki przygotowanego pod kątem potrzeb osób z zaawansowaną dysfunkcją wzroku (czyli audiodeskrypcję obiektów artystycznych) w krąg zainteresowania historyków sztuki (Pawłowska, 2015). W kolejnym roku akademickim następny rocznik studentów przygotował opisy audiodeskrypcyjne związane z drugim oddziałem Muzeum Sztuki w Łodzi – ms2. Kolejna praca (z udziałem studentów UŁ) była realizowana w Muzeum Miasta Łodzi, mieszczącym się w dawnym Pałacu rodziny Poznańskich. To tu w 2015 r. kolejny rocznik przyszłych historyków sztuki wcielił się w rolę audiodeskryptorów, wspierając projekt „Muzeum na wyciągnięcie ręki", tworzony w ramach programu „Kultura dostępna" Ministerstwa Kultury i Dziedzictwa Narodowego. Celem działań było przystosowanie Muzeum Miasta Łodzi do potrzeb osób z niepełnosprawnością. Doświadczenia oraz wskazania postępowania z powyższych działań zostały zaprezentowane w podręczniku akademickim Anety Pawłowskiej i Julii Sowińskiej-Heim pt. *Audiodeskrypcja dzieł sztuki. Metody, problemy, przykłady* (Pawłowska, Sowińska-Heim, 2017).

Najistotniejszymi konkluzjami płynącymi z projektów wspierających muzealników łódzkich zasobami kadrowymi, rekrutującymi się ze studentów historii sztuki Uniwersytetu Łódzkiego, były konieczność uczulenia audiodeskryptorów na – niedającą się przecenić – wagę przemyślanej konstrukcji opisów werbalnych oraz podmiotową rolę osób z niepełnosprawnością wzroku w trakcie konsultowania stworzonych opisów dzieł sztuki (Pawłowska, Sowińska-Heim, 2017B). Kolejnym etapem działań badaczy z UŁ było stworzenie dla prywatnego Muzeum Fabryki mieszczącego się w łódzkim centrum handlowo-rozrywkowym – Manufakturze specjalnej

aplikacji, której zadaniem było nawigowanie osób niewidomych w przestrzeni obiektu. Projekt powstał we współpracy trzech wydziałów Uniwersytetu Łódzkiego: Wydziału Filozoficzno-Historycznego, Wydziału Filologicznego i Wydziału Fizyki i Informatyki Stosowanej. W efekcie współpracy naukowców z różnych dziedzin stworzono system naprowadzający z dedykowaną mu audiodeskrypcją, wielokrotnie poddawaną ewaluacji przez beneficjentów końcowych – osoby niewidome. Rozwiązanie zostało oparte na aplikacji mobilnej oraz systemie znaczników naprowadzających – beaconów, które umożliwiają samodzielne odkrywanie przestrzeni miejskiej czy wystawy poprzez kierowanie osoby niewidzące w konkretne miejsca oraz przedstawianie wyglądu rzeczonej przestrzeni/obiektu.

Il. 2. Osoby z dysfunkcją wzroku jako ewaluatorzy działań w Muzeum Fabryki w Manufakturze w Łodzi, 2018, fot. Aneta Pawłowska

Rozwiązania tego typu mogą być używane przez wszystkie osoby korzystające z aplikacji smartfonowej oraz zegarków typu smartwatch z systemami operacyjnym IOS w wersji 9.0 lub nowszej oraz Android w wersji 8.0 lub nowszej. Aplikacja jest bezpłatna, kompatybilna zarówno z IOS, jak i Androidem (Pawłowska, Hłobaż, Drozdowski 2019). Projekt ten pod nazwą „Widzę, bo słyszę: audiodeskrypcja – współczesne wsparcie osób z dysfunkcją wzroku w kontakcie ze sztuką" został nagrodzony na Międzynarodowych Targach Innowacji Gospodarczych i Naukowych INTARG 2020.

Opisane powyżej działania to przede wszystkim kroki podejmowane na rzecz uprzystępnienia podstawowych przestrzeni sztuki, jakimi są muzealne ekspozycje. Są to miejsca, w których

splatają się różnorodne zabiegi kulturowe: poznawcze, estetyczne, klasyfikacyjne, jak również działania praktyczne (Popczyk, 2008). Stanowią przestrzeń odbieraną holistycznie: zawarte są w ich obrębie eksponaty, elementy aranżacyjne, a także sam kontekst architektoniczny budynku. Wystawy są bowiem wizualizacją zamysłu kuratorskiego i ilustracją przewodniej idei całego muzeum (Świecimski, 2002). Ich dostępność, możliwość doświadczenia w ich przestrzeni integracji wizualnej, a także czytelność obecnych w jej obrębie wszelkich komunikatów (zarówno werbalnych, jak i niewerbalnych) stanowi jedno z ważniejszych współcześnie zadań stawianych kuratorom, projektantom i architektom (Borusiewicz 2020). Dlatego też szczególnie ważnym projektem, pogłębiającym dostępność architektoniczną jednej z najważniejszych instytucji kultury w Łodzi, było przedsięwzięcie związane z rewitalizacją i poprawą infrastruktury Muzeum Miasta Łodzi [Rewitalizacja, modernizacja i poprawa infrastruktury zabytkowego obiektu Muzeum Miasta Łodzi – Pałacu Poznańskich w części użytkowanej przez Muzeum Miasta Łodzi Program: Program Operacyjny Infrastruktura i Środowisko 2014–2020 8.1. Ochrona dziedzictwa kulturowego i rozwój zasobów kultury Europejski Fundusz Rozwoju Regionalnego 2018–2022]. Powołane w 1975 r. Muzeum zajmuje się gromadzeniem i udostępnianiem zbiorów poświęconych historii Łodzi i jej mieszkańców. Oprócz tego jest to instytucja, która zajmuje się badaniem dziejów miasta, a także upowszechnianiem wiedzy o jego przeszłości oraz współczesności (Laurentowicz, Jaskulski 2000). Ważnym kontekstem i determinantem tej misji oraz zakresu działań jest siedziba muzeum – dawny Pałac rodziny Poznańskich. Jest to jedna z najbardziej reprezentacyjnych rezydencji fabrykanckich, które budowane były w Łodzi na przełomie XIX i XX wieku. Dziś często jest nazywany perłą łódzkiej architektury lub łódzkim Luwrem. Pomimo tego, że stanowi wizytówkę miasta oraz ważny punkt turystycznych destynacji, musiał wiele lat czekać na modernizację i rewitalizację, która pozwoliłaby na zniwelowanie wielu barier architektonicznych. Ostatnie większe przedsięwzięcia w tym zakresie miały bowiem miejsce w latach 70. i 90. XX w. (Laurentowicz, Jaskulski 2000; Laurentowicz 2000).

Najnowszy projekt obejmował szerokie ramy działań zarówno w zakresie prac restauracyjno-remontowych, jak i modernizacyjnych. Profil prac konserwatorskich oraz robót budowlanych dotyczył m.in. naprawy tynków, remontu balkonów, konserwacji gzymsów, sztukaterii i detali architektonicznych, konserwacji figur wieńczących elewację, renowacji lub wymiany stolarki okiennej i drzwiowej.

Zabiegi prowadzące do przywrócenia świetności Pałacu rodziny Poznańskich były istotne ze względu na klasę zabytku, natomiast z perspektywy codziennej działalności instytucji znaczenie priorytetowe miały działania zmierzające do lepszej dostępności obiektu pod względem architektonicznym. W tym celu podjęto starania na rzecz przygotowania drugiego, pozbawionego barier wejścia, które wykorzystywało dawny, przez wiele lat nieużywany ciąg komunikacyjny od strony ul. Zachodniej. Przywrócenie jego funkcji wiązało się ze zmianą części przestrzeni parteru wraz z dostosowaniem go do potrzeb kasy i sklepu muzealnego (wcześniej wejście do kasy było niedostępne dla osób z niepełnosprawnością ruchową ze względu na zbyt wąski otwór drzwiowy). Dodatkowo zastosowano duże płaszczyzny przeszkleń, aby w jak najmniejszym stopniu ingerować w zabytkowe wnętrza, jednak zadbano również o ich zabezpieczenie w postaci odpowiedniego oznakowania.

Szczególnie istotnym przedsięwzięciem modernizacyjnym było natomiast udostępnienie szybu windowego, dzięki któremu poszczególne kondygnacje Pałacu rodziny Poznańskich mogły zacząć komfortowo zwiedzać również osoby poruszające się na wózkach. Ze względu na zabytkowych charakter budynku było to niezwykle wymagające zadanie, które poprzedzały wieloletnie działania o charakterze koncepcyjnym. Pierwsze bowiem plany wprowadzenia tego rodzaju udogodnienia pojawiły się już w 2007 r. (projekt z 2007 r., autor: mgr inż. arch. Andrzej Rafał Olczyk, biuro projektowe Archivision), następnie były poddawane modyfikacjom bądź konfrontacjom z pomysłami dotyczącymi różnych lokacji szybu (od 2012 r. funkcjonowały bowiem trzy warianty miejsca, gdzie mógłby się on znaleźć). Ostatecznie została wybrana i zrealizowana koncepcja założeń i wytycznych projektowych opracowanych przez firmę Sursum (wyk. mgr inż. Tomasz Okrzos). Zakładała ona wprowadzenie szybu windy elektrycznej do tzw. baszty (półokrągłego ryzalitu od strony ogrodu), która na poziomie 0 i -1 pełniła funkcję klatki schodowej, natomiast na poziomie 1 obejmowała dawne pomieszczenia sanitarne (przed remontem znajdujące się w bardzo złym stanie). Zastosowany w projekcie zarówno szklany szyb, jak i ściany windy umożliwiły jednak wizualny dostęp do zachowanych i jednocześnie odnowionych w ramach projektu zabytkowych elementów, takich jak marmoryzacje czy stiukowe dekoracje w postaci muszli. Ponadto wykorzystano oryginalne płytki podłogowe, którymi wyłożony jest korytarz prowadzący do windy, jak i sama podłoga windy. Dzięki tym zabiegom zmodernizowana część Pałacu stała się nie tylko bardzo ważnym elementem komunikacji, ale również dodatkową atrakcją turystyczną.

Il. 3. Przestrzeń pierwszego piętra Pałacu rodziny Poznańskich przed remontem, fot. Bożena Szafrańska, materiały MMŁ

Il. 4. Przestrzeń pierwszego piętra Pałacu rodziny Poznańskich po remoncie fot. Małgorzata Nadachewicz, materiały MMŁ

Dzięki przeprowadzonemu przedsięwzięciu restauracyjno-remontowemu powstała również nowa przestrzeń ekspozycyjna, w ramach której została opracowana wystawa poświęcona historii regionu pt. „Ziemia Obiecana wczoraj i dziś. Łódź w Europie, Europa w Łodzi". W jej przestrzeniach wdrożono nowy model systemu informacyjno-komunikacyjnego, który został opracowany w ramach badania „Ocena oraz weryfikacja współczesnych metod przekładu kodu wizualnego obiektu sztuki i obiektu historycznego na język opisowy w przestrzeni edukacyjnej ekspozycji muzealnej" realizowanej w ramach studiów doktoranckich II edycji programu grantowego Ministra Nauki i Szkolnictwa Wyższego „Doktorat wdrożeniowy", na który składają się m.in. treści pisane prostą polszczyzną, dotykowe mapy i makiety, tyflografiki oraz multimedialna prezentacja. Wykorzystane rozwiązania techniczne znacząco podnoszą atrakcyjność wystawy, a jej układ przestrzenny zwiększa funkcjonalność w zakresie dostępności architektury dla osób o szczególnych potrzebach.

„Sztuka łódzka…" i tyflografiki

Najbardziej zaawansowaną próbą odpowiedzi na to, jak ośmielić widza do częstszego i bardziej otwartego kontaktu z placówkami muzealnymi i sztuką, są działania podejmowane w ramach Programu operacyjnego Wiedza Edukacja Rozwój 2014–2020, który jest finansowany ze środków Unii Europejskiej. Do tego typu propozycji wspierających aktywizację społeczną i zawodową oraz zapobieganie wykluczeniu społecznemu należą projekty realizujące tzw. „Trzecią Misję Uczelni". Warunkiem ramowym konkursu było, aby dzięki specjalnym programom kształcenia, działaniom dydaktycznym, kursom i szkoleniom uczelnie mogły dotrzeć z ofertą edukacyjną do odbiorców spoza środowiska akademickiego. W opisanym poniżej przypadku grantu pt. „Sztuka łódzka na tle sztuki europejskiej. Wykluczeni/Włączeni" POWR.03.01.00-00-T141/18 (projekt realizowany był od lutego 2019 do września 2022 r., kierownik – Aneta Pawłowska) najważniejszym założeniem było zapoznanie odbiorców z regionu województwa łódzkiego, seniorów oraz młodzieży szkolnej z dysfunkcją wzroku lub słuchu z problematyką dotyczącą szeroko pojętych sztuk wizualnych oraz architektury (Pawłowska, Długosz, 2020). Działania projektowe mają za zadanie nie tylko upowszechnianie regionalnego dziedzictwa kulturowego wśród „niestandardowych odbiorców szkolnictwa wyższego", a więc z problemami wzroku i słuchu, lecz jest to również próba odpowiedzi na obecną, jak też prognozowaną sytuację demograficzną ludności województwa łódzkiego. Z danych zebranych w roku 2017 wynika bowiem, że ponad pół miliona mieszkańców województwa to osoby w wieku senioralnym (Kaleta, Matysiak, 2018), a co 9. osoba w województwie jest niepełnosprawna (Cmela, 2014).

W wyniku realizacji projektu już 730 osób z niepełnosprawnością wzroku lub słuchu oraz niepełnosprawnościami mnogimi z województwa łódzkiego podniosło swoje kwalifikacje w zakresie kontaktu ze sztuką, znajomości języka stosowanego w opisie dzieł artystycznych, ale też kompetencje życiowe (takie jak: orientacja w terenie, poprawa znajomości języka polskiego, przełamywanie barier komunikacyjnych etc.).

Warto podkreślić, że znaczna grupa obiektów zabytkowych na obszarze województwa łódzkiego jest lepiej przygotowana na odbiorców kultury mających wskazane wcześniej dysfunkcje, zwłaszcza obiekty (zespoły), w których mieszczą się placówki muzealne, galerie. W trakcie zajęć projektowych

zostały opracowane 3 tomy podręczników „Łódzka sztuka w Europie, europejska sztuka w Łodzi" (Pawłowska, Długosz, 2021; Pawłowska, Długosz, 2022). Publikacje mają powiększony czarnodruk, skorelowany z notacją punktową pismem brajlowskim. Każdy tom podzielony jest na kilkanaście krótszych tematów, omawiających zarówno istotne zjawiska i style w sztuce, jak również wybranych artystów. Dopełnieniem poszczególnych zagadnień są audiodeskrypcje sąsiadujące z całostronicowymi, barwnymi, wypukłymi grafikami (tyflografikami).

Il. 5. Przykład tyflografiki z gmachem P.A.S.T, [w:] Pawłowska A. Długosz P. (red.), *Sztuka łódzka na tle sztuki europejskiej. Architektura w Łodzi*, Łódź 2022, strony nienumerowane

Do każdej sekcji tematycznej dołączony został słowniczek pojęć oraz zadania do pracy samodzielnej. Książki dzięki jasnemu i czytelnemu językowi pozwalają odbiorcy na zrozumienie nowych terminów, utrwalenie wiadomości nie tylko poprzez treści, ale również ćwiczenia aktywizujące.

Ponadto powstało 270 wzorów plansz tyflograficznych oraz potężny zbiór prezentacji multimedialnych i filmów udostępnianych za pomocą platformy cyfrowej Moodle Uniwersytetu Łódzkiego. W najbliższym czasie projekt dopełnią ogólnodostępne podcasty związane z jego treściami edukacyjnymi. Takie skorelowane działania, oddziałujące na szereg zmysłów, rozwijają przytoczone powyżej kompetencje kluczowe u wskazanych grup beneficjentów.

Poszczególne zagadnienia w ramach projektu obejmowały szereg tematów związanych z architekturą Łodzi i Europy od sztuki średniowiecznej przez dziewiętnastowieczne neostyle po współczesne realizacje architektoniczne. W celu lepszego przybliżenia zjawisk, pojęć i cech charakterystycznych danych epok beneficjenci mieli do dyspozycji tyflografiki ilustrujące ową problematykę. Tyflografiki (graficzne reliefy), wykonywane techniką termoformowania, stały się w projekcie jednym z ważniejszych narzędzi pozwalających na poznanie zabytku. Istotny w prezentacji architektury na tyflografikach jest wybór odpowiedniej elewacji danego obiektu – tej, która byłaby zarówno najbardziej charakterystyczna, jak i identyfikowalna wizualnie z nim. W kreacji architektonicznej ważne jest również ukazanie planu obiektu. W większości przypadków wystarczy ukazanie przyziemia. W architekturze XX i XXI w., gdzie układy brył są odmienne na poszczególnych piętrach, warto je zilustrować zestawieniem kilku kondygnacji. W ramach projektu takie przedstawienie dobrze obrazowało zmiany w zabudowie łódzkich kamienic wraz z podwórzem na przełomie XIX i XX w. czy plany współczesnego budynku Wydziału Filologii Uniwersytetu Łódzkiego. W opracowaniach tyflograficznych architektury dochodzi do redukcji pewnych detali. Trudnością, szczególnie przy obiektach neostylowych, jest stosunkowo duża liczba elementów rzeźbiarskich na elewacji, np. w partii obramień okiennych czy dekoracyjnych zwieńczeniach dachów, które muszą zostać zredukowane na grafice. Kluczowe jest takie opracowanie wzoru, aby wydobyć i zachować najbardziej charakterystyczne elementy dekoracji danego obiektu (np. Willa Leopolda Kindermanna, Kamienica pod Gutenbergiem). Z drugiej strony ważna jest jednoczesna dbałość w odwzorowaniu właściwych proporcji i podziałów pionowych oraz poziomych. Ma to szczególne znaczenie w poznaniu zabytków modernistycznych pozbawionych detalu architektonicznego, będących rozpoznawalnymi przez zestawienie brył. Dzięki tyflografikom możemy przybliżyć odbiorcy nie tylko obiekty istniejące, ale również te, które nie zachowały się, a są istotne dla budowania kontekstu kulturowego miasta jak np. Synagoga „postępowa" przy ul. Spacerowej w Łodzi.

Il. 6. Synagoga „postępowa" przy ul. Spacerowej – tyflografika, zbiory Instytutu Historii Sztuki UŁ

Mogą one ukazywać również poszczególne fazy rozwoju obiektu, jego rozbudowy i przekształcenia, czy poszczególne detale, jak występujące grupy rzeźbiarskie, które na ogólnych widokach elewacji muszą być zredukowane.

Il. 7. Płaskorzeźba z kamienicy Spółki Akcyjnej Wyrobów Bawełnianych I. Poznańskiego w Łodzi – tyflografika, zbiory Instytutu Historii Sztuki UŁ

Przyczynę ograniczenia dostępności zabytków może stanowić różnorodność ich źródeł (własność prywatna, część działających zakładów lub firm), a utrudniona adaptacja może wynikać z ich charakteru lub stanu. Są one jednak dostępne (choć w ograniczonym stopniu, jeśli chodzi o wnętrza) dla zwiedzających miasto z „poziomu przechodnia". Sam obiekt lub w szerszym ujęciu kontekst urbanistyczny zespołów wymyka się szczególnie postrzeganiu osób z dysfunkcją wzroku. Bez ingerencji w tkankę zabytku, niewielkim nakładem środków finansowych, możemy zbliżyć odbiorcę do dzieła. Wypracowane działania pokazały, że jedną z alternatywnych form, nieingerującą w strukturę zabytku, a pozwalającą na jego poznanie, jest audiodeskrypcja (zapisana lub nagrana w PJM) połączona lub występująca samodzielnie z opracowaniem tyflograficznym. Skorelowane oddziaływanie na słuch i dotyk umożliwia osobom słabowidzącym i niewidomym w znacznym wymiarze dostęp do zabytków architektury. Może mieć to szczególne znaczenie w szerszym kontekście samodzielnego poznawania sztuki niemieszczącej się jedynie w placówkach muzealnych czy galeriach. Dzięki wykorzystaniu audiodeskrypcji oraz tyflografik – zarówno ukazujących plan, elewację, jak i wnętrza poszczególnych sal – obiekt zostaje „udostępniony". Pandemia COVID-19 (wymuszająca tryb online) pokazała przydatność i wysoką efektywność powyższych materiałów zarówno dla osób niewidomych, jak i niesłyszących w pierwszym etapie poznawania zabytku.

Reasumując, projekt „Sztuka łódzka na tle sztuki europejskiej. Wykluczeni/Włączeni" pozwolił wypracować formę opisów audiodeskrypcyjnych dobrze ocenianych przez grupę osób badanych w różnym wieku i stopniu dysfunkcji wzroku. W grupie osób najmłodszych szczególnie pomocne w popularyzacji wiedzy o zabytkach są opracowane materiały dydaktyczne w postaci

cyklu książek, np.: „Łódzka sztuka w Europie, europejska sztuka w Łodzi", które po ukończeniu działań projektowych zostaną przekazane do Specjalnego Ośrodka Szkolno-Wychowawczego nr 6 im. mjr. Hieronima Baranowskiego w Łodzi oraz oddziałów Polskiego Związku Niewidomych Łódź – Koło Górna oraz oddziału w Sieradzu – instytucji szczególnie aktywnych w projekcie.

„Przyjazne miasto"

Dostępność dziedzictwa kulturowego w przestrzeni miasta zabytkowego o unikalnej XIX-wiecznej zabudowie dla osób z dysfunkcją wzroku rozwija projekt „Przyjazne miasto. Wsparcie samodzielności osób z dysfunkcją wzroku w zakresie wykorzystania sieci połączeń komunikacji miejskiej w Łodzi, z uwzględnieniem aplikacji dotyczącej informacji lokalizacyjnych oraz zabytków architektury miejscowej" (realizacja 2021–2024, kierownik Aneta Pawłowska). Osoby z problemami widzenia mają znaczne trudności w samodzielnym poruszaniu się i zwiedzaniu miasta. W efekcie nie są w pełni niezależne ani nie doświadczają dużej ilości wrażeń estetycznych. Połączenie doświadczeń w tworzeniu audiodeskrypcji, badań eyetrackerem (okulografem) wraz z korelacją z opracowanym systemem bezpłatnej aplikacji na np. smartfony, smartwatche w systemie IOS oraz Android ma za zadanie podnieść poziom samodzielności w przemieszczaniu się i doświadczaniu dóbr kultury, przełamując dotychczasowe bariery osób niewidomych. Użytkownicy aplikacji poprzez własne sprzęty audio uzyskają precyzyjną wiadomość głosową dotyczącą informacji lokalizacyjnych (np. w jakiej odległości i w jakim kierunku znajduje się przejście dla pieszych) oraz o obiektach artystycznych. Wnikliwemu opisowi, przygotowanemu według ustalonych reguł wynikających z zasad audiodeskrypcji oraz wyników badań okulografem i konsultacji z osobami niewidomymi, zostaną poddane najciekawsze pod względem kulturowym budynki z danej okolicy. Planowany w latach 2022–2023 montaż bezprzewodowej sieci znaczników zarówno na przystankach komunikacji miejskiej w Łodzi, jak i na zabytkach jest metodą nieinwazyjną, nieingerującą w znaczącym stopniu w sferę wizualną obiektów. W ramach zasad projektowania uniwersalnego opracowany system zostanie włączony do miejskiej infrastruktury turystycznej oraz komunikacji miejskiej (autobusy, tramwaje, przystanki). Opracowanie opisów w języku polskim, angielskim, ukraińskim i hiszpańskim pozwoli korzystać szerszemu gronu odbiorców.

Liczymy, że finalizacja działań projektowych nie tylko uczyni z Łodzi, miasta odzwierciedlającego historię rozwoju XIX-wiecznego przemysłu włókienniczego, miejsce inkluzyjne, szeroko dostępne dla osób z niepełnosprawnościami i turystów z zagranicy, lecz także – prowadzić będzie do próby odpowiedzi na główne pytanie badawcze: w jaki sposób dostępność architektury dla wszystkich jej odbiorców może kształtować ich postawy względem jej dzieł oraz nowe standardy upowszechniania dóbr kultury. Ponadto oczekujemy na znaczny postęp w dziedzinie wspierania osób z dysfunkcją wzroku dzięki udoskonalonym o badania okulograficzne audiodeskrypcjom.

Wnioski i rekomendacje dotyczące udostępniania obiektów zabytkowych osobom z niepełnosprawnościami sensorycznymi

Na podstawie wieloletnich badań można wskazać dobre praktyki związane z upowszechnianiem dóbr kultury w trzech zasadniczych aspektach na przykładzie różnych *case studies* prowadzonych w łódzkich przestrzeniach zabytkowych z wykorzystaniem rządowych programów grantowych. Zwracamy uwagę na położenie większego nacisku na **dostępności alternatywne: informacyjno-komunikacyjne** w zakresie poszerzenia roli nowatorskich narzędzi dydaktycznych w postaci np. opracowań tekstowych i tyflografik, co zastosowaliśmy w wybranych działaniach w grancie „Sztuka łódzka na tle sztuki europejskiej. Wykluczeni/Włączeni" oraz w projekcie badawczym „Ocena oraz weryfikacja współczesnych metod przekładu kodu wizualnego obiektu sztuki i obiektu historycznego na język opisowy w przestrzeni edukacyjnej ekspozycji muzealnej". Kolejną dobrą praktyką powinno stać się zwiększenie **dostępności architektonicznej** przez niwelowanie w pierwszej kolejności przeszkód/barier w zabytkowej tkance obiektów w obrębie ścieżek komunikacyjnych. Jako ostatnią pragniemy wskazać potrzebę budowania dostępności **cyfrowej** np. przez tworzenie dedykowanych aplikacji, czego przykładem mogą być wspominane w artykule działania dla Muzeum Fabryki w Manufakturze oraz programu „Przyjazne miasto. Wsparcie niezależności osób z dysfunkcją wzroku w zakresie wykorzystania sieci połączeń komunikacji miejskiej w Łodzi, z uwzględnieniem aplikacji dotyczącej informacji lokalizacyjnych oraz zabytków architektury miejscowej".

Szczególnie istotne wydają się działania alternatywne, które nie ingerują w tkankę zabytkową obiektu. Przytoczone w pracy przykłady pozwalają na samodzielne poznawanie zabytków, częsty powrót do treści przekładający się na głębszą wiedzę i satysfakcję z ich poznawania uniezależnionego od pomocy osób trzecich.

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