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ICOMOS ISC for Theory and Philosphy of Conservation and Restoration

REDAKCJA
Biuro PKN ICOMOS Łazienki Królewskie w Warszawie – Oberża
00-460 Warszawa, ul. Agrykola 1
hfh.icomos@gmail.com

REDAKCJA JĘZYKOWA I KOREKTA
Natalia Witek–Dąbrowska
Grzegorz Czemiel

PROJEKT OKŁADKI
Sylwia Chwalana
Katarzyna Pałubska
Marta Chomicka

SKŁAD
Małgorzata Chrzanowska

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OCHRONA DZIEDZICTWA KULTUROWEGO

IMPROVING ACCESS TO HISTORIC BUILDINGS: SOME ENGLISH EXPERIENCE

WALTER Nigel [1]

1 Nigel Walter Department of Archaeology, University of York, The King's Manor, York YO1 7EP UK
e-mail: nhw502@york.ac.uk; nigelesque@gmail.com

ORCID: 0000-0002-1152-522X

ABSTRACT: In England, accessibility to historic buildings falls under the Equality Act 2010, for which a key concept is the making of "reasonable adjustments" to physical features of a building; this acknowledges that a blanket application of technical requirements would be detrimental to some historic buildings, and that equal access may not be achievable in every case. This chapter approaches accessibility in historic buildings in England from two angles. The first is a consideration of two separate guidance documents, from Historic England and from the Church of England respectively; each document is outlined, offering points of comparison with guidance in other jurisdictions. One consistent theme in these documents is the positive framing of accessibility as of benefit not only for those with disabilities, but also for all users and potentially for the heritage itself. The second aspect of the paper comprises three case study projects from my own practice, spread across a range of building types, ages, and grades of protection, which together demonstrate by example some of what is currently considered possible in England, and illustrate how practice relates to policy and guidance. The contribution ends by briefly reflecting on what light accessibility policy might shed on some broader questions of heritage concern.

KEYWORDS: accessibility; heritage; Historic England; Church of England

Introduction

The first legislation in England to address disability discrimination was the Disability Discrimination Act 1995. This has now been replaced by the broader Equality Act 2010, which places a duty on those who manage historic buildings not to discriminate against people with "protected characteristics," which includes those with disabilities (the Act also covers gender and racial discrimination). Central to this legislation is the concept of "reasonable adjustments" to the physical features of a building, something carried over from the previous Act (Kent 2012).

Expected standards for disability access to and use of all buildings are set out in Part M of the Building Regulations which covers, for example, the dimensions and gradient of ramps. However, for existing buildings (including historic ones) there is a "reasonableness" test, which implicitly acknowledges that a blanket application of technical requirements will be detrimental to some historic buildings, and that equal access may not be achievable in every case. In practice, modifications to the physical structure of historic buildings to improve access are now widespread, not least because improved accessibility is argued for on heritage and accessibility grounds.

This chapter approaches accessibility in historic buildings from two angles. The first is a consideration of two separate guidance documents, from Historic England and from the Church of England, respectively; each document is outlined, offering points of comparison for those from other jurisdictions. The second aspect comprises three case study projects from my own practice, which illustrate by example some of what is currently considered possible, and how it relates to policy and guidance; these three examples are spread across a range of building types, ages, and grades of protection. This contribution then concludes with some comments on how accessibility relates to broader concerns within heritage, including the place of communal value and how expertise is understood.

Historic England Guidance

Historic England is the central government's expert advisor on England's heritage and has a statutory role in the planning system. Part of that role involves the publication of guidance for heritage professionals and others. Apart from setting down overall principles – the key document being *Conservation Principles, Policies and Guidance* (Historic England 2008) – other documents address specific sectors (e.g. churches, houses, transport, industry) and issues (e.g. energy efficiency, particular materials, accessibility). The accessibility guidance currently comprises two documents – *Easy Access to Historic Buildings*, and *Easy Access to Historic Landscapes* (Historic England 2015a; 2015b), the former being discussed in this chapter.

The current guidance on buildings dates back to 2004; a second edition (2012) was issued in response to the Equality Act 2010, and the current edition (2015) refreshed and reformatted the guidance, with minimal changes to the earlier versions. The document begins with an initial framing summary, which states that while "many people think of the historic environment as being inaccessible," there are good reasons for seeing universal access as a priority: "On the contrary, we know that good quality access can enhance our understanding of the historic environment and ensure its sustainability" (Historic England 2015a, ii). In this way, accessibility is framed within a broader and positive context; we are encouraged to see it as having two significant benefits that

affect us all – first, that we will understand our heritage better, and second, presumably partly in consequence, that this will help it to endure. These benefits are stated but not explored further. This opening summary is followed by a quote from the Code of Practice that accompanies the Equality Act, which insists that

> [t]he policy of the Equality Act is not a minimalist policy of simply ensuring that some access is available to disabled people; it is, so far as is reasonably practicable, to approximate the access enjoyed by disabled people to that enjoyed by the rest of the public. The purpose of the duty to make reasonable adjustments is to provide access to a service as close as it is reasonably possible to get to the standard normally offered to the public at large… (Historic England 2015a, 1)

Implied by this ambition is that access facilities should be independently usable by those whom they are intended to benefit. It is not sufficient, for example, simply to provide a ramp; rather, it must be of an acceptably shallow gradient, with sufficient landings, handrails etc.

The document is then structured into three main chapters, after which it lists sources of more information and names of organisations to approach for further advice. The first chapter, "Why Access Matters," sets access in the broader context of Historic England's *Conservation Principles* (Historic England 2008), and points out that in most cases the survival of a historic building depends upon its continued, beneficial use, and that this itself may require access improvements. It then discusses the legislative and administrative context, including The Equality Act 2010, planning permissions, access requirements under Part M of the Building Regulations, and listed building consent. Reference is also made to the "ecclesiastical exemption" – the parallel system for listed building consent that is operated by six Christian denominations in England and Wales, and which is discussed below.

With respect to the interface between the Building Regulations and heritage concerns, according to the guidance, Part M recognises that full compliance will not always be possible in historic settings, and that "the aim should be to improve accessibility where practically possible, provided that the work does not prejudice the character of the building" or risk its deterioration (Historic England 2015a, 7). Consultation with relevant heritage professionals, local authority access officers and local access groups is recommended. The way the interface between the Building Regulations and heritage is negotiated is critical. To what extent alterations to a historic building prejudices its character is in part a question of judgement and the interpretation of heritage significance. Where there is a clash between accessibility and heritage priorities, a determination is made on the basis of the reasonableness of a given proposal.

The second chapter, "Planning Better Access," considers the practicalities involved in developing proposals and achieving permission. The first section considers "What is reasonable?" and outlines how specific proposals should be developed from an overall access strategy (including objectives, framework and budget) via access audit and conservation assessment, which together feed into an access plan; this is intended to be reviewed regularly in relation to the access strategy. The second section, "Barriers to Access," discusses the way the Equality Act 2010 outlines four options for overcoming barriers caused by physical features.

These are:

- removal of the feature;
- alterations to the feature;
- providing reasonable means of avoiding it;
- providing the service by a reasonable alternative method if none of the preceding options is viable (Historic England 2015a, 19).

While these are not ordered by preference, this is how they effectively function, from the top downwards. The implication is that heritage professionals should not focus on the bottom of the list with the least invasive measures, but should work from the top down; it is interesting to note that this is an example of not following the doctrine of minimal intervention, which is not discussed at all within the guidance.

The third chapter, "Making Access a Reality," provides examples of situations where difficult decisions had to be made. It is pointed out that not all of the examples shown in the document conform in every detail to the guidance contained in Part M of the Building Regulations but are presented as successfully balancing reasonable adjustment with heritage priorities (Historic England 2015a, 23). Examples are given of level access at entrances and within buildings, and the potential for wheelchairs to damage sensitive historic fabric is discussed. The text then considers vertical movement, including ramps, stairs and landings, handrails and lifts. A further section discusses lighting, signs and information, while the chapter concludes with brief comments on landscape and on street furniture and seating.

The key phrase from the legislation is "reasonable adjustments." This, of course, raises the question "Reasonable for whom?" Historic England is clear that the views of disabled people themselves are key to deciding this: "In determining reasonableness consideration should be given to the dignity of disabled people and the extent to which they are caused inconvenience or anxiety" (Historic England 2015a, 19). At the same time, there is a general recognition that the very purpose of some types of historic building makes them more resistant to the provision of equal access – the most obvious example being castles (Lynch and Proverbs 2019, 5).

The Historic England document is illustrated with multiple examples, providing a good indication of a range of possible solutions. These include the Ypres Tower at Rye, a scheduled monument, where an original medieval doorway was reopened, providing level access to the ground floor, and the Ripon Town Hall, where level access was provided to the main entrance by ramping the entire pavement up over the original steps. At Brougham Castle near Penrith in Cumbria, the main approach, paved with uneven cobbles, was replaced with a smooth surface to improve access for both ambulant and wheelchair disabled, and at the Christopher Wren-designed St James's Church, Piccadilly, London, level access was achieved by converting a window opening in a less sensitive nineteenth-century addition to form a doorway. These examples serve well to flesh out the principles promoted by the guidance.

Ridley Hall Cambridge

Ridley Hall is a nineteenth-century Cambridge theological training college. The initial phase of construction, supervised by the architect Charles Luck, was took place in 1879–81 (fig. 1); this phase forms the east range of the main court of the College, and comprises the Principal's Lodge (now used for a mix of teaching and administrative spaces), the three-storey east range, including a double-height lecture hall and a four-storey gatehouse tower, and the College dining room and kitchens. As is traditional in Cambridge, all accommodation is accessed via staircases, with the eastern range having four (Stairs A–D), in addition to the Principal's Lodge. These buildings, along with most of others subsequently added to the main court, are listed grade II – the lowest of the three grades of statutory protection.

Fig. 1. Ridley Hall, Cambridge – east range, before the project.

Together with a number of student rooms, this east range also accommodates most of the communal spaces of the College, yet until recent works not one of them had level access. To overcome this, an overall strategy was developed that addressed access in three ways:

- The main floor level of the path along the eastern range was regraded, raising this level by a step to match the tiled floor of the gatehouse, which forms the main entrance to the College;
- ramps were created to access the Principal's Lodge, the Lecture Hall, and Stair C, where two rooms had previously been combined to create an accessible room;
- two external platform lifts were installed.

As is typical for buildings of this era, every one of the main entrances had multiple steps leading to its threshold. The worst example was Stair D, which houses the dining room and common room, both key communal spaces; the original design provided access via an external flight of eight steps, with a further flight of steps inside, creating a series of difficult and interrelated challenges. An earlier strategy had proposed alterations to create level access into the building through a side door and service area, together with the addition of a lift from there to the main level. However, this strategy was rejected since it failed to address the concern that directing those with disabilities to a secondary entrance effectively treated them as second-class citizens, and was thus contrary to prevailing guidance and best practice.

Fig. 2. Ridley Hall, Cambridge – Stair D, completed (photo: Lina and Tom Ltd).

The strategy adopted for Stair D comprised four interventions (fig. 2). First, the external steps were rebuilt further away from the building to create a landing in front of the entrance doors, matching the historic stonework detailing but adding railings at each side. Second, a platform lift was installed to raise wheelchairs from ground level to this new landing at the level of the entrance doors. Third, the internal change of level was addressed with a wheelchair stair lift from the entrance level to the first floor dining room and common room.

Finally, that left the entrance doors themselves. Each leaf of these was too narrow for wheelchair use, and the doors could not be automated; still, the doors themselves were an important part of the original design and it would not have been appropriate to replace them. The solution was to install a fully glazed internal lobby with a single accessibility-compliant door, enabling the outer doors to stand open when this part of the building is in use; in this way, the historic doors are retained but no longer present an obstacle to access.

Fig. 3. Ridley Hall, Cambridge – Library, completed (photo: Lina and Tom Ltd).

Another significant problem that the College had with its communal facilities was that the library was on the second floor, having been created many years before by combining together a series of smaller residential spaces. There was no sensible possibility of installing a lift, and even had this been achieved, the widths of corridors and door openings would have prevented wheelchair users from accessing the facility once up at second floor. The College considered a new single-storey building, but what was proposed would have compromised the setting of the listed buildings. However, beneath the Lecture Hall was a basement used only for storage due to headroom of 1.8 m. The decision was taken to relocate the library from the second floor to this area. The building was underpinned and the basement dug out, lowering the finished floor by some 600 mm; extensive excavations also took place externally to install new access stairs and a platform lift. The new library (fig. 3) includes not only book stacks and study desks but also a disabled WC, enabling those with disabilities to use the library for extended periods of study. With the relocation of the library and other accessibility changes, the College for the first time has level access to all of its principal communal spaces.

Huntingdon Town Hall

Huntingdon Town Hall is a three-storey, eighteenth-century civic building, listed grade II*, the middle grade of statutory protection (fig. 4). The appointment was made in competition in 2010 on the basis of an accessibility strategy for creating level access to all principal spaces, with the aim that the building would become self-sustaining through rental income. The adopted strategy centred on the internal incorporation of a passenger lift in a location that would not impact the building's major spaces or fittings, crucially restoring the building's original pattern of circulation. This was in contrast to an alternative proposal to place the lift externally to the building in a

location that was very much "round the back" and separated from the main entrance, with all the associated negative connotations. As with Ridley Hall, accessibility was therefore key not only to the alterations themselves, but also to the broader purpose of the project.

Fig. 4. Huntingdon Town Hall.

The Town Hall was built in 1745 and significantly altered in 1817. It has come to symbolise the civic identity of Huntingdon. After over a hundred years of the ground and first floors serving as court, the building was no longer required for that purpose, and it was natural that the Town Council should move its offices back in. However, this iconic building was much larger than the Council administration required; thus, planning for its future has always depended on accommodating a variety of activities, with all its major spaces being put to good use.

Fig. 5. Huntingdon Town Hall – Assembly Room (photo: Huntingdon Town Council).

The ground floor comprises an entrance with two double-height courtrooms and some single storey ancillary spaces, including three holding cells, one of which was retained for its historical interest. At first floor there are some smaller connected rooms, which is where the administrative offices of the Town Council are now located, together with the reopened galleries providing view onto the courts below. At second floor, the principal spaces are the Council Chamber, still used for its original purpose of Council meetings, and the Assembly Room (fig. 5), a glorious space capable of hosting large-scale events (20 m x 7 m). Because it is now accessible, it once again plays its intended role as the premium indoor venue in the town. A catering kitchen on first floor has been created to service these spaces on the second floor.

Together with other minor alterations and an extensive programme of repairs, which addressed years of neglect, accessibility works have helped to secure the long-term future of the building by opening up the principal spaces at each of the three levels to a wider variety of uses. This establishes revenue opportunities for ongoing repairs and maintenance of the building for generations to come, and provides an example of how improved access can deliver significant heritage benefits.

Church of England Guidance

The Church of England is one of six denominations that operates its own system of listed building consent parallel to the secular system, under what is known as the "ecclesiastical exemption" (Morrice 2009; Walter 2020a). This system represents a longstanding recognition of the distinctive nature of living heritage (Walter 2020b); it should be noted that external changes to the appearance of church buildings – such as an access ramp – still also require planning permission from the local authority.

With so many historic buildings in its care, the Church of England produces an extensive range of guidance for buildings-related issues; for accessibility, this is contained within the recently published *Equal Access to Church Buildings* (Church Buildings Council 2021). This document is structured into two principal chapters intended to be read together. First, the Introduction sets out a theological position on what is meant by disability, and the importance of inclusivity as enabling all people, whatever their mental or physical capacities, to participate fully in the life of the Church. The focus should be on mutuality, implying that those with disabilities should not be seen as solely in need of ministry, but as also offering ministry to others. This has significant implications for how decisions, not least about accessibility improvements, are made: "The voice, the experience, the wisdom of disabled people (of all sorts) needs to be at the centre of our approach" (Church Buildings Council 2021, 9). Further, it is essential to acknowledge that those living with disabilities have particular expertise the the rest of us lack. In the section "Learning from the experts," the guidance argues that "[w]hen it comes to understanding living with a disability, the people who know best are those with lived experience" (10).

The Introduction ends with a section on the challenges of providing equal access in historic buildings. Churches are encouraged not to see accessibility as a process of finding an expert to fix a problem, but as a journey made together in which the church becomes a "community

of discovery"; and this orientation towards community, it is suggested, will lead to better outcomes. This motivation then shapes both policy and casework guidance:

- The *law* merely asks for "reasonable adjustments" to make a building accessible. The journey of community asks deeper questions.
- The Church Buildings Council [CBC] has found that quite significant interventions to enable access can be reasonable in the right context. (CBC 2021, 11; emphasis preserved)

The document then states that the CBC will consistently encourage, for example, a shared point of entry for all users of a building, and the provision of an accessible toilet rather than a separate or external one. The Introduction aims to encourage appropriate adaptation of historic buildings, and the theological framing serves to underline that improving access is not just for the benefit of those with disabilities, but for the benefit of the whole community: "A Church without disabled people is a disabled Church. […] Whenever we deny someone the opportunity to belong, the whole Church is diminished" (CBC 2021, 8).

The second chapter – "What Can We Do?" – applies the principles identified earlier to specific types of improvement, guides the reader through the permissions process, and provides practical examples of successful adaptations. The aim is to encourage churches to think through how one arrives and enters the building, how one takes part in activities, and how one departs. The recommendation is to begin the process with an access audit, either by a professional consultant, or less formally in cooperation with local disabled parishioners, thus potentially opening the process to the community.

The scope of possible accessibility-related alterations is shown in a list of "core considerations," which include (but are not limited to) toilets, audiovisual aids, kitchens, ramps, lighting, pews/seating, signage, and parking (CBC 2021, 15). Churches are encouraged to grow their "reputation for welcome," for example by offering accessible parking free for those who need it, and keeping accessible toilets clear of storage. The process of obtaining permission for changes to the building, known as a faculty, is framed in positive terms as beneficial for the church and as a means of improving proposals; the faculty process requires consultation with the Diocesan Advisory Committee (DAC), which may well have an access adviser able to give advice. As with all faculty applications, the proposals will need to demonstrate that the public benefits outweigh any impact on the character of the building; those benefits very much include accessibility, understood both as a benefit in its own right and as part of the mission of the church.

The document concludes with the third chapter, which lists additional resources and sources of further advice.

All Saints' Church, Cottenham

All Saints' Church in Cottenham, Cambridge (fig. 6) offers an example of modest accessibility works that were achieved as part of a re-ordering project. The earliest parts of the building, including the bottom stage of the west tower, date from the thirteenth century; much of the church was rebuilt in the fifteenth century, the upper stages of the tower were added in 1617, and the interior was altered in the nineteenth and twentieth centuries. The building is listed grade I.

Fig. 6. All Saints' Church, Cottenham – view from south east.

As is not uncommon in English churches, the main floor level of the church is lower than the outside, in this case by a single step. The previous scheme allowed for a ramp immediately inside the main entrance door, which would have achieved level access, but at the cost of a significant intrusion into the south aisle, just at the point where visitors are being welcomed. Instead of this somewhat inelegant solution, level access has been achieved by gently ramping the floor of the south porch. A slot drain was incorporated at the top of the ramp to prevent surface water entering the church, and the nineteenth-century south doors were altered to suit the new floor level. The result achieves step-free access through the main entrance, but in an understated manner; as the guidance suggests, understated solutions such as this are more genuinely equal, because they do not draw special attention to the user (CBC 2021, 16).

Fig. 7. All Saints' Church, Cottenham – interior from east, before the project

The second aspect of the scheme was the re-ordering of the interior. Since the nineteenth century, the interior had been fitted with bench pews on raised timber bases (fig. 7). One of these timber pew bases become rotten – the voids beneath rarely have adequate ventilation – and this presented an opportunity to improve accessibility in the interior. The two front pew bases were removed and replaced with areas of solid floor with an Ancaster stone finish at the same level as the rest of the floor. Where the pews from the front half of the church were removed, these were shortened and made movable, retaining all of the attractively carved "poppyhead" pew ends. This now allows for a newfound flexibility (fig. 8), both for liturgical arrangement and to accommodate people in wheelchairs more naturally as part of the worshipping community, rather than according them a different status by placing them right at the front or right at the back, as previously (see: CBC 2021, 18).

Fig. 8. All Saints' Church, Cottenham – interior from south door, completed

Accessibility and Heritage

The accessibility guidance documents reviewed above raise some interesting broad issues for heritage. Notwithstanding Historic England's definition of conservation as the management of change (2008, 71), modern conservation processes typically treat historic buildings as completed art objects, which means that further change is negatively characterised as harm. By contrast, the two pieces of guidance explored above suggest that physical changes associated with access improvements are seen, by some at least, as an *enhancement*, not only in terms of accessibility but also more broadly with regard to heritage. To the extent that these are "living buildings," we should not be surprised that they continue to undergo a degree of change, as they typically have throughout their existence; as the nineteenth-century theologian John Henry Newman said, "here below to live is to change" (Newman [1845] 2001, 40). However, the changes brought by accessibility seem to be treated in these documents in a more positive light; as Newman concluded the above sentence, "to be perfect is to have changed often." While clearly not all change is good, the generally positive assessment of change for improved access is noteworthy for those involved in the care and adaptation of living buildings.

The second aspect is the doctrine of minimal intervention, which has deep roots in conservation; in a UK context, it goes back to John Ruskin, and appears prominently in William Morris's SPAB Manifesto, with its call "to stave off decay by daily care […] and otherwise to resist all tampering with either the fabric or ornament of the building as it stands" (Morris [1877] 2018). Rather than accepting change as a characteristic of living historic buildings, the doctrine of

minimal intervention treats change as an exception that should only be allowed once all other options have been exhausted. On that view, the expectation would be that accessibility measures should begin at the non-invasive, interpretative or virtual end of Historic England's structure discussed above. Still, that is not the thrust of either guidance document; indeed, the prominent quote in the Historic England guidance from the Code of Practice to the Equality Act that its policy is not minimalist signals a quite different approach. Elsewhere, I have argued at length for a narrative approach to conservation, which offers a framework for understanding living buildings as developing personalities rather than as completed biographies (Walter 2020a). I have suggested that contemporary accessibility policy and practice is more compatible with that approach than with a historic conservation orthodoxy oriented towards preservation.

Since the legislation requires "reasonable adjustments" by service providers, the extent of change permitted to historic buildings hinges on the determination of what is reasonable. The key question of who has say in that determination highlights the third notable aspect of the guidance: how expertise is understood. Conservation practice remains dominated by professionals and experts; as John Schofield's (2014) edited book *Who Needs Experts?* explores, the role of the expert has become contested, and is intimately connected with our understanding of the relative importance of communal or social value. Siân Jones (2017: 22) notes that the conventional "expert-driven" methodology often fails "to capture the dynamic, iterative and embodied nature of people's relationships with the historic environment in the present" that constitute its social value. However difficult it may be for heritage professionals such as myself to acknowledge, our expertise can in practice serve to exclude non-professional voices, whatever our intentions. In this context, it is significant that both documents strongly recommend consultation with those with disabilities, and the Church of England guidance specifically acknowledges that they have distinct expertise which must be listened to. This recognition and celebration of what we could term a form of "communal (or social) expertise" is highly significant for a more general renegotiation of the balance of power between experts and non-professionals.

Conclusion

Underlying both the guidance discussed above and the case study examples is the belief that equal access means that those with disabilities should, wherever possible, be able to access heritage buildings on their own terms, and with as little distinction from other building users as possible. A common theme running through all three case studies has thus been the incorporation of accessibility improvements at the principal points of entry or use; each example has avoided the use of secondary entrances, even where this might have required fewer alterations to the building. Clearly this will not be achievable in every case, but it is an important aim, since it avoids the sense of "otherness" that those with disabilities may experience. Further, the achievement of these changes reflects the acknowledgement on the part of permission givers that equal access is a high priority, both for those with physical disabilities but also, as indicated in both the Historic England and the Church of England guidance, for all users and for heritage itself.

As discussed, central to the Equality Act is the idea of "reasonable adjustments." It is not

enough for heritage professionals alone to be the judges of what is reasonable; those with disabilities must also be given a say and allowed to be central to the decision making process. That said, the UK has avoided the approach, adopted in some jurisdictions, where historic buildings are treated as no different from new buildings, with the expectation that level access *must* be achieved, whatever the cost to the historic fabric. In the English system, each case is judged on its merits, which encourages creative problem solving and the exploration of a wide range of solutions. In terms of process, all of the guidance in England recommends that, before proposals are developed, an access audit is carried out, including input from local disability groups or individuals. The discovery of creative solutions is seen as a communal responsibility. The approach adopted in England is thus marked by pragmatism, reflecting the overriding principle in English heritage law that when change is proposed, harm to the significance of a historic building must be balanced against the public benefits that would be achieved. The Church of England guidance, which is aimed at those responsible for the day-to-day use and care of church buildings, specifically encourages church communities to be imaginative in pushing for accessibility improvements in order to make these buildings as open and welcoming as they can be, and to as diverse a range of people as possible.

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INCLUSIVE DESIGN STRATEGIES FOR MUSEUMS. TARGETS AND REMARKS FOR WIDER ACCESS TO CULTURE

MARCONCINI Sebastiano [1]

1 Sebastiano Marconcini Department of Architecture, Built environment and Construction engineering (DABC), Politecnico di Milano, Via Giuseppe Ponzio 31, 20133 Milan, Italy
E-mail: sebastiano.marconcini@polimi.it

ABSTRACT: Museums are repositories of culture, knowledge and values that everyone should be able to access. To this end, specific attention should be paid to disability when designing or operating such facilities. Despite increased awareness of the issue, many designers still lack full understanding of both the complexity of people's needs and the question of inclusion. By exploring the changing concept of diversity and how design can make the built environment enabling or disabling, this chapter aims to develop a cognitive framework fit to address the issue and help museum spaces flourish. This contribution focuses on the European context: its historical cities and cultural heritage. It is argued here that accessibility must be balanced with conservation, adding an extra layer of complexity. Finally, the museum as an institution is examined from the perspective of inclusivity, highlighting vital issues and providing suggestions regarding tools for overcoming problems that hinder efforts to foster universal access to culture.

KEYWORDS: inclusion; accessibility; disability; cultural heritage

1. Introduction

In contemporary society, museums play a new role that goes beyond the mere development of collections. In the statute of the International Council of Museums (ICOM) (2017), "museum" is defined as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (Art. 4, Sec. 1). Two fundamental questions arise from this definition. Who are the recipients of cultural values stored in museums? And what are the different forms through which cognitive processes can take place?

Culture has been acknowledged as a fundamental right (United Nations General Assembly, 1948) that every individual should be able to enjoy. In a broader framework, where background factors need be taken into account, one specific matter is that of disability. Multiple definitions and interpretations of this term have been developed over the past sixty years, including bio-medical perspectives focused on impairment, and sociological ones that establish disability as a social construct (Burchardt, 2004; Mitra, 2006). These and other models have increased awareness of the subject, as expressed in documents such as the "International Classification of Functioning, Disability and Health" (World Health Organization, 2001) and the "Convention on the Rights of Persons with Disabilities" (United Nations, 2006). This cultural process can be thus summarized as a reinterpretation of diversity, which is no longer seen as an objective quality but a relative expression resulting from interactions between people and contextual factors.

This has translated into the development of multiple design approaches, which recognize the enabling or disabling role of the built environment, for example: Universal Design (**Steinfeld & Maisel, 2012; Null, 2013**), Design for All (European Institute for Design and Disability, 2004; Accolla, 2009) and Inclusive Design (Commission for Architecture and the Built Environment, 2006; 2008). Despite being developed in different times and places, they share a common goal: social participation for the greatest number of people through full usability of spaces and the artefacts on display. Specifically, one major change concerns the role of people in the design process, with focus shifting to their needs instead of physical characteristics, cognitive abilities or cultural background.

Thanks to the above, it has been possible to envisage the complexity of circumstances that may occur in a museum. This paper aims to provide a deeper understanding of disability and people's needs, which may help museums flourish. Both tangible and intangible needs are accounted for in order to outline the requirements of inclusive design. Focusing on the European context, this chapter examines historic cities, where museums are often found, and their cultural heritage.

2. From exclusion to inclusion: Who do we design for?

Although no binding definition of inclusion has been established in the field of design, one frequently recalled expression is the answer to the question of who we design for: "the greatest possible number of people." In order to achieve this goal, the term "people" needs to be elucidated,

along with design methods used to implement architectural solutions. Three distinct phases can be discerned in the process of defining users' specifics and needs (Del Zanna, 2005).

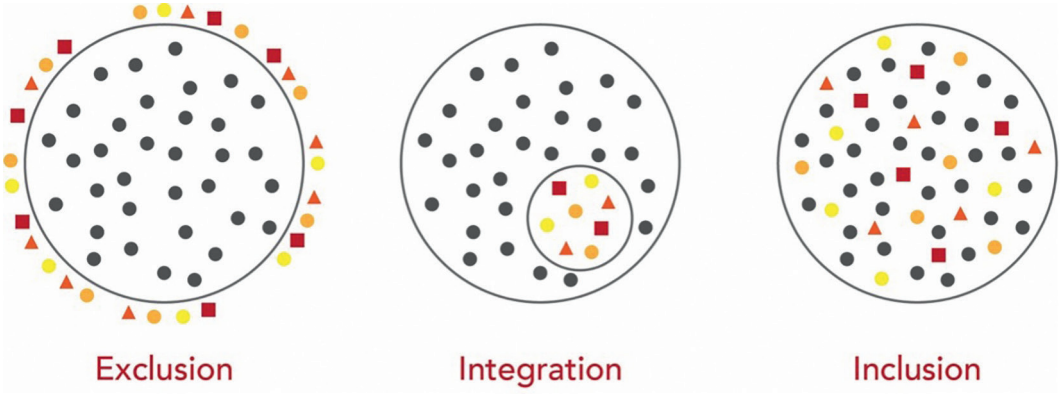

Fig. 1. Graphical representation of audience participation in three different approaches to disability in design.

Prior to the rise of disability rights movements, the main point of reference was the perfectly average user. However, as Da Vinci's "Vitruvian Man" or the more recent "Modulor" by Le Corbusier show, for example, the standardized image has always been that of an adult man: fully capable, alert and knowledgeable. Today, it is understandable that this vision is detached from reality and unable to meet people's complex needs, excluding those who fail to conform to this ideal.

Due to increased social awareness of disability, this approach has been supplanted by one focused on developing "barrier-free" environments. Although considering specific needs of people with various impairments was an important step forward, this perspective is criticized for reducing and simplifying disability. Similarly, to the standards-based approach, "barrier-free" design brought solutions geared toward specific needs of certain user groups. In this sense, despite being a form of integration, such solutions could result in "social discrimination, functionally accessible" (Accolla, 2009), generating discriminatory circumstances, where specially designated spaces actually fail to foster equal participation.

To develop a fully inclusive design approach it was fundamental to shift focus from users' abilities to their needs, including desires and expectations. The idea to address real people enables one to recognize and manage the complex and evolving reality that eludes all standards (Laurìa, 2003; Norman, 2011). An expanded user base becomes the new target – a qualitative reference point in the design process. While it is impossible to meet every demand, this notion supports making products and environments suitable for as many people as possible, without resorting to later adjustments or special projects. As opposed to integration, inclusion values diversity and provides equal opportunities for all, regardless of their abilities or the support systems they rely on. In practice, guaranteeing and enhancing the usability of goods and spaces for people requires developing conditions for autonomy, safety, comfort and satisfaction.

3. Culture and Heritage: The meaning of inclusion and its vital challenges

A further premise that needs to be added to these considerations concerns the environmental setting of museums. This contribution focuses on the European context, which is characterized by numerous historic cities and rich cultural heritage. Museums, in particular, are often located in buildings that have their own history and are thus part of the exhibition. This adds additional layers of complexity to cultural participation and its development.

After acknowledging the significance of cultural heritage as well as recognizing for whom we need to protect it, cultural goods can be easily qualified as common goods: ones meant for everyone (Council of Europe, 2005). Thus, it becomes paramount to understand what it actually means to make cultural heritage more inclusive, along with the knowledge it contains. Two interpretations can be given: the first one regards common "physical accessibility," while the second concerns "conceptual accessibility" that affects the understanding and interpretation of cultural contents (Marconcini, 2019).

Having the opportunity to move around and interact with objects within the built environment may seem like a prerequisite, but it does not necessarily help people to engage with cultural heritage. In the context of museums, a key role is played by perception. First and foremost, visitors must be able to orient themselves as well as communicate with and relate to people and objects. Certainly, in connection to disabilities, this implies performing such activities regardless of sensorial and cognitive capabilities. Additionally, a support system is needed to comprehend and interpret the messages and values deposited in cultural heritage. Therefore, the goal of inclusion should be to foster active participation as a knowledge-sharing process that allows anyone to access culture and use it as a resource to achieve well-being and fulfilment.

Stemming from these considerations, one further remark is necessary. It concerns today's role of museums and their different activities. Over time, the concept of museum has evolved, with a variety of often contradictory visions emerging: from semiotic approaches to ones attentive to the educational values of such sites (Witcomb, 2003). Nevertheless, one cannot overlook how museums have become a venue for sharing and dialogue, engaging people in many participatory processes (Clifford, 1997). Museums are no longer just vessels but offer a range of activities and services which need to be accounted for to ensure inclusivity and equal involvement.

4. Assessment of inclusivity in museums

In the development of inclusive environments it is impossible to avoid defining the overall cognitive framework for recognizing both "present" architectural barriers as well as "absent" qualities (Laurìa, 2012). To achieve this goal, part of research presented here is based on interpretations of Italian and international legislative documents; assessments of physical, sensorial and cognitive needs frameworks; and finally, suggestions emerging from current practices and disciplinary approaches.

The museum is defined not only by its building but also by its relations with the surroundings and the services it offers. For this reason, assessment of inclusion cannot rely solely on parameters that measure its spatial features, but must also account for its intangible dimensions.

Based on these premises, the level of inclusion provided by a museum should be evaluated from the perspective of expected performances. Such a solution makes it feasible to bring together different components, whether they concern spatial or management issues, that could provide better access to culture.
On the basis of such considerations and user experiences, four levels of museum analysis can be established in relation to inclusion: communication and information gathering, urban environment, building and services.

Fig. 2. The four design dimensions of museums. Each one needs to be analyzed and considered from the perspective of accessibility to ensure fully inclusive environments.

The possibility of obtaining information about a museum, especially using information technologies, is the first issue to be addressed. Given the key role that information plays in fostering people's mobility (consider for example digital maps and rating apps for different interests), sharing facts about the accessibility of facilities and services enables museums to flourish. For this reason, it is necessary to examine whether websites and/or applications that promote particular places provide specific practical information alongside general descriptions. Specifically, museum communication should not only be comprehensive but also offer appropriate assistive solutions to improve its accessibility.

Fig. 3. Communication and information gathering – issues that need to be addressed in order to foster broader enjoyment of museums.

Once the visitor has organized their movements and activities according to their needs and the information collected, opportunities to approach selected points of interest become crucial. This specifically concerns the possibility to reach the site using various means of transport, the features of pedestrian connections, and ways of accessing the structure itself.

Relations between buildings and their surroundings differ vastly. To ensure that all visitors can enjoy free access, it is fundamental to address their specific needs. First, they concern urban mobility, since arrival should be possible by various means of transport, both private and public. The former necessitate parking areas close to the museum, especially properly designed parking spaces for people with disabilities, while the latter require not only verifying public transport options, but also ensuring that information about them is provided with appropriate inclusivity. After arriving as close as possible to the museum, the pathway to the entrance must be continuous, safe and comfortable for pedestrians. In fact, this refers to all connections that allow one to move closer to the building. Once appropriate pathways are separated from traffic and therefore safe, the first factors that must be assessed are the spatial and material features. There must not be any architectural barriers along the entire length of the pathway. Subsequently, maintenance of surfaces and equipment must be considered to ensure that, in case of no design limitations, lack of the latter does not constrain functionality. In addition, particular attention should be given to wayfinding solutions, especially by supporting localization and orientation through different communication channels adapted to the needs of people with sensorial and cognitive impairments. Since the relation between a building and its surroundings ends at the threshold, the final element that requires assessment is the presence of an easily identified and accessible entrance, possibly coinciding with the main point of access to the building.

Fig. 4. Urban environment: issues that need to be addressed in order to foster broader enjoyment of museums.

At this stage, it is possible to move to the analysis of museums' internal fruition, which entails considering multiple facets that can be ascribed to the following macro-categories: reception area, horizontal circulation, vertical connections, and outdoor spaces.
The welcoming space provides the first occasion to interact with services and activities offered by the facility. For this reason, appropriate dimensional features and information tools must be used. First, the dimensions of the reception area should be suitable for all kinds of users, including the features of equipment installed there. Second, wayfinding solutions are fundamental to guide people, especially those with sensorial and cognitive impairments, toward the main information point featuring accessible solutions and multiple communication channels.
After examining the reception area, the focus may shift to the interior, meant both as the main and distributed spaces. The major issue to consider here is horizontal circulation, both inside and outside, for which a set of conditions must be met to enable everyone to move freely in these spaces, all this while retaining a sense of autonomy and security. To guarantee this, corridors and main rooms must be of appropriate dimensions to ensure they are accessible to everyone and pose no architectural barriers. Further, the characteristics of the furnishing must be suitable for the needs of various users. Particularly, rest areas must be placed along longer routes. Having verified these specifics, another factor that needs to be addressed concerns the sensorial and cognitive needs framework, in particular the wayfinding solutions that assist orientation. In the case of buildings with more than one floor accessible to the public, alternative solutions to vertical connection should be offered. It is particularly important to install at least one properly designed elevator that connects all levels.

Fig. 5. Building: issues that need to be addressed in order to foster broader enjoyment of museums.

Services represent the final key component of the museum. It is mandatory to ensure that everyone can benefit from them. Starting from the reception area, staff trained to identify and meet everyone's needs is the first essential feature that greatly helps users, including disabled ones.
The other key issue is connected with sharing cultural content. Information and communication methods are mentioned above as important for orientation, but they are also fundamental for sharing knowledge. Consequently, a range of tools must be offered, both physical (e.g., tactile maps and volumetric models) and/or digital/intangible (e.g., multichannel communication, simple and intuitive language, etc.). In addition, all proposed activities (e.g., workshops, educational laboratories, etc.) must always be intended for everyone.
Finally, all aspects defined above require a management plan for the museum, ensuring that appropriate maintenance measures are implemented to enhance accessibility.

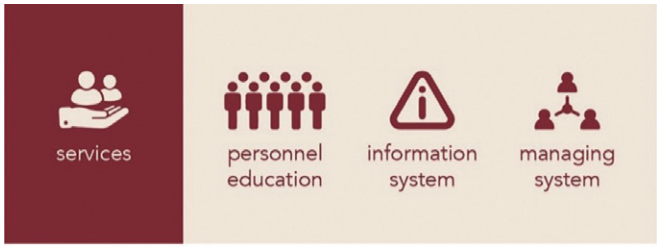

Fig. 6. Services: issues to be address in order to foster broader enjoyment of museums.

Despite being only a summary of what should be explored in greater depth (also in relation to issues such as security and emergency), this overview aims to convey the complexities that need to be addressed for the purpose of achieving inclusive design in museums. In addition to providing a set of tools for verifying design practices from the perspective of broader fruition, the goal has been to show that unresolved issues should not be linked with the features of historical artefacts, but with the lack of comprehension of people's needs and with insufficient knowledge of alternative tools that ensure inclusivity.

5. Conclusions: Quality and equity in the museum experience

Inclusion is complex and can be achieved only through transversal action spanning different fields and scales. However, above analyses make it possible to identify two key principles that every designer should follow when striving to make museums more inclusive: equal opportunity and fulfilling experience.

Equity is affirmed in the principles of Universal Design and Inclusive Design, which require seeking equivalent solutions whenever possible (Commission for Architecture and the Built Environment, 2006; Steinfeld & Maisel, 2012). As regards cultural heritage, conservation requirements must be considered. In some cases it is impossible to guarantee full accessibility. One common example is the introduction of a separate entrance to ensure that anyone can enter the building. Such challenging situations should be taken as opportunities to foster a creative design approach, enhancing these secondary paths so that they present heritage in alternative ways (Sørmoen, 2016). It is the quality of experience offered to users that decides whether a museum is inclusive or not. For this reason, it is crucial for museums to offer spaces where people can comfortably access culture with appropriate tools, without resorting to special solutions. Only in this way museums can be truly inclusive.

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ICOMOS INTERNATIONAL CULTURAL TOURISM CHARTERS 1976-2022: EVOLUTION, CONTRIBUTIONS AND TRENDS IN CULTURAL HERITAGE PROTECTION

MARTÍNEZ YÁÑEZ Celia [1]

1 Celia Martínez Yáñez, Tenured Professor at the Art History Department of the University of Granada (Spain). Vice President of the ICOMOS International Scientific Committee on Cultural Tourism. Director of erph, Revista Electrónica de Patrimonio Histórico.
Address: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Campus Universitario de Cartuja s/n, 18071 Granada, Spain.
e-mail: celiamarya@ugr.es / ORCID: 0000-0003-2795-8051

ABSTRACT: Since its establishment in 1965, the standard setting texts produced by ICOMOS have become the most reputed, influential and distributed documents concerning cultural heritage protection worldwide. An examination of all ICOMOS charters and recommendations makes clear the indispensable role of this organisation in disseminating best practices in conservation, restoration and management over the last sixty years. These recommendations also show the persistence of ICOMOS in tackling the numerous pressures that challenge heritage preservation around the world. Tourism is undoubtedly one of the most important and global of these pressures due to its considerable influence at all levels of cultural heritage management and decision-making. This paper analyses the early pioneering role of ICOMOS in promoting responsible tourism. It does so through an evaluation of its international cultural tourism charters from 1976, when the first one was adopted, up to 2022, when ICOMOS has adopted the ICOMOS International Charter for Cultural Heritage Tourism: Reinforcing cultural heritage protection and community resilience through responsible and sustainable tourism management at its General Assembly in Bangkok.

The long process of drafting and approving this Charter as well as its new conceptual approaches show the emerging trends that affect cultural heritage globally and facilitate broader reflection on the future of standard setting texts in this area.

KEYWORDS: ICOMOS ICTC; cultural heritage; standard setting; responsible tourism

1. Introduction

This chapter has been prepared within the framework of the ICOMOS International Scientific Committee for Theory and Philosophy of Conservation and Restoration (TheoPhilos) following the *Conference on Doctrinal texts – achievements, importance and future in the protection of heritage – 90th anniversary of the Athens Charter* held in Florence on 13-14 September 2021. The main goal of the Conference was to "to take a comprehensive look at the current situation of doctrinal documents in heritage protection and create a basis for identifying the main threats, problems and proposals for heritage solutions."
Keeping this goal in mind, the aim of this contribution is to reflect on the evolution of ICOMOS international standard setting on cultural tourism, with the specific objectives of:

1. Disseminating the early and pioneering ICOMOS doctrine, aimed to balance cultural heritage conservation and its enjoyment in public visits and tourism.
2. Showing the importance that tourism has had in the intra-history of ICOMOS, as one of its earlier concerns and subjects of study.
3. Analysing the evolution, contributions and trends regarding heritage protection within tourism, as provided by the International ICOMOS Cultural Tourism Charters produced between 1976 and 2022.
4. Discussing the crucial yet still hardly recognised role of ICOMOS in promoting responsible tourism.

To this end, the paper starts with a brief reflection on earlier manifestations of international concern for cultural heritage, analysing the scarce but interesting references to activities related to tourism in the first standard setting meetings, delving into ICOMOS charters on cultural tourism, introducing new concepts and identifying challenges in the draft of the 2022 ICOMOS International Charter for Cultural Heritage Tourism.

2. Tourism, travel and early standard setting in cultural heritage

Tourism is one of those phenomena that unite the history of humanity, culture, science, politics, countries, and their heritage throughout history. Tourism has undoubtedly transformed our perception of the world and cultural heritage, influencing its protection. This fact, together with the evolution of tourism, its growth and problems, invites reflection on its impact on cultural sites by examining the international standard setting texts produced by ICOMOS on this subject.
Although the international standard setting on cultural heritage begins with the Athens Charter 1931, first manifestations of international interest and concern for heritage sites surfaced much earlier. These first manifestations can be linked to the beginnings of international travel. In antiquity, travel not only had a religious, scientific or colonial dimension, but also sparked a genuine interest to discover, study and disseminate cultural heritage. Testimonies from Herodotus, Strabo, Pliny the Elder or Pausanias, and even the identification of the Seven Wonders of the Ancient World, are examples of the early influence of travel and tourism on knowledge, perception and preservation of cultural heritage (Boyer, 1997; Feifer, 1986; Hernández 2002; Patin, 1997). Exploration and pilgrimages continued during the Middle Ages and in the modern era,

gradually giving way to other forms of cultural heritage discovery. The eighteenth and nineteenth centuries not only witnessed the rise of international cultural tourism, but also the creation of the first society that called for cultural heritage conservation at the international level: the Society for the Protection of Ancient Buildings (SPAB), founded in 1877 by William Morris, John Ruskin, Thomas Carlyle, Edward Burne-Jones and Philip Webb, amongst others. The first aim of SPAB was to oppose stylistic restoration and instead promote maintenance and conservation. Its success reached other countries and the Society gathered international experts sharing the same concerns. Outside England, SPAB stimulated similar associations, its members corresponding with with people from several other countries and receiving reports on their restoration practices. Moreover, SPAB was able to launch the first signature campaign aimed to protect monuments. The campaign was for the Basilica of San Marco in Venice, which Morris discusses in several articles and lectures. Over a thousand signatures supported the petition to the Italian Ministry of Education protesting against the intended intervention in the west front of the Basilica. The publicity of this case in England and Italy as well as "media pressure" persuaded the Italian government to change the project and adopt a more conservative approach (Jokilehto, 1999, 184-186).

This paved the way for greater awareness of international heritage, which crystallized after the devastating effects of the First World War and the establishment of the League of Nations in 1920, including the International Museums Office, founded in 1926. This organisation held the Athens Conference, whose celebrated result was the Athens Charter of 1931. It initiated international technical and moral cooperation for conservation and disseminated the criteria of Scientific Restoration. Even though its principles do not address tourism and hence fall beyond the scope of present analysis, it is noteworthy that the Conference began with a study cruise, during which participants visited several excavation sites and ancient Greek monuments, deliberating on related topics. Among other areas, the Athens Charter turned to the raising of cultural heritage awareness and education (tourism's most positive effects), which is crucial for this chapter.

The thirty years following the Second World War were critical for the development of organisations dealing with cultural heritage, including UNESCO, which held cultural heritage conventions and established consultative bodies. The Venice Charter was born from the need to create an association of conservation and restoration specialists, independent from the already existing ICOM (International Council of Museums). The Second Congress of Architects and Specialists of Historic Buildings, held in Venice in 1964, adopted thirteen resolutions, the first one being the Venice Charter. The second was put forward by UNESCO and provided for the creation of the International Council on Monuments and Sites (ICOMOS). Today, when cultural tourism has evolved into overtourism at many destinations, and when international organisations call for participatory governance of cultural heritage, it is vital to note that the Congress made what is probably the first European reference to community involvement and tourism as a tool of financing conservation. As Jean Duvert (1964, 2) put it,

> [t]his crusade must start with local communities being entrusted with the task of bringing the people of Europe to a realisation of all of its treasures, scattered as they are throughout its nations, and belonging, as they do, in common to the people. Their preservation and usefulness must be ensured by collaboration between every local public or private

> initiative, as is already happening in England and Italy. Such expense as is incurred will be at least partly covered by new streams of tourists, which will be drawn to these traces of the past, newly and intelligently brought to their notice.

Duvert identifies some of the most powerful reasons that continue to support tourism in all countries today: economic effects, the potential to finance conservation, the ability to stimulate private inversion, and the importance of local involvement in responsible promotion of cultural heritage. The following sections focus on how ICOMOS has addressed these considerations from the seventies until today.

3. ICOMOS International Cultural Tourism Charters of 1976 and 1999

The doctrinal aspect of ICOMOS has been particularly relevant to the raising of awareness about the need to control complex relationships between cultural heritage protection and tourism. However, ICOMOS's crucial and early role in conservation remains mostly unknown and hardly recognized, not only by partner UN organisations but also within ICOMOS itself.
ICOMOS has been involved in the pursuit of responsible, sustainable and fair tourism, beneficial to both people and cultural heritage for a long time through several activities and strategies, which include:

1. Assessing World Cultural Heritage nominations, including specific positions on the possible effects of tourism.
2. Monitoring listed properties, which includes making recommendations on the visitors' impact on conservation and communities, as well as drafting State of Conservation Reports (SOCs) when necessary.
3. Establishing leadership through participation in numerous scientific conferences, projects, debates and publications on cultural heritage and tourism.1
4. Establishing involvement in several UN and COE global policies, strategies and projects such as climate action, Agenda 2030, and the Rights Based Approaches to cultural heritage, which are reshaping not only tourism but also heritage doctrines and organisations' priorities.
5. Fostering involvement in activities addressing tourism through the International Scientific Committee on Cultural Tourism (ICTC), which produced three international recommendations on this subject, the first two being the focus of this section.

The ICTC was established in the 1970s and currently has 180 members doing interdisciplinary research in more than fifty countries, whose main expertise is the relationship between tourism and heritage preservation. ICTC provides a forum for dialogue among heritage conservation and tourism professionals and academics, offering a platform for multi-disciplinary and multi-stakeholder research and activities with the aim of achieving high standards in policy directions and management of tourism at cultural heritage sites. Through ICTC, ICOMOS produced two international recommendations that were the first to address the inextricable, complex

1 Among several World Heritage and UNWTO manuals on this subject the most influential and often quoted are: Feilden & Jokilehto, 1998; Pedersen, 2002; UNWTO, 2004.

and multidimensional relationships between the preservation, management, enhancement and dissemination of cultural heritage, and tourism development. In fact, the 1976 and 1999 International Cultural Tourism Charters are milestones of international doctrine in this field.

Tourism began to develop in its present form in the 1960s and 1970s, along with the democratisation of culture and travel. Parallel to what happened in the field of heritage conservation, these decades saw the consolidation of fundamental international organisations for tourism, such as the World Tourism Organisation (WTO/UNWTO). Cooperation between UNWTO and UNESCO was set up with a formal agreement of the two UN specialised agencies in 1978 (OMT, 1978). There have been no programmatic agreements between UNWTO and ICOMOS, nor between UNESCO and ICOMOS. However, ICOMOS has influenced these organizations' policies on tourism as an advisory body of the 1972 World Heritage Convention and through the ICOMOS International Cultural Tourism Charter of 1999.[2]

Tourism was first specifically addressed by ICOMOS at the Second General Assembly of ICOMOS (Oxford, 1969) "The Value for Tourism of the Conservation and Presentation of Monuments and Sites with Special Reference to Experience and Practice in Great Britain." This demonstrates the early concerns of the organisation for tourism and the way in which this activity was already affecting cultural heritage and the ICOMOS agenda. The report of General Assembly (only three pages long) was written by Philip Whitboum in 1969 and is notable not only in relation to the present object of study, but also to the intra-history of ICOMOS.[3] Whitboum summarised the contributions, highlighting Max Querrien's paper (1969) "Architectural Heritage and Cultural Tourism: From the Collector of Images to the Citizen of the Cultural Universe." Querrien analysed tourist motivations of the time, interestingly realizing that touristic behaviour has hardly changed in the previous fifty years. In his view, its motivations ranged "from the most admirable cultural ones stemming from a desire to ask questions of the stones and to find in them language, a purpose and an intellectual and spiritual image," to the "monument hunter, who gave the impression of wanting to catch the buildings with a lasso and add them to his collection of hunting trophies" (Whitboum, 1969, 12).

Probably basing on this suggestive precedent, the Cultural Tourism Charter of 1976 was the first international recommendation specifically dealing with tourism and cultural heritage. This Charter is indeed one of the first ICOMOS doctrinal texts, whose analysis is therefore essential. It was adopted following the International Seminar on Contemporary Tourism and Humanism held in Brussels on 8-9 November 1976. This document not only anticipated the need for responsible tourist use of cultural heritage, but also the recognition of sites and monuments as a source of economic benefit and cultural education – the two aspects of tourism that have positive and negative effects and thus need to be continuously monitored and balanced.

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2 Pedersen, among others, stressed the importance of the 1999 Charter for World Heritage Sites by including it as Appendix 2 in *Managing Tourism at World Heritage Sites: a Practical Manual for World Heritage Site Managers*, which argues that "[a]long with other UNESCO units, the Centre supports the ICOMOS Charter for Sustainable Cultural Tourism. These guidelines include a complete outline of cultural tourism policies that can aid policy development" (Pedersen, 2002, 17).

3 The report also defines the professional profile of the Director of the International Secretariat and the possible location of its first headquarters in the Marais, Paris.

With this dual approach, the 1976 Charter was an early precedent of raising awareness about tourism's future growth and influence on heritage sites, arguing that "[t]ourism is an irreversible social, human, economic and cultural fact. Its influence in the sphere of monuments and sites is particularly important and can but increase because of the known conditions of that activity's development" (Position 1).

Considering that this was drafted in the 1970s, when cultural tourism was only emerging, this Charter was ahead of its time. A pioneering document regarding multifaceted ethical and economical aspects of tourism, it states that "the respect of the world, cultural and natural heritage must take precedence over any other considerations, however justified these may be from a social, political or economic point of view" (Position 4).

To gain that respect, the Charter advocated for the education of tourists and young people about the value of monuments, encouraging the training of those responsible for developing and implementing tourist use of heritage sites.

Apart from the above crucial statements, the Charter's most remarkable outcome was the broad consensus behind the document, which was signed by many institutions. It was the first known effort to gather the tourism industry and main international organisations dealing with heritage protection.[4] For these reasons it can be affirmed that the 1976 ICOMOS Cultural Tourism Charter was the founding document containing international regulations on tourism and cultural heritage, since it addresses all elements and problems of this interrelationship, proposing necessary measures to reconcile tourism with the protection and dissemination of heritage, identifying the impact of tourism on cultural heritage, and fostering respect for it "above any other consideration" (Article 4.1). It also touches on other crucial issues such as the role of education and awareness, the media, and tourism infrastructures. These topics were developed by ICOMOS and other organisations in their subsequent recommendations on tourism. Moreover, this Charter was the main reference for all subsequent standard-setting documents in this field, which is important since none of these organisations had issued any recommendations on this subject.

For example, the first crucial recommendation made by UNWTO on this subject was the Manila Declaration on World Tourism, which was the result of the World Tourism Conference held in the capital of the Philippines in 1980. The Manila Declaration was also a pioneering document, equivalent to the ICOMOS Cultural Tourism Charter of 1976, which could have inspired it. Likewise, it develops the notion of carrying capacity, the quality of tourism activity in general, its educational and environmental value, and tourism planning as the main conditions for its appropriate development. As for UNESCO, its doctrinal evolution on this matter ranges from a surprising lack of concern for tourism in the early Convention documents, to an alliance with UNWTO when tourism showed adverse effects on cultural and natural heritage. The Final Report of the Meeting on the Preservation and Utilization of Monuments and Sites of Artistic and Historical Value held in Quito, Ecuador in 1967 (UNESCO & PNUD, 1967) includes the

4 These include ICOMOS itself, the International Union for Conservation of Nature (IUCN), the International Union of Architects (UIA), Europa Nostra, the European Travel Commission (ETC), l'Académie International du Tourisme (ACIT), l'Alliance International du Tourisme (AIT), l'Association Internationale d'Experts Scientifiques du Tourisme, the World Tourism Organisation (WTO, at that time) and many others.

earliest indirect references to tourism.[5] They are notable with regard to the economic value of monuments, their ability to educate the masses and the need to extend the visitors' positive economic effects to the surroundings of heritage sites while preventing their commercialization and gentrification. However, the text of the World Heritage Convention only mentions tourism once: in Article 11.4, which deals with the List of World Heritage in Danger, considering the possible negative effects of tourism only from the perspective of tourist development projects and as an emerging issue that is difficult to predict or avoid, as if it were a natural disaster:

> The list may include only such property forming part of the cultural and natural heritage as is threatened by serious and specific dangers, such as the threat of disappearance caused by accelerated deterioration, large-scale public or private projects or rapid urban or tourist development projects; destruction caused by changes in the use or ownership of the land; major alterations due to unknown causes; abandonment for any reason whatsoever; the outbreak or the threat of an armed conflict; calamities and cataclysms; serious fires, earthquakes, landslides; volcanic eruptions; changes in water level, floods and tidal waves. (UNESCO, 1972)[6]

The comparison of the first documents of these organisations makes it clear that ICOMOS's early contribution to heritage conservation within tourism through its pioneering 1976 Cultural Tourism Charter deserves wider recognition. Although the statements of this Charter constituted the basis for all subsequent positions on cultural heritage and tourism, as well as for regulations formulated by UNWTO and UNESCO, today it is difficult to find documents that defend heritage in such forceful manner. Most of them lose impetus when faced with the need to satisfy multiple actors, which often proves impossible. In fact, until recently ICOMOS's strong stance on the limits of tourism has not resulted in the adoption of regulatory measures on visitor flows to cultural sites, including ones listed as World Heritage.

For these reasons, after several debates on the implementation of the 1976 Charter, the ICTC began to develop a new doctrinal document on tourism in the 1990s, specifically following the ICOMOS 11th General Assembly "Heritage and Social Changes" held in Sofia, Bulgaria, in 1996 (James & Barrister, 1993). It produced the ICOMOS "International Cultural Tourism Charter – Managing Tourism at Places of Heritage Significance" (1999), which was adopted by the 12th

5 Section 6.3 quotes the importance of "incorporating an economic potential, a current value, of making an unexploited resource productive by a process of revaluation that, far from lessening its strictly historic or artistic significance, enhances and raises it from the exclusive domain of erudite minorities to the awareness and enjoyment of the masses." Section 6.7 stresses that "insofar as a monument attracts visitors, so will there be more merchants interested in installing appropriate establishments under its protective shadow. This is another predictable result of enhancement and implies the adoption of regulatory measures which, while facilitating and encouraging private initiative, prevent commercialization of the site and loss of its original purpose" (UNESCO & PNUD, 1967).

6 While it is understandable that the World Heritage Convention text does not fully account for the impact of tourism on heritage (which was only emerging in 1972), it is surprising that the Operational Guidelines, which update it the heritage doctrine, would not extensively deal with this topic until 2010, when the effects of unmanaged tourism on some of these sites was already evident, often dramatically. Crucial references to this topic in Operational Guidelines are now found in Sections 4 and 5 as well as in Annex 7.

General Assembly in Mexico City in the same year. This Charter remains an essential document highlighting the potential of tourism as a form of intercultural collaboration and exchange, demanding tourism's cooperation in the protection of heritage, emphasising the quality of visitor experience as a key awareness-raising tool, and underlining the dynamic dimension of the relationship between tourism and heritage. However, the most important of these contributions could be the Charter's holistic vision of diverse "sustainability" aspects and its relationship with the heritage sites' limits of acceptable change and carrying capacity:

> Before heritage places are promoted or developed for increased tourism, management plans should assess the natural and cultural values of the resource. They should then establish appropriate limits of acceptable change, particularly in relation to the impact of visitor numbers on the physical characteristics, integrity, ecology and biodiversity of the place, local access and transportation systems and the social, economic and cultural well being of the host community. If the likely level of change is unacceptable the development proposal should be modified. (Principle 2.6)
>
> There should be on-going programmes of evaluation to assess the progressive impacts of tourism activities and development on the particular place or community. (Principle 2.7)

Along these crucial statements, the Charter anticipated the community-focused approach, which had not been carefully regarded until then and has still not been fully implemented:

> The rights and interests of the host community […] should be respected. They should be involved in establishing goals, strategies, policies and protocols for the identification, conservation, management, presentation and interpretation of their heritage resources, cultural practices and contemporary cultural expressions, in the tourism context. (Principle 4.1)

The 1999 Charter was also pioneering in delving into a topic hitherto little explored in existing international standards: the visitor experience. As García Hernández and de la Calle Vaquero stress (2012, 257-259), this aspect had not yet been considered as important for cultural heritage sustainability and carrying capacity. The 1999 Charter addresses this in the following passages:

> Excessive or poorly-managed tourism and tourism related development can threaten their physical nature, integrity and significant characteristics. The ecological setting, culture and lifestyles of host communities may also be degraded, along with the visitor's experience of the place. (Preamble)
>
> Conservation and Tourism Planning for Heritage Places should ensure that the Visitor Experience will be worthwhile, satisfying and enjoyable. (Principle 3)
>
> Places and collections of heritage significance should be promoted and managed in ways which protect their authenticity and enhance the visitor experience by minimising fluctuations in arrivals and avoiding excessive numbers of visitors at any one time. (Principle 6.2)

Attention to visitors is also included in the principles of the 1999 Charter concerning the communication, presentation and interpretation of heritage, which remain perfectly valid and were the only ones endorsed by ICOMOS until the adoption of the 2008 ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites.

Finally, another novel aspect of the 1999 Charter was to raise awareness about the effects of globalisation on heritage, and about the need to protect cultural diversity and local identity, long

before the existence of the UNESCO convention on this subject. The Charter made an effort to demonstrate not only how tourism can empower communities to defend their values, but also how it can be a threat when left unplanned and unmanaged. Accordingly, this document was the first to link three areas where cooperation is fundamental from the perspective of today's standards – heritage conservation, cultural diversity and tourism – providing ICOMOS and host communities with a tool to address the impacts of globalisation on local cultures.

4. After 1999: the draft of the 2022 ICOMOS International Charter for Cultural Heritage Tourism

Despite the relevance of the 1976 and 1999 Charters and their principles, over the last twenty years there have been too many contradictions regarding the links between heritage conservation, the well-being of communities, and tourism's role in sustainable development. Although visitors contribute to heritage maintenance, the increase in mass cultural tourism has changed the enjoyment of heritage by turning it into consumption of "must see" sites, thus having negative yet preventable impact on heritage. This necessitates that tourism be assessed and monitored as it has impoverished host communities' quality of life and identification with heritage. It has also favoured heritage's economic dimension, diminishing its ability to fulfil the intangible needs of beauty, harmony and culture, which can be only satisfied when cultural sites are visited under appropriate conditions. In addition, since 1999 tourist arrivals have increased exponentially, while heritage and sustainability concepts have been extended, citizen and communities demands on heritage have constantly grown, and the global climate crisis has dramatically compromised our future. Addressing these issues requires specific and coordinated international action as well as new tools and strategies.

The need to tackle these challenges prompted the ICTC decision to update the 1999 Charter at its Annual Meeting in Florence in 2017. This decision was formalised through the Florence Declaration on Cultural Heritage Conservation and Sustainable Tourism for Development, adopted by ICOMOS at its 19th General Assembly in Delhi as Resolution 19GA 2017/20.[7]

The process started as a review of the 1999 Charter. However, responding and adapting to the evolution of tourism as well as the profound disruptions caused by Covid-19, a new Charter began to be drafted: "the ICOMOS International Charter for Cultural Heritage Tourism: Reinforcing cultural heritage protection and community resilience through responsible and sustainable tourism management."[8] On 27 October and 3 November 2021, the ICOMOS Scientific Council and Advisory Committee approved the Charter's final draft, which has been adopted at the ICOMOS General Assembly in Bangkok in 2022. The Charter aims to be universally applicable, taking into account existing and future regional guidelines and ensuring language inclusivity. It is therefore

7 The resolution invites "ICOMOS and other international bodies concerned with setting standards for heritage conservation, to formulate an agenda to provide a framework document to address pertinent issues and provide guidance on Cultural Heritage Conservation and Sustainable Tourism for Development" (ICOMOS, 2017).

8 The ICOMOS International Charter for Cultural Heritage Tourism 2022 has been drafted by the ICOMOS International Committee on Cultural Tourism, whose task force includes the following members: Celia Martínez Yáñez (Coordinator), Fergus Maclaren (President), Cecilie Smith-Christensen, Margaret Gowen, Jim Donovan, Ian Kelly, Sue Millar, Sofía Fonseca, Tomeu Deyá, Ananya Bhattacharya, and Carlos Alberto Hiriart.

available in English, French, Spanish, Mandarin, Arabic, Italian and Danish, while translations into other languages are being prepared (ICOMOS 2021).

The International Charter for Cultural Heritage Tourism 2022 dovetails with the new policy directions of ICOMOS and covers several global issues affecting cultural heritage, people and communities, the tourism sector and destinations, and the environment, adopting an ethical and rights-based approach as well as proposing crucial principles through which cultural tourism can support the protection of cultural heritage. The principles outlined in the Charter set priorities in the protection of cultural heritage by addressing tourism management plans, monitoring and carrying capacity; communities' resilience, responsible and participatory governance; cultural tourism's ability to contribute to UN Sustainable Development Goals; and the challenging relationships between tourism and climate action.

The Covid-19 pandemic started a new era and led to the concern for a regenerative and responsible tourism able to support Agenda 2030. Nevertheless, these expectations proved rather naive. Mass tourism and mass visitation to the always-crowded cultural heritage sites is emerging with the restored freedom to travel and enjoy heritage values. Although this desire is positive, the negative consequences of mass tourism or overtourism will not cease unless international organisations are vigilant and provide clear and practical guidelines on responsible, regenerative and transformational cultural heritage tourism. Hence, standing against economic exploitation of cultural sites, the Charter claims for their consideration as common resources that deserve to be responsibly enjoyed and shared through participatory governance as well as people-centred and place-based approaches. The Charter focuses on tourism as a vehicle of joy, emotion and community resilience instead of considering it from a purely economic perspective. Beyond the 1999 pioneering focus on community involvement, the 2022 Charter calls for the reinforcement of rights and participatory governance. It also goes beyond tourism sustainability, turning to responsible management and promotion, tourism's potential to contribute to the SDGs, and the need to mitigate its effects on climate change. The Charter therefore targets all stakeholders in cultural heritage tourism, emphasizing that "responsible management of tourism is a shared responsibility of governments, tour operators, tourism businesses, destination managers and marketing organisations, site management authorities, land-use planners, heritage and tourism professionals, civil society and visitors" (Preamble).

The International Charter for Cultural Heritage Tourism 2022 is probably the first ICOMOS recommendation that deals with these subjects in a holistic way in a single document and could therefore become an important reference. However, putting these new concepts into practice faces several new challenges related not only to tourism but also to cultural heritage theory, protection and management. The first of these challenges concerns heritage "as a common resource, understanding that the governance and enjoyment of these commons are shared rights and responsibilities" (Preamble). Consequently, it becomes crucial to activate the democratic mechanisms intended to involve citizens in public policy-making processes. Participatory governance of cultural heritage requires bringing all groups into the decision-making processes regarding cultural tourism, including experts, professionals, host communities, visitors and a wide range of local, economic and political actors, whose interests are often diverse and contradictory. Therefore, there is urgent need to reinforce capacity building in cultural heritage and responsible tourism among all these

communities and actors to ensure that participatory governance in this domain is real, fair, balanced as well as able to foster and protect heritage preservation. This poses several crucial questions. How can ICOMOS contribute to capacity building to enhance cultural heritage preservation and its shared and responsible enjoyment while increasing communities' resilience and awareness? Are ICOMOS members sufficiently trained to facilitate participatory governance? Is the current shift of the organisation toward participatory governance and Agenda 2030 paying sufficient attention to its mandate to defend cultural heritage values and their preservation? Answering these questions is key for the future of ICOMOS and for the future of cultural heritage standard setting, not only from a conceptual perspective, but also considering the unexpected consequences that climate emergency, disasters, and other global issues such as overtourism or tourism disruption can have on cultural heritage and communities if they are not sufficiently prepared and empowered to address them.

5. Conclusions

The influence of ICOMOS standard setting texts dealing with tourism is uneven. Although the 1976 and 1999 Charters are well known and often cited by academics and UN agencies, their ability to avoid mass tourism and the degradation of heritage sites has been limited by the difficulty to persuade the tourism industry and investors to respect the carrying capacity, integrity and sense of place of heritage sites.

Considering the difficulty to implement these charters, the question emerges why continue producing and reviewing standard setting texts in the twenty-first century. In my opinion, although charters, guidelines and recommendations made by ICOMOS and other organisations are neither sacred nor obligatory, many of them have had an extraordinarily positive influence on conservation and heritage theory, which needs to be cultivated, enriched and updated in the future. Conservation and restoration criteria as well as new heritage types and concepts described in international standard setting texts have been included in national heritage regulations worldwide. This has upgraded their principles into mandatory guidelines, providing these charters with a practical relevance that all recommendations strive to achieve but rarely do.[9]

In the specific case of ICOMOS charters on cultural tourism, their relevance and necessity is now greater than ever. The collapse of tourism due to the Covid-19 pandemic has caused large losses in employment and economic gains, making the sector eager to recover visitors (and their money) at any cost. To confront this scenario and its likely negative effects on cultural heritage, it is vital to recall the 1976, 1999 and 2022 cultural tourism charters. Still, international recommendations will certainly not suffice to confront this complex situation. Thus, we need to provide strong reasons for responsible and regenerative tourism, firstly by identifying its conditions and principles, secondly by enhancing capacity building in cultural heritage and responsible tourism, and thirdly by guiding, supporting and encouraging inclusive and ethical approaches to cultural heritage tourism. This is

9 This is, for example, the case in Spain, whose Law on National Artistic Heritage of 1933 was clearly influenced by the Athens Charter of 1931. The Law on Spanish Historic Heritage of 1985 and the seventeenth regional Cultural Heritage Laws also build upon the Athens Charter, the Venice Charter and the types of heritage properties outlined in the 1972 and 2003 UNESCO Conventions and their Operational Guidelines (Martínez Yáñez, 2006).

also crucial given that, as the ICOMOS International Charter for Cultural Heritage Tourism 2022 shows, some global policies such as Agenda 2030 and Climate Action – whose focus is not primarily on cultural heritage and its preservation – are deeply influencing heritage doctrine, management and protection. The same goes for the emerging rights-based and people-centred approaches to cultural heritage as well as claims to participatory and polycentric governance. They all can be very positive when based on widespread awareness and capacity building among all communities and stakeholders involved in cultural heritage.

I hope that the ICOMOS International Charter for Cultural Heritage Tourism 2022 will stimulate our organisation's reflection on these subjects, which shall undoubtedly shape cultural heritage and life on the planet in the future.

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SELECTED ASPECTS OF ENSURING THE ACCESSIBILITY OF HISTORICAL BUILDINGS TO PEOPLE WITH MOBILITY IMPAIRMENTS

RYMSZA Barbara [1]
KAPERCZAK Krzysztof [2]

1 Barbara Rymsza, Road and Bridge Research Institute, 03-302 Warszawa ul. Instytutowa 1, brymsza@ibdim.edu.pl, ORCID 0000-0002-0504-2360
2 Krzysztof Kaperczak, Road and Bridge Research Institute, 03-302 Warszawa ul. Instytutowa 1, kkaperczak@wp.pl, ORCID 0000–0001–9316–7712

Author for correspondence:
Barbara Rymsza

ABSTRACT This chapter is devoted to the problem of providing people with mobility impairments, using wheelchairs or crutches, and the elderly, with access to monumental buildings located in historic public spaces in Poland. Authors present current technical- and construction-related regulations concerning passageway infrastructure and the needs that result from limitations faced by people with mobility impairments. Proposals for solutions to improve accessibility are also presented in visual form, making it easier to understand the proposed solutions and showing examples of ones already applied. The paper addresses the problem of adapting sidewalks, parking spaces and entrances to buildings to specific needs, while following recommendations on conservation issues arising from the protection of cultural heritage and the historical nature of spaces around monuments. Authors of this chapter have long worked on the subject of public spaces' accessibility to people with disabilities, basing on their own experience of wheelchair use. This chapter aims to show historic site administrators how accessibility to historic sites can be improved with minimal intervention and how cultural assets can be made enjoyable to people with special needs.

KEYWORDS: people with disabilities; people with impairments; monuments; accessibility

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1. Introduction

The problem of providing access to historic buildings for disabled people is a difficult issue that is becoming increasingly important. This results from attempts to preserve buildings in their existing state or to renovate them by restoring their previous condition, before the effects of destruction or reconstruction changed their original character. Original constructions do not, in fact, provide for the addition of any facilities for people with mobility impairments, the elderly, people with prams, etc.

In the past, people with disabilities usually remained on the margins of mainstream life, often depending on their family's material support, or begging. Only soldiers injured in wars (and losing a limb) could count on state protection in some countries, serving as prison guards (Bastille-France) or fortress crew (Klodzko-Prussia).

Therefore, broader adaptation of public spaces and building facilities for people with disabilities was not justified to the extent it is now. Sometimes, only ad hoc adaptations would be made with a specific kind of person in mind. For this reason, adaptation is difficult as it requires some interference with the original state of the facility. Hence, it is necessary to open discussion whether adaptations should be made, and to what extent the historic structure can be adapted to current needs in order to provide access to people with special needs.

2. Access

2.1 What is access

There may be several ways to reach a site: the longer one on foot, or the shorter one, partly overlapping, from a public transport bus or tram stop, since there are more of them and they are closer than railway stations or subway stops. Access can be easier from the public parking lot or the historic site's parking spaces, where coaches, buses, cabs and private cars can stop.

Usually, a public entity such as road authority is the administrator of sidewalks (except for ones maintained by the site) and the organizer of public transportation (stops, railways). Thus, the facility administrator has no direct influence on the technical condition of access areas and their accessibility, but can always request changes to improve it.

Ensuring accessibility arises from national regulations [1, 2, 3] and possibly from additionally local regulations [4]. Facility administrators must also comply with national regulations, but can always increase the degree of accessibility beyond the minimum in the interest of visitors. In addition, when regulations are imprecise, they may make their own interpretations with the intention of further increasing the degree of accessibility.

The scope of ensuring accessibility (entrances and driveways) to historic sites includes the construction of sidewalks and parking spaces, and sometimes even small bridges, e.g. over castle moats.

2.2 Sidewalks

Sidewalks should be wide enough to accommodate transfer of pedestrian traffic as well as people in wheelchairs or with prams. However, in the case of historic buildings located in narrow streets, there is often not enough room for sidewalks as they were never there in the past.
Previously, they would not be made at all or have only minimal width. Such sidewalks often do not meet formal requirements. According to [1, 3], the width should be at least 1.5 m, and according to [4]: 1.8÷2.0 m, which ensures comfortable movement of pedestrians with crutches and people in wheelchairs, allowing them to pass those coming from the opposite direction.
When the width is less than 1.8 m, some regulations, e.g. [4], state that "passing loops" or local extensions should be placed every twenty-five meters, but it is difficult to meet this requirement in the case of historic buildings. It can then be assumed that the function of passing loops is played by exits – otherwise, passing wheelchair users would require one to step into the street.
Slightly different requirements apply to sidewalks that lead pedestrians from the main walkway to the facility door. It may be narrower than is recommended for transit routes. The rationale is that there are fewer people moving on them: in fact, only people specifically interested in entering or exiting, unlike sidewalks that handle regular urban traffic. Therefore, its width may be one meter in the case of sidewalks up to several meters long, and when the sidewalk is up to twenty-five meters long it should be at least 1.25 m. A sidewalk longer than 25 m should be at least 1.5 m wide (and preferably at least 1.8 m), and if this is not possible, local widenings with a minimum length of 1.5 m and width of 1.80 m are necessary, according to [4].

2.3 Stairs and ramps

If there are stairs, it is advisable to construct a ramp to help people in wheelchairs or with prams to overcome differences in levels. However, historic spaces, generally quite narrow, make it virtually impossible to place ramps according to current regulations. The remaining options are either to leave the stairs in place, forcing wheelchair users to travels on the street, or to make a sloping plane (or ramp) with parameters that differ from those currently admissible (especially in terms of the slope).
The use of a lift may be another option, but the installation of such devices on stairs at sidewalks should be avoided as much as the installation of vertical stair lifts. It is possible to combine the ramp with stairs, but this solution has not been adopted in Poland so far (fig. 1).

Fig. 1. Example of a solution not used in Poland – a combination of ramp and stairs in Brussels, Belgium. Photo by K. Kaperczak.

2.4 Finishing touches

Support for moving up the stairs and inclined planes can be provided by handrails placed on the walls of houses or fortified walls (fig. 2). They do not necessarily have to meet the criteria related to the height of placement, but they can meet the condition of facilitated hand support, with the diameter of the grip reduced to 35÷45 mm [4].

a) b)

Fig. 2. Handrails make movement easier. Possible positions from Tallinn in Estonia: a) defensive wall, b) wall of a house. Photo by K. Kaperczak.

The sidewalk should be hardened and fitted with a level and smooth surface. Remains of historic stone-paved surfaces are often found adjacent to historic buildings. They are uneven and slippery, which makes it difficult for wheelchairs to move around. Sometimes, stone slabs are placed between them to provide more smooth surface area, but they can in turn shift and create faults or thresholds between them, posing the risk of tripping. Ideally, a 1.5-1.8 m wide (at least 1.0 m wide) smooth strip of stone slabs should be added and the complementary paving sett should be cut (fig. 3). If necessary, split paving sett is also acceptable. However, it is absolutely unacceptable to pave the entire width of sidewalks with split stone paving sett (fig. 4)

Fig. 3. The sidewalk composed of smooth stone slabs, cut paving sett and underground infrastructure manholes with smooth covers allows pedestrians to move easily across its entire width; Toruń, Poland (photo by K. Kaperczak).

Fig. 4. Sidewalk pavement made of split paving sett hinders the movement of pedestrians; Ciechocinek, Poland(photo by K. Kaperczak).

3. Access ways

People with mobility impairments usually arrive in cars or buses and very rarely in adapted vehicles. A special card allows them to park in designated places, whose number in public areas is determined in [6]. Parking space for the disabled may not be provided if there are less than five parking spaces, and with 6÷15 parking spaces at least one of greater width should be provided for the arrival of disabled persons. This allows them to park vehicles without limiting options for others. If parking spaces are designated outside the public area, parking rules are determined by the administrator of the historic site. In result, flexible parking rules may be implemented, e.g. based on [7].

The location of designated parking spaces should shorten the distance from the car to the facility. At least one parking space should be designated near the main entrance and in larger parking lots preferably at the entrance gate near the gatehouse, where assistance is offered, or in areas for retail, services or sanitation. The number of spaces should be adjusted to the number of visitors. Parking spaces for the disabled ought to be constructed in accordance with [1, 3] and special marking must be used in accordance with [8]. These spaces are 3.6 x 6.0 m, i.e. increased in size as compared to standard parking spaces, and provide not only comfortable entry but also the ability to open the doors wide and move along the vehicle.

Enlarged dimensions mean that buses carrying people with mobility impairments often stop and park in these spaces. However, increased dimensions of vehicles make the parking space insufficient to deploy an access ramp at the rear of the vehicle for wheelchair access. Regulations do not forbid increasing the length of parking spaces (e.g., according to [4] it is: 3,6 x 9,0 m), but no such parking spaces have been made so far.

In historic areas it is often required that the historic pavement be left in place or that new pavement be made, matching the character of the area. However, such pavement, e.g. stone blocks, is not advisable for parking spaces (fig. 5).

a) b)

Fig. 5. Parking spaces paved with field stones make it difficult to move as well as enter and exit the vehicle; Warsaw, Poland (photo by K. Kaperczak).

Gaps between stones cause the wheelchair to shake, with wheels bumping into them and blocking the wheelchair's ability to move. When entering or exiting the vehicle, this makes it difficult to position the wheelchair alongside the car door. On uneven surfaces, tips of crutches slip and may be stuck in gaps. Historic stone pavements are often slippery as a result of long use. The danger of slipping is further increased when the pavement is wet or muddy.

Horizontal markings are difficult to paint on stone pavements, especially the blue "parking envelopes." For this reason, designers and administrators prefer that parking space be designated on asphalt or concrete, despite the historic nature of the space, to make marking possible and facilitate movement of people with mobility impairments, especially with regard to entering and exiting vehicles, manoeuvring wheelchairs, and walking on crutches.

In view of the necessity to maintain historic stone paving, its special adaptation may be a compromise solution. Replacing split paving sett with cut paving sett (fig. 6) or levelling (grinding down) the contour, along with making joints between stones level with stone surfaces. In terms of marking, an additional solution may be to use a relief with the symbol of a wheelchair, which would replace paint, which can fade (fig. 7).

Fig. 6. Changing the pavement of a parking space for the disabled from split paving sett to smooth paving sett in Zakopane, Poland (photo by K. Kaperczak).

If the parking lot pavement is made of openwork panels (EKO), the parking space for the disabled, along with the access way, should have a solid and smooth surface. The element that ensures efficient movement is the combination of parking space and sidewalk. Ideally, the

parking space should be made at the sidewalk level (fig. 8). Otherwise, the following solutions could be implemented:

- cul de sac (fig. 9),
- lowering the entire side or front edge (fig. 10),
- partial lowering of the sidewalk or raising the parking space pavement (fig. 11).

Fig. 7. Reliefs with the disability symbol on parking spaces as an alternative means of indicating who they are designated for when painted markings are missing; Zandvoord and Haarlem, the Netherlands (photo by K. Kaperczak).

Fig. 8. Parking spaces made at the level of the adjacent sidewalk do not require overcoming height differences (faults) when accessing vehicles;
Warsaw, Poland (photo by K. Kaperczak).

a) b)

Fig. 9. Parking spaces accessed via a cul de sac (sidewalk access ways), a) Debrecen, Hungary, b) Warsaw, Poland (photo by K. Kaperczak).

Fig. 10. Access to parking spaces afforded by lowering the sidewalk to the level of the parking spaces along the entire length of the front or side; Warsaw, Poland (photo by K. Kaperczak).

Fig. 11. Access to parking space through a partly lowered section of the sidewalk or parking space pavement: a) Warsaw, Poland, b) Rønne, Bornholm, Denmark (photo by K. Kaperczak).

In practice, pavements are reluctantly lowered as this facilitates the formation of depressions, where water accumulates, creating hazard in winter.

4. Entry to the building

Typically, the vast majority of entrances to historic buildings have several steps or at least a high threshold. The optimal solution is to remove them or convert them into ramps. If this is not possible, a ramp can be built or a crane added. If this is not feasible as well, a ramp or a detachable wooden or steel inclined access way can be provided. With a low elevation and usually a single run, the running plane is made of a solid surface such as corrugated sheet (figs 12-13). With several runs, the plane is generally openwork (fig. 14).

Fig. 12. Access to the building entrance with a ramp (without handrails) with a solid, corrugated running surface; Venice, Italy (photo by K. Kaperczak).

Fig. 13. Access to the building entrance with a ramp (with handrails) with a solid, corrugated and smooth running surface; Venice, Italy (photo by K. Kaperczak).

a) b)

Fig. 14. Openwork inclined plane made of gratings: a) Tøinec, the Czech Republic, b) Trans-Olza, the Czech Republic (photo by K. Kaperczak).

Handrails can be used depending on the height difference (greater than 0.5 m). Lift equipment can be used in the form of a shaft attached directly to the stairs or the building wall (fig. 15) or placed underground, leading to the facility via an underground passage (fig. 16). In each case, the choice of adaptation method is determined by local conditions, changing which is very reluctantly accepted by those who take care of monuments.

Fig. 15. Passenger lift shaft added to the building wall (Main Building of the Warsaw University of Technology); Warsaw, Poland (photo by K. Kaperczak).

Fig. 16. Underground passenger lift, which takes the disabled person to an underground corridor; Zwinger Palace, Dresden, Germany (photo by K. Kaperczak).

Therefore, accepted inclinations and cross-sections of ramps as well as their surface do not necessarily meet the requirements defined in regulations, although, as shown in [5], an inclination of 13% can be acceptable to people in wheelchairs in some situations. Likewise, in the case of lifting machinery, the size and equipment of cabins do not always meet regulatory requirements. Compromise is necessary, but it should be recognized that the implementation of elements that improve the accessibility of facilities for people with mobility impairment is always desirable as it attracts visitors to historic sites.

5. Resting places

Areas adjacent to historic buildings often serve as recreation and leisure zones. The surface of sidewalks or alleys may be paved, but should be limited to the main sidewalks. At least a third of all benches should have backrests and armrests as well as provide shade in some form, e.g. through a canopy [4].

If picnic tables are set up, at least one should be adapted for people in wheelchairs, with free space at the table and wheelchair access. There is also a recommended maximum height of the table top (80 cm) and the height of the space under the table (at least 70 cm), with the depth of at least 60 cm.

Water features should have dual water discharge nozzles, one at the height of 75÷90 cm [4], allowing a person in a wheelchair to use them.

If the recreation area includes a viewing terrace, in addition to providing access by ramp or passenger lift it should also provide the possibility of visual observation, while railings protecting against falling should be openwork or glazed.

As for catering, service and sanitary facilities, all premises should be adapted to the needs of people with mobility impairments, specifically regarding entrances without thresholds, with ramps or a lifting device.

At least one toilet cubicle should be adapted to the needs of disabled people in terms of size and equipment according to [3], possibly additionally according to [4]. A Toi-Toi toilet should not be considered an adapted toilet.

Frequently, a baby changing station is placed in a restroom for the disabled due to its larger space. Recently, in some restrooms there is also a changing table for adults (dependents who require hygienic care while lying down). This is very important for the latter but requires a larger toilet area of at least 12 m^2.
In addition, toilet facilities should include not only bowls, sinks and trashcans but must also be fitted with a shower and a lift to reach it, either hand-operated or electric. A changing table can also feature an electric lift [9].
Toilets for disabled fitted with adult changing station should not be combined with a baby changing station. The relatively long time of performing sanitary and hygienic activities by people with disabilities means longer waiting time, which can increase tension and cause conflict.
It is more advantageous to place adapted toilets separately in men's and women's toilet sections. The baby changing station should be rather placed in women's restrooms, while the adult changing stations – in men's. With respect to persons with mobility impairments, gender assignment of restrooms is not an obstacle and should be considered only conventional.

Summary

The problem of ensuring accessibility at historic sites is not trivial, especially for people with special needs who have difficulty accessing many cultural assets because of their external or internal characteristics, or because of the circumstances in which they find themselves. At the same time, the solutions that have already been developed to improve accessibility often come into conflict with requirements of preservation. It is therefore necessary to reach compromise solutions, on the one hand improving the accessibility of historic buildings, and on the other – balancing needs to make everything accessible to everyone.

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OCHRONA DZIEDZICTWA KULTUROWEGO

GOOD PRACTICES OF MAKING ART AND CULTURE ACCESSIBLE TO THE DEAF AND HARD OF HEARING AT THE DEAFLAND EXHIBITION IN THE SILESIAN MUSEUM IN KATOWICE

KOŁODZIEJCZAK Agnieszka [1]

1 Agnieszka Kołodziejczak, Doctoral School of Humanities, University of Lodz,
ul. Pomorska 171/173, 90-236 Łódź, e-mail: celiamarya@ugr.es
ORCID: 0000-0003-2795-8051

Biographical note
Born in 1976, the author is a deaf person and a graduate of the Academy of Fine Arts in Łódź and the University of Łódź. She received a scholarship from the Norwegian government (2003/2004) at Kunsthøgskolen in Bergen. She is a PhD candidate in the Doctoral School of Humanities at the University of Lodz, administrative coordinator of projects in the field of social economy at the "Ja-Ty-My" Social Support Association in Łódź, and co-founder of the Deaf Artists Group and the MEOK Gallery. She co-curated the Deafland [Głusza] exhibition at the Silesian Museum in Katowice. She is passionate about painting, writing icons, poetry, drawing and collage.

ABSTRACT: gAccessibility of culture and art to the deaf and hard of hearing is the topic of the doctoral dissertation prepared by the author under the supervision of Professor Aneta Pawłowska in the Doctoral School of Humanities at the University of Łódź and the "Ja-Ty-My" Social Support Association, entitled "The Problem of Accessibility of Information in Public Institutions and Social Economy Entities in the Field of Culture and Art for People with Hearing Loss and Disabilities in Poland. Recommendations and standards." This chapter adopts the insider perspective of a deaf researcher to examine the issue of broadly understood accessibility basing on the *Deafland* [*Głusza*] exhibition at the Silesian Museum in Katowice. It is a breakthrough show in Poland in terms of the subject matter and the use of available technical solutions for people with special needs.

KEYWORDS: accessibility; deafness; deaf culture; sign language; deaf art; *Deafland; Głusza*.

1. Introduction

Adapting monuments to the needs of the deaf and hard of hearing is not simple given the economic situation of cultural institutions in Poland as well as stereotypes and ignorance about the deaf and hard of hearing.

Discussions of accessibility to monuments usually involve the ubiquitous narrative of accessibility, especially for people who have special difficulties with navigating architectural objects, i.e. people with visual and mobility impairments.

When viewing a historical monument, one does not only look at the walls but also discover the historical past manifested in the form of preserved archival materials, maps, texts as well as multimedia documents discussing the historical monument itself.

Historical monuments usually house museums devoted to the history of a particular historic building, employing staff and creating historical documents in multimedia form, which familiarize visitors with the specificity and history of the site.

In this way, museums become cultural institution which, in order to popularize their activities, often create a cultural offer in the form of temporary shows that enrich permanent exhibitions, and are usually subject to the legal regulations on accessibility in public institutions.

Enriching the permanent offer also means attracting an audience and creating a permanent group of supporters of the facility, who will regularly visit temporary and cyclical historical and cultural events.

Therefore, adapting monuments to the needs of people with special needs is not limited to the perspective of architectural accessibility for people with mobility or visual impairments.

This is just the beginning of the road to full accessibility of historic buildings in the context where one should not forget the basic fact that institutions are run by people and for people.

The issue of accessibility to culture and art for deaf and hard of hearing is the main topic of the doctoral dissertation prepared by the author under the supervision of Professor Aneta Pawłowska in the Doctoral School of Humanities at the University of Łódź and the "Ja-Ty-My" Social Support Association, entitled "The Problem of Accessibility of Information in Public Institutions and Social Economy Entities in the Field of Culture and Art for People with Hearing Loss and Disabilities in Poland. Recommendations and Standards."

Its main goal is to answer the question about the universal formula for deaf and hard of hearing visitors at cultural institutions such as museums, cultural centres and theatres. It also attempts to indicate necessary aspects of their message – one that would not only have informational or educational functions, but also, through its structure and method of communication, support cultural and social inclusion as well as implement the postulates of universal design.

The development of complementary methodology for increasing the availability of information in the field of culture and art is important not only from the point of view of effective implementation of statutory objectives realized by specific educational or social institutions, but above all from the standpoints of cultural and visual education as well as social support. These tasks form a response to one contemporary challenge: objective presentation and sharing of historical and artistic content along with associated educational values. Prepared using

appropriate methodology, such a message may not only carry a cognitive value but also become one of the tools supporting the acquisition of additional competences by recipients of cultural offer in Poland.

At the outset, it should be strongly emphasized that observations and research used in the dissertation were not conducted from the perspective of people with disabilities but from the point of view of a deaf researcher who knows sign language, emphasizing the cultural and linguistic position of the deaf community who use sign language. The deaf community is not recognized in Poland as a cultural and linguistic minority, but in fact meets such criteria because it has its own culture, language, history and art. This aspect is a novelty in the area of accessibility and strengthens the practical dimension of the dissertation, which develops further recommendations and standards.

One practical implementation was the preparation of the exhibition Deafland [Głusza][1] at the Silesian Museum, discussed further in this chapter, which has a chance to become a model of accessibility for cultural events in Polish museums.

2. Issues faced by the deaf and hard of hearing in Poland

This chapter assumes the point of view of a deaf insider researcher to examine the issue of broadly understood accessibility and significance of the Deafland [Głusza] exhibition at the Silesian Museum in Katowice (a breakthrough event in Poland in terms of its subject matter and solutions for people with special needs) and in the area of solutions improving the accessibility of cultural institutions to deaf and hard of hearing.

Deaf people are understood here as a specific subculture or, in fact, a linguistic and cultural minority isolated from the phonic Polish culture, using the Polish sign language (PJM) as their first language. The hearing impaired are those who use phonic Polish in communication, reading or listening with the support of electronic devices or lip movement.

At the outset of analysis, the first question that arises concerns the identity of deaf people and their relation with the group of people with disabilities.

The deaf community is treated by the Polish legislative system as a group of people with disabilities who require support from the state in communicating with the rest of society. In the light of international law, deaf people are perceived as a group of disabled people and not as a minority using a different language and having its own culture. Although people with disabilities are treated as the largest minority, the criterion is anti-discriminatory, which in the case of deaf people does not correspond to their sense of identity as well as needs and expectations.

This approach does not present a complete and authentic picture of this social group, and does not reflect all the values it brings to society. The needs of deaf people are different from those of people with other disabilities. Therefore, deaf people want to be perceived differently, because they have created their own social identity and demand its recognition in the face of the law. For these reasons, deaf people should be perceived by the legislator in two ways: as people with disabilities and as members of a cultural and linguistic minority with the right to education in their own

1 https://muzeumslaskie.pl/pl/glusza-2/ (accessed 30 May 2022)

language. An important concept emphasizing the uniqueness of the analysed community, as compared to other disability groups, is the concept of the d/Deaf culture. The term is positive and expresses pride in being d/Deaf and joy of being a member of a cultural and linguistic minority. Barbara Kannapell, deaf professor of sociology at the Gallaudet University and founder of the Deaf Pride organization strongly emphasizes the importance of this concept in the world of deaf people. According to her, Deaf culture comprises a set of acquired behaviours and perceptions that shape the values and norms of deaf people on the basis of their similar or shared experiences (Kannapell, 1989).

The beginning of Deaf culture goes back to the establishment of special boarding schools for the deaf. There, for the first time in history, the deaf community gathered in large numbers. The specificity of this culture results partly from the very nature of deafness, from the visual perception of the world, and partly from communal life – first in a boarding school and then in the larger community outside it. It suffices to mention the history of the deaf community on Martha's Vineyard Island in New York (Groce, 1988), elements of deaf urbanism in the creation of spaces around important deaf education centres (Gallaudet University in the United States[2]), and the ambitions of many deaf activists to create deaf cities or islands (e.g. the dream of the Swedish activist Lars ÅkeWikström to turn Gotland into Deaf Island[3]).

Sign language is especially important and valuable here. The ability to tell a colourful and clear story in sign language is highly appreciated, as evidenced by rich sign-language folklore: stories, poetry, humour and puns. For a long time, there was no way of writing sign languages, and their legacy was passed on through direct contact, as was the case with many non-European traditions.

Do d/Deaf people want to be recognized as people with disabilities at all? Two approaches dominate. Some of the Deaf, especially the elderly, grew up in a world where they were referred to as disabled. These people are used to this and consider their situation through the prism of benefits. The status of a disabled person entitles one, for example, to certain discounts. At the same time, however, this affects self-perception.

In turn, among young people the position that deafness is not a disability is popular. They say that disability is defined from the perspective of the majority, which sees the disabled as people who do not meet certain health standards. In the eyes of these younger people, it is the majority that creates a harmful construct.[4]

Features of group identity in the deaf community include its relatively homogeneous nature; being a minority in relation to the rest of the population in Poland; being a Polish citizen; having your own culture, tradition, language; and finally, striving to preserve cultural uniqueness.

The spiritual and material achievements of the Deaf community include: rejection of oralism;

2 https://ggwash.org/view/66281/deaf-urbanism-and-the-importance-of-building-accessible-cities (accessed 30 May 2022)
https://ggwash.org/view/66282/why-we-all-need-deaf-urbanism (accessed 30 May 2022)

3 https://dovastidning.se/nyhet/ett-ar-efter-laws-bortgang/ (accessed 30 May 2022)

4 https://krytykapolityczna.pl/kraj/kowalik-lis-glusi-to-niepelnbezpieczni-czy-moze-arzenia-kulturowa/ (accessed 30 May 2022)

a specific social code (savoir-vivre), visual arts (fine arts, film, theatre, and especially deaf-art[5]); social life (clubs, political and cultural organizations, sports organizations, events, Deaflympics, International Days of the Deaf); a history of fighting discrimination and breaking free from dependence on the hearing majority; and finally, respect for the hand as the most important part of the body and a means of communication in sign language.

Previously, it was mostly hearing people who wrote about the deaf, and usually from a medical and pedagogical perspective. Such historical gaps rooted in lack of research access are shared by other minorities, e.g. the Roma. Due to the illiteracy of many Roma, for many years no one described their customs, documented their development and attached importance to historical materials. This comparison is justified because, in the social model, the Deaf constitute a cultural group and not a group of people with hearing disabilities. Toward the end of the 1940s, in order to understand the Roma culture, Jerzy Ficowski learned the Romani language to learn about this community and describe it from an ethnographic perspective, thereby taming it. This loose comparison is intended only to draw attention to how little attention has been paid to the complex phenomenon of deaf culture in Poland. In every country, culture has a national dimension but thanks to new technologies it also functions globally, as is evidenced by the development of International Sign, Art Deaf and the social life of the Deaf. The point of reference may be the activity of the Gallaudet University in the United States, thanks to which the deaf can study and develop in a bilingual model, with the American Sign Language being the language of instruction (Justycki, 2022).

The above-mentioned aspects perhaps even hinder the realization of exhibitions depicting the deaf community in public cultural venues such as museums or other institutions of great historical importance.

3. The concept and subject matter of the Deafland exhibition

This section attempts to show the unique concept and accessibility model of the exhibition Deafland [Głusza] at the Silesian Museum in Katowice, which is also an ambitious project in terms of comprehensive availability of events organized in cultural institutions and historic buildings for the deaf and hard of hearing in Poland.

The show is an example of an exhibition regarding a social group classified as disabled, namely the deaf community. Deafland is a pioneering show at the Silesian Museum in Katowice, unique on a European scale, illustrating the history of the deaf community in Poland, including events from the history of the deaf community around the world.

On a European scale, the first yet small exhibition on the culture and history of the deaf was L'histoire silencieuse des sourds, organized in Paris in the Panthéon between 19 June and 6 October 2019 under the curatorial and scientific supervision of Yann Cantin, a deaf doctor of history from the University Paris 8 Vincennes-Saint-Denis. The exhibition was held thanks to the support of the Centre des Monuments Nationaux, the National Institute of Deaf Youth, the International Visual Theatre and the Association of the Friends of the Abbot de L'Épée. The exhibition became a milestone due to the fact that the culture and history of the French deaf was

5 https://deaf-art.org/ (accessed 30 May 2022); https://deaf-art.org/articles/ (accessed 30 May 2022)

presented in one of the most prestigious historical venues in France, i.e. in the Panthéon, a place of history and memory about the most famous French personalities.6 It should be emphasized that the Panthéon is one of the most important historical French monuments, a must-see for anyone staying in Paris. Tourists visit there to admire the interiors, tomb crypts and sarcophagi of the most famous figures in French history. As a rule, no exhibitions are held there. In this context, L'histoire silencieuse des sourds brought an unexpected historical and accessibility element to the Panthéon.

The audience learned about the history of the deaf in France, the great figures of deaf activists, the history of the first association of deaf people in Paris, founded by Ferdinand Berthier in 1836, the forced sterilization and the prohibition of sign language along with compulsory oral education, and the awakening of the deaf community in the 1960s and 1970s alongside the recognition of international sign languages.

The exhibition has also become a challenge not only in terms of content, but also in terms of logistics and accessibility. Communication was handled in four languages: French, French Sign Language, English and International Sign Language (IS), with English and French subtitles. Next to each historical section, a tablet was placed on the wall with the option of showing a film with translation into French or international sign language. In this way, the exhibition became accessible to everyone, both deaf and hard of hearing.

Deafland is a pioneering exhibition at the Silesian Museum in Katowice on a European scale, broadly developing and significantly modifying the concept of the French show. In the introduction to the catalogue, Dagmara Stanosz, the lead curator and coordinator of Deafland, writes that it is a scientific, educational and artistic project, which has facilitated not only meeting Deaf artists from around the world, but also carrying out many educational and popularizing projects. Knowing that we cannot change the defective system, we wanted to initiate activities that would direct attention to the linguistic and cultural minority of the Deaf in the local and global dimension, opening them to sign language as an intangible cultural heritage, as well as fostering understanding and initiating changes for the better. Working on the linguistic borderland, we have never talked about disability, emphasizing the need for equal rights for both languages – the phonic and the spatial-visual (Stanosz, 2022).

Beata Grochowska, coordinator of the project's educational program, raises important questions in the catalogue, which are highly accurate from the curatorial perspective: How to show the culture of the deaf to attract hearing people to the exhibition? How to talk about an exhibition so that it is not perceived as a niche show for a narrow group of deaf people? How to show the universality of problems concerning communication and the search for interpersonal contacts? Notably, healthy ears are not enough to hear each other. Such thoughts occur naturally

6 https://www.offi.fr/expositions-musees/pantheon-2918/lhistoire-silencieuse-des-sourds-74335.html (accessed 30 May 2022)
https://www.paris-pantheon.fr/var/cmn_inter/storage/original/application/906c84dee7dad87cd5ee3ab4d6792449.pdf (accessed 30 May 2022)
https://www.paris-pantheon.fr/var/cmn_inter/storage/original/application/906c84dee7dad87cd5ee3ab4d6792449.pdf (accessed 30 May 2022)

when one hears about plans to devote an exhibition to such difficult and complex problems as communication in general and communication without words in particular. These concerns are presented in an attractive, surprising and impressive way (Grochowska 2022).

Among curatorial preparations for the exhibition, the most important was the selection of historical and cultural objects preserved in public museums and private collections: videos, memorabilia and paintings created by the deaf and hard of hearing. The exhibition, which opened on 23 June 2022, attempts to bring the broad spectrum of the deaf community closer to the public (the curatorial team includes two deaf curators: the author and Michał Justycki, educator at the Silesian Museum). It also posed a logistical challenge due to the fact that descriptions, objects and the arrangement of the exhibition must take into account as many as four languages: Polish, Polish Sign Language, English, and International Sign Language. In addition, we strove to secure accessibility through audio description and typhlographic objects for the visually impaired.

The exhibition goes far beyond the framework of regular historical exhibitions because its concept was based on the intention to show not only the history of the deaf community and its language, but also culture, art and topics related to the medical perception of deafness. The main motto and inspiration was the title of Paul Gauguin's painting Where do we come from? / Who are we? / Where are we going?

The artistic work of the deaf and hard of hearing in Poland has become very important, including older artists (Franciszek Prek, Feliks Pęczarski, Kazimierz Wiszniewski) and contemporary ones (Marek Krzysztof Lasecki, Justyna Kieruzalska, Mirosław Śledź). Artistic output is not limited to paintings and drawings, but also includes installations by Daniel Kotowski and Przemysław Sławik, animations by Tomasz Grabowski, comics by Małgorzata Szok Ciechacka, the animation Blue 52 by Klaudia Wysiadecka and the creative activities of the film section at the Polish Association of the Deaf, West Pomeranian Branch in Szczecin, and the Deaf Culture Centre in Wrocław. It is worth noting that during this year's Night of Museums, a mapping of ten animated portraits of deaf people by Tomasz Grabowski was displayed on the walls of the Silesian Museum. Deaf people who gained fame in the world through their social, scientific and cultural achievements are, for example: Douglas Tilden, Helena Keller, Laurent Clerc, Maria Schayer Gorska, Thomas Edison, and Nikifor.[7] This mapping became a form of announcing the opening of Deafland and is also presented during the exhibition.

The exhibition itself has been divided into four parts to present various aspects and nuances of life in the deaf community, its culture and sign language.

The first part ("Language") goes beyond the historical narrative of sign languages, and offers a broader story about means of communication, featuring multimedia stands and installations that allow visitors to experience the emotions related to being deaf as well as learn about sign language and the history of languages in general.

The second part ("Deaf History") presents the most important events in the history of the deaf community in Poland, including the history of deaf education around the world.

7 https://www.facebook.com/Portrety-GłuchychDeaf-Portraits-108520924776636 (accessed 30 May 2022access: May 30, 2022)

This part includes the most important historical objects from the deaf society in Poland, including the collection of the Institute of Deaf History "Surdus Historicus" Foundation.[8]

The third part of the exhibition tries to answer the question: Deaf means who? The answer is ambiguous and a sum of the most important issues related to the perception of the community itself, its culture, code of behaviour, ways of perceiving the world, and problems of bilingual education. In fact, the answer to this question is left to the visitors, who can learn about the specifics of the deaf community, which is not homogeneous and very often passes between two worlds: the world of the deaf and the world of the hearing. Deaf people often feel like strangers in the hearing world, and fail to fully integrate.

According to Magdalena Dunaj, "[t]he axiological aspect of relating to the deaf as a stranger is related to comparing his hearing and speaking skills to the same skills in an average hearing person. On the basis of such comparisons, which are necessarily against the deaf, value judgments are made. Hearing and speaking are valued highest. The more a deaf person becomes deaf and the worse he or she speaks, the less value they have for the hearing community" (2015).

The central figure of the narrative in the fourth part of the exhibition, devoted to works by deaf people, is Nancy Rourke (1957-), an American artist and representative of deaf-art, which has developed intensely in the United States. Three paintings by the artist (Deaf Mona Lisa, Second Wave of Milan, Doris Fedrid and Rose Steinberg Feld) were purchased by the Silesian Museum in Katowice and became the main point of reference for other art objects in the fourth part of the exhibition, especially the Deaf Mona Liza (Manen, 2014). The assumptions of deaf-art are one of the most important cultural determinants of creativity among deaf people owing to the use of symbols related to the culture of deaf people in opposition to the majority, i.e. the hearing world. Such artists' works do not only present topics from the everyday life of deaf people, which determines their classification as deaf-art, but also show the artists' personalities without overtly referring to their deafness, or even not gesturing towards it at all.

It is worth mentioning here the phenomenon of audism, which is widespread among people, regardless whether it is endorsed consciously or not. Since the hearing majority is stronger, "audism is the result of recognizing the culture of hearing as higher or better than the culture of the Deaf, which is perceived as subordinate and less valuable in relation to the former. Behaviour that discriminates against deaf people leads to the consolidation of negative stereotypes about them, which include the perception of hearing impairment as preventing effective participation in social life on many levels, including the job market. Moreover, audism can lead to the development of a paternalistic attitude towards deaf people, who are perceived as constantly needing help and support in managing their lives" (Pieniążek, Dankiewicz, 2018).

The above-mentioned problems with the perception of deaf people emerged while working on the exhibition owing to many stereotypes functioning in the museum environment. Sometimes, attempts to organize the show about the world of the deaf would be seen as inconsistent with the seriousness and prestige of the museum – an institution that is important for mainstream art and the art market as well as comprises a historical monument like the Panthéon.

8 https://www.surdushistory.org.pl/ (accessed 30 May 2022)

4. The importance of Deafland in Polish art and accessibility

As Magdalena Dunaj argues, "there is a strong need for the deaf community to emphasize the distinctiveness, which – perhaps – is a prerequisite for future integration with the hearing: an integration of equal partners on equal terms. The development of the socio-cultural identity of the Deaf is needed so that people with hearing impairment can feel that they are valuable and enjoy agency, and also have a reference group that gives them the possibility of identification and security, which is a good starting point for shaping individual identity without neurotic anxiety" (Dunaj, 2015).

Deafland is a socio-cultural event that is unique on a European scale, emphasizing the distinctiveness of the deaf community on an equal basis, and taking into account the perspective of the d/Deaf and their creative expression.

Crucially, the word "disability" is missing from all substantive and technical aspects of the exhibition, which helps to avoid stigmatization and stereotyping.

In Poland, the basic problem is the clear labelling with the word "disability." Using terms such as "handicapped" or "disabled" feels like a label to the Deaf and a form of ignoring their identity by the hearing, who are the main reference point in the process of identity formation. In effect, labelling is a form of linguistic violence (Zajkowska, 2013, 56).

The aforementioned problems can very often be perceived by deaf people as manifestations of audism, i.e. beliefs about superiority based on the ability to hear or behavioural characteristics of the hearing. Audism manifests in the form of people constantly assessing the intelligence of the deaf and their ability to succeed on the basis of their capacity to use the language of the hearing. However, we can also talk about unconscious audism, which would manifeset as the lack of empathy towards deaf clients or applicants (Tomaszewski et al., 2018, 109-110).

In terms of implementing accessibility, Deafland is likely to become a model exhibition that takes into account broad accessibility concerns, offering translations into Polish and international sign languages, Polish and English subtitles, typhlographic objects, and audio description.

The implementation of this model is a challenge for every museum and historical facility from the point of view of the budget and the flexibility of staff.

The subject matter of the deaf community has become the leading topic and the reason to create this type of exhibition at the Silesian Museum.

Accessibility implemented at the exhibition should, in principle, become a model solution and source of inspiration for other exhibitions, perhaps all that are being assembled in Poland.

It should not be forgotten that accessibility does not only concern people with mobility or visual impairments. It is not only walls that are shown at famous venues and admired by visitors. A flexible approach among the cultural institution's staff is key to implement real accessibility and ensure equal opportunities for all museum visitors in Poland.

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OCHRONA DZIEDZICTWA KULTUROWEGO

INCLUSIVE APPROACHES IN HISTORIC GREEN SPACES

SIKORA Dorota [1]

1 Dorota Sikora PhD Katedra Sztuki Krajobrazu, SGGW w Warszawie, ul. Nowoursynowska 166, 02-787 Warszawa; e-mail: dorota_sikora@sggw.edu.pl
Narodowy Instytut Dziedzictwa, ul. Kopernika 36/40, 00-924 Warszawa, e-mail dsikora@nid.pl

ORCID: 0000-0002-7775-5722

ABSTRACT: In line with ideas of sustainable development outlined in the UN resolution "Transforming our world: The 2030 Agenda for Sustainable Development," the key objectives to be achieved by 2030 include: ensuring universal access to green spaces and public spaces that are safe for all and inclusive, while at the same time strengthening efforts to protect cultural and natural heritage. The article presents, using selected examples of historic parks, gardens and landscapes, how these goals are being realized. Sites examined here include the Garden of Versailles, Stonehenge and the cultural landscape surrounding this monument, managed by English Heritage, and the Historic England policy of making historic parks, gardens and landscapes accessible. Analysis of strategies for making historic green spaces and cultural landscapes accessible to people with special needs, developed by the above institutions, concludes with proposals of general principles for an inclusive policy for this category of monuments.

KEYWORDS: historic parks and gardens; people with special needs; people with disabilities, accessibility

1. Introduction. International and national formal frameworks for inclusive policies in historic sites and areas

According to the World Report on Disability, approximately 15% of the world's population suffers from some form of disability, of which 2-4% experience significant difficulties in their daily lives. It is estimated that the level of global disability is increasing due to the ageing of populations and the spread of chronic diseases (WHO, 2011).

People with disabilities are not the only ones who face barriers that prevent them from enjoying different spheres of life on an equal basis. Older people, people with common illnesses, pregnant women and parents with young children also face barriers. These users are collectively referred to as people with special needs. According to the statutory definition, a person with special needs is someone who, because of external or internal characteristics or circumstances, needs to take extra steps or apply extra measures to overcome barriers in order to participate in various spheres of life on an equal basis with others (Act of 19 July 2019 on Ensuring Accessibility for Persons with Special Needs, Art. 2). Problems that people with special needs may face in historic green spaces include but are not limited to: inability to overcome differences in ground level, presence of curbs and borders, uneven or poorly paved surfaces, lack of benches, lack of guiding elements and tactile paths, lack of nearby parking spaces for people with special needs, lack of information and communication accessibility, and finally, segregation and stigmatization of people with special needs.

Nowadays, formal solutions and strategies are being developed at both international and national levels to support people with special needs. By outlining the Sustainable Development Goals in the document "Transforming the World: 2030 Agenda for Sustainable Development" (UN, 2015) the United Nations mandated, in Point 11, to take action to shape "[s]ustainable cities and human settlements," taking into account the need to ensure universal access to green spaces and public spaces that are safe for all and inclusive by 2030. This demand is particularly relevant for vulnerable social groups, including but not limited to women and children, older people and people with disabilities.

It is worth noting that in the same paragraph of the above-mentioned UN document achieving sustainable development is argued to require strengthening of efforts to protect cultural and natural heritage.

In Poland, the legal basis for regulating the social functioning of persons with special needs is the Act of 19 July 2019 on Ensuring Accessibility for Persons with Special Needs. In addition to "person with special needs," it also defines the concepts of "universal design" and "reasonable improvement." These statutory definitions refer to the "Convention on the Rights of Persons with Disabilities" drafted in New York on 13 December 2006 (UN, 2006). The topic of accessibility of cultural objects, including historic ones, is also the subject of recommendations made by of the Ministry of Development Funds and Regional Policy, entitled "Guidebook for the cultural sector on ensuring accessibility" (2021) as well as recommendations prepared at the local government level, e.g. "Accessibility Standards for the City of Warsaw" (Tota & Miśkowiec, 2017).

Considering the subject of this article – making historic green spaces accessible to people with special needs – and the statutory definitions of universal design and reasonable improvement, it can be assumed that:

- "Universal design in historic green spaces" aims to design green spaces and facilities within their boundaries in such a way that they are usable to everyone, including people with special needs. In historic green areas, this type of design should be applied mainly when designing new elements linked with the modern functioning of historic green areas (e.g. modern playgrounds located within historic parks, necessary elements in the surroundings of new restaurants or car parks). Due to the conservation practice of minimizing contemporary functions of historic sites, universal design should prevail given that it does not destroy the historic fabric.

- "Reasonable improvement in historic green spaces" involves adapting historic areas and facilities for use by people with special needs to ensure that they can enjoy such places without undue or disproportionate burden. Due to considerations of conservation, decisions to implement reasonable improvements must take into account the need to protect the historic fabric.

In order to enable people with special needs to use historic green spaces, many of their managers also implement, to the fullest extent possible, dedicated solutions in the areas of heritage interpretation, education and recreation. The following section presents the adaptation of selected parks, gardens and other historic areas to the needs of visitors with special needs, taking as examples the Château de Versailles Museum, English Heritage, and Historic England.

2. Making the Garden of Versailles accessible to people with special needs

It may be argued that the Garden of Versailles was adapted to the needs of people with special needs already in the seventeenth and eighteenth century, when Louis XIV, who had difficulty in moving around towards the end of his life, was forced to enjoy his gardens in a special armchair on wheels. In result, the design of the Garden of Versailles has favored this kind of usage. A forerunner of universal design, André Le Nôtre designed a system of ramps with gentle slopes to connect the different levels of the garden, providing an alternative to stairs. This system still works well today, making it easier for people in wheelchairs and those with visual impairments to move around the garden.

Fig. 1. Louis XIV in an armchair on wheels in the Garden of Versailles. Detail of Pierre Denis Martin's *View of the Apollo Basin and the Grand Canal of Versailles*, 1713 (left). Stairs and ramps connecting parts of the Garden of Versailles, 2018 (right). Photo by Dorota Sikora.

Today, the managers of Château de Versailles declare that both the palace and the gardens are accessible to everyone. In practice, in the gardens of Versailles it is possible to find places of greater or lesser accessibility, but this declaration, presented at the museum's official website, shows that the managers of this monument are fully aware of the need to make it accessible to people with special needs. Accordingly, a special organizational unit has been set up within the museum's structure to provide support to visitors with special needs (Château de Versailles, 2022) in the form of information about, and physical assistance in moving around the site.
Among the museum's activities aimed at providing information for people with special needs, the following can be mentioned:

- adding special sections to the museum website, dedicated to people with different types of disabilities: mobility, sight, hearing and intellectual;
- developing a legible system of visual and tactile information (including tactile maps and mock-ups);
- establishing telephone information for persons with special needs;
- developing a mobile application providing both information on the history of the Garden of Versailles and its values, as well as on the practical aspects of visiting, including the current intensity of tourist traffic in various areas of *Le domaine de Versailles*, which can be an important consideration when planning the time and route of visits from the perspective of people with special needs.

Physical assistance to people with special needs consists of supporting them in moving around the garden, providing shortcuts that are not accessible to other visitors, organizing parking in convenient locations, with designated spaces for people with disabilities.
The Château de Versailles Museum also attaches great importance to the mobility-related accessibility of its grounds. The well-compacted mineral and gravel surfaces that predominate in the Garden of Versailles are perceived by users with special needs as affording comfortable movement (Sage Traveling, 2022). At the same time, it should be emphasized that this type of paving has a full historical justification at this site.
The museum has also made sure that the main entrance to *Le domaine de Versailles* is shared by everyone. As it leads through the courtyards of the palace, where the historical surface is made of stone blocks – not very convenient for people with impaired mobility or sight – a strip of even paving was contemporarily laid on the palace axis, using polished blocks of the same material, but with much smaller gaps between them than in other parts of the palace courtyards.

Fig. 2. View of the palace courtyards; after Google Maps (left). A strip of leveled pavement on the palace axis (right); photo by D. Sikora, 2018.

In some parts of the Garden of Versailles, the main roads with uneven stone paving, are accompanied by parallel side roads with a mineral surface. This solution is justified by the historical design of this baroque garden, where the main roads, often with a hardened surface (*Grande Allées*) were accompanied by two narrower side roads (*Contre Allées*).
Architectural barriers at *Le domaine de Versailles* in the form of stairs and thresholds between the garden and the buildings are leveled by wooden ramps, which are not permanently connected either to the ground or to the historic buildings. Their simplicity and material (wood) do not permanently transform the historic building.

Fig. 3. The *Grande Allée* with stone paving and the *Contre Allée* with more comfortable mineral paving (left). Photo by D. Sikora, 2018. Wooden platform levelling the threshold at one of the entrances to the Palace of Versailles (right). Photo by D. Sikora, 2018.

As an alternative to walking particularly long distances (e.g. along the route from the Palace of Versailles to Petit Trianon, which is ca 1.5 km long), the museum offers an electric mini-train adapted to transport wheelchair users. It is also possible to hire a small electric vehicle to visit the garden individually. The cost is lower for people with disabilities than for other visitors. It is significant that the entire modern tourist infrastructure of the museum, including ticket points for the mini-train and the small electric vehicles, as well as the vehicles themselves, have a neutral, grey-green color pattern. This makes it easier for all visitors to find their way around, while at the same time ensuring that these elements do not interfere with the historical landscape of Versailles.

The Château de Versailles Museum also takes care to provide the best possible interpretations of the Garden of Versailles for people with disabilities. For example, it offers visually impaired visitors the help of volunteers from the foundation Souffleurs d'Images, who are students or graduates in art history. Their task is to accompany visually impaired visitors during visits, telling them about various places and objects. The museum also offers a number of guided tours of the Garden of Versailles adapted to the needs of visitors with disabilities. Moreover, in months with fewer visitors (usually the end of November and the beginning of December), a week for people with disabilities is organized, with various educational and integration workshops about the history of the palace, the garden and current exhibitions.

Not all spaces and objects in the Garden of Versailles are fully accessible to people with special needs. Making some of them accessible would involve too much damage to the historic substance and its permanent transformation. To preserve authenticity, no attempts were made to enhance the accessibility of steep paths in Petit Trianon and the grotto where Marie Antoinette hid just before arrest. Some visitors may also find it impossible to access the underground route, which exhibits a valuable monument of technology – the seventeenth-century water supply system for the fountains of Versailles. For the same reason, the number of benches in the Garden of Versailles is same as it was historically (with several exceptions). They are considered to be not only utilitarian but also a compositional element; hence, their number, material, color and location are based on conservation considerations rather than on the needs of contemporary visitors. A similar approach was taken in other French historic

gardens, e.g. in the Tuilleries gardens, where no contemporary benches were added despite the high number of visitors. Instead, portable metal chairs, neutral in color, were adopted as a compromise solution.

Fig. 4. A typical Versailles stone bench – part of the garden's design (left). Photo by D. Sikora, 2018. Contemporary, staggered metal chairs in a neutral color, complementing the historic benches in the Tuilleries garden (right). Photo by D. Sikora, 2018.

3. Practices of English Heritage and Historic England in making historic gardens and landscapes accessible

The English Heritage Foundation and the government agency Historic England are the key institutions shaping contemporary UK policy on historic sites. Established in 2014, English Heritage inherits the traditions of the national organization of the same name, which has cared for selected monuments since the late nineteenth century. It now manages a collection of more than four hundred historic buildings, gardens, engineering monuments, archaeological sites and even Cold War bunkers, visited by more than ten million tourists each year.

One of its flagship sites is Stonehenge. In 2019, UK Age Mobility, basing on TripAdvisor ratings, hailed this megalithic monument as the most accessible heritage site in the UK (English Heritage, 2022). As English Heritage staff acknowledge, "[i]n programming the Stonehenge tour, we worked with disability groups to ensure that it met the needs of those requiring special access." The adaptation of this site to meet the needs of people with special needs has primarily involved the construction of a footpath adjacent to the stone circle, partly paved and partly grassed, thereby significantly improving accessibility. At the same time, the quality of the landscape surrounding the monument was addressed. In order to exclude possible harmful investments in its vicinity, the land around Stonehenge was purchased by the National Trust (a non-profit organization involved in the preservation of British monuments). With regard for the authenticity of landscape, the Stonehenge visitor center providing sanitary, catering and educational facilities is located at a distance of about two kilometers from the monument. It has been fully adapted to the needs of people with disabilities, and developed in accordance with the principles of universal design. A wheelchair-accessible bus service runs every few minutes between the center and Stonehenge.

Fig. 5. Stonehenge. Location of the tourist service center and the stone circle, which are separated by about 2 km, with the possibility of access by a bus adapted to transport people with disabilities.
After: Google Maps. D. Sikora, 2022.

On a much broader scale, the principles of making historic sites accessible to people with special needs are addressed by Historic England – an organization that shapes UK conservation policy, maintains and updates the list of UK historic sites, and supervises spatial planning in historic areas. In 2015, it published general recommendations on enhancing the accessibility of historic areas such as parks, gardens and landscapes, adapting them to the needs of people with disabilities, entitled *Easy Access to Historic Landscapes* (Historic England, 2015) and intended for owners of historic buildings and their managers as well as planners and designers. Historic England's main policies regarding people with special needs are as follows:

- The motto for actions in the above field is: "Access and conservation: getting the balance right."
- Historic sites are there for all to enjoy.
- Universal access to cultural heritage and its interpretation means understanding it better, discovering its value, protecting it better and treating it in a sustainable way.
- Easier access for people with disabilities (11.7 million people in the UK) entails easier access for many others: the elderly, parents with small children, or people with temporary health problems (18 million in total).
- Improving access does not always require major interventions in the substance of the monument. Strengthening the skills of staff and volunteers as well as public consultations with disabled users are as important as making physical transformations.
- Measures to make historic parks and gardens more accessible need to be balanced with measures to preserve the authenticity and integrity of this group of monuments.

- The great diversity of historic gardens and landscapes means that improving their accessibility cannot be strictly standardized. Each site is different and solutions should be developed for each one individually by taking into account its unique characteristics.

Historic England has also proposed a range of good practices for a variety of interventions in historic parks to improve their accessibility for people with special needs. These are mostly low budget measures that can also be beneficial from the perspective of conservation. For example, in terms of making park roads more accessible, Historic England recommends to:

- Recognize the historical significance of roads in a park, garden or landscape and their historic materials.
- Regularly repair damage to path surfaces.
- Where justified, replace loose paving with an alternative, paved and non-slippery surface.
- Where cubes or slabs are uneven, re-lay them and make new connections to create a level surface.
- If necessary, incorporate a strip of levelled stone paving in areas with uneven paving.

Historic England also recommends publishing accessibility maps of historic gardens and landscapes. The map of Chatsworth Park was identified as exemplary in this respect. The information it contains includes, among other things, the location of entrances to the site and the location of the most convenient car parks for people with special needs, and the location of basic services. It also informs about the possibility to hire wheelchairs (electric and traditional), to transport wheelchair users around the park in a 28-passenger electric vehicle (important for group visits). Further, the map features routes adapted for wheelchairs (with a color-coded scale of difficulty), and the location of possible architectural barriers. Finally, it reminds about the possibility to enter the park with guide dogs. In this way, adapting the facility to the needs of people with disabilities (as well as organizing cultural and educational events for them) significantly increased the number of visitors.

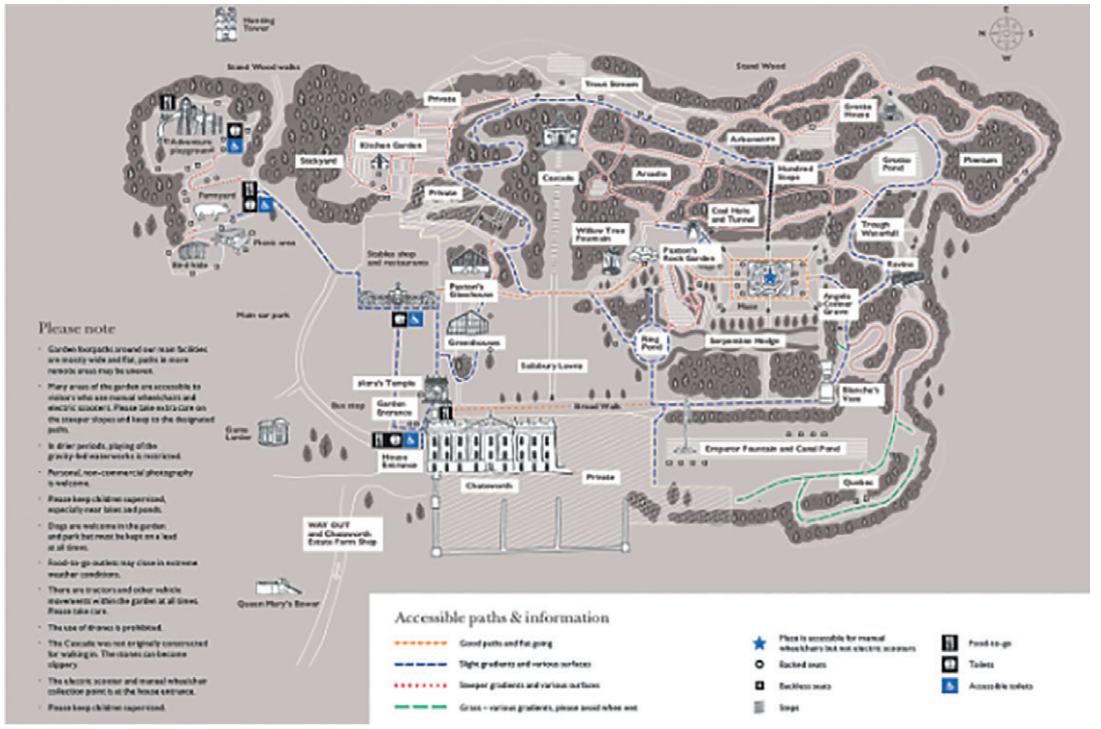

Fig. 6. Accessibility map of the Chatsworth Garden (UK). After: https://www.chatsworth.org/media/3dhhel3b/chatsworth-accessibility-map-2021.pdf.

4. Summary

Analysis of strategies to make parks, gardens and cultural landscapes accessible, as developed at the Château de Versailles museum as well as by English Heritage and Historic England organizations allows to formulate some general guidelines for an inclusive policy towards this category of monuments:

- Making historic parks, gardens and landscapes accessible to the widest possible range of users, including those with special needs, promotes a better understanding of their value, protection and sustainable treatment.
- Improving the accessibility of historic green spaces should firstly be based on investment in "human capital" by focusing on strengthening the skills of staff and volunteers in making such sites accessible, developing a broad cultural and educational offer for people with special needs, expanding their ability to move around the site (e.g. by providing wheelchair hire), and consulting groups of people with different types of disabilities about optimal accessibility solutions.
- Universal design and the implementation of reasonable improvements in historic parks, gardens and landscapes should be exceptional and take place only where other methods are ineffective. They must not lead to permanent transformation of monuments in this category, or harm their authenticity and integrity.

- Objectives in protection and conservation of historic parks, gardens and landscapes, and improvements of accessibility in this group of monuments often coincide. One example is paving, whose good condition is desirable from the perspective of both conservation and accessibility. Accordingly, granite paving – highly overused in Polish gardens, and ahistorical in many cases – should be eliminated and replaced with a hardened gravel or mineral paving (if such surfaces are historically justified at the site).
- Providing access to historic parks, gardens and landscapes should be supported by appropriate information policy, including the development of accessibility maps indicating the level of difficulty of individual routes and possible architectural barriers, and of mobile applications, models and tactile maps. Finally, guides should be supported in the development of appropriate competences.
- Implementation of strategies for enhancing the accessibility of historic parks, gardens and landscapes should be accompanied by the promotion of good practices in this field among managers, designers and planners, including the development of publicly available recommendations on this subject.

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OCHRONA DZIEDZICTWA KULTUROWEGO

OGRODY ZABYTKOWE – CZY DLA WSZYSTKICH?

STACHAŃCZYK Renata [1]

1 Renata Stachańczyk, Narodowy Instytut Dziedzictwa, ul. Kopernika 36/40, 00-924 Warszawa
rstachanczyk@nid.pl

ABSTRAKT: Wśród wielu kategorii zabytków dostępność ogrodów zabytkowych stanowi zagadnienie nadal słabo rozpoznane. Wymagania ustawowe koncentrują się na dostępności budynków i nie nakładają obowiązku dbania o przestrzeń otaczającą. Pomijają więc teren otaczający budynek, który jest najczęściej jego niezbędnym dopełnieniem i często podlega ochronie prawnej jako wpisane do rejestru zabytków otoczenie, ogród lub park, jako część zespołu czy zabytku obszarowego. Zapewnienie dostępności zabytków, w tym ogrodów zabytkowych, jest zagadnieniem wspólnym dla budynku i jego zabytkowego otoczenia – obszernym i złożonym, które należy analizować kompleksowo, w kontekście całego obiektu zabytkowego.
W jego realizacji nie chodzi jednak o dopasowanie zabytku do wymogów dostępności – w rozumieniu przebudowy całości czy jego części, ale o wybór odpowiedniej opcji udostępniania – czyli zapewnienia takich rozwiązań, które nie wiążą się z nadmiernym obciążeniem czy naruszeniem wartości ogrodu zabytkowego. W przeciwnym wypadku byłoby to sprzeczne z zasadami ochrony konserwatorskiej tych obiektów. Udostępnienie obiektu poprzez rozwiązanie kwestii dostępności architektonicznej może być skutecznie wspierane przez działania w sferze komunikacyjno-informacyjnej, które wydają się znacznie bezpieczniejsze w kontekście negatywnego wpływu na wartości zabytkowe obiektu niż likwidacja barier architektonicznych. Podstawowym warunkiem, który musi być przy tym spełniony, jest przekazanie różnym grupom zainteresowanych uczciwej i wyczerpującej informacji o przygotowanej ofercie i o ewentualnych ograniczeniach dostępności. Ze względu na charakter zabytków obszarowych należy się spodziewać, że rzadko kiedy zarządzający ogrodem będzie w stanie udostępnić go w pełni.

SŁOWA KLUCZOWE: ogród zabytkowy; niepełnosprawni; udostępnianie; dysfunkcje; dostosowanie

1. Dostępność budynków i ogrodów zabytkowych – problem odrębny czy wspólny

Zapewnienie dostępności zabytku wynika z obowiązku ustawowego. Ciąży on zarówno na podmiotach publicznych, jak i organizacjach pozarządowych oraz podmiotach prywatnych, jeśli realizują zamówienia publiczne i zadania finansowane ze środków publicznych. W tym gronie znajdują się z pewnością zarządzający obiektami zabytkowymi, które pełnią funkcję kulturalną, administracyjną, naukową lub inną, nadaną im współcześnie. Ze względu na swoją wartość historyczną, artystyczną i naukową adaptacja tych zabytków na cele użytkowe wymaga respektowania wartości podlegających ochronie i stosowania zasad postępowania odpowiadających standardom konserwatorskim. Zapewnienie wszystkim użytkownikom dostępności do zabytku i pełnej oferty dla szerokiej grupy osób z niepełnosprawnościami jest więc zadaniem trudnym, kosztownym i czasem niemal niemożliwym (Grabowska-Pałecka, H. 2004, s. 162).

Wśród wielu kategorii zabytków dostępność ogrodów zabytkowych stanowi zagadnienie nadal słabo rozpoznane. Wymagania ustawowe koncentrują się na dostępności budynków i nie nakładają obowiązku dbania o przestrzeń otaczającą (Poradnik, 2022). Pomijają więc teren otaczający budynek, który jest najczęściej jego niezbędnym dopełnieniem i często podlega ochronie prawnej jako wpisane do rejestru zabytków otoczenie, ogród lub park; jako część zespołu czy zabytku obszarowego. W takich przypadkach budynek i jego otoczenie stanowią strukturalną całość – historyczną, kompozycyjną i funkcjonalną. W innych zawsze istnieje otoczenie stanowiące pewną strefę dojścia do obiektu architektury – przedpole, dziedziniec itp., przez które przechodzi odwiedzający, kierując się do budynku. Nie sposób więc traktować tych dwóch udostępnianych obszarów rozdzielnie. Również dlatego, że w obu niektóre zagadnienia zapewnienia dostępności pokrywają się, w takim samym stopniu dotyczą każdego zabytku – budynku i jego otoczenia. Do tego zakresu należą przykładowo: łatwość dojścia do budynku głównego, dostępność parkingu i komfort korzystania z niego, dostępność skrytek na bagaż, toalet, gastronomii, punktów i centrów informacyjnych itp. (Il. 1, 2), a także cała sfera informacyjna i komunikacyjna, w tym cyfrowa. Te zagadnienia powinny być rozpatrywane w skali całego zespołu.

Fot. 1. Restauracja na terenie parku, Brühl, Niemcy,
fot. R. Stachańczyk 2015

Fot. 2. Toaleta na terenie ogrodu Wörlitz, Niemcy,
fot. R. Stachańczyk 2021

2. Bariery architektoniczne na terenie ogrodu

Podmioty podlegające UZD muszą zagwarantować dostępność w swoich placówkach poprzez zapewnienie minimalnych wymagań (art. 6 pkt 1 UZD). Wskazuje się, że w realizacji tego warunku można kierować się zasadami uniwersalnego projektowania.
Dostępność architektoniczna, która w problematyce zapewnienia dostępności wysuwa się na pierwszy plan, jest wiązana z projektowaniem uniwersalnym i racjonalnymi usprawnieniami (art. 4 ust. 1 UZD). Mówi się o „(…) koniecznych i odpowiednich zmianach i dostosowaniu, nie nakładających nieproporcjonalnego lub nadmiernego obciążenia, jeśli jest to potrzebne w konkretnym przypadku, w celu zapewnienia osobom z niepełnosprawnościami możliwości korzystania z wszelkich praw człowieka i podstawowych wolności oraz ich wykonywania na zasadzie równości z innymi osobami" (art. 2 pkt. 5 UZD). Zgodnie z ustawą (art. 2 pkt 4 UZD) dostosowanie oznacza takie projektowanie „(…) produktów, środowiska, programów i usług w taki sposób, by były użyteczne dla wszystkich, w możliwie największym stopniu, bez potrzeby adaptacji lub specjalistycznego projektowania". Spełnienie dostępności może być więc realizowane w różny sposób. Bywa jednak, że podjęte w tej sprawie działania budzą kontrowersje z konserwatorskiego punktu widzenia, zwłaszcza jeśli skutkują nadmierną lub nawet niedopuszczalną ingerencją w materialną substancję ogrodów zabytkowych, a co za tym idzie – negatywnym wpływem na wartość zabytku. Pomiędzy ochroną konserwatorską obiektu a likwidacją barier architektonicznych (pionowych i poziomych), a także zapewnieniem bezpieczeństwa i komfortu poruszania się pojawia się więc potencjalne pole konfliktów, które można rozwiązać, tylko znajdując możliwość alternatywną lub kompromisową.

Bariery pionowe

Różnice wysokości w relacji budynek główny – ogród, a także ogród – budynki i budowle na jego terenie skutkują problemami w korzystaniu z zabytku – są barierami pionowymi. Ograniczenia dostępności mogą wynikać także ze zmiennego ukształtowania terenu, co powoduje utrudnienia w przemieszczaniu się po ogrodzie i dotarciu użytkowników z dysfunkcjami motorycznymi do miejsc ważnych dla kompozycji. Dotyczy to nie tylko osób z niepełnosprawnością, ale także o obniżonej sprawności, w tym seniorów, również osób zwiedzających z małymi dziećmi.

Rozwiązania przy wejściach głównych są powszechnie stosowane, na ogół są to pochylnie, podnośniki, windy. Możliwość użycia konkretnej metody wymaga indywidualnego rozważenia, dostosowania do sytuacji i charakteru miejsca. Jeśli przejście do ogrodu odbywa się przez budynek, rozwiązania wspomagające muszą znaleźć się również w strefie przejścia z wnętrz np. na taras ogrodowy. Można tu zastosować wiele różnych pomysłów. Można także rozważać rozwiązania zsynchronizowane, z których korzystać mogą zarówno osoby z różnym stopniem niepełnosprawności, jak i osoby w pełni sprawne, np. schody – dobrze widoczne, o konstrukcji łatwej do przejścia, zaopatrzone w bezpieczną barierę (z obu stron dłuższą niż schody) oraz równoległą do zewnętrznej ściany budynku rampę dla wózków, dzięki której nie ma przymusu korzystania ze schodów. Takie rozwiązanie może się jednak wiązać ze sporą ingerencją w sytuację historyczną.
Sąsiedztwo budynku często ułatwia rozwiązanie problemu wejścia do ogrodu. Przykładowo wejście na Tarasy Brühla w Dreźnie – historyczną promenadę widokową, zintegrowaną z zabudową Starego Miasta – wprost z placu zamkowego poprzedzone długim ciągiem schodów jest barierą nie tylko dla osób z niepełnosprawnościami. Poziom promenady dostępny jest również w inny, wygodny sposób dzięki wprowadzeniu windy, umieszczonej w sąsiadującym z promenadą budynku. Niewielkich rozmiarów szyb windy na poziomie promenady podświetlono, co wywołuje dodatkowe efekty, mogące budzić kontrowersje (Il.3).

Fot. 3. Wejście do windy na Tarasach Brühla, Drezno, Niemcy, fot. C. Wecke/SBG 2021

Dostęp do budynków i budowli usytuowanych na terenie ogrodów może być zapewniony dzięki zastosowaniu rozwiązań identycznych jak w budynkach głównych. Trzeba jednak zauważyć, że budynki i budowle ogrodowe mogą posiadać wyszukaną formę i niewielkie rozmiary, co utrudnia znalezienie optymalnej opcji udostępniania (Hörrmann 2016). Szczególnie w takich przypadkach konieczne jest poszukiwanie równowagi i niezbędna jest ocena ewentualnych kolizji z substancją zabytkową i wizerunkiem ogrodu. Nie dotyczy to wszystkich budynków i budowli. Jednak optymalna sytuacja, tj. historyczne zrównanie poziomu drogi i wnętrza, zdarza się rzadko i może wynikać z historycznej funkcji budynku, najczęściej użytkowej. Takim przypadkiem jest oranżeria, w której, ze względu na wprowadzanie i wyprowadzanie roślin w dużych pojemnikach poziomy musiały być zrównane (Il. 4).

Fot. 4. Oranżeria w parku Luisium, Niemcy,
fot. R. Stachańczyk 2021

Nowe obiekty o tej funkcji w różnym stopniu zachowują tę zasadę. W powstałej niedawno palmiarni w Parku Oliwskim forma wprowadzonych od frontu schodów ułatwia co prawda podejście, ale nie jest to rozwiązanie wygodne dla wszystkich (Il. 5).

Fot. 5. Wejście do nowej Palmiarni w Parku Oliwskim,
fot. R. Stachańczyk 2022

Dostępne jest jednak oddzielne, alternatywne wejście wraz z windą dla wózków, ale z tyłu budynku. Oczywiście w ogrodach spotykane są także obiekty o formie i konstrukcji wykluczającej użytkowanie przez osoby z ograniczeniami, nie tylko motorycznymi. Zbyt wąskie wejścia, ciasne, ciemne wnętrza, niskie sufity, konstrukcje wymagające dużej ostrożności – trudne do przejścia nawet dla osób w pełni zdrowych, zawsze wykluczają pewną grupę użytkowników.
Bariery pionowe wynikają również ze zmiennego ukształtowania terenu. Historyczny relief terenu jest cechą indywidualną każdego zabytku obszarowego i każdej kompozycji ogrodowej. Zmienność będąca wynikiem działalności czynników naturalnych, zawsze przez twórców ceniona, podkreślała charakter miejsca i nadawała mu wyraziste cechy, umożliwiając tworzenie bardziej wyrafinowanych kompozycji. Brak zmienności nadrabiano często sztucznie poprzez modelowanie terenu, a nawet spore inwestycje. Ta najtrwalsza spośród cech kompozycji ogrodowych jest więc niemniej cenna niż inne – podlega bezwarunkowej ochronie. W kontekście udostępniania terenu, schody terenowe, a nawet pojedyncze stopnie, duże spadki dróg lub ostre podejścia mogą stanowić duże ograniczenie w poruszaniu się po ogrodzie i dostępności miejsc na jego terenie. Pokonywanie nawet małych różnic wysokości jest dla osób z ograniczeniami ruchowymi, ale także dla matek z wózkami czy osób starszych, trudne (Il. 6).

Fot. 6. Podejście do budowli ogrodowej, Stowe, Wielka Brytania, fot. R. Stachańczyk 2005

W ogrodach regularnych tarasowana kompozycja jest nierzadko podzielona ciągami schodów, a więc w tych rejonach niedostępna. Czasami występują jednak pochylnie wpisane w historyczną kompozycję, które znakomicie rozwiązują problem dostępności miejsca.

Małe różnice wysokości z krótkimi ciągami schodów mogą być relatywnie bezkolizyjnie niwelowane we wszystkich typach kompozycji z zastosowaniem pochylni stałych lub demontowalnych (Il. 7).

Fot. 7. Pochylnia stała w Parku Północnym niespełniająca potrzeb użytkowych, Sopot, fot. R. Stachańczyk 2022

Pochylnie stałe, analogiczne do rozwiązań z ciągów miejskich, nie zawsze są wystarczająco komfortowe i bezpieczne. Mniej kolizyjne są rampy demontowalne, metalowe lub drewniane, które wydają się być bardziej neutralne – ich konstrukcja nie ingeruje w substancję zabytkową i nie ma większego wpływu na wizerunek obiektu zabytkowego. Spotyka się czasami urządzenia wspomagające, np. windy, podnośniki. Ich zastosowanie w przestrzeni ogrodu powinno być dobrze przemyślane, ponieważ bywają one rozwiązaniem nadmiernym i ingerującym w estetykę zabytku (Il. 8).

Fot. 8. Winda w Ogrodzie Zamku Królewskiego w Warszawie, fot R. Stachańczyk 2022

W kompozycjach swobodnych schody terenowe jako budowle ogrodowe występują równie często w formie różnej długości biegów schodów wykonanych z różnorodnych materiałów oraz o adekwatnej do charakteru kompozycji historycznej formie. Często niestabilne, z nierównymi stopniami, pozbawione poręczy są dla części użytkowników przeszkodami nie tylko nie do pokonania, ale i nie do ominięcia. W przypadku kompozycji założonej na terenie bardzo zróżnicowanym wysokościowo podobną barierę tworzą duże spadki podłużne dróg i ścieżek, strome podejścia do ważnych dla kompozycji miejsc. Z tego powodu nieunikniona może być potrzeba zapewnienia asysty osoby trzeciej, a w ostateczności skierowanie zwiedzających na trasy łatwiejsze, o łagodniejszych spadkach i pozbawione schodów. Udostępnienie terenu w pełni dla wielu grup użytkowników nie będzie zatem możliwe.
Ukształtowanie terenu jest cechą miejsca, której nie można zmienić, cechą mającą znaczący wpływ na historyczne rozwiązania planistyczne i walory historycznej kompozycji. Brak możliwości dojścia do niektórych rejonów i miejsc ma więc swoje konsekwencje w postaci niepełnego przeżycia zaprojektowanych scenerii, które ogląda się z miejsc precyzyjnie wybranych przez planistę.

Bariery poziome

W zwiedzaniu ogrodu drogi i ścieżki odgrywają podstawową rolę. Pełnią zarówno funkcję użytkową, jak i narracyjną – są elementem wpisanym w scenariusz kompozycji, a przebieg dróg i ścieżek jest powiązany z jej percepcją. Z zastosowanych historycznie materiałów i konstrukcji wynikają określone cechy estetyczne, zharmonizowane z charakterem kompozycji. Współcześnie elementy te mają również wpływ na możliwość i łatwość poruszania się po obiekcie. Czynnikiem ograniczającym jest najczęściej nawierzchnia – zarówno nienadająca się do użytkowania ze względu na stan techniczny, np. posiadająca ubytki, zagłębienia, rozmiękająca itp., jak i w dobrym stanie, ale wykonana z niewłaściwego materiału. Nawierzchnia mineralna, właściwa ze względów konserwatorskich w przypadku większości zabytków ogrodowych, spełnia równocześnie wymagania łatwego poruszania się zarówno dla pieszych w różnym wieku, jak i osób na wózkach, osób z wózkami, także na rowerach (Il. 9).

Fot. 9. Ścieżka o nawierzchni mineralnej, Park Luisium, Niemcy
fot. R. Stachańczyk 2021

W kontekście zapewnienia komfortu poruszania się zupełnie nieprzydatne są natomiast nawierzchnie z kostki kamiennej, np. granitowej, ze względu na nierówną powierzchnię, które w ostatnich latach bez uzasadnienia stosowano w ogrodach zabytkowych. Również popularne współcześnie kształtki betonowe ze względu na spoiny nie zapewniają komfortu przejazdu wózkom. Stosowanie nawierzchni mineralnej na ścieżkach i drogach ogrodowych jest więc nie tylko szansą na udostępnienie ogrodów zabytkowych, ale i równoczesne odwrócenie niewłaściwego trendu w ich konserwacji i rewitalizacji. Warunkiem spełnienia kryterium dostępności dla osób z niepełnosprawnościami jest oczywiście jej właściwe pod względem technicznym wykonanie, a później utrzymywanie w odpowiednim stanie użytkowym.

W tych rejonach zespołów, w których twarda nawierzchnia jest uzasadniona historycznie, np. na dziedzińcach, do rozważenia są pewne jej modyfikacje. Możliwe jest wprowadzenie w obrębie nawierzchni historycznej lub zrewaloryzowanej pasa z materiału współczesnego lub identycznego z historycznym, podnoszącego komfort użytkowania przez osoby poruszające się na wózkach, czy z wózkami – o gładkiej powierzchni, z minimalnymi spoinami. W innych przypadkach zachowane odcinki dróg utwardzonych, np. o nawierzchni brukowanej, można

poszerzyć o pas nawierzchni mineralnej. Takie rozwiązanie nie fałszuje przekazu historycznego i jest mało ingerencyjne (Il. 10).

Fot. 10. Przykład poszerzenia nawierzchni brukowej o pas nawierzchni mineralnej, Wörlitz, Niemcy, fot. R. Stachańczyk 2021

Należy zwrócić również uwagę na spotykaną czasami zmienność rodzaju nawierzchni w ciągu tej samej drogi. Dotyczy to zwłaszcza przejść przez mostki i skrzyżowań dróg. Są to sytuacje, które wymagają indywidualnej oceny i być może zastosowania rozwiązań doraźnych np. gładkich mat niwelujących niedogodności przejazdu, zapewnienia asysty lub polecenia alternatywnej trasy.

Szerokość dróg, wynikająca z cech kompozycyjnych ogrodu, oraz wejść do budowli na jego terenie nie zawsze spełniają warunki dostępności. Sztuczne ich poszerzanie byłoby niedopuszczalną ingerencją, prowadzącą do naruszenia substancji zabytkowej i cech oryginalnej kompozycji. Wydaje się, że działania takie nie są wskazane z konserwatorskiego punktu widzenia, pozostaje więc wyznaczyć alternatywne trasy, łatwe do przejścia – na ogół są to drogi główne – i rekomendować korzystanie z tych budowli, które bezpieczne wejście i wyjście umożliwiają.

Także **rozległość** zespołu stanowi dla odwiedzającego z ograniczeniami znaczne utrudnienie. Niektóre trasy, zbyt długie i trudne, wymagają sporo wysiłku, nawet od osób w pełni sprawnych. W rozwiązaniu tego problemu mogą pomóc oferowane odwiedzającym obiekt środki transportu, którymi użytkownik może poruszać się samodzielnie lub z pomocą obsługi, np. riksza, wózek, a nawet łódź czy gondola. Zapewnienie takiej możliwości stanowi dodatkową atrakcję. Zwiedzanie z poziomu zbiornika wodnego zmienia bowiem perspektywę obserwacji, co może być dla wielu osób dużą zachętą do dłuższego pobytu w ogrodzie. W przypadku oferowania osobom z niepełnosprawnościami łodzi i gondoli warunek dostępności musi spełniać również sama przystań. Przy wsiadaniu i wysiadaniu powinna być dostępna pomoc osób trzecich, a w niektórych przypadkach również asysta w trakcie zwiedzania.

3. Bezpieczeństwo i komfort

Bezpieczne poruszanie się po terenie zespołu wymaga niekiedy stosowania rozwiązań zapobiegających nieszczęśliwym wypadkom. Należą do nich m.in. uchwyty i poręcze zamontowane przy kamiennej balustradzie, poręcze towarzyszące schodom lub drogom, ograniczniki, płotki, odbojniki i systemy prowadzące umieszczone w nawierzchniach lub w powiązaniu z nią. Jedynie część z tych elementów, jak np. ograniczniki, odbojniki, płotki, może należeć do wyposażenia historycznego. Zachowane lub odtworzone będą z powodzeniem spełniać swoją rolę również współcześnie. Inne elementy poprawiające bezpieczeństwo powinny być dopasowane indywidualnie do danego obiektu i sytuacji, nie mogą być konkurencyjne w stosunku do sytuacji historycznej i wpływać negatywnie na wizerunek obiektu.

Rolę elementów prowadzących, ułatwiających poruszanie się osobom z ograniczeniami widzenia, mogą w pewnym stopniu pełnić zarówno elementy funkcjonalne nawierzchni – pasy z materiału twardego w obrębie nawierzchni mineralnej, wprowadzone na przełamaniach spadków, elementy pełniące funkcję obrzeży lub odwadniające (wzdłuż spadku poprzecznego lub podłużnego dróg), jak i rozwiązania zaczerpnięte z sytuacji ulicznych – pasy innej nawierzchni lub płytki integracyjne kierunkowe i ostrzegawcze, wbudowane w istniejącą nawierzchnię. Wszystkie te rozwiązania mają za zadanie sygnalizować zmianę kierunku, ostrzegać przed niebezpieczeństwem. Elementy historyczne dróg jako propozycje zastępcze wymagałyby z pewnością konsultacji z niepełnosprawnymi użytkownikami obiektu.

W przypadku konieczności oddzielenia ruchu pieszego od skarp, zbiorników wodnych lub innych miejsc mogących stanowić zagrożenie dla użytkowników, wzdłuż dróg mogą być wprowadzane płotki i balustrady. Forma tego rodzaju wyposażenia powinna być uwarunkowana przekazami historycznymi lub przynajmniej analogią do innych obiektów i być utrzymana w charakterze obiektu. Dopuszczalne ze względów konserwatorskich będą także, niekolizyjne dla wizerunku obiektu, rozwiązania współczesne (Il. 11, 12).

Fot. 11. Historyczny płotek zapewniający bezpieczeństwo użytkowników, Park Oliwski, fot. R. Stachańczyk 2022

Fot. 12. Poręcz przy drodze parkowej, Wörlitz, Niemcy, fot. R. Stachańczyk 2021

Komfort zwiedzania ogrodów zabytkowych przez osoby z niepełnosprawnościami jest uzależniony w dużej mierze od dostępności miejsc odpoczynku, czyli ławek. Ich zapewnienie w miejscach najbardziej potrzebnych i we właściwej liczbie wcale nie jest zadaniem łatwym

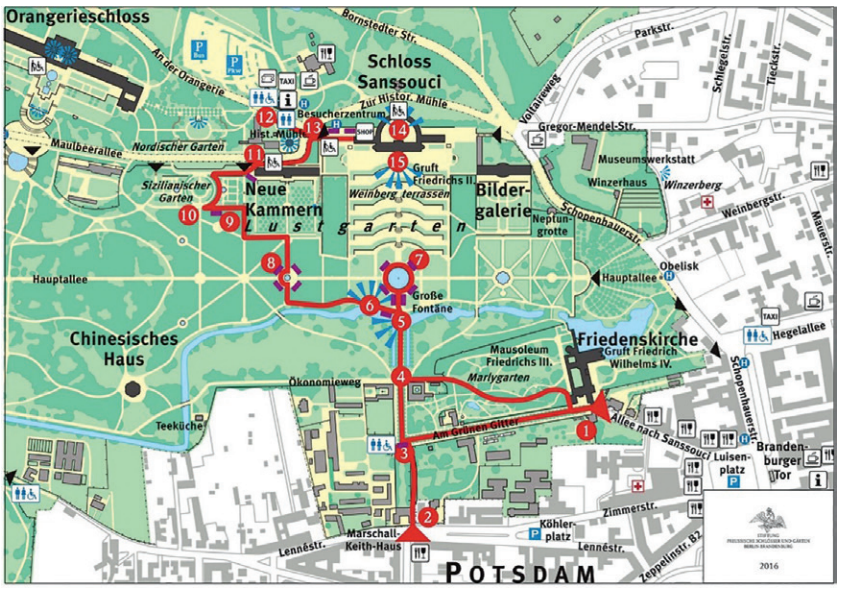
z konserwatorskiego punktu widzenia. Forma i usytuowanie ławek, które należą do wyposażenia historycznego ogrodów, powinna wynikać z ustaleń opartych na materiałach źródłowych, a w następnej kolejności wynikać z badań obiektów analogicznych oraz dostosowania do charakteru obiektu. W kontekście zapewnienia komfortu odwiedzającym konieczne będzie zapewne zwiększenie liczby miejsc odpoczynku i wprowadzenie ich tam, gdzie ich dotychczas nie było. Kompromis pomiędzy sytuacją historyczną a współczesnymi potrzebami wymaga przemyślenia tras przemieszczania się i ustalenia miejsc, w których powinny być sytuowane dodatkowe ławki lub gdzie powinno być ich więcej. Jest to zagadnienie wymagające pewnej rozwagi. Przy zwiększaniu liczby ławek dobrą praktyką jest dostawianie ławek o formach wyraźnie odróżniających się od historycznych, najlepiej prostych i współczesnych, przy okazji zapewniających użytkownikom lepszy komfort. Komfort korzystania z oryginalnych ławek z kamienia można zwiększyć stosując współczesne nakładki drewniane. W ten sposób na miejsce chwilowego odpoczynku przystosować można inne oryginalne elementy ogrodu (Il. 13), nawet jeśli nie wszyscy będą chcieli z nich skorzystać.

Fot. 13. Adaptacja elementów kamiennych na siedziska, Wörlitz, Niemcy, fot. R. Stachańczyk 2021

4. Sfera dostępności cyfrowej i komunikacyjno-informacyjnej

Zapewnienie informacji o warunkach udostępnienia zabytku obszarowego i zespołu jest ważne dla wszystkich. Dla osób ze szczególnymi potrzebami jest to wyjątkowo istotne, gdyż informacja umieszczona na stronie internetowej umożliwia przygotowanie się do odwiedzin w obiekcie i zaplanowanie zwiedzania. Serwis internetowy musi uwzględniać zasady dostępności dla odbiorców

z niepełnosprawnością zarówno pod względem teleinformatycznym, jak i treściowym. Jest to zadanie złożone, a na ostateczny efekt składa się praca projektantów i programistów oraz redaktorów.
Dla zabytków obszarowych kluczowe będzie zamieszczenie na stronie internetowej opisu terenu, informacji o rozległości obszaru i oczekiwanych atrakcjach, a także ograniczeniach w zwiedzaniu obiektu, opracowane językiem prostym i dla wszystkich zrozumiałym (Zadrożny, 2013). Udostępniony plan oraz opis polecanych tras uprzedzają zwiedzającego o problemach, pozwalając na odpowiednie przygotowanie. Jest to również właściwe miejsce, żeby zawrzeć możliwie pełną informację m.in. o usytuowaniu najbardziej atrakcyjnych miejsc, sytuacjach, w których konieczna jest asysta osób trzecich, dostępności tras alternatywnych, usytuowaniu punktów informacji, gastronomii czy toalet. Plan udostępniony na stronie internetowej powinien mieć wyrazistą i prostą grafikę oraz opis (Il. 14).



Fot. 14. Plan informujący o dostępności obiektu, Park Sansoucci, Poczdam, Niemcy, www.spsg.de/schloesser-gaerten/

W ślad za opisem i ilustracją tras zwiedzania, obiektów i miejsc powinna podążać informacja kierunkowa umieszczona w terenie. Jej forma, podobnie jak wszystkich elementów wyposażenia wprowadzanych ze względów użytkowych, powinna być dyskretna i możliwie ograniczona. Zamiast dużych tablic i drogowskazów znanych z wnętrz urbanistycznych zastosować można piktogramy lub dyskretne tablice, które wymagają umieszczenia na odpowiedniej wysokości. Zgodnie z zasadami udostępniania obiektów publicznych powinny zawierać opis dostępny również w alfabecie Braille'a. Interesującym rozwiązaniem jest wprowadzenie Q-kodów, co pozwala na ograniczanie tablic, nie zawsze wpisujących się w charakter obiektu.
Wyczerpująca informacja o dostępności terenu i możliwościach dotarcia do poszczególnych miejsc to tylko jeden z aspektów rozwiązań należących do sfery komunikacyjno-informacyjnej. W tej sferze mieści się szerokie spektrum możliwości związanych z przekazaniem różnym grupom zainteresowanych informacji o obiekcie zabytkowym i jego właściwej interpretacji.

Zakres informacji i forma przekazu, mogą znacznie się różnić w zależności od odbiorcy – inne dla poszczególnych grup wiekowych, inne dla osób z różnorodnymi niepełnosprawnościami. To bardzo obszerne zagadnienie obejmuje również korzystanie z odpowiednio przygotowanych specjalistów, interpretatorów oraz tłumaczy języka migowego, którego zastosowanie uzależnione jest od rodzaju niepełnosprawności danego odbiorcy (Polski Język Migowy i System Językowo-Migowy) (Żórawska, 2013). W pewnym zakresie zastosowanie mogą mieć także rozwiązania znane i stosowane we wnętrzach muzealnych – audioprzewodniki, specjalistyczne materiały itp. Muzealnicy zwracają uwagę na to, że jedno udogodnienie nie rozwiązuje problemu (Żórawska, 2013). Wspomagające będzie kilkuetapowe przygotowanie do odbioru treści, np. poprzedzająca zwiedzanie prelekcja, wyświetlenie filmu, praca z przygotowanymi pomocami edukacyjnymi itp. dobrane w sposób indywidualny, odpowiedni dla różnych grup odbiorców. Modele dotykowe całego zespołu, nawet składającego się w większości z terenu zadrzewionego, analogiczne do prezentacji zespołów architektury czy układów urbanistycznych, są cenną ofertą dla osób z dysfunkcją wzroku (Il.15).

Fot. 15. Model dotykowy zespołu, Park Sansoucci, Poczdam, Niemcy,
https://www.spsg.de/fileadmin/SPSG_Park-Sanssouci_Handicap-Route_Plan.jpg

Ogrody zabytkowe są tematem interdyscyplinarnym, dającym wiele możliwości interpretacji, tematem, który można przedstawić w różnorodny, często bardzo atrakcyjny sposób, angażując w proces poznania wiele zmysłów. Ciekawym rozwiązaniem jest ogród sensualny w Arboretum w Bolestraszycach, tj. ogród dydaktyczny, w którym zgromadzono rośliny oddziałujące na wszystkie zmysły poznawcze. Założony na terenie Arboretum w 2007 r. jest przystosowany do swobodnego, sprawnego i samodzielnego poruszania się osób na wózkach inwalidzkich, z ograniczoną możliwością ruchową, osób starszych i z różnymi dysfunkcjami wzroku.
Centra recepcyjne stanowią kolejne, obszerne zagadnienie, wspólne dla całego odwiedzanego zabytku. Ważne jest, aby miejsce to w pełni odpowiadało warunkom dostępności dla wszystkich użytkowników, aby wszyscy mogli do niego łatwo trafić, wejść i uzyskać odpowiedni zakres informacji oraz obsługi.

5. Podsumowanie

Zapewnienie dostępności zabytków, w tym ogrodów zabytkowych jest zagadnieniem wspólnym dla budynku i jego zabytkowego otoczenia – obszernym i złożonym, które należy analizować kompleksowo, w kontekście całego obiektu zabytkowego. Niezmiernie ważne ze względów społecznych, dotyczy bardzo różnych grup użytkowników ogrodów – zarówno osób z ograniczeniami, jak i osób w pełni sprawnych.

W jego realizacji nie chodzi jednak o dopasowanie zabytku do wymogów dostępności – w rozumieniu przebudowy całości czy jego części, ale o wybór odpowiedniej opcji udostępniania – czyli zapewnienia takich rozwiązań, które nie wiążą się z nadmiernym obciążeniem czy naruszeniem wartości ogrodu zabytkowego, w przeciwnym wypadku byłoby to sprzeczne z zasadami ochrony konserwatorskiej tych obiektów. Udostępnienie obiektu poprzez rozwiązanie kwestii dostępności architektonicznej może być skutecznie wspierane przez działania w sferze komunikacyjno-informacyjnej, które wydają się znacznie bezpieczniejsze w kontekście negatywnego wpływu na wartości zabytkowe obiektu niż likwidacja barier architektonicznych. Podstawowym warunkiem, który musi być przy tym spełniony, jest przekazanie różnym grupom zainteresowanych uczciwej i wyczerpującej informacji o przygotowanej ofercie i o ewentualnych ograniczeniach dostępności. Ze względu na charakter zabytków obszarowych należy się spodziewać, że rzadko kiedy zarządzający ogrodem będzie w stanie udostępnić go w pełni. Pewna część terenu zabytkowego, budowli czy wrażeń pozostanie dla niektórych użytkowników niestety niedostępna. Utrudnienia, których zarządca nie jest w stanie usunąć, „nie powinny jednak eliminować możliwości dostępu do zabytku i ich użytkowania przez osoby niepełnosprawne" (Grabowska-Pałecka 2004).

Opracowanie właściwych koncepcji udostępniania, satysfakcjonujących wszystkie strony, wymaga czasu, inwencji i wiedzy, poznania opinii wszystkich uczestników tego procesu: zarządcy, konserwatora zabytków, projektanta i użytkowników z różnymi niepełnosprawnościami (Grabowska-Pałecka 2004). Nad rozszerzeniem oferty we wszystkich aspektach należy pracować jednak w sposób ciągły. „(…) Dostępność nie jest stanem, lecz procesem", jak ocenia autor jednego z tekstów poświęconych dostępności informacji na stronach internetowych (Zadrożny 2013), z powodzeniem jednak można tę refleksję odnieść do wszystkich aspektów udostępniania ogrodów zabytkowych.

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OCHRONA DZIEDZICTWA KULTUROWEGO

DOSTOSOWANIE ZAMKU KRÓLEWSKIEGO NA WAWELU DO POTRZEB OSÓB Z OGRANICZENIAMI RUCHU

JEŻOWSKI Rafał [1]

1 mgr inż. Rafał Jeżowski, specjalista z zakresu techniki dźwigowej, rafal@jezowski.waw.pl

ABSTRAKT: Zamek Królewski na Wawelu corocznie jest odwiedzany przez ok. półtora miliona ludzi. Wzgórze wawelskie jest praktycznie dostępne dla osób niepełnosprawnych. Wnętrza zamkowe, udostępnione dla zwiedzających przez dwie klatki schodowe od strony Dziedzińca Arkadowego, nie były dostępna dla poruszających się na wózkach. W trakcie prac prowadzonych w latach 2017 – 2019 w ramach unijnego projektu pt. „Wawel – dziedzictwo dla przyszłości" w obiekcie zlikwidowano liczne bariery architektoniczne w formie progów, pojedynczych stopni przed wejściami na krużgankach i innych oraz wybudowano dźwig (windę) w miejscu klatki schodowej pochodzącej z czasów Generalnego Gubernatora Hansa Franka. W artykule szczegółowo opisano wykonane roboty budowlane wewnątrz budynku i na krużgankach oraz budowę nowoczesnego dźwigu, specjalnie skonstruowanego na potrzeby Zamku. Podano jego szczegółowe parametry. Dokonano próby oceny przedsięwzięcia przy przyjęciu siedmiu zasad konserwatorskich jako kryteriów do oceny. Treść wzbogacają liczne unikatowe zdjęcia wykonane przed i w trakcie prac oraz współcześnie we wnętrzach szybu, niedostępnego dla oczu użytkowników.
Tekst w przystępny sposób przybliża czytelnikowi prace związane z budową dźwigu w obiekcie zabytkowym zgodnie z zasadami konserwatorskimi, może być przydatny przy szkoleniu konserwatorów zabytków jako studium przypadku.

SŁOWA KLUCZOWE: Wawel; Zamek Królewski; dźwig; ograniczenia; niepełnosprawność

1. Wstęp

Zamek Królewski na Wawelu, jeden z najlepiej znanych obiektów historycznych nie tylko w Krakowie, ale w całej Polsce, corocznie odwiedza ok. półtora miliona ludzi. Wzgórze wawelskie mimo dość stromych podjazdów jest praktycznie dostępne dla osób z niepełnosprawnością ruchową. Jednak dwie klatki schodowe – Senatorska (Królewska) i Poselska, prowadzące do wnętrz I i II piętra Zamku – stanowiły dla nich barierę. Również dostęp do pomieszczeń z trzech poziomów krużganków był utrudniony – na parterze przez jeden stopień w całym ciągu krużganków, na piętrach przez stopnie (progi) przed portalami.

2. Koncepcja i realizacja zniesienia barier dostępności dla osób z niepełnosprawnością

Poza utrudnioną dostępnością wnętrz i zbiorów zamkowych dla osób z niepełnosprawnością ruchową kłopotów nastręczał też transport wyposażenia i eksponatów. Koncerty odbywające się na dziedzińcu wymagają wniesienia na krużganki różnego rodzaju sprzętu, co poza dużym wysiłkiem wiąże się także z ryzykiem uszkodzenia zabytkowej materii. Najprostszym i oczywistym rozwiązaniem było wybudowanie dźwigu (windy) i usunięcie ww. barier.
Kluczowym problemem było znalezienie miejsca na budowę szybu. Ostatecznie inwestor zdecydował się na wyburzenie wnętrza klatki schodowej, używanej dotychczas wyłącznie przez personel, a znajdującej się w południowym skrzydle Zamku Królewskiego, z głównym wejściem od strony Dziedzińca Arkadowego (fot. 1).

Fot. 1. Południowe skrzydło Dziedzińca Arkadowego, dźwig usytuowany jest za środkowym filarem, rok 2020; fot. R. Jeżowski

Ta część budynku posiada 4 kondygnacje naziemne i poddasze z drewnianą więźbą dachową. Klatka schodowa (fot. 2) łączyła kondygnacje naziemne z przyziemiem (piwnicą) i budynkiem dawnych Kuchni Królewskich, ale nie umożliwiała dostępu na pierwszy poziom krużganków.

Fot. 2. Południowe skrzydło Dziedzińca Arkadowego od zewnątrz; za przyporą widoczna klatka schodowa z dwoma okienkami przeznaczonymi do zamurowania, rok 2015; fot. S. Pankiewicz

Nie była elementem zabytkowym, powstała w 1940 roku, kiedy Hans Frank[1] urządzał swoją siedzibę na Wawelu i 4 X 1940 zlecił przebudowę i rozbudowę zachodniego skrzydła z przeznaczeniem na reprezentacyjny budynek Kancelarii Generalnego Gubernatora[2]. W latach 1940–1943 powstał od strony dziedzińca zewnętrznego monumentalny budynek w stylu nawiązującym do renesansu niemieckiego, obejmujący dawne Kuchnie Królewskie, podrzęctwo i wozownie, czyli część gospodarczą rezydencji królewskiej, nazywany obecnie Dawnymi Kuchniami Królewskimi i noszący numer 5. Wspomniana klatka schodowa miała zapewnić wewnętrzny dostęp do tego budynku z komnat królewskich.

Piotr M. Stępień, główny specjalista ds. konserwacji architektury na Wawelu, zaliczył przebudowę skrzydła gospodarczego zamku wraz z dobudową skrzydła południowego, wyburzeniem stajni królewskich i przekształceniem zakończenia południowego skrzydła krużganków *do najbardziej szkodliwych nazistowskich przeróbek zabytkowego zespołu Wawelu*[3], choć można spotkać się także z mniej radykalnymi opiniami na ten temat[4].

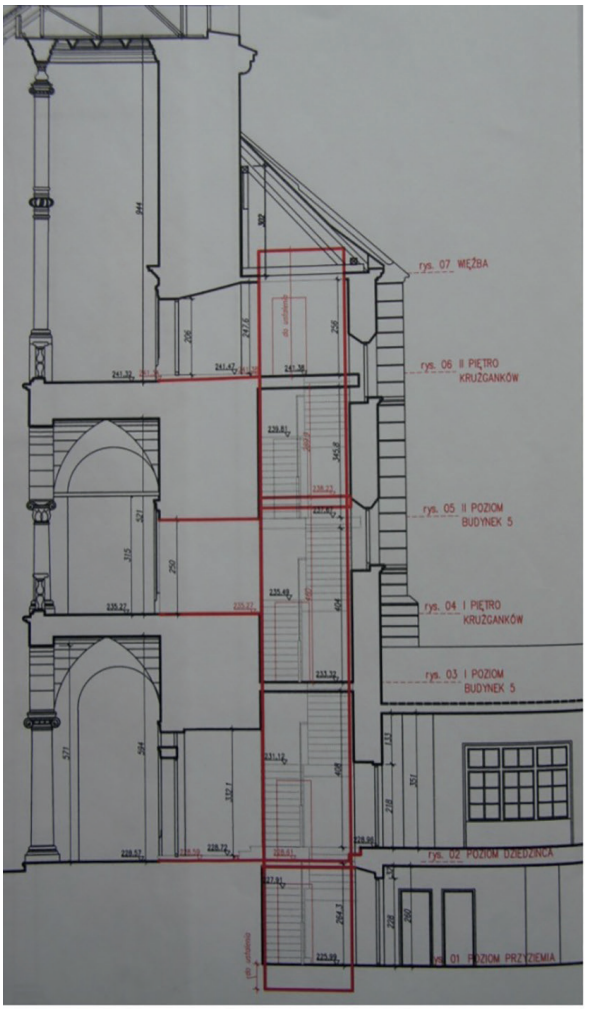
1 Hans Frank – prawnik, minister w rządzie Rzeszy, od 26.10.1939 r. generalny gubernator GG, zbrodniarz wojenny, powieszony po procesie w Norymberdze.

2 J. Purchla, *Architektura III Rzeszy w Krakowie – dziedzictwo kłopotliwe?* „Rocznik Biblioteki Kraków" 2019, Biblioteka Kraków 2019.

3 P.M. Stępień, *Rekonstrukcja i kreacja w odnowie zamku na Wawelu*, „Ochrona Zabytków" Nr 2, Warszawa 2007, s. 39.

4 J. Purchla, op. cit.

Budynek numer 5 otrzymał nowy wygląd dopiero po pracach konserwatorskich prowadzonych w latach 2004–2007. Obecnie zajmowany jest m.in. przez dyrekcję muzeum i pracownie naukowo-konserwacyjne i nb. nie jest dostępny dla osób z niepełnosprawnością ruchową.
Projektowany dźwig miał umożliwić dostęp do wszystkich kondygnacji budynku, w tym do poziomów krużganków otaczających Dziedziniec Arkadowy. Koncepcję pokazano na fot. 3.



Fot. 3. Koncepcja usytuowania szybu dźwigowego w przebudowanej klatce schodowej; źródło: Sławomir Pankiewicz, Projekt budowlany. Budowa windy dla osób niepełnosprawnych na Wawelu. Branża: architektura, nr ark. ARCH. 11, 2015 r.

Przyjmując uzgodnioną numerację przystanków od 1 do 6, dostępność wygląda następująco:

Oznaczenie przystanku	Poziom przystanku		Położenie przystanku i dostępność	
	m	m n.p.m.		
1	0,00	225,99	przyziemie	dostęp do pomieszczeń socjalnych, dostęp z budynku nr 5
2	2,62	228,61	parter	**dostęp z dziedzińca arkadowego**
3	7,33	233,32	poziom I	dostęp z budynku nr 5
4	9,28	235,27	**piętro I**	**poziom krużganków**
5	12,44	238,23	poziom II	dostęp z budynku nr 5
6	15,39	241,38	piętro II	poziom krużganków

Przystanki oznaczone numerami 2, 4 i 6 będą dostępne dla zwiedzających, pozostałe – wyłącznie dla personelu.

W celu umożliwienia osobom z niepełnosprawnością dostępu do dźwigu zaprojektowano usunięcie istniejących barier przez:

- likwidację stopni w części wejściowej parteru (fot. 4);
- likwidację podestu (stopnia) przy drzwiach prowadzących do wnętrz z krużganków na II piętrze, a ponadto
- zastosowanie przestawnej pochylni prowadzącej z dziedzińca na poziom parteru (fot. 5).

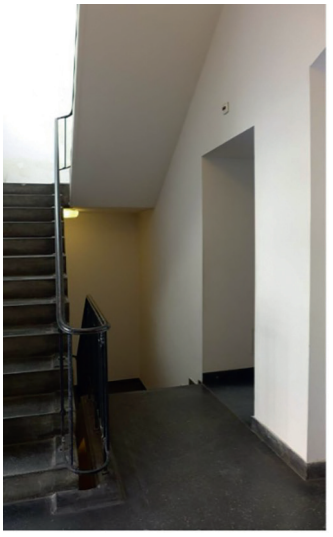
Fot. 4. Bariery dostępu dla osób z niepełnosprawnością z dziedzińca: jeden stopień na całej długości krużganków, jeden stopień w portalu, dwa stopnie we wnętrzu na parterze, rok 2015; fot. S. Pankiewicz

Fot. 5. Pochylnia, rok 2020; fot. R. Jeżowski

3. Roboty budowlane

3.1. Przebudowa klatki schodowej

Przeznaczona do wyburzenia żelbetowa klatka schodowa, monolityczna z wykończeniem w formie posadzki wylewanej typu lastriko (fot. 6) składała się z ośmiu biegów oraz czterech spoczników w poziomie kondygnacji i czterech międzykondygnacyjnych o grubości ok. 30 cm. Biegi wydzielone były stalową balustradą o wysokości ok. 90 cm. Wszystkie spoczniki wspierały się obwodowo na ścianach murowanych z cegły pełnej na zaprawie wapiennej. Ściana północna klatki schodowej (elewacyjna dziedzińca arkadowego) ma grubość ok. 260 cm i w znacznej części jest ścianą kurtynową – przed nią są krużganki, za nią nie ma pomieszczeń.



Fot. 6. Klatka schodowa przed rozbiórką, rok 2015; fot. S. Pankiewicz

Fot. 7. Posadzka na parterze obniżona do poziomu krużganku, zlikwidowany próg, rok 2018; fot. R. Jeżowski

Poza rozbiórką biegów klatki schodowej wyburzono i wykonano nowe żelbetowe stropy oparte w gniazdach, które umieszczono w ścianach murowanych:

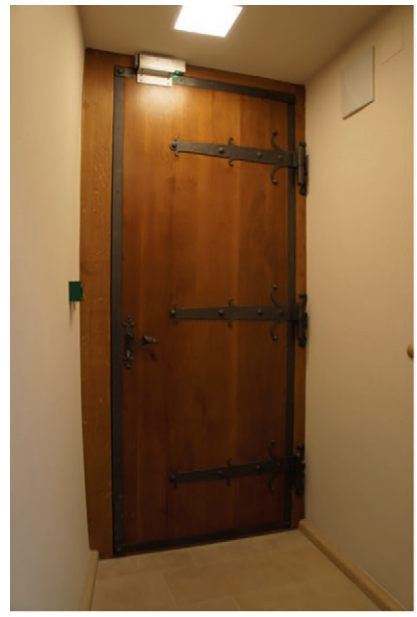
- w przyziemiu nad holem (przedsionkiem przed dźwigiem), obniżając jego poziom 35 c m w celu wyrównania posadzki na parterze do poziomu wejścia (fot. 7),
- na poziomie II, nad holem na poziomie I, w celu wyrównania istniejącej różnicy
- poziomów; strop ten wsparto na belce żelbetowej o wymiarach 20 x 33 cm.

Nad poziomem II uzupełniono zaś fragment istniejącego stropu, a nad II piętrem zbudowano oddzielający poddasze strop oparty na belkach stalowych HEB 100 i IPE 100. Odporność ogniową REI 120 uzyskano przez obłożenie elementów konstrukcyjnych płytami ogniochronnymi (Promat).
W każdym holu (przedsionku przed dźwigiem) wykonano lub wymieniono istniejące posadzki na nowe z płyt dolomitowych 30 x 90 cm, grubości 3 cm z kamieniołomu Libiąż, zbudowano sufity podwieszane oraz wymieniono wszystkie drzwi wiodące do korytarza w przyziemiu i do budynku 5 na drzwi o odporności ogniowej EI 60.
Otwory okienne w ścianie klatki schodowej (fot. 2) zostały zamurowane.

3.2. Prace na krużgankach

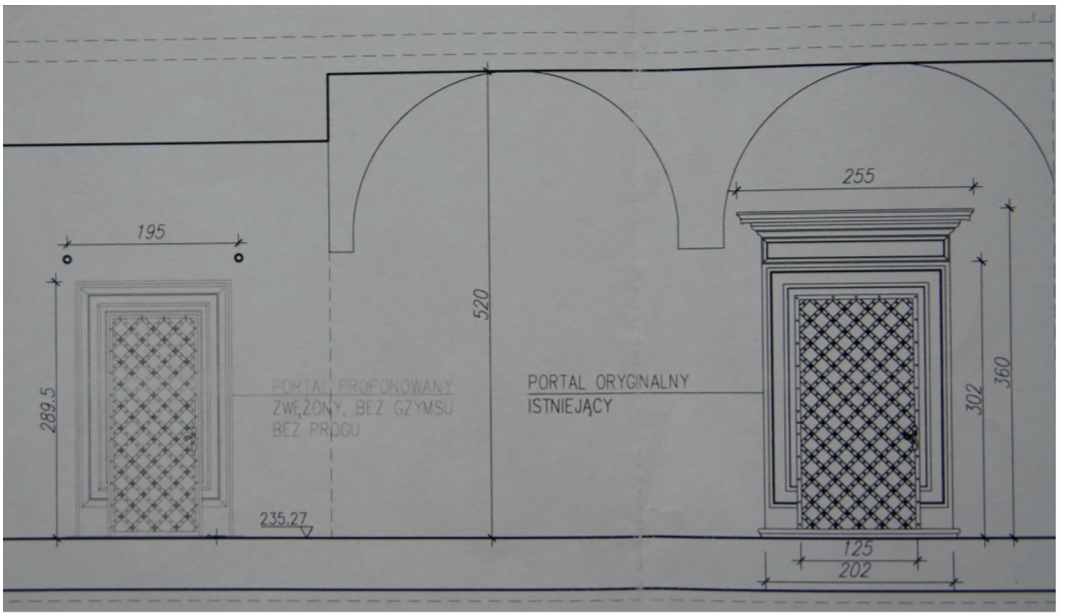
Wyzwaniem było przebicie ściany elewacyjnej o grubości 2,6 m (fot. 8) w celu wykonania przejścia pokazanego na rysunku (fot. 3), umożliwiającego dostęp z I piętra krużganków do dźwigu. Wykonany przedsionek zabezpieczono od góry belkami stalowymi IPE 140 w rozstawie co 42 cm, wspartymi w ścianie na poduszkach betonowych, i przykryto sufitem z płyt g-k. Fot.

8. Przebicie z krużganków do szybu dźwigowego, rok 2018; fot. S. Pankiewicz



Fot. 9. Przedsionek między krużgankami a dźwigiem, rok 2018; fot. R. Jeżowski

Od strony krużganku zamontowano nowy portal (fot. 10) zaprojektowany na wzór sąsiedniego, ale pozbawiony gzymsu i progu oraz węższy o 25 cm w stosunku do oryginalnego. W związku z tym szerokość w świetle nowych drzwi pokazanych na fot. 9 wynosi 100 cm, a oryginalnych – 125 cm (fot. 10).



Fot. 10. Portale na I piętrze krużganków, po lewej nowy, źródło: Sławomir Pankiewicz Projekt budowlany. Budowa windy dla osób niepełnosprawnych na Wawelu. Branża: architektura, nr ark. ARCH. 20, 2015 r.

Na parterze zlikwidowano stopień przy wejściu (fot. 11) oraz wydłużono portal. Na II piętrze usunięto istniejący stopień (podest) przed drzwiami wyjściowymi na krużganki, wydłużono portal oraz ww. drzwi (fot. 12).

Fot. 11. Wejście na parterze krużganków po przebudowie – bez stopnia, rok 2020; fot. R. Jeżowski

Fot. 12. Wejście na II piętrze krużganków po przebudowie – bez stopnia, rok 2018; fot. R. Jeżowski

3.3. Wykonanie szybu

Ściany, w których osadzono drzwi przystankowe dźwigu, na wszystkich poziomach postawiono na stropach i wykonano z płyt g-k. na stelażu systemowym grubości 12 cm. Belki nadproży zrobione z ceowników 100 mm, mieszczące się w grubości ścian g-k., zamocowano końcami w przeciwległych ścianach murowanych. W ten sposób powstała czwarta ściana szybu o odporności ogniowej EI 60.

Po osadzeniu drzwi przystankowych otwory drzwiowe wykończono płytami z dolomitu Libiąż o grubości 3 cm i szerokości 20 cm (fot. 13).

Fot. 13. Drzwi przystankowe dźwigu z obróbką kamienną, rok 2018; fot. R. Jeżowski

W szybie ściana murowana (do której powinny być mocowane prowadnice) przeciwległa do frontowej z drzwiami nie jest do niej równoległa. Zastosowano więc nietypowy system mocowania prowadnic do belek wykonanych z profili zamkniętych HEA 100, które zamocowano równolegle do ściany frontowej z jednej strony doczołowo przy pomocy kotew wklejanych w ścianę, a z drugiej oparto w gniazdach wykutych w ścianie przeciwległej. W sumie osadzono tak 14 szt. belek (fot. 14).

Fot. 14. Wnętrze szybu: mocowanie prowadnic do belek osadzonych w bocznych ścianach, na wprost widoczne są drzwi przystankowe na poziomie II piętra krużganków, rok 2020; fot. R. Jeżowski

3.4. Wykonanie podszybia

Prace budowlane zostały poprzedzone wykonaniem odwiertów kontrolnych na głębokość ok. 250 cm w strefie planowanego podszybia. W otwory ø 20 mm wprowadzono kamerę endoskopową w celu rozpoznania składu podłoża. Stwierdzono pustkę powietrzną pod posadzką o grubości 3–4 cm, niżej luźny wypłukany gruz kamienny i piaski średnie w stanie luźnym, a także brak podłoża skalnego, na którym posadowiony jest budynek. Wysokość podszybia była planowana na 120 cm.

Po skuciu istniejącej posadzki przy wybieraniu gruntu natrafiono na relikty dawnych fundamentów, które zabezpieczono. W związku z tym głębokość podszybia ograniczono do 90 cm i trzeba było zastosować odpowiednie rozwiązanie techniczne za zgodą Urzędu Dozoru Technicznego chroniące konserwatora dźwigu w podszybiu przed zgnieceniem.

Żelbetową płytę podszybia grubości 25 cm osadzono w gniazdach wykonanych w trzech ścianach i w nowej, wylanej na budowie, monolitycznej ścianie od strony wejścia. Wszystkie ściany fundamentowe w poziomie podszybia zaizolowano przez naniesienie warstwy zaprawy Ecofair. Po wykonaniu elementów żelbetowych tworzących podszybie ustabilizowano grunt

pod płytą i za ścianą domykającą za pomocą iniekcji objętościowej przez rurki uprzednio zabetonowane na siatce co ok. 50 cm.
Na podszybie działają siły od ustawionych na nim prowadnic kabinowych (2 x 57 kN) i przeciwwagowych (2 x 15 kN), a ponadto od zderzaków kabiny (2 x 45 kN) i przeciwwagi (67 kN). W celu przeniesienia tych obciążeń wykonano w poziomie podszybia belkę stalową, osadzoną w gniazdach przeciwległych ścian fundamentowych. Belka składa się z połączonych profili HEB 200.

3.5. Wykonanie nadszybia

Nadszybie dźwigu wchodzi w przestrzeń poddasza (fot. 15). Jego wykonanie poprzedzono lokalną przebudową więźby dachowej. Po rozebraniu stropu nad szybem zmontowano konstrukcję wykonaną z ram stalowych płaskich, spawanych z profili HEB 100, mocując ją do istniejących ścian.

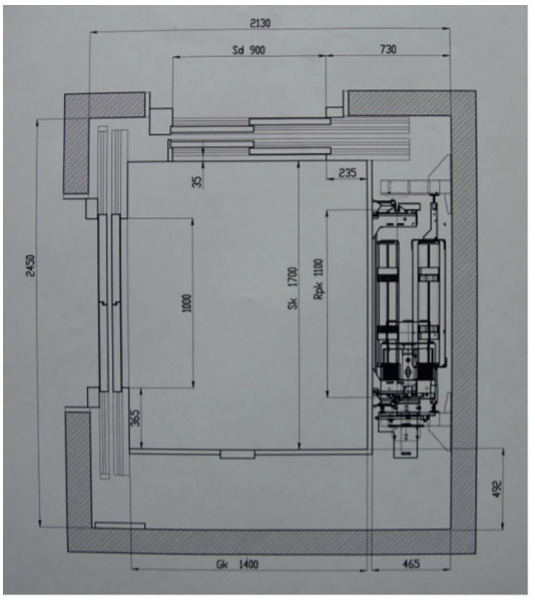
Fot. 15. Poddasze przed przebudową, rok 2015; fot. S. Pankiewicz

Bryła nadszybia zbliżona jest kształtem do prostopadłościanu ściętego płaszczyzną równoległą do połaci dachu. Jej wysokość wynosi 380,5 cm (fot. 16). Stalowe elementy konstrukcyjne obudowano płytami ogniochronnymi w celu uzyskania ogniochronności przegrody tworzącej nadszybie na poziomie REI 120. Na centralnej belce nadszybia mocowany jest demontowalny hak służący do podnoszenia elementów dźwigu.

Fot. 16. Nadszybie, rok 2020; fot. R. Jeżowski

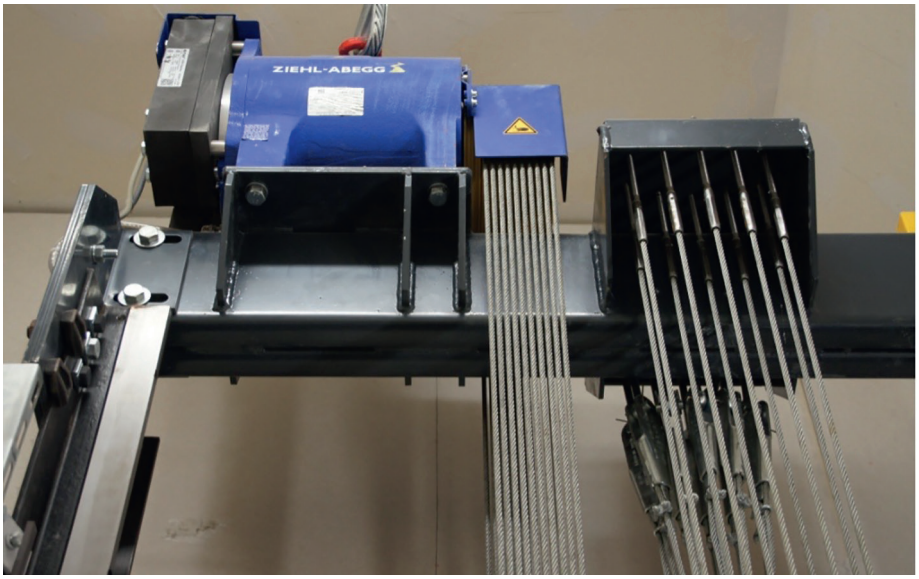
4. Dźwig

Na etapie koncepcji rozważano możliwość zastosowania dźwigu z napędem hydraulicznym. Z różnych względów, m.in. z uwagi na ograniczenia w poborze mocy, zdecydowano się na napęd elektryczny z przełożeniem linowym 2:1 i nietypowe położenie kabiny względem prowadnic (tzw. plecakowe), dzięki czemu możliwe było zbudowanie kabiny przelotowej kątowo (fot. 17).



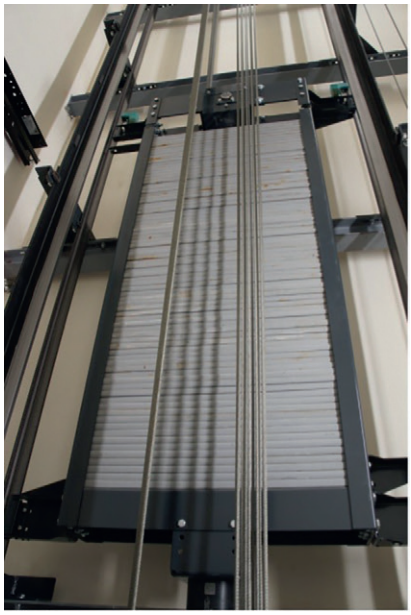
Fot. 17. Przekrój przez szyb i kabinę; źródło: Dokumentacja techniczna. Dźwig osobowy nr fabr. 147, Sursum Sp. z o.o., Warszawa 2018 r.

W tym przypadku kabina z ramą obciąża przez prowadniki każdą z prowadnic parą sił o wartości do 8,4 kN każda, przesuwającą się w czasie jazdy. Wciągarkę bezprzekładniową osadzono na belce wspartej na prowadnicach kabinowych (fot. 18), do tej belki zamocowano też końce lin.



Fot. 18. Mocowanie wciągarki i lin do belki opartej na prowadnicach, rok 2020; fot. R. Jeżowski

Prowadnice silnie obciążone momentami gnącymi są przez to dodatkowo ściskane, ale dzięki temu wszystkie siły pionowe przenoszone są na podszybie, a nie na ściany szybu. Wymagało to zastosowania prowadnic kabinowych o wysokich wskaźnikach na zginanie typu T 127/B (fot. 19).



Fot. 19. Przeciwwaga dźwigu, przed nią widoczne prowadnice kabinowe T 127 x 89 x 16, za nimi prowadnice przeciwwagi T 50 x 50 x 9, rok 2020; fot. R. Jeżowski

Ważniejsze parametry dźwigu:

- udźwig: 1050 kg / 14 osób,
- przełożenie: 2:1,
- wysokość podnoszenia: 15,4 m,
- liczba przystanków: 6,
- prędkość nominalna: 1,0 m/s,
- wciągarka bezreduktorowa SM 200 (silnik 8,4 kW) sterowana przetwornikiem częstotliwości ZAdyn 4C (9,3 kW), produkcji Ziehl-Abegg (fot. 18),
- kabina przelotowa kątowo, ściany wykonane z blachy nierdzewnej Champagne SB firmy Steel Color, sufit podwieszony z oświetleniem energooszczędnym, podłoga wyłożona płytami z dolomitu (fot. 20), wymiary wewnętrzne:
- szerokość 1700 mm,
- głębokość 1400 mm,
- wysokość 2270 mm.

Fot. 20. Kabina dźwigu, rok 2020; fot. R. Jeżowski

- drzwi kabinowe centralne, dwusegmentowe (1 szt.), napęd regulowany, wymiary w świetle: 1000 x 2100 mm,
- drzwi kabinowe teleskopowe, dwusegmentowe (1 szt.), napęd regulowany, wymiary w świetle: 900 x 2100 mm,
- drzwi przystankowe centralne, dwusegmentowe (5 szt.), wymiary w świetle: 1000 x 2100 mm,
- drzwi przystankowe teleskopowe, dwusegmentowe (1 szt.), wymiary w świetle: 900 x 2100 mm.

Zastosowano drzwi firmy Selcom, model Hydra.

5. Próba oceny konserwatorskiej przedsięwzięcia

Jako kryteria oceny przyjmijmy siedem zasad konserwatorskich propagowanych m.in. przez B.J. Roubę[5] i M. Konopkę[6], a w szczególności zasadę piątą, szóstą i siódmą[7], gdyż pierwsze cztery w sposób oczywisty zostały spełnione.
Pomijając ingerencje we wnętrze klatki schodowej uznanej za niezabytkową, zmieniono istniejące portale prowadzące na krużganki przez usunięcie podestów wykonanych na pełną szerokość portalu (fot. 4, 11 i 12). Uzupełnienia w dolnej części portali wykonano z takiego samego materiału co portal, pozostawiając widoczne linie podziału, dzięki czemu ingerencja jest dyskretnie czytelna i odróżnialna. Piątej zasady przestrzegano też przy budowie nowego portalu z okutymi drzwiami na pierwszym piętrze krużganków, podobnego do oryginałów

5 B.J. Rouba, *Teoria w praktyce polskiej ochrony, konserwacji i restauracji dziedzictwa kultury*, [w:] *Współczesne problemy teorii konserwatorskiej w Polsce*, red. B. Szmygin, Międzynarodowa Rada Ochrony Zabytków ICOMOS, Politechnika Lubelska, Warszawa–Lublin 2008.

6 M. Konopka, *Między przykazaniem a jego interpretacją – czy konserwator powinien byćkonserwatywny?*, [w:] *Postęp i nowoczesność w konserwacji zabytków: problemy, perspektywy*, red. B. Szmygin, Polski Komitet Narodowy ICOMOS, Politechnika Lubelska, Lublin 2005.

7 1. zasada *Primum non nocere,*
2. zasada maksymalnego poszanowania oryginalnej substancji zabytku i wszystkich jego wartości (materialnych i niematerialnych),
3. zasada minimalnej niezbędnej ingerencji (powstrzymywania się od działań niekoniecznych),
4. zasada, zgodnie z którą usuwać należy to (i tylko to), co na oryginał działa niszcząco,
5. zasada czytelności i odróżnialności ingerencji oraz ich estetycznego podporządkowania oryginałowi (niekonkurencyjności),
6. zasada odwracalności metod i materiałów,
7. zasada wykonywania wszelkich prac zgodnie z najlepszą wiedzą i na najwyższym poziomie.

pod względem kształtu i materiału, ale różniącego się wymiarami i brakiem gzymsu ponad nadprożem.
Szósta zasada dotycząca odwracalności metod i materiałów znalazła odzwierciedlenie w budowie szybu i dźwigu. Trwale wbudowane zostały tylko belki do mocowania prowadnic i belki nadproży drzwi przystankowych centralnie otwieranych.
Wymiana wszystkich zespołów dźwigu nie nastręczy więc trudności i nie będzie wymagała przebudowy szybu. Dobudowaną czwartą ścianę szybu wykonano w systemie płyt gipsowo-kartonowych i w związku z tym w przyszłości będzie można całkowicie ją usunąć bez szkody dla obiektu, np. przy wymianie drzwi. Powrót do poprzednich portali ze stopniami (podestami) z założenia jest nieodwracalny.
Siódma zasada przestrzegana była przy wykonywaniu wszystkich prac budowlano-konserwatorskich zarówno w zakresie używanych materiałów, stosowanych metod, jak i staranności (jakości). Podobnie było przy budowie dźwigu. Już na etapie projektów zadbano o wysokie walory estetyczne zastosowanych materiałów wykończeniowych, w szczególności kolorystykę wewnętrznych przedsionków przed dźwigiem i zespołów samego dźwigu.
Zarówno ściany kabiny, jak i wszystkie skrzydła drzwi i ościeżnice drzwi przystankowych zostały pokryte blachą stalową nierdzewną Champagne SB firmy Steel Color. Współgra ona z kolorystyką wnętrz i elementami kamiennymi wykonanymi z dolomitu Libiąż. Odejście w elementach dźwigu od naturalnej kolorystyki blachy nierdzewnej (czego nie wykonano w Zamku Królewskim w Warszawie) wydaje się posunięciem prawidłowym.
Należy podkreślić, że w dźwigu zastosowano nowoczesne, sprawdzone rozwiązania techniczne i wysokiej jakości komponenty czołowych producentów europejskich. Przykładem może być użyty silnik synchroniczny zbudowany na magnesach trwałych (neodymowych), sterowany bezstycznikowym przetwornikiem częstotliwości. Zespół ten ze względu na zastosowane rozwiązania jest bardzo trwały, zapewnia komfortową charakterystykę jazdy, dokładne zatrzymywanie na przystankach (niezależnie od obciążenia) i bardzo niski poziom hałasu.

6. Zakończenie

Budowa dźwigu była jedną z czterech części prac prowadzonych w latach 2017–2019 w ramach unijnego projektu pt. „Wawel – dziedzictwo dla przyszłości", ale trzeba zaznaczyć, że prace koncepcyjne i projektowe zaczęto już w roku 2015.
Projekt architektoniczny wykonał mgr inż. arch. Sławomir Pankiewicz z zespołem przy współpracy w zakresie techniki dźwigowej mgr. inż. Rafała Jeżowskiego z firmy Sursum. Ekspertyzę konstrukcyjno-budowlaną klatki schodowej oraz projekt konstrukcyjny wykonała spółka KB – Projekty Konstrukcyjne Sp. z o.o. pod kierunkiem dr. inż. Stanisława Karczmarczyka. Roboty budowlano-konserwatorskie wykonała firma AC Konserwacja Zabytków Piotrowski, Kosakowski S.J. Dźwig zaprojektowała i wyprodukowała firma Sursum Sp. z o.o. z Warszawy, znana w Krakowie z budowy dźwigów m.in. w Sukiennicach, w Domu pod Globusem i w Arsenale.

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Spis fotografii

Fot. 8. Przebicie z krużganków do szybu dźwigowego, rok 2018; fot. S. Pankiewicz

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Fot. 10. Portale na I piętrze krużganków, po lewej nowy, źródło: Sławomir Pankiewicz Projekt budowlany. Budowa windy dla osób niepełnosprawnych na Wawelu. Branża: architektura, nr ark. ARCH. 20, 2015 r.

Fot. 11. Wejście na parterze krużganków po przebudowie – bez stopnia, rok 2020; fot. R. Jeżowski

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Streszczenie

Zamek Królewski na Wawelu corocznie jest odwiedzany przez ok. półtora miliona ludzi. Wzgórze wawelskie jest praktycznie dostępne dla osób z niepełnosprawnością. Wnętrza zamkowe, udostępnione dla zwiedzających przez dwie klatki schodowe od strony Dziedzińca Arkadowego, nie były dostępne dla poruszających się na wózkach.
W trakcie prac prowadzonych w latach 2017–2019 w ramach unijnego projektu pt. „Wawel – dziedzictwo dla przyszłości" w obiekcie zlikwidowano liczne bariery architektoniczne w formie progów, pojedynczych stopni przed wejściami na krużgankach i innych oraz wybudowano dźwig (windę) w miejscu klatki schodowej pochodzącej z czasów generalnego gubernatora Hansa Franka. W artykule szczegółowo opisano wykonane roboty budowlane wewnątrz budynku i na krużgankach oraz budowę nowoczesnego dźwigu, specjalnie skonstruowanego na potrzeby Zamku. Podano jego szczegółowe parametry. Dokonano próby oceny przedsięwzięcia przy przyjęciu jako kryteriów siedmiu zasad konserwatorskich. Treść wzbogacają liczne unikatowe zdjęcia wykonane przed pracami i w trakcie prac oraz współcześnie we wnętrzach szybu niedostępnego dla oczu użytkowników. Tekst w przystępny sposób przybliża czytelnikowi prace związane z budową dźwigu w obiekcie zabytkowym zgodnie z zasadami konserwatorskimi, może być przydatny podczas szkolenia konserwatorów zabytków jako studium przypadku.