

MUZEOLÓGIA2 MUSEOLOGY

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The specific museum presentation forms of cultural heritage in rural areas, based on the example of the Hont ecomuseum and educational public footpath¹

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The specific museum presentation forms of cultural heritage in rural areas, based on the example of the Hont Ecomuseum and educational public footpath

This study focuses on forms of museological presentation for the mediation of natural, cultural, historic and social values, with specific reference to ecomuseums and educational public footpaths. The object of the study is to characterise these forms and on the basis of real examples, in order to highlight opportunities in the field of museological communication that lead away from the traditional interpretation of forms focused on the object, towards contemporary flexible modes of communication directed towards the experience within its context. It also explores the utilisation of such approaches for the development and promotion of the locality and its attractions. The subjects of the research are the ecomuseum and educational public footpath in the village of Hrušov. These features are identified with the locality and accentuate specific aspects of its cultural heritage, presenting them to visitors. The study is the result of ethnological research undertaken periodically since 2017 and it represents an introductory probe into the chosen area.

Keywords: ecomuseums, educational public footpath, natural and cultural heritage, tourism, Hrušov

Introduction

This paper analyses two specific museological forms of presentation, the ecomuseum and educational public footpath in the village of Hrušov. These features mediate the natural, cultural, historical and social values of the local community, supporting the development and promotion of the locality and helping make it more attractive to tourists. These tourism features are strongly rooted in the locality and accentuate specific aspects of the village's natural and cultural heritage.

There are no Slovak ethnology studies on the theme of educational public footpaths, and only a few isolated publications are available in other fields, mainly in the field of geography, environmentalism and forestry. The theme of the ecomuseum has been discussed mainly in museological literature, although a complex picture has yet to be built up with regard to the existence of ecomuseums, their characteristics, or their regional distribution in Slovakia. It is

¹ The study has been based on research funded by the VEGA grant No. 1/0232/19 Cultural Heritage as Part of the Socio-Cultural Potential of Tourism Development in Local Communities.

for this reason that the present exploratory research represents an introductory probe that I conceptualise as an introduction to this area.

The objectives of the case study are to present the basic findings of the central theme; to research the non-traditional ways of presenting the material and spiritual values of the locality to potential visitors; and to highlight the opportunities for museological communication using contemporary flexible forms which interconnect country, human beings and culture. I perceive the stated forms as a demonstration of one of the many possible interpretational approaches, but not as a museum in its true nature as a memory institution. The legitimacy of focusing on Hrušov village's Hont Ecomuseum and public educational footpath for ethnological research follows from the fact that the country, human beings, culture, environmental connection, and the overlap of natural and cultural heritage are interdisciplinary topics that cross the sciences and humanities.

The choice of the educational public footpath (in Slovak language: NCH) and ecomuseum and their locality reflect practical options that were available to me as a researcher. Methodologically, basic ethnographic qualitative approaches were followed. The present study follows on from several pieces of short-term field research, conducted mainly between 2017 and 2019. These were mainly based on controlled interviews with local inhabitants, leaders and stakeholders (members of self-governing bodies, associations and clubs; primary school teachers). Other significant research methods were also applied, such as non-participating observation, supplemented by studying local development plans, territorial plans, SWOT (strength, weakness, opportunity, and threat) analyses, newspapers and web pages. My research was based on materials associated with the Ecomuseum Hont project, which is now completed. However, the project's activities and compilation of collections continue and they are interwoven with the educational public footpath's information points. In the 2015–2024 development plan for Hrušov village, both the ecomuseum and the educational public footpath are presented as active rural tourism attractions, based on domestic resources and implemented by local citizens.²

This study draws not only on the academic ethnological and museological literature, but also on environmental studies and methodological manuals.

Ecomuseum – the specific presentation form for natural and cultural heritage

At the beginning of the 1970s, the development of various alternative forms of museum was supported by the movement for so-called 'New Museology', the foundations of which were laid with Georges Henri Rivière's ecomuseum concept. The concept was enhanced and elaborated on by Hugues de Varine (who was inspired by Scandinavian open-air museums) for the French Ministry of the Environment, as a supporting measure for the development of agricultural, mountain and fishing villages.³ In the 1980s, researchers shifted their attention to ecological and environmental issues, which then transferred also into the relationship between

² Website of the Development Programme of the village of Hrušov for 2007–2013, accessed December 2020, www.hrusov.sk/program-rozvoja-obce-na-roky-2015-2024.html.

³ STRÁNSKÁ, Edita, STRÁNSKÝ, Zbyněk. *The basics of museological studies*. Banská Bystrica: Mateja Bel University, 2000; ZAPLETAL, Miloš. New indicators for proposals and evaluation of ecomuseums – contribution to new museology. In: *Acta Historica Universitatis Silesianae Opaviensis*. Opava: Silesian university in Opava, Faculty of philosophy and natural sciences in Opava, The Institute of Historical Sciences, 2012, pp. 231–243.

museums and society.⁴ Despite the fact that to this day there is still no clear definition of or individual criteria for this type of museum, its nature lies in the presentation of reality, accompanied by partial a revitalisation in its natural environment. It is precisely the revitalisation which in this case serves as the medium for the presentation of the tangible and intangible essence of culture heritage elements in their social and cultural relations.⁵ Rivière conceived of the ecomuseum as presenting the relationship between the local inhabitants and their environs, interpreted in terms of both the contemporary situation and its historical evolution, along with critical realisation of the future development. According to him, the ecomuseum sets human beings within their cultural and natural setting through the system of time – the evolution of the given locality from historic to modern.⁶ The ecomuseum model presents the effects of industrial development, not only in the economic sense but also with regard to the social and cultural context of a specific area.⁷

According to Wilke Heijnen, the ideas of new museology emerge in two interwoven courses: firstly, through the emergence of new types of museums – for example ecomuseums, neighbourhood museums and community museums;⁸ and secondly, via the opportunity to reach a wider audience and offer them a more active role in the activities of museums. Participation, representation and social inclusion are crucial to these approaches.⁹ Ecomuseums directly involve local communities, local citizens, and representatives of local governance bodies, organisations and associations in their activities and management. It is precisely these figures who should perform a key role in gaining support for projects and activities that directly respond to their specific circumstances. To achieve this, the museum has to be understood and structured as something organic and living, where the culture of a community can be determined by the geographic limits that the community occupies, and within which both culture and community coexist.¹⁰ As Nunzia Borrelli and Peter Davis point out, the establishment of an ecomuseum is a dynamic process through which communities are able to identify, conserve, interpret and manage their natural and cultural heritage resources for sustainable development.¹¹ An innovative ecomuseum exists in immediate interconnection with the environment, history, heritage and life of the local society, and that society participates in an active way in its existence. A museum oriented in this way is not about objects, but rather the needs and feelings of the society it serves at first hand.¹² Thus, it is also a place for social gatherings and cooperation, owing to which, the museum and its locality also generates a high

⁴ KAČÍREK, Euboš, RAGAČ, Radoslav, TIŠLIAR, Pavol. *Múzeum a historické vedy*. Krakow: The Slovak Associations in Poland, 2013, p. 16.

⁵ KRIŠKOVÁ, Zdena. The role of research in the process of preservation and scientific evaluation of cultural heritage in the museum. In: *Museology and Cultural Heritage*, Vol. 2, Is.1, 2014, p. 37.

⁶ RIVIÈRE, Georges, Henri. The ecomuseum – an evolutive definition. In: *Museum. Images of the Ecomuseum*, 1985, pp. 182–184, cited by: ZAPLETAL, New indicators..., p. 231.

⁷ DOLÁK, Jan. New museology and ecomuseology. In: *Journal of the Association of museums and galleries in the Czech Republic*, 2004, p. 13.

⁸ The first and best-known museum of this kind is Anacostia Neighborhood Museum in Washington DC.

⁹ HEIJNEN, Wilke. The new professional: Underdog or Expert? New Museology in the 21st century. In: dos SANTOS, Paula, Assunção, PRIMO, Judite (eds.). *Sociology. To understand New Museology in the 21st Century*, Lisbon: Universidade Lusófona, 2010, p. 14.

¹⁰ NAVAJAS CORRAL, Óscar. Ecomuseums in Spain: an analysis of their characteristics and typologies. In: *Museology and cultural heritage*, Vol. 7, Is. 1, 2019, p. 9.

¹¹ BORRELLI, Nunzia, DAVIS, Peter. How Culture Shapes Nature: Reflections on Ecomuseum Practices. In: *Nature and Culture*, Vol. 7, No. 1, 2012, p. 31.

¹² DOLÁK, New museology and ecomuseology..., p. 15.

level of social capital.¹³

Ecomuseums in their focus, in the cooperation and the participation of their stakeholders, and in their use of interaction and varied means of communication, offer an interesting and promising approach to the preservation and presentation of cultural heritage, particularly when it comes to sustainability and supporting local development. In addition, their contribution towards preserving cultural memory and supporting community identity is not negligible. The ecomuseum is designed, among other things, as an education tool, helping people to (re)discover their unique heritage and to preserve elements from the past which would otherwise risk being lost from the collective memory. At the same time, it offers a specific form of cultural tourism. Ecomuseums interpret local history and specific cultural and natural phenomena through active engagement, presenting them in an easy-to-understand form for local inhabitants and tourists.¹⁴

An attempt to redefine museums in cooperation with diverse communities followed from the ICOM 2019 conference, *Museums as Cultural Hubs: The Future of Tradition*.¹⁵ Museums perform a vital role in mediating the sociocultural and economic potential of villages, towns and regions as tourist destinations. Some time ago, the word “enjoyment” was added to the definition of the museum, thus broadening its original functions – memory and education – with a third one: an experience. At the same time, none of these functions can exist independently. If we conceive of museums as regional tourism players, the “experience” element becomes crucial.¹⁶ It directly correlates with one of the main forms of tourism, experience tourism, in which tourists seek out experiences different from their everyday life; in other words, a certain kind of excitement and adventure. Within this context, a tourist’s presence and their participation in the action is important, it enhances the intensity of the experience.¹⁷ A similar viewpoint is shared by Janka Beresecká and Lukáš Varecha, who note that when planning future tourism and creating offerings for tourists, it is necessary to bear in mind that people seek out life experiences; they want to satisfy their curiosity, experience diverse cultures and adventure, and ‘feel’ the places they have visited. They long to be involved in people’s stories and participate actively in the culture and community. In this environment, it is no longer tourist products that are sold, but authentic experiences.¹⁸ Recently, the tourism sector has seen a growing interest in active learning about the culture and history of the visited region and the everyday lives of

¹³ KREISSLOVÁ, Sandra. Searching for lost identity. Community museum in Dedkov as a place for reconstruction of collective memory and local identity. In: TICHÁ, Jana (ed). *Museum and identity. Ethnological views*. Rožnov pod Radhoštěm: Wallachian Open Air Museum in Rožnov pod Radhoštěm, 2016, p. 35.

¹⁴ ZAPLETAL, Miloš, MURÍN, Ivan. The role of the ecomuseum in natural heritage protection. In: KUMINKOVÁ, Eva (ed.). *Open-air museums. A unique way in museology*. Rožnov pod Radhoštěm: The National Open-air Museum, 2019, pp. 45–52.

¹⁵ ICOM KYOTO: Museums as Culture Hubs – the Future of Traditions, accessed November 2020, <http://icom-slovakia.mini.icom.museum/icom-kyoto-muzea-ako-kulturne-centra-buducnost-tradicie/>; DARULOVÁ, Jolana, KOŠTIALOVÁ, Katarína. Museums of minorities’ cultures as a specific form of tourism. In: Klímová, Viktorie, Žitek, Vladimír (eds.). *Proceedings of the 23rd International Colloquium on Regional Sciences*. Brno: Masaryk University, 2020, p. 372.

¹⁶ PŮČEK, Milan, Jan, PLÁČEK, Michal. Museums as regional players in the tourist industry – difficulties in museological statistics. In: *Proceedings of the 19th International Colloquium on Regional Sciences*. Brno: Masaryk University, 2016, pp. 1040–1046.

¹⁷ DARULOVÁ, KOŠTIALOVÁ, Museums of minorities’ cultures... p. 372.

¹⁸ BERSECKÁ, Janka, VARECHA, Lukáš. Rural tourism product. In: *Proceedings of the 21st International Colloquium on Regional Sciences*. Brno: Masaryk University, 2018, p. 562.

people in specific settings.¹⁹ Jiří Langer takes a particular interest in this issue, describing a visit to ecomuseums in Western Europe as follows:

The participants worked in the field during the day; in the evening they cooked traditional food using local ingredients; they learned local songs and also tasted local wine. Engaging visitors in traditional activities is popular in West European museums, and even more so in American museums. Arching one's back on a half-frozen potato field with a hoe in your hand is just one of the adrenalin experiences. The entire activity leads to the realisation and much stronger rooting of such ethnographic findings, which guides the present passively in our museums. ... These museums should enable the visitor to slow down their everyday race with time ... Here we discover that our museology (by which I mean generally central European) is lacking in the theory of psychology of the visitor and attendance.²⁰

I would add that neither have we started to elaborate on the sociology of museology.

Óscar Navajas Corral, who analysed the development and key characteristics of ecomuseums in Spain, also drew attention to several problems they faced, such as the ambiguity of terminology, methodology and typology, as well as the heterogeneity of ecomuseums' key characteristics. He observed, for instance, that ecomuseums in Spain are a mix of those that applied for the designation due to their theoretical and methodological knowledge of ecomuseology, and those that adopted it for reasons other than its philosophy. In most cases, this reflects a given moment in the evolution of museums and museological thinking in Spain, but also points to possible methodologies of intervention in territory and heritage management beyond those of the conventional museum. The evolution and conceptualisation of ecomuseums is very much country dependent. For example, the origin of ecomuseums in Spain cannot be sought in open-air museums or in Natural Parks (as the case may be, for example, in France, Scandinavian countries or Japan), even though both have had their influence. Rather, their origin lies in the evolution of local museums and territorial museums marked, on occasion, by micro-nationalisms, decentralisation and opposition to an ever more intense globalisation. These initiatives derive from the "need" for a form of community recognition that can embrace identity, heritage and territory.²¹

The importance of ecomuseums in the sustainable development of society and the environment is indisputable, but their establishment and expansion is certainly not without its problems, both in Europe and the rest of the world. In Slovakia, the phenomenon of ecomuseology is gaining ground only very slowly. The concept of development, record-keeping, databases and, alternatively, mutual internet promotion does not exist.

Some Norwegian examples of ecomuseums also include educational public footpaths, a topic dealt with in the next section.²²

¹⁹ BITUŠÍKOVÁ, Alexandra. Cultural heritage and globalisation: The story of one locality. UNESCO. In: *Museology and cultural heritage*, Vol. 2, No. 1, 2014, p. 16.

²⁰ LANGER, Jiří. The status of museums in nature and tourism (three basic deficiencies of our work). In: *Ethnological debates*, Vol. XII, No. 2, 2005, pp. 82–83.

²¹ NAVAJAS CORRAL, Ecomuseums in Spain..., p. 12, 17.

²² ZAPLETAL, Miloš. The evaluation of the role of open air museums in northern Norway. In: Andráš, Peter, Zelen, Ján (eds.). *Acta Universitatis Matthiae Belii, the series Environmental management*, Banská Bystrica: Matej Bel University, 2014, pp. 28–34.

Educational public footpaths – the specific presentation form for natural and cultural heritage

Educational public footpaths (EPFs) include a wide range signposted tourist trails with diverse subject matter, differing in length and degree of difficulty, which were created to highlight the nature, countryside, history and culture of interesting locations or regions.²³ In a particular way, they contribute to the formation of the image of the locality and its natural and cultural heritage on a physical level, as well as the symbolic and cultural identification levels. The overlap of physical and symbolic phenomena provides a more complete picture of the country and life of an individual.²⁴ Educational footpaths demonstrate not only the level of cultural progress and cultural values, but the identity of the local society and how its inhabitants identify with the environment in which they live and are a part of. On an immaterial plane, such routes express a relationship between human beings and the local environment, animals, plants, visions, faith, values, aesthetic feelings and craft skills. They are also specific presentations of phenomena from traditional culture and folklore. Several definitions of educational footpaths emphasise their educational importance: as tourist and leisure functions, as active ways of spending free time, or as organised experiences and activities. According to Karolína Paukner and Jiří Woitsch, educational footpaths represent a specific medium, by means of which negotiating, influencing and acquiring knowledge of a specific country, its physical, natural, cultural-historic characteristics and memory happens for inhabitants of the regions and visitors – tourists. They are a purposefully developed network of meanings, which their creators add to the other layers of meanings in the country.²⁵

In this context we can perceive EPFs as a means of communication that assists in developing awareness of the country, its cultural heritage and its attitudes towards environmental protection.²⁶ For the villages and towns through which EPFs lead, they present a significant local representative feature; they enhance the attractiveness of the area; participate in the presentation of local governing bodies and micro-regional associations; and promote the activities of various institutions and clubs, thus contributing to improving the local economy, developing tourism and creating an image of the locality. EPFs are mainly established by organisations concerned with nature and environmental protection, forestry organisations, schools, towns, villages, NGOs and community groups.²⁷

Educational footpaths in Slovakia – history and current database

The beginnings of the construction of educational footpaths can be traced to the USA, in the 1920s, and in Germany, in the 1930s. Over time, more were built and used, primarily

²³ BURKOVSKÝ, Július, KRÁLIKOVÁ, Katarína. *Educational facilities in open air settings. Handbook for creating, operating and maintaining educational footpaths, locations and points*. Banská Bystrica: State Environment Protection Agency of the Slovak Republic, 2015; PACHINGER, Patrik, CIMERMANOVÁ, Ivona, SKUBINČAN, Peter et al. *Educational footpaths. Preparation, implementation, maintenance*. Banská Bystrica: Slovak Environmental Agency, 2016.

²⁴ PAUKNEROVÁ, Karolína, WOITSCH, Jiří. Bearers of memory or sources of false notions. Educational footpaths in the Czech Republic in an ethnological perspective. In: *Studia ethnologica Pragensia. Contemporary European Ethnology*, Vol. 63, No. 1, 2017, pp. 66–95.

²⁵ PAUKNEROVÁ, WOITSCH, Bearers of memory..., p. 67.

²⁶ GEBHARD, Katrin, MEYER, Michael, PARKYN, Morwenna et al. *Educational footpath planning*, accessed February 2021, https://www.oete.de/images/dokumente/projekt_napant/ETE_2006_Trail_Planning_Guide_sk.pdf.

²⁷ See, for example, the educational footpaths created by Modra beautifying club and MČ Bratislava – Rusovce, as described in: KACÍREK, Euboš, TIŠLIAR, Pavol. Múzejné exkurzie vo vyučovaní : minulosť a súčasný stav na Slovensku. In: *Museologica Brunensia*, Vol. 2, No. 3, 2013, p. 13.

in Poland, Czechia, Hungary and Russia.²⁸ The initial prototype of an educational footpath was established in Slovakia in 1926, in the Štiavnické mountains, in the surroundings of Piarg (Štiavnické Bane). It had 32 stopping points and a special focus on forestry. The first official educational footpath in the Slovak Republic was Dunajec Breach, established in 1960 in Pieniny National Park; it is still in use today, after several restorations.²⁹ The first EPF count in Slovakia in 1984 recorded 12 of them in total. In the following decades their number increased steadily and, according to available information, in 2007 there were more than 230 educational footpaths.³⁰ It is difficult to establish accurate records, since neither their construction nor the end of their use falls under any record-keeping requirement or regulation. In this context I would like to mention, as a positive example, the project *Terrain geosciences teaching through using selected educational footpaths* (2017–2019), run by the Department of Physical Geography and Geoecology, Faculty of Natural Sciences, Comenius University in Bratislava. This project resulted in an actively maintained webpage detailing educational footpaths in Slovakia.³¹ The established database is continuously updated as new information is added, providing basic information about paths and their characteristics, interesting facts, suggestions for use in education, map coordinates and terrain photographs. The filters enable users to make an initial search according to location, such as the higher territorial units and natural features. Based on the information provided by this source, there are currently 411 educational footpaths in Slovakia. The expanded filter offers several search options, for example according to topic (archaeological, mining, historical, cultural, religious, forestry, fruit-growing, etc.). Out of 79 culture-oriented footpaths are the Footpath of Jozef Kroner, the Čičmany Educational Footpath, the Bradlo Educational Footpath, the Educational Footpath in the Steps of Mining in Dobšiná, and the Educational Footpath of Hrušov village, presented in this paper. To classify educational footpaths according to topic is demanding, since only very few are monothematic, and none of the observed phenomena can be isolated from others. The prevalent method of presentation is under united topics (for instance, forestry and hunting, historic and cultural, forestry and cultural, etc.). It is precisely the above-mentioned topical blending which offers a positive and enriching perception of the country.

As mentioned at the beginning, there has been minimal research directed towards EPFs, and none from ethnologists. The fact that scientific and popular educative contributions are very rare does not reflect the reality of an ever-increasing number of educational footpaths and a growing interest among the population in this kind of educational approach to the natural environment, not to mention the use of EPFs as a tourism-based leisure activity, or their use in specific educational processes.

The angle we take when looking at this theme is truly interdisciplinary, intermingling natural, social, agricultural and technical scientific disciplines. The information sources include tourist leaflets and news bulletins mainly produced by the founders of educational footpaths and various other organisations. They differ in their content and graphic quality, depending on

²⁸ WOITSCH, Jiří, PAUKNEROVÁ, Karolína. *Methodology for presenting settlement and landscape heritage by way of creating educational footpaths*. Plzeň: Western Czech University in Plzeň, 2014, accessed February 2021, http://www.anthropologie.org/sites/default/files/files/downloads/reports/metodika_naucne_stezky_2015_final.pdf; PAUKNEROVÁ, WOITSCH, Bearers of memory..., pp. 66–95; BURKOVSKÝ, KRÁLIKOVÁ, Educational facilities..., p. 36; PACHINGER et al. *Educational footpaths...* p. 47.

²⁹ BURKOVSKÝ, KRÁLIKOVÁ, *Educational facilities...*, p. 3.

³⁰ PACHINGER et al., *Educational footpaths...* p. 8.

³¹ Educational Footpaths in Slovakia, accessed January, 2021, <http://naucnechodniky.eu/>.

their objective, financial means, and the authors' expertise. Several experts refer to the fact that educational footpaths are often built spontaneously and amateurishly, with inadequate levels of content, visual graphics and architectural execution and inappropriate use of funding. For these reasons, in 2015, the State Environment Protection Agency of the Slovak Republic published a methodology guide, followed, in 2016, by one from the Slovak Environment Agency. These guides aimed to highlight good practice, tried and tested principles and consequent rules, as well as a list of deficiencies in the creation, implementation and management of EPFs, drawing on positive and negative examples of existing educational footpaths.³² Even though the numerous educational footpaths present cultural heritage in its tangible and intangible forms, methodological analysis or critical evaluation from the viewpoint of ethnologists is still missing.

Lately, EPFs have become popular spaces which, thanks to their specific means of illustrative presentation, provide not only tourism and sporting activities for individuals, but also experiences and information. They are built in order to promote the region or locality and make it more visible, and in their relation to the tourist industry, they offer substantial cognitive aspects linked with experience. The educational footpath user is not merely a passive observer; he or she has the opportunity to perceive a wider context when visiting the area. In this context, it is also necessary to draw attention to the negative environmental impacts EPFs can generate as a result of their operation, including overcrowding, damage to the surrounding environs, generating waste, harming wildlife, and noise pollution, among others.³³

Hrušov – characteristics of the locality and pre-conditions for the establishment of the ecomuseum and educational footpath

The researched locality of Hrušov lies in the historic-cultural region of Hont, in the district of Veľký Krtíš. It is situated on a boundary populated by Slovak and Hungarian inhabitants (in the neighbouring village of Vinica, the majority of the population are of Hungarian nationality). Hrušov has a population of 835, mainly of Roman Catholic confession. Of this total, 144 are Roma people who live in the separated settlement of Kopanička. The inhabitants used to live mainly from agriculture and occasional seasonal work in agriculture, construction and forestry. Today many people from Hrušov commute for work to the district towns of Krupina, Zvolen and Banská Bystrica.

The scattered hill settlement is typical of the historic-cultural determinants which form the distinctive character of the country. One characteristic of village life in the past was double residency, where during the week inhabitants lived and worked on their farms in the hills, and on Sunday they all met in the village, where they had second homes (without farms). Several researchers have mentioned that villagers' former properties in the hill settlements are now frequently used as recreational cottages.³⁴ The original owners from the hill settlements

³² BURKOVSKÝ, KRÁLIKOVÁ, *Educational facilities...*, p. 36; PACHINGER et al., *Educational footpaths...* p. 47.

³³ BURKOVSKÝ, KRÁLIKOVÁ, *Educational facilities...*, p. 8–9.

³⁴ DARULOVÁ, Jolana. *Lazy – a constituent of social and cultural capital and development potential of a village/region (on the example of the villages of Hrušov and Oravská Lesná)*. In: *Slovak ethnography*, Vol. 67, No. 3, 2019, pp. 293–307; PRIEČKO, Martin. *Social-political changes after 1948 and their impact on the way of life in Kysuce region "hill settlements" (definition of the factors leading to extinction of life in Lower Kysuce remote settlements in the second half of the 20th century)*. In: *Ethnography anthology*, Vol. 14, 2003, Martin: Matica slovenská, pp. 135–151; PRIEČKO, Martin. *Socioeconomic perspectives of scattered settlements in Slovakia: (comparison of the localities of Málinec, Nesluša a Valaská Belá)*. Trnava: University of S. Cyril and Methodius, Faculty of Philosophy, 2015, p. 172.

mostly live in new brick houses in the village centre, so the original houses are used only occasionally – seasonally and at the weekend. In other cases, they are used for a combination of recreation and farming. In 1991 in Hrušov, not a single house out of 158 unoccupied houses was used for recreation, but by 2001 almost 30 houses out of 184 unoccupied ones were used in this way.³⁵ In 1995, local council representatives established the Association for Rural Tourism and Agrotourism with the aim of realising the potential of the hill settlements as places for a relaxing holiday. Transforming the function of the hill settlements, gaining a new perspective on their use in the development of tourism, and attracting new visitors to the village were the original motivating factors that led to the establishment of the ecomuseum and the educational public footpath in Hrušov. There were secondary motivations which were also very important, namely, supporting strong social relations and villagers' relations to traditional values, from which the members of the local community can find inner strength and security. Efforts towards ensuring the continuity of cultural traditions are also thriving through active connection with the younger generation.³⁶ According to ethnologist Ján Botík, the potential of Hrušov and its inhabitants lies in the preservation of the folk traditions and their relation to cultural values, as well as the willpower and social cohesion of the local community, manifested when organising and participating in various presentations.³⁷ In the community's collective identification processes, cultural heritage plays a key role, and also represents a significant local presentation tool. The local council therefore takes a long-term approach to protecting cultural heritage, on both a conceptual and practical level. This is evidenced by the council's exceptional efforts to prepare and publish a series of books about Hrušov under the traditional folk culture edition and project, the *Fund for Traditional Folk Culture of the Village of Hrušov*.³⁸ The project is the result of long-term council administration efforts to document and create an online cultural heritage database. The above-mentioned social cohesion creates endogenous cultural and social capital, which the ethnologist Ľubica Falťanová understands as "the ability of individual subjects of the settlement society to initiate, preserve, develop or refine from within and [to apply] their own power and local growth in its varied spheres".³⁹ The village has a rich and captivating societal life, as expressed, for example, by the folk group Hrušov, the children's folk ensemble Ragačinka, several other music bands, the sport club, the voluntary fire fighter corps, the hunting association and other organisations that are active there.

The instigators of the Ecomuseum Hont and Educational Public Footpath of Hrušov projects applied the experiences they had gained from organising local and regional events, such as the well-established regional Hont Parade (founded in 1996), visited by 12–15,000 people every year. The village leaders and organisers had gained extensive experience in forming cooperative regional partnerships and in grant application and management via various projects which came in useful when formulating their objectives.

³⁵ DARULOVÁ, Hill settlements – the part..., p. 303.

³⁶ DARULOVÁ, Jolana, KOŠTIALOVÁ, Katarína, KRIŠKOVÁ, Zdena. *The countryside, traditional, modern and inspirational. The villages of the year – Hrušov, Dobrá Niva, Oravská Lesná, Spišský Hrbov*. Banská Bystrica: Signis, 2020, p. 9.

³⁷ BOTÍK, Ján. *Hrušov and the people of Hrušov*. Hrušov: The village of Hrušov, 2014, p. 200.

³⁸ This project has been running since 2020.

³⁹ FALTĽANOVÁ, Ľubica. The role of community groups in endogenous development of small villages. In: FALTĽAN, Ľubomír, ed.: *Small rural settlements in Slovakia at the beginning of 21st century*. Bratislava: IRIS, 2011, pp. 189–226.

The Ecomuseum Hont project

We do not have a lot of derelict houses or damaged fences, like you can see elsewhere. We are trying to preserve the houses and show how people lived a long time ago. The older people here are willing to talk about it. They are happy when other people are interested. (Woman, 51–60 y.o.)

It took several years to create the Ecomuseum Hont project and it had several variants. In the initial period (2002–2004) it was organised by the Association for Rural Tourism and Agrotourism Hont and the community group of Hrušov (OSOĤ), supported by the Association Amber route. It was developed as a regional tourist attraction and the villages of BaĎan, Brhlavce, Ćelavce, Poĉúvadlo, Prenĉov, Sebechleby and Sucháň also joined in. The aim of the project was to create a tourist attraction which offered a week-long or weekend stay in the Hont region. The target group was tourists and spa guests from the nearby spa of Dudince. During their stay, visitors could get to know local places of natural, architectural and historical interest, as well as experience rural life, traditional cuisine, folk phenomena and the nature of the local people.⁴⁰ The idea of the ecomuseum was updated and elaborated on in 2011 via a cooperative Ecomuseum project under the name *Get to Know the Life of the Hont Villages* (2011–2012). The project arose from the cooperation of two local activity groups, the Golden Route (MAS – Local Activity Group) and Krtiš Poiplie Partnership. Its primary objective was to publicise Hont as a cultural and historical region, that has

well-preserved cultural heritage manifested in original architecture, traditional customs, folk costumes, cuisine and crafts. Additionally, the natural environment is not negatively affected by modern times. ... The image of Hont is completed by its people, who are kinder and more hospitable than in other parts of Slovakia. Our aim is to show the true nature of the region – with its rich and typical past, as well as a varied and amiable present. (Man, 51–60 y.o.)

The project was also initiated as a way to attract tourism by drawing on local resources, and focused on the use and promotion of local distinctiveness and the area's natural and cultural heritage as a means of developing the Hont region. It involved inhabitants in presenting elements of the local culture typical of all the participating villages via activities such as presentations, tasting sessions, authentic cultural displays and physical activity.⁴¹ The inclusion of local businesses, groups, associations and councils was an essential aspect, due to their relation to the material and religious sphere, as well as social identification.⁴² Local villages could participate in the project and be included in the network of ecomuseums only after fulfilling the following criteria:

1. Local uniqueness – the protagonists should be aware of the area's unique characteristics and originality, arising from the local natural and cultural heritage (crafts, famous figures, culinary specialities, customs, tales and legends, natural features, historic sights, etc.) and offer active participatory experiences (dance tuition, craft workshops, etc.).

⁴⁰ AUGUSTÍNOVÁ, Mária. The Ecomuseum Hont. In: *Hrušovské noviny*, Vol. 1, No. 1, 2002, p. 6.

⁴¹ ZLATÁ CESTA [The Golden Way]. Cooperation project *The Ecomuseum Hont – get to know the life of Hont villages*, accessed December, 2020, <http://www.zlatacesta.sk/ekomuzeum-1/o-projekte.html>

⁴² KRIŠKOVÁ, Zdena. Utilisation of social and cultural potential of the local societies by presentation of their cultural specifics. In: *Slovak ethnography*, Vol. 67, No. 3, 2019, pp. 308–323.

2. Revival – the ecomuseum is founded on direct contact and communication between visitors and local inhabitants in such a way that there is direct community participation when making information and cultural specifics available, enriched by live presentations.
3. Cooperation – there is an emphasis on mutual respect for diverse cultures and the individual topics/ themes of the protagonists, which must not be duplicated across different projects.
4. Responsibility – the persons who manage the cooperative's working teams and are responsible for the successful execution of activities should be mainly drawn from the pool of cultural value bearers (members of clubs and groups, volunteers, craftspeople, musicians, business people).
5. Viability – the collaborating parties demonstrate the ability to achieve the stated intentions and objectives of the project, with the aim of achieving sustainability.⁴³

The list of participating villages and the attractions they developed is as follows: Bátorová (Village Life – Traditions and Crafts); Čelovce (Čelovská Chrupka);⁴⁴ Hontianske Tesáre (The Seven Wonders of Tesáre); Svätý Anton (The Farmers' Yard); Štiavnické Bane (The Village of World's Firsts); Veľká Čalomija (History and Relaxation along the River Ipeľ); Vinica (Looking into a Vineyard and Cellar). Hrušov named its offer A Day in a Hrušov Yard and in their publicity materials they mention the small-scale version of the Hrušov parade. Hrušov presented itself in a more complex way, using an effective blend of tried and tested activities which took place during the Hont Parade festival and in locations that are part of the Educational Public Footpath (for example, visiting the distillery, blacksmith's workshop, folk house, fire station, farming equipment, etc.). In order to educate the public in the cultural context of the local society, the physical exhibitions were complemented by interactive programmes designed to enhance the emotional experience for the visitors, such as local food tasting (*lepničky* pasties baked in a stone oven), drink tasting (pear schnapps, local wines), and folk presentations (meeting with local folk musicians and accordion players). The project fulfilled the important aim of promoting the village to the outer world. As well as publishing bulletins and information leaflets, the people of Hrušov promoted the area at the international tourism and gastronomy trade fair, ITF SlovakiaTour and Danubius Gastro, in 2003 and 2004. Another facet of the project was methodological meetings and professional training organised by local leaders. One of the most important aspects of the project was its viability: even after its completion, the established collections are constantly being added to with the newly acquired exhibits. In addition, the village is creating new thematic collections in individual buildings, by placing the emphasis on their original intended use.⁴⁵

The Educational Public Footpath of the village of Hrušov

The educational public footpath connects all the significant values the village possesses: the natural, architectural, landscape and spiritual values, because it is pointless to walk across the country unless you stop and meet the local people, have a little chat in the local dialect, to talk about life values, because the people from the hills like sharing their experience with the visitors from towns. (Man, 51–60 y.o.)

⁴³ ZLATÁ CESTA...; KRIŠKOVÁ, Utilisation of social and cultural..., pp. 314–315.

⁴⁴ Chrupka is an old variety of black hard cherry.

⁴⁵ KRIŠKOVÁ, Utilisation of social and cultural..., pp. 315–316.

The idea of establishing an educational public footpath in Hrušov started to form in the mid-1990s. The footpath has been frequently modified and added to with new activities and experiences sometimes as a result of other projects (such as the Ecomuseum Hont project), or as new needs are identified. Initially, the footpath had six points where the visitor could stop and read information, but the newer (2012) version offers thirty. It is polythematic and provides visitors with a deeper understanding of the locality, the terrains covered in different segments of the path, and the relationship between nature and the people, offering an example how to blend the landscape, natural heritage and cultural specifics of a village within a single attraction. The path consists of a northern and southern circuit, interconnected in the shape of a number eight, the midpoint being the village centre. The southern circuit, with a length of 6 km, is relatively easy, passing through orchards and vineyards and leading up to viewpoints at the Hrušov hill settlements. The northern circuit is 9 km long and is more difficult. Its stopping points (which include features and information boards) include the bread-making ovens, the folk house, the sand mine, the coal mine, forest herbs, the Calvary, invertebrates, the solar power plant, the watchtower on Prášný Vrch, vertebrates, hunting, a traditional wooden house, the giant's pot, and traditional hill farming. The southern circuit stopping points are the amphitheatre, the church, the apiary, fruit farming, cellars, mushrooms, flora in dry areas, a viewpoint, birds, wine making, European mountain ash, the King's Well, hemp-soaking facilities, farm machinery and the distillery.⁴⁶

As Ján Lacika and Ján Hanušin observe, the hilly country of Hrušov has been only subtly transformed and has retained its authentic traditional appearance up to the present day.⁴⁷ The route is demarcated in such a way as to provide visitors with a sense of the existing landscape and natural features, as well as points of unique historical and cultural interest. The individual stopping points reflect the genius loci, the harmony between people and nature, the hilly geography as a distinctive type of cultural landscape which reflects the human life within it, and the spiritual values of the local community, all contained within the authentic environment.

One of the stopping points presenting the natural–architectonic specifics of Hrušov is the tuffaceous sandstone wine cellars which, due to the natural attributes of the stone, maintain a favourable temperature for storing vegetables, fruit and wine. The close connection between the people and nature is illustrated by the cascade of small cisterns, dug into the hillside, through which water flows. Until fairly recently (just after WWII), the women of Hrušov used these cisterns for soaking hemp. Some segments of the path illustrate occupational activities, such as the private collection of farming machinery, the collection of firemen's helmets, the coal mine, the blacksmith's forge and the distillery. The farming machinery collection was started in 1999 by a native of Hrušov, Anton Matušov; it now comprises more than 100 exhibits. Matušov's collection mainly focuses on stabilisers – technical machines with stable positioning, used to distribute power and activate threshing machines, circular saws, grinders and other farming devices.

In terms of the connection between the role and viability of the ecomuseum and the educational public footpath, it is worth drawing attention to the folk house and the House of Folk Clothing, which is currently still under development. Folk house No. 178 presents a number of characteristic elements of Hont folk architecture of the nineteenth century, and is regis-

⁴⁶ DARULOVÁ, KOŠTALOVÁ, KRIŠKOVÁ, Zdena. The countryside, traditional..., p. 59.

⁴⁷ LACIKA, Ján, HANUŠIN, Ján. Selected geographical aspects of hill settlement development in K.Ú. Hrušov. In: *Geographical information*, Vol. 22, No. 1, 2018, p. 269.



Fig. 1: *The farming machinery collection*
(photo: Katarína Košťálová, 2019)



Fig. 2: *The folk house*
(photo: Katarína Košťálová, 2018)

tered on the central list of cultural monuments of Slovakia. Its walls are built from sandstone with clay mortar. The roof has a carved wooden gable and a gable-end vent jutting forward on ornamental wooden beams. A cross and two skylights are carved into the gable. The roof was originally thatched with straw, but the thatch was replaced with ceramic roofing tiles in the 1960s. The carved wooden windows and doors retain their original decorations.⁴⁸

The house has a traditional layout

with three rooms (a multi-purpose chamber, a black kitchen and a small entrance-way) and furniture is arranged to reflect that of a typical Hrušov house. Collections of products made by craftsmen – for example those of a shoemaker and furrier – can be found here. The items are not exhibited in the style of a typical museum collection but are set out as they would have been used in real life, with the deliberate intention of not merely preserving them but actually showing the life of Hrušov's community to visitors. The folk house – along with other features on the educational public footpath, such as the distillery and blacksmith's forge – comes alive during the Hont Parade, when it becomes one of the focal points of the festival. Bread with lard and onions is on offer in front of the house, women bake traditional *lepničky* pasties in the yard, and inside the house older people, the bearers of traditional culture, communicate with visitors in the local dialect. In this way, direct interpersonal contact is established between the people of Hrušov (the performers) and the visitors (the recipients). Thanks to the active partici-

pation of the local community, the whole space becomes a presentation of the way of life and traditional culture, offering not only information, but also atmosphere and experiences.

The latest project is the House of Folk Clothing, which will join the local network of museums and EPFs. The project involves reconstructing and extending the original farmhouse and furnishing it to create an appropriate space for the presentation of traditional Hrušov clothes. The village will assemble, protect, manage, preserve and present collections of clothing and accessories according to gender, age, status and occasion (festive attire, work clothes, etc.). The local council has been buying various garments from villagers for several years, and the collection thus far consists of more than 460 exhibits.

⁴⁸ Website of the Development Programme of the village of Hrušov for 2007–2013, accessed December 2020, www.hrusov.sk/program-rozvoja-obce-na-roky-2015-2024.html.



Fig. 3: *The blacksmith's forge*
(photo: Katarína Košťalová, 2019)

We still wear those clothes here; it's not only older women who wear them, but also younger people on festive occasions. Children and youths also have traditional folk costumes. We felt sad when resellers started coming to the village and buying up traditional folk costumes cheaply from our people, so we decided we would buy them ourselves. We collect traditional folk costumes and what we can't do, older women who know how to will sew for us, so they will look and be real, and not fake, for the future generations. (Woman, 51–60 y.o.)

In the reconstructed house, there will be space for training courses, conferences, and meetings between experts and members of the public, as well as exhibition and deposit rooms. The project is funded by the EU, with the financial participation of the council.

Its objective is as follows:

We intend to continue rescuing traditional houses in Hrušov and gradually change them into museums. We want the House of Folk Clothing to complete the building of Hrušov's cultural heritage collection, and make the offer of local features more attractive to rural tourism. (Man, 51–60 y.o.)

Conclusions

In the past few decades, a shift has taken place in the way museums communicate, present and mediate facts and realities. Contrary to the traditional museum, which focuses on objects, museums today concentrate their efforts mainly on context.⁴⁹ Communication with visitors creates conditions for a more complex perception of the correlation between nature, the landscape, and historic and sociocultural phenomena. Alternative types of museums – such as local and community museums, ecomuseums, reconstructed historical sites in situ and educational footpaths – enable this, to a certain extent, offering the visitor a clearer understanding of the uniqueness of local elements in the context of their evolution.⁵⁰

The objective of this explorative study was to present some basic knowledge about ecomuseums and educational footpaths, which have thus far received little attention in the ethnological literature. It examined two specific examples of museological presentation – the Ecomuseum Hont project and the Educational Public Footpath of Hrušov village – highlighting the opportunities they represent in terms of museum communication by their ability to connect the landscape, the people who inhabit it, and the material and spiritual features of the area and local community.

These activities established themselves in the village due to the particular conditions of its existence. On the one hand, the difficult living conditions arising from Hrušov's geographical

⁴⁹ WAIDACHER, Friedrich. *General museology manual*. Bratislava: Slovak National Museum, 1999, p. 477.

⁵⁰ KRIŠKOVÁ, Zdena. *Ethnocultural contexts in blue print production: the blue print workshop in Hranovnici*. Banská Bystrica: Matej Bel University, Institute for Social and Cultural Studies, Faculty of Arts, 2012, pp. 131–132.

and cultural isolation restricted the local community; on the other hand, these same conditions motivated the community towards mutual cooperation, trust and a desire for shared experiences.⁵¹

The village representatives emphasised the importance of drawing on local resources and natural and cultural heritage; these are treated as fundamental factors by the council when developing strategic plans for the future. They conveyed their vision for promoting the locality as a characteristic area with a farming hill settlement and discussed the search for new ways of expressing this when presenting heritage elements. Their approach arises from direct knowledge of local values; the council systematically supports research into traditional culture and cultural heritage, and compiles collections to which it continuously adds new exhibits. These local leaders connect tradition and innovation, stability and a dynamic approach, reproduction and creativity under the current circumstances⁵² in a manner that benefits local tourism. An important aspect of their success lies in cooperation with local and regional associations and the proactive creation of partnerships to apply for funding from the state and the EU.

The Ecomuseum Hont project and the Educational Public Footpath of Hrušov are closely related and, in a sense, blend into each other, together representing a fine example of the utilisation of new museological forms. They were in essence created to present the natural and cultural heritage of the locality in relation to the authentic environment and local community life, while reflecting current trends towards contextual experience (as provided by the hemp-soaking cisterns, bread ovens, coal mine, and tuffaceous sandstone wine cellars). In the wider context, they are involved in the process of promoting the village by means of revitalised traditional spaces (the folk house, distillery, blacksmith's forge, house of pears, house of folk clothing, and others) and regional and national events (A Day in a Hrušov Yard, tasting home-made bread and the Hont Parade festival), but the key aspect is the local community cohesion, with local participants heavily involved in the sustainable development of the village.

Both the ecomuseum and the EPF convey information to visitors in an interactive form. Features such as the Calvary, Prášny Vrch viewpoint and the hill settlements offer cultural and aesthetic experiences, while also providing outdoor activities (such as hiking and running) and relaxation for tourists. The ecomuseum and educational footpath bring to life objects that are part of the cultural and social life of the village. Their collections and activities represent local sites of memory and reconstruct images of past in order to present the ethnocultural traditions of Hrušov. In addition, these forms of presentation serve an important role in the creation of local identity, fostering a mutual sense of belonging. They also have a role in ethnic identification, local representation, education and experience.

On the basis of the case study presented here, it is reasonable to view rural ecomuseums and educational footpaths as a viable alternative to traditional museums. They represent important opportunities for localities, but it is important not to regard these themes as a romantic ideal.⁵³ I perceive them as an example of good practice, offering tools and applications that support the presentation and protection of cultural heritage while offering educational elements, facilitating experiences, and supporting tourism.

⁵¹ KOŠTIALOVÁ, Katarína. The Hont Parade – A positive example of the marginalised village of Hrušov. In: *Ethnography review*, Vol. 30, No. 3, 2020, pp. 213–222.

⁵² For further information, see: BESSIERE, Jacinthe. Local Development and Heritage: Traditional Food and Cuisine as Tourist Attractions in Rural Areas. In: *Sociologia Ruralis*, Vol. 38, No. 1, 1998, pp. 21–34.

⁵³ BORRELLI, DAVIS, How Culture Shapes Nature..., p. 44.

This article has shown that we can perceive these specific forms of museological presentation in several ways. However, further research – focusing not only on a greater number of ecomuseums and educational footpaths but also varied localities – is necessary to form theoretical generalisations or carry out critical evaluation and comparison.

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Pipe organ and organ music in Poland as a part of world heritage

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Pipe organ and organ music in Poland as a part of world heritage

The pipe organ, as a musical instrument and an important object of cultural heritage, has been gaining increasing interest from the international community in recent years. This paper aims at examining the possibilities of preserving organs and organ music in Poland in an international context. As part of the study, an analysis of UNESCO lists was conducted. Furthermore, the organ-building assets in Poland and tourist products developed on their basis (including cultural trails dedicated to organs and organ museums) were studied. Attention was also drawn to other sites and forms of the organ of possible interest to tourists, and to the functioning of organ festivals during the COVID-19 pandemic and virtual organ projects implemented in that period. In addition, public awareness concerning the organ in Poland and Europe as well as organ festivals and other associated tourist products was examined. Finally, actions aimed at preserving Poland's organ heritage were proposed with reference to practices in other European countries. It was concluded that one of the possible ways to integrate the conservation of organ heritage is a comprehensive approach through the landscape. Organs and their music also form a part of the local landscape, both as landforms reminiscent of the instruments and as artistic installations and sounds, shaping a sense of local and regional identity. It is also very important to engage in cross-border cooperation (including an exchange of good practices) and educational projects with regard to the safeguarding of organ heritage.

Keywords: sound heritage, cultural landscape, UNESCO, COVID-19, sound tourism

Introduction

The pipe organ is referred to as the “king of instruments”¹ thanks to its numerous “regal characteristics”, such as its monumental size, extraordinary shape and decorative elements displayed on a gallery (as if on a high throne) and exceptional sound properties (the broadest range of pitches, the richest range of timbres, the greatest dynamic possibilities). As an element of the furnishings of religious sites, it has attracted international attention due to disastrous events in recent years. The fire of the Notre-Dame de Paris that broke out on April 15, 2019 raised concerns about the fate of the historic instrument inside the cathedral. Unfortunately, a similar event on July 18, 2020 caused the total destruction of the huge 400-year-old organ in Nantes Cathedral in western France even though the instrument had survived numerous tragic events before that.²

¹ ANGSTER, Judit, MIKLOS, Andras & RUCZ, Peter. Acoustics of Organ Pipes and Future Trends in the Research. In: *Acoustics Today*, 13, 2017, pp. 10–18.

² BORDAS, Julien (2020). Grand orgue de la cathédrale de Nantes: son titulaire espère la construction d'un orgue « exceptionnel, accessed January 5, 2021, <http://www.classicagenda.fr/orgue-cathedrale-nantes-michel-bourcier/>

Historic organs are an important part of world cultural heritage.³ The late nineteenth and early twentieth centuries saw an increased interest in historic organs with regard to their characteristic structure determining their unique sound.⁴ In Europe at that time, a social movement was born that initiated comprehensive studies of old instruments and called for preserving them in their original state. In 1926, many countries in Western Europe gradually began to place organs under official conservation protection. In justified cases, measures were taken to restore the original sound of organs by removing later additions from the organ mechanisms and restoring original parts to bring back their historical sound. Nowadays, research on historical organs is mainly concerned with the preservation of their unique sound, subject to changes due to the passage of time and the influence of environmental factors on the materials from which they are made.⁵ However, so far there has been no geographical research on the organ, that is synthesising and generalising (comprehensively), and studying the surrounding reality in natural, social and human aspects, using the map as a presentation and analysis tool. As Urbańczyk (2011) observes, topics related to the organ are rarely explored scientifically.⁶ Due to its complex, multi-faceted ideological meaning, complicated functional programme and its dual nature – as a musical instrument and element of interior decoration – the organ is characterised by multidimensionality. Added to that is the inherent relationship of the organ with the space which it co-creates and forms a part of. While comprehensive approaches are adopted very rarely, the organ remains a subject of human fascination.

Historic organs provide exceptionally valuable evidence of times gone by, showing considerable geographic diversity. In European organ building, features characteristic of the individual countries and centres appeared as early as the end of the fifteenth and beginning of the sixteenth centuries.⁷ Eventually, the seventeenth century saw the crystallisation of what could be called the national styles in European organ building (e.g. North-German, French, Spanish, Italian). In the eighteenth century, many famous organ builders were active in Europe, e.g. Gottfried Silbermann in Saxony. With the development of colonialism, organs were also built in the colonies, according to the style characteristic of the colonial empire. In the nineteenth century, the technology of organ building in Europe changed considerably, which often led to the reduced value of historic instruments. The factory production of organs, including instruments intended for export, was also developed at that time. As Urbańczyk observes,⁸ the search for new forms of organ instruments throughout history was related not only to the discovery

³ CHIAVARI, Cristina, MARTINI, Carla, PRANDSTRALLER, Daria, NIKLASSON, Annika, JOHANSSON, Lars-Gunnar, SVENSSON, Jan-Erik, ÅSLUND, Alf, BERGSTENET, Carl Johan. Atmospheric corrosion of historical organ pipes: The influence of environment and materials. In: *Corrosion Science*, 50, 2008, pp. 2444–2455; ŠERCER, Mario, KAVIĆ, Zlatica. The organ: queen of instruments and part of cultural heritage. In: *Economy of eastern Croatia yesterday, today, tomorrow: Proceeding GIH Osijek, Croatia*, 2, 2013, pp. 266–273.

⁴ DORAWA, Marian. *Organy Torunia i okolicznych kościołów* [Pipe organs of Toruń and surrounding churches]. Toruński Oddział Stowarzyszenia Historyków Sztuki Toruń 2011.

⁵ ANGSTER, Judit, MIKLÓS, Andras. Documentation of the sound of a historical pipe organ. In: *Applied Acoustics*, 46, 1995, pp. 61–82.; CHIAVARI et al., Atmospheric corrosion... p. 2444; ALESCIO, Adriana, SEBASTIANELLI, Mauro. Limits in the Restoration of Historical Organs. In: *Conservation Science in Cultural Heritage*, 10, 2013, pp. 101–116.

⁶ URBAŃCZYK, Marek. *Ochrona i konserwacja organów zabytkowych na tle rozwoju sztuki organmistrzowskiej: wybrane problemy* [Protection and conservation of historical organs against the background of the development of organ-building art: selected problems]. Akademia Muzyczna im. Karola Szymanowskiego w Katowicach 2011.

⁷ ERDMAN, Jerzy. *Organy. Poradnik dla użytkowników* [Pipe organs: A handbook for users]. Wyd. Archidiecezji Warszawskiej Warszawa 1992.

⁸ URBAŃCZYK, Marek. *Ochrona i konserwacja...*, p. 177.

of more and more efficient conditions of generating sound, but also to the enrichment of the visual aspects, expanding the impact of the organ to senses other than hearing. Historic instruments are being widely documented in Poland along with in many other countries in Europe,⁹ and the fate of organ-building firms is being examined.¹⁰ In 2021, a very valuable publication on the subject of organs as a source of inspiration was published, which includes rankings of the greatest organs in Poland, Europe and the world.¹¹ This proves the topicality of organ heritage, encompassing artifacts (organ craftsmanship, instruments) and people (organ builders, organists, listeners) as well as intangible elements (compositions, performances, improvisations, concerts and festivals), a reflection of the various traditions and styles over the centuries. Europe's organ heritage is an important part of European cultural heritage rooted in Christianity. Attention is drawn to the need for research on organ culture, understood as the totality of issues related to the organ and organ music.¹² The term primarily includes all factors related to the instrument itself, its construction, maintenance and use. It also includes public attitudes towards the organ and organ music related to the place of the organ and organ music in the public consciousness, education and the activities of organ builders and organists, organ experts, publications about the organ and organ music and forms of their promotion.¹³

As Wrona (2007) observes, not only the organ, but also the musical pieces composed for the organ constitute testimony of a given era and the changes and experiments taking place at the time.¹⁴ Organ music has long held a particularly prominent place in the entire body of musical creation in successive historical epochs. However, it was not until the late nineteenth century that, while still a significant part of religious ritual, it began to additionally become an autonomous part of secular performances, attracting a multitude of music lovers fascinated by this music.¹⁵ Works by many composers of various nationalities were written to be performed on the organ.

This paper aims at examining the possibilities of preserving organs and organ music in Poland in an international context. The study was conducted due to the lack of a comprehensive analysis of the organ as an element of cultural and natural heritage, and an insufficient understanding of public awareness on the topic, which is important from the perspective of conservation and protection. It was assumed that it is necessary to intensify actions aimed at

⁹ E.g. publications: ŁYJAK, Wiktor. *Organy Kolegiaty w Ostrowcu Świętokrzyskim* [Organ of the Collegiate Church in Ostrowiec Świętokrzyski]. WSBiP Ostrowiec Świętokrzyski 2017; SZYMANOWICZ, Maria. *Organy w kościołach Radomia* [Organs in the churches of Radom]. Polihymnia Lublin 1997; TRZASKALIK-WYRWA, Małgorzata. *Organy diecezji siedleckiej. Instrumentarium diecezji siedleckiej. Katalog* [The organ of the diocese of Siedlce. Instruments of the diocese of Siedlce. Catalogue]. Siedlce-Warszawa 2016.

¹⁰ E.g. POŹNIAK, Grzegorz. *Powojenne losy firmy organmistrzowskiej „Berschdorf” z Nysy* [The post-war fate of the organ-building company “Berschdorf” of Nysa]. *Opoliensis Musica Ecclesiastica* 7. Opole 2020.

¹¹ SZOSTAK, Michał (2021). *The Organ as a Source of Inspiration: The Rebirth of a Giant* (Paris-Vatican-Licheń). *Opoliensis Musica Ecclesiastica*, 9. Opole.

¹² BABNIS, Maciej. *Kultura organowa Galicji ze szczególnym uwzględnieniem działalności organmistrza lwowskiego Jana Śliwińskiego* [Organ culture of Galicia with special reference to the activity of the Lviv organ master Jan Śliwiński]. Akademia Pomorska w Słupsku 2012.

¹³ The separation of organ culture within the musical culture is justified by the special place of organs and organ music in culture, resulting, among other things, from their connection with religious worship. Besides, the organ, in many villages remote from the cultural centres, was often the only professional instrument whose sound was for the local community a model shaping their musical taste.

¹⁴ WRONA, Mariusz. *Tradycje sztuki organowej we współczesnej Polsce* [Traditions of organ art in contemporary Poland], accessed February 2, 2021, <https://culture.pl/pl/artykul/tradycje-sztuki-organowej-we-wspolczesnej-polsce>

¹⁵ DORAWA, Marian. *Organy Torunia...*, p. 7.

protecting organs as a significant element of world cultural and natural heritage. Therefore, it is necessary to carry out an appropriate analysis and present guidelines involving a comprehensive approach to the organ. The article is not a historical study on organ heritage, but emphasises the aspect of tourism as a form of sharing and promoting cultural heritage.

As part of the study, an analysis of UNESCO lists was conducted. Furthermore, the organ-building assets in Poland and tourist products developed on their basis (including cultural trails dedicated to organs) were studied. Attention was also drawn to other sites and forms of the organ of possible interest to tourists, and to the functioning of organ festivals during the COVID-19 pandemic and virtual organ projects implemented in that period. In addition, public awareness concerning the organ in Poland and Europe as well as organ festivals and other associated tourist products was examined. Finally, actions aimed at preserving Poland's organ heritage were proposed with reference to practices in other European countries.

Material and methods

The research was undertaken to answer the following research questions:

- What pipe organ assets exist in Poland and what organ-related tourist products exist in Poland?
- What national and international initiatives (projects) are undertaken with regard to protecting and popularising pipe organ heritage?
- What is the public awareness concerning organs in Poland and Europe as well as organ festivals and other associated tourist products?
- Why protect organs and create “organ tourism products”?

Answering these questions should help answer the main question about the possibilities for preserving pipe organs and organ music in Poland in an international context.

The achievement of the study objective required the use of many sources of information and the application of various research methods in accordance with the mixed-methods research approach.¹⁶ First, these were to include methods of collecting information concerning organs (review of literature and online sources). Because of the comprehensive approach, no instrument-specific searches of archival materials were conducted. The next stage of research consisted of an analysis of the applicable laws in Poland and the European Union with regard to cultural heritage as well as applications for inscription on the UNESCO list. The results of a survey of students were used to examine the public awareness related to pipe organs.

The survey was conducted twice, using a survey questionnaire, at the end of 2020. The first one was a pilot survey that encompassed an international group of 38 Spatial Management students (28 women and 10 men, living mostly in the Lublin Province). The survey questionnaire consisted of seven questions testing the knowledge of organs in Poland and Europe, organ festivals, forms of land relief referred to as “organs” (due to reminiscent appearance), a tourist attraction known as the “Sea Organ” and organ trails. In addition, the respondents were asked about the need to create tourist products based on organs (both instruments and land relief forms). For most of the questions, the respondents were asked to provide reasons for their answers. The second questionnaire, targeted at students of tourism and recreation, was slightly modified in comparison with the first one. This survey encompassed 48 students: 31 women and 17 men, living mostly in the Lublin Province (including 11 persons living in

¹⁶ CRESWELL, John W., CRESWELL, J. David. *Research design: qualitative, quantitative & mixed methods approaches*. SAGE Publishing 2018.

the city of Lublin) as well as in Belarus and Ukraine (18 persons). The two surveys were conducted synchronously at the end of 2020 among first- and second-year students who received a link to the online questionnaire which was active for about 5 minutes. This was meant to prevent students from using knowledge gained from additional sources. It was expected that the respondents would answer the questions based on their personal experience. The deliberate choice of students as representatives of the society resulted from the conviction that they are a characteristic social group of similar age (19–21 years), open to the world, whose preferences and decisions will impact actions taken in the future. The two fields of study they represented enabled a comparison of the survey results. All respondents agreed to participate in the study.

The social survey was complemented with field research (including observation). Thus, the research had a predominantly qualitative, descriptive and exploratory character. An important part of this research was case studies based on the analysis of records of available data sources: publications, websites (desk research) and field observations in different regions of Poland. The qualitative research was complemented with quantitative research related to the diagnostic survey and collation of statistical data on pipe organs. The use of both types of research was aimed at a comprehensive analysis of the research problem. The approach based on analysing records of the available data sources is a basis for preparing conclusions on the investigated sites and phenomena, subsequently verified during field observations and surveys.

The main focus was on Poland, but the international (particularly European) context was also taken into account. Poland is a Central European country with huge tangible assets with regard to instruments and forms of land relief. These are supplemented with a rich tradition of organ building and organ festivals, which is influenced by historical, cultural and natural determinants. Over the course of history, the Catholic church has played an important role within the present-day borders of Poland while in territories of the former Prussian Partition, the influence of Protestant churches was predominant. In both cases, the pipe organ has had an important function as an instrument accompanying the liturgy. Despite the communist domination in the second half of the twentieth century, religion and sites of worship have not disappeared from the landscape of Polish cities and villages, and after the fall of communism, organ tradition was reborn with great impetus. It should be added that Poland is a country with a diverse cultural landscape developed in all zones (belts) of land relief: from old and young mountains to uplands, lowlands, lakes and coastal regions.

Inscription in the UNESCO List and other initiatives in European countries

Inscription in the UNESCO World Heritage List is a special way of appreciating the historic value of a building or site. At present, the list features six cathedrals in Germany whose furnishings include valuable pipe organs. The largest pipe organ in Europe, with 203 stops, is also in Germany – in St Stephen's Cathedral in Passau (Bavaria).¹⁷ Germany also boasts three pipe organs that are among the oldest in Europe. Besides Germany, the UNESCO list features many other cathedrals and religious sites from all over the world. Usually, thanks to being entered in the UNESCO list, the individual objects/sites/locations are more easily recognised as

¹⁷ SZOSTAK, Michał. *The Largest Pipe Organs in the World*, accessed February 12, 2021, <http://www.voxhumanajournal.com/szostak2018.html>

particularly interesting and attractive to tourists.¹⁸

In 2017, organ craftsmanship and music in Germany were inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity because they have been shaping the “music landscape” and manufacturing of instruments in that country for many centuries.¹⁹ Thus UNESCO appreciated the organ-building skills developed (and passed down to successive generations) in numerous organ-building workshops as well as the organ music created in Germany as a universal language conducive to interreligious understanding. The knowledge and specialist skills needed to nurture this part of heritage have been uniting craftspeople, composers and musicians working together throughout organ history. Usually passed on in an informal manner, they are an important marker of community identity.

It was found that organ-related events dedicated to children and youth are an investment in the future. Therefore, it was proposed to organise organ-themed tours (including guided workshop tours) and regional concert series more often. This will support cultural tourism. A new network called European Pipe Organ Routes (EPOS) seeks to interconnect major historic and newly-built organs for the promotion, cooperation and coordination of European organ culture.

Organ craftsmanship and organ music are present nearly all over the world. Organ-building workshops, organ concerts and church services with the accompanying sounds of the pipe organ take place not only in all of Germany and nearly all European countries, but they have also been exported to many countries around the world. Therefore, the inscription of this element can help make organ heritage more recognisable worldwide, particularly in Europe.

In recent years, more and more network initiatives (national and international) have been developed with regard to the protection and popularisation of pipe organs and organ music. As part of the European Network for Historic Places of Worship, an interesting initiative aimed at the growth of organ culture has been implemented in Flanders.²⁰ It includes the “Day of the Organ” as part of the annual “Day of Historic Monuments”, a website (orgelinvlaanderen.be), a record company, a periodical and Days of the Organ (a weekend with a competition for non-professional organists, concerts, workshops and seminars for teachers). To raise awareness about the organ among children and youth, an educational project has been launched in cooperation with Orgelkids in the Netherlands. Another aspect of the association’s work is consultancy and assistance in local projects that help promote organ heritage among the wider public. Church boards and other entities are supported in their efforts to replace instruments and use organs in the context of reusing church buildings. Concepts are developed where “experience” is crucial.

In the French-Swiss borderland, the unique Belfort-Delémont railway was brought back into operation in 2019, facilitating a cultural project with the goal of promoting ten historic and

¹⁸ E.g. HALL, C. Michael, PIGGIN, Rachel. Tourism and world heritage in OECD countries. In: *Tourism Recreation Research*, 26, 1, 2001, pp. 103–105.; JIMURA, Takamitsu. The impact of world heritage site designation on local communities: A case study of Ogimachi, Shirakawa-mura, Japan. In: *Tourism Management* 32, 2, 2011, pp. 288–296.; ROMÁNKOVÁ-KUMINKOVÁ, Eva. Lists of intangible cultural heritage: the beginning or the end of sustainability? In: Schreiber H (ed.) *Intangible Cultural Heritage: Safeguarding Experiences in Central and Eastern European Countries and China 10th Anniversary of the Entry into Force of the 2003 UNESCO Convention through the Prism of Sustainable Development*. National Heritage Board of Poland Warszawa, 2017, pp. 352–370.; SKOUNTI, Ahmed. The Intangible Cultural Heritage System: Many Challenges, Few Proposals. In: *Santander Art and Culture Law Review*, 2, 2017, pp. 61–76.

¹⁹ Intangible Cultural Heritage, accessed September 23, 2020, <https://ich.unesco.org/en/RL/organ-craftsmanship-and-music-01277>

²⁰ European Network for Historic Places of Worship, accessed February 7, 2021, <https://www.frh-europe.org/>

recently-built organs at religious sites along the trail, representing various schools of European organ building.²¹ The establishment of the Line of Remarkable Organs is associated with a cross-border project that also envisages the organisation of concerts, educational courses and master classes as well as the promotion of natural, historical and food attractions of the region.

Another unique initiative is called European Cities of Historical Organs (*Europae Civitates Historyorum Organorum*), established in 1997 by Alkmaar (Netherlands), Innsbruck (Austria), Lisbon (Portugal), Roskilde (Denmark), Treviso (Italy), Toulouse (France) and Zaragoza (Spain) – cities with historic organs as well as international organ festivals and competitions.²² The goals of this association of cities include sharing documentation on historic instruments, conducting joint projects and exchanges (including student exchanges) and promoting the construction of new instruments based on historical examples. The association particularly supports: the publishing of books, audio and multimedia materials on organs; the maintenance and restoration of historic organs; the organisation of master classes open to the general public; and the organisation of rotating competitions in music played on historic instruments.

One of the biggest tourist attractions of the Croatian city of Zadar is the Sea Organ (in Croatia: *Morske Orgulje*) built in 2005.²³ It is a unique sound art installation whose operating principle is similar to that of the traditional pipe organ.²⁴ The sea waves lapping against the shore push the air through a system of pipes placed beneath the stone stairs on Zadar's waterfront. The pipes are tuned so that they can play seven chords in five keys. Thus, people standing on the waterfront can listen to an exceptional "concert of the sea". The sounds of this untypical organ are of interest to sonic tourists searching for unique sonic landscapes around the world.²⁵

Organ assets and tourist products in Poland

The online database of organ instruments and organ-building firms features 39 firms and about 3,300 instruments from all over Poland (*Musicam Sacram*). They include both historic and modern instruments. Among the largest organs are those in Licheń Stary (basilica, 157 stops), Wrocław (archcathedral, 151 stops), Częstochowa-Jasna Góra (basilica, 120 stops), Gdańsk-Oliwa (archcathedral, 111 stops) and Częstochowa (archcathedral, 118 stops).²⁶ The pipe organs in Olkusz and Kazimierz Dolny, dating back to the early seventeenth century, are recognised as the oldest functioning organs in Poland.²⁷ The enormous organ-building resources in Poland are evidenced by numerous monographs/guides and records, and extensive organ bibliography.²⁸ Historical instruments are protected by being entered in the register of histor-

²¹ *Ligne des Orgues Remarquables*, accessed January 20, 2021, <https://ligneorguesremarquables.com/la-ligne/>

²² *European cities of historical organs*, accessed February 7, 2021, <https://www.echo-organs.org/>

²³ *CroLove.pl*, accessed September 23, 2020, <https://crolove.pl/morskie-organy-w-zadarze/>

²⁴ STAMAC, Ivan. *Acoustical and Musical Solution to Wave-Driven Sea Organ in Zadar*. In: *Proceedings of the 2nd Congress of Alps-Adria Acoustics Association*, Opatija, Croatia, June 23–24, 2005.

²⁵ *Sound Tourism*, accessed December 16, 2020, <http://www.sonicwonders.org/great-stalacpipe-organ-usa/>; BERNAT, Sebastian. *Soundscapes and tourism: Towards sustainable tourism*. In: *Problems of Sustainable Development*, 9, 1, 2014, pp. 107–117.

²⁶ SZOSTAK, Michał. *Licheńskie organy na tle największych instrumentów Polski, Europy i świata* [The Lichen organ against the background of the greatest instruments of Poland, Europe and the world]. Wyd. Zakład Gospodarczy „Dom Pielgrzyma” Licheń Stary 2017.

²⁷ ERDMAN, Jerzy. *Organy. Poradnik dla użytkowników...*

²⁸ SZYMANOWICZ, Maria. *Polska bibliografia organów [Polish pipe organ bibliography]*. T.1-4. Polihymnia Lublin 2011–2020.

ical monuments under the Act on the Protection and Care of Historic Monuments (in Polish: Ustawa o ochronie zabytków i opiece nad zabytkami, 2003).²⁹

Numerous religious sites recognised as monuments of history feature valuable organs (e.g. Częstochowa, Frombork, Kamień Pomorski, Krzeszów, Leżajsk, Święta Lipka, Świdnica). Some of the monuments of history have been inscribed in the UNESCO list (e.g. Churches of Peace in Świdnica and Jawor).

Unfortunately, electronic digital instruments, expected to imitate the sound of the authentic pipe organ, are becoming more and more widespread in churches in Poland. However, even the best electronic instrument cannot replace the real pipe organ.³⁰ On the other hand, historic organs are reconstructed in historic churches, while used pipe organs are transferred from Western Europe to modern churches and concert halls where they find a home and regain their lost lustre.

The Museum of Silesian Organs has been functioning at the Karol Szymanowski Academy of Music in Katowice since 2004.³¹ Its goal is to collect, secure and protect organ instruments and historic documents related to the organ and scientific research, and making them accessible to the public in the form of a permanent museum exhibition.³² More than 500 exhibits have been collected so far. In 2017, the museum had about 20,000 visitors, including from abroad (Germany, Egypt, France, Hungary, Ukraine and other countries). Since 2010, the Museum of Silesian Organs has been participating in the “Night of Museums” initiative, combined with a presentation of music played on the pipe organs at the Academy of Music, including the playable museum exhibits. It is the only museum devoted to the pipe organ in Poland. Local associations also work for the preservation of historic organs. For example, the Association for the Historic Hans Hummel Organ in Olkusz was established in 2005 at the initiative of enthusiasts and connoisseurs of the beauty of the Olkusz pipe organ. Its primary objective is the broadly understood care of the organ and, in particular, restoring the instrument to its magnificence. The association organises organ concerts, cooperates with cultural institutions and non-governmental organisations, and is involved in the promotion and dissemination of knowledge about the organ by organising conferences and by the publication of materials for the public and experts. In Poland, there are universities teaching organ-building and organ music performance. Given the above-mentioned facts, at least a dozen or so “pipe organ centres” can be distinguished in Poland (Fig. 1).

Recently, the interest in pipe organs in tourism has been fostered by the establishment of a few organ trails in Poland (Fig. 1), belonging to the category of cultural trails, whose main goal is to promote the organ and organ music as elements of cultural, material and spiritual heritage. The oldest one is the Lubusz Organ Trail established in 2012, encompassing 18 churches in Lubusz Province located along two thematic paths associated with two outstanding organ-builders: Ludwig Hartig and Wilhelm Sauer.³³ Besides the above, the Organ Trail in Eu-

²⁹ Act on the Protection and Care of Historic Monuments of July 23, 2003. Dz.U. 2003 nr 162 poz. 1568.

³⁰ KEARNEY, Michael R. The Phenomenology of the Pipe Organ. In: *Phenomenology & Practice*, 15, 2, 2020, p. 29.

³¹ The National Organ Museum in Elburg, the Netherlands, has been in operation since 1997. More information is available at: <https://www.nationaalorgelmuseum.nl/>

³² The Museum of Silesian Organs, accessed September 23, 2020, www.am.katowice.pl/?a=315_muzeum-organow-slaskich

³³ OLEJNIK, Adam, TOMCZYK, Sebastian. *Lubuski Szlak Organowy. Śladami wielkich budowniczych organów* [Lubuski Organ Trail. In the footsteps of great organ builders]. Sulechowski Dom Kultury im. Fryderyka Chopina, Adam Olejnik, Zakład Organmistrzowski „Ars Organum” Sulechów 2012.

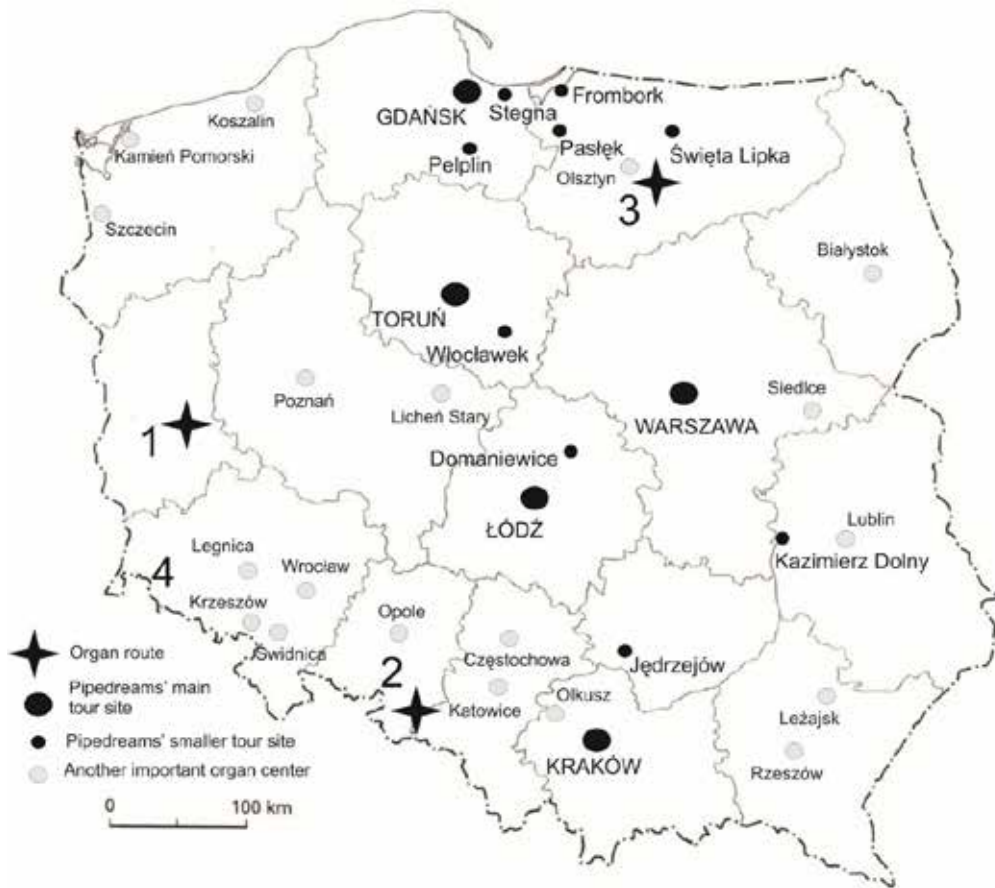


Fig. 1: *The location of organ trails, places visited during the Pipedreams organ trip, and other important organ centres against the administrative division of Poland (prepared by the author): 1. Lubusz Organ Trail, 2. Organ Trail in Euroregion Silesia, 3. Trail of Gothic Churches and Organ Music of Southern Masuria, 4. Romantic Organ Trail of Upper Lusatia*

roregion Silesia, functioning since 2019, connects 35 churches in the Polish-Czech borderland with its rich organ-building traditions manifested in numerous preserved historic instruments built mostly in the workshop of the Rieger brothers. In addition, the Trail of Gothic Churches and Organ Music of Southern Masuria was established in Warmia-Masuria Province, while in Upper Lusatia, the Romantic Organ Trail of Upper Lusatia was created on the Polish and German sides of the border. It should also be mentioned that organ concerts are organised in several churches in Kuyavia-Pomerania Province and Małopolska Province, under the slogan “organ trail”, while in Masovia Province, a tour was organised along the “organ trail” in 2020. Interest in organ-themed trips around Poland is also evidenced by the activity of the American Public Media programme Pipedreams that organised an 11-day trip in 2015, during which 31, mostly historic, instruments were presented in 14 localities (Fig. 1).³⁴

Organ festivals have been held in various places around Poland for many years. They can be regarded as a cultural phenomenon because, usually during the season when cultural institutions are closed, churches open and become not only places of worship but also “concert

³⁴ Historic Organs of Poland, accessed December 16, 2020, <https://pipedreams.publicradio.org/pdf/2015tourbook.pdf>

halls”, attracting lots of listeners of organ and religious music. The festivals include those with rich traditions, featuring the most valuable, historic instruments, as well as those in smaller urban or rural centres where organs are not unique but have the capacity to bring high culture, through live performances, to ordinary citizens who rarely take advantage of what cultural institutions have to offer. As Wrona (2007) observed, the successive emergence of such events, accompanied by bringing forgotten or neglected historic organs back to “concert life” or building new, fully-fledged concert instruments, is conducive to the present-day interest in the pipe organ in Poland.³⁵ Thanks to publicly accessible festivals, concerts and recordings, organ music has become freely available and, consequently, better understood and appreciated. In 2020, under the circumstances of the COVID-19 pandemic, organisers of organ festivals were faced with several questions: should festivals be continued and if so, in what format – traditional, virtual or mixed? The mixed format was adopted in the case of the Kazimierz Dolny Organ Festival featuring a pipe organ built 400 years ago by an Italian, Szymon Lilius, during an economic boom of the town described as Europe’s granary as it was an important grain trade centre situated on the Vistula River. The event was organised in two dimensions – real and online – under the constraints of the pandemic, but in the belief that continuity (the festival was started in 1972) was also a way of successfully overcoming the crisis. Since the participants of live performances had to follow the pandemic safety rules, their number had to be restricted, and the online broadcast helped reach a much larger audience (all over the world). A similar solution was adopted by other renowned organ festivals, e.g. in Leżajsk, Kamień Pomorski and Licheń Stary. The traditional format was maintained in just a few cases (e.g. in Gdańsk-Oliwa) while in others the event was cancelled altogether (e.g. in Legnica). In some cases (e.g. the Podkarpacie Organ Festival), it was decided to use the online format exclusively. In that period, numerous virtual projects were also developed to popularise the subject of the pipe organ in society (e.g. Pipe Organ Travels; Organ Holiday Trail; Winning the Future; Treasures Enchanted in the Pipes).³⁶ Besides presentations of interesting instruments – their structure and sonic characteristics – interviews with persons associated with the pipe organ as well as performances and courses of organ improvisation were published online. In addition, the uniqueness of the architecture of the building in which the instrument is located and the local landscape at the time of the pandemic are shown.

Tourists’ interest can be triggered by sculptures or installations located outside buildings, associated, for example, with the tradition of organ festivals. “The Playing Organ” (in Polish: “Grające organy”), an interesting, albeit controversial installation by Władysław Hasior (1928–1999), was mounted in 1966 on Snózka Pass, a location known for the beautiful views of the Czorsztyn Reservoir and the Pieniny and Tatra Mountains. Hasior’s artistic vision was to create an organ “playing the sound of the wind” in memory of all the victims of the war. However, contrary to the artist’s idea, the pipes were not installed; instead a plaque was placed at the foot of the sculpture, bearing the inscription “To the faithful sons of the motherland, fallen in Podhale in the fight for the consolidation of the people’s power [i.e. communist rule]”. Neglected for years, the sculpture had become a threat to visitors. Several associations demanded the dismantling of the monument, describing it as a symbol of the communist regime. Artists and others came to the defence of the sculpture, asking the government of Czorsztyn municipality to change its function from a commemorative to an educational and artistic one.

³⁵ WRONA, Mariusz. *Tradycje sztuki organowej...*

³⁶ Treasures Enchanted in the Pipes, accessed November 17, 2020, <http://spmo.pl/organy-w-piszczałkach-zaklete/>

In 2010, on commission from the government of Czorsztyn municipality and the Foundation for the Development of Czorsztyn Lake, the renovation of the “Organ” was begun with a view to make it a tourist attraction. The controversial inscription was removed, and the metal elements were renovated and put back into their former place.³⁷

In the landscape of various regions around Poland and the world, one can also encounter sites referred to as “organs”, owing to their shape being similar to the organ façade.

“Organs” also occur as proper names of sites that are typologically different forms of relief (microrelief), e.g. Wielkie Organy Wielisławskie (Great Organ) in the Kaczawskie Foothills, and the eastern slope of Kościeliska Valley, known as “The Organ”, in the Western Tatra Mountains. These names were most probably coined by the local people, and became rooted in popular tradition. They can be described as geomorphological organs, i.e. “forms of meso- and microrelief of the Earth’s surface, characterised by the presence of steep convex forms in the form of pillars and ribs separated by concave forms”.³⁸ They typically occur within rock faces although they can also occur as autonomous forms. The formation of geomorphological organs is associated with exogenous (karst, weathering) and endogenous (plutonism, volcanism, orogenic movements) processes. Their exposure on the surface most often results from human activity (mining, quarrying).

Public awareness of the organ and organ music

A considerable proportion of the respondents were able to identify the locations of historic organs in Poland. Tourism and recreation students indicated the following: Częstochowa (including the Jasna Góra Basilica) – 5 indications; Toruń and Kraków – 4 indications each; Warszawa, Gdańsk, Łódź, Lublin, Święta Lipka – 2 indications each; and Kazimierz Dolny, Kamień Pomorski, Woźniki, Mariańskie Porzeczce, Poznań and Wrocław – 1 indication each. Besides these, churches in general were indicated (6 answers). 25 respondents replied that they did not know about such places.

Most of the spatial management students surveyed (27 persons) answered the questions and indicated the following: Gdańsk (including the Holy Trinity church in Oliwa) – 8 persons; Wrocław (including St Elisabeth’s church) – 5 persons; Warszawa (including the Archcathedral) and Kazimierz Dolny – 3 persons each; Toruń (including St Mary’s Church) and Licheń Stary – 2 persons each; and Frombork, Górecko Kościelne, Kamień Pomorski, Katowice, Kraków, Krasnobród, Krzeszów, Leżajsk, Lublin, Malbork, Sandomierz, Tarnobrzeg, Trzebieszów – 1 person each.

Tourism and recreation students identified the following locations of historic organs in other European countries: Germany – 5 indications; France – 4 indications; and Italy – 2 indications; as well as Spain, Iceland, Austria, Belarus, Lithuania and the Czech Republic – 1 indication each. Furthermore, they mentioned: Rome – 4 indications; and Passau, Olomouc, Kaliningrad and Notre Dame (without specifying the city), as well as churches and museums in general – 4 indications. 21 respondents replied that they did not know about such places.

Spatial management students gave fewer answers (19 respondents), and they indicated mostly cities: Paris (including Notre-Dame Cathedral) – 5 indications; and Rome, London, Birmingham-Leicester and Bratislava – 1 indication each. Furthermore, they mentioned: Germany and

³⁷ Podhale24.pl, accessed September 23, 2020, http://podhale24.pl/aktualnosci/artikul/13153/Kluskowce_odnowione_8222Organy8221_Hasiora_graja_na_Snoyce_zdjecia.html

³⁸ BERNAT, Sebastian. Organy w muzyce i przyrodzie [Organs in music and nature]. *Geografia w szkole*, 2, 2001, p. 111.

Portugal – 1 indication for each country. Two persons noted that the largest pipe organ in the world is in Convention Hall, Atlantic City (United States).

A vast majority of tourism and recreation students (42 persons) replied that they did not know any organ music festivals. Only 5 persons did, indicating the following festivals: in Gdańsk-Oliwa (2 persons); and Grodno, Warsaw and Lublin (1 person each).

Spatial management students mentioned the following festivals: at the Warsaw Archcathedral (4 persons); Gdańsk-Oliwa (2 persons); and Lublin Archcathedral, Kazimierz Dolny, Koszalin, Oleśnica and Łuków county (1 person each). In addition, the International Organ Music Festival was mentioned without specifying the location (3 persons). 26 persons replied that they did not know any organ music festivals.

Pipe organ themed trails, presenting historic instruments and their builders, are unfortunately unknown. Only one tourism and recreation student and one spatial management student replied that they knew about such a trail, but only the student of the latter indicated a specific trail (the Lubusz Organ Trail).

Similarly, landforms known as “organs” are unknown. Only two students from either field of study replied that they knew such landforms and gave an example of a rock in Armenia and the Tatra Mountains (tourism and recreation students) and convex, concave and flat forms of relief, moraine hills, river valleys and streams in the Tatra Mountains (spatial management students). Furthermore, one person noted that corrugated sheet materials are colloquially referred to as organs.

The tourist attraction known as the “Sea Organ” (outdoor installation) is known to few persons: 5 tourism and recreation students who correctly named the city of Zadar in Croatia or just the country – Croatia; and 6 spatial management students (the same indications as above).

The need for the creation of tourist products based on the pipe organ (instrument, form of land relief) was recognised by more than half (26) the students of tourism and recreation. However, only 8 of them provided reasons for their answer. The affirmative answers include the following: “I think it’s an interesting idea, very modern, and it will attract tourists’ attention” and “I think that many people would surely be interested”.

Furthermore, it was noted that the organ is an interesting, beautiful, unique and “very strange” instrument – an element of cultural heritage, and a valuable landscape and tourist asset. A pipe organ trail can be a tourist attraction and an interesting form of promotion. As reasons for negative answers, the respondents usually indicated that it would not be interesting to everybody or that interest in such a form of tourism is too small.

In the case of spatial management students, the explanation for the affirmative answers (20 persons) included the following: “an interesting element adding variety to landscape” and “such tourist products can be interesting”. Furthermore, the respondents noted that “it is important to show the world the beauty of parts of nature as well as the beauty of music, to make it accessible while not overwhelming its beauty by the tourism aspect alone”. The negative answers (18 persons) were justified by the fact that “tourism can destroy such valuable areas” and that “these products are unnecessary and there is a low demand for such things”.

From the results presented above, it can be inferred that the students surveyed, as representatives of society, have certain knowledge about organs. This knowledge is probably related to their individual experiences and interests. While the indications of the respondents can be regarded as typical and similar (e.g. Germany as a country most strongly associated with organs), some differences between the two fields of study can be observed (Fig. 2). Spatial management

students are more familiar with cities, while tourism and recreation students – with countries. Similarly, the former are more familiar with organ music festivals. However, there are generally fewer answers indicating festivals than those indicating places featuring historic monuments (this applies particularly to tourism and recreation students). It is surprising because organ music festivals take place in most of the previously mentioned localities, and also in the Lublin Province (Lublin, Kazimierz Dolny). Perhaps the lack of answers resulted from the uncertainty related to the pandemic. A clear majority of the respondents are not familiar with organ trails and landforms referred to as “organs”. Few respondents know about the “Sea Organ”. It is promising that most of the respondents (students of both fields) recognise the need to create tourist products based on the pipe organ (both the instrument and forms of land relief). Spatial management students substantiate their answer mainly with the variety added to landscape. Similarly to most of the tourism and recreation students, they also recognise the increased tourist attractiveness of localities and regions associated with the presence of valuable instruments and forms of land relief.

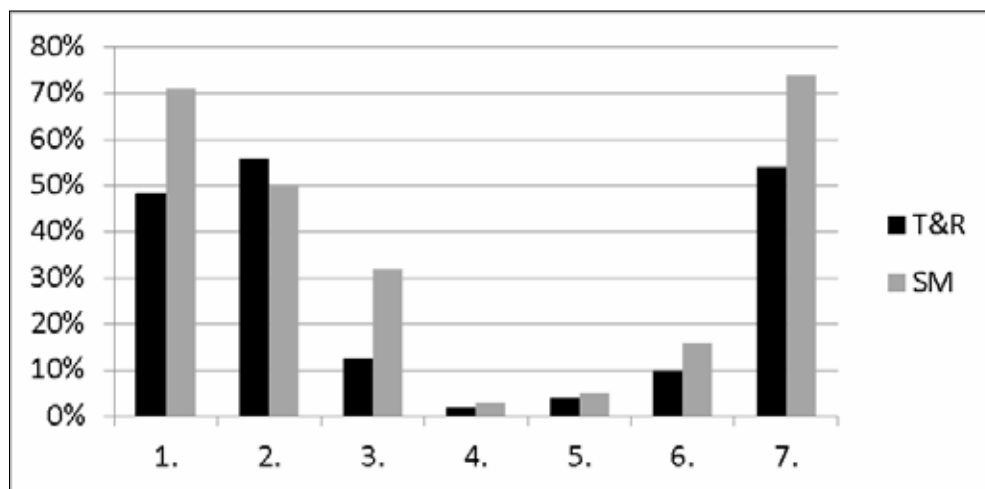


Fig. 2: *Comparative analysis of the responses of tourism and recreation (T&R) and spatial management (SM) students. Familiarity with: (1) locations of historic organs in Poland, (2) locations of historic organs in other European countries, (3) organ music festivals, (4) organ trails, (5) forms of relief referred to as “organs”, (6) a tourist attraction known as the “Sea Organ” and (7) the need to create tourist products based on organs (instrument, form of land relief) (prepared by the author)*

The research presented here was not directly about organ music. However, research conducted using an online survey technique on a representative sample of 500 people shows that 68% of respondents find organ music interesting and declare an interest in learning more about it.³⁹ The proportion of people finding organ music interesting is higher in the group that has ever attended an organ concert. The deciding factor for choosing a concert is primarily its programme, and less often the name of the performer and the concert setting. This indicates the important role of well-prepared concerts in the development of interest in the organ and organ music.

³⁹ STEFEK, Jakub. Odbiorcy muzyki organowej – definiowanie grupy docelowej [Audience of organ music: defining the target group]. In: *Konsumpcja i Rozwój*, 2 (23), 2018, pp. 94–108.

An analysis of the literature has shown that the sound of the organ is associated with the topos of sublimity, majesty and power as well as religious contemplation and “heavenly” mood, associated with images of solemn church events or emotions close to states of spiritual rapture.⁴⁰ The organ is ascribed an emotional dimension, but also an eschatological dimension and an aspect of timelessness. J. Gembalski notes that organs, through their multilayer character, lead to a state of communing with integrated beauty, affecting the whole personality of the recipient.⁴¹ Even when they are silent, they offer the listener several areas of fascination and do not leave him in a situation of aesthetic chaos. They evoke in their contemporary recipients positive emotional states. In many churches they become a work of art enriching man through the sound, reaching the depths of the human soul, building his sensitivity to beauty and directing his thoughts towards God. No wonder that organ music helps to reduce stress and to reduce emotions experienced especially during Christmas time: tension – anxiety, depression – rejection, anger – hostility and fatigue. Interestingly, digital organs have been shown to be just as effective in inducing beneficial mood changes as pipe organs.⁴² However, in Gembalski’s opinion the sound of pipe organs, especially those built in Baroque style is unique. They are characterised by an extraordinary richness of timbres and colour sets, enabling the creation of countless expressive and dynamic combinations. The descriptions of their sound refer to purely aesthetic categories (monumental sound, beautiful sound, subtle timbre, sweetness of sound, angelic sound etc.) and emotional impressions (comparison with the power of the heavens or angelic chants, feelings of sublimity or terror etc.), thus showing the organ as a mystical, religious reality, a transmitter of the most important values for man: the senses of sacrum, beauty and spiritual balance. Additionally, the uniqueness of the sound is strengthened visually by the architecture and the artistic decoration of the organ prospect.

Conclusions and discussion

The organ is undoubtedly an important element of world heritage, requiring protection and actions aimed at popularising it in society. The conducted survey suggests, however, that the public is not entirely unfamiliar with the subject of organs. This familiarity is probably related to the individual experiences and interests of the respondents. The analysis of the source materials proves that Poland has significant organ heritage assets (instruments, landforms and music) whose potential is quite huge. Some of the valuable organs in Poland and around the world are part of the furnishings in historic churches, cathedrals and abbeys inscribed on the UNESCO World Heritage List. It is commendable that the organ craftsmanship and music in Germany have been inscribed on one of the UNESCO world heritage lists as it may lead to an increased interest in organ heritage among the public at large. The inscription on the UNESCO list is an appreciation and recognition of many centuries of organ heritage of not just one country but also the entire world as well as its contribution to sustainable development.⁴³ It may lead to an increased interest in organ heritage among the public at large. As Spennemann

⁴⁰ SZOKA, Marta. *Potwór kontra nowa muzyka: o współczesnej twórczości organowej nieco subiektywnie* [Monster versus new music: a bit subjective about contemporary organ music]. Akademia Muzyczna im. Grażyny i Kiejstuta Bacewiczów w Łodzi 2021.

⁴¹ GEMBALSKI, Julian. Piękno zintegrowane. Organy jako synteza sztuk [Integrated beauty: The organ as a synthesis of arts]. In: *Śląskie Studia Historyczno-Teologiczne*, 30, 1997, pp. 175–179.

⁴² MARLEY, John E., SEARLE, Paula, CHAMBERLAIN, Nicole L., TURNBULL, Deborah R., LEAHY, Catherine M. Carols in the wind. In: *The Medical Journal of Australia*, 175, 2001, pp. 11–12.

⁴³ GERNER, Martin. Her majesty, the queen of sounds: Cultural sustainability and heritage in organ craftsmanship and music. *International Journal of Cultural Property*, 28(2), 2021, pp. 285–310.

observed, places and elements of heritage contribute to the mental health and wellbeing of individuals and the society at large.⁴⁴

Recent years have seen a growing popularity of the UNESCO List of the Intangible Cultural Heritage of Humanity and intensified efforts undertaken by local communities towards having elements of heritage inscribed on the list.⁴⁵ Submitting an application for inscription requires, among other stipulations, carrying out an inventory. The inscription on the UNESCO list leads to an improved recognisability of a phenomenon (element), encourages discussion, and may increase the commitment of decision-makers to safeguarding heritage. It can also foster the inscription and safeguarding of similar phenomena (elements) occurring in other countries or regions of the world.⁴⁶ The current legal regulations are conducive to a fragmented perception of heritage and sectoral character of its protection. On the one hand, there is tangible heritage protected under the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972).⁴⁷ On the other hand, intangible heritage is protected under the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003).⁴⁸ The World Heritage Lists prepared based on these conventions complement each other, but they also contain entries featuring the same areas but with different aspects of culture. A comprehensive approach through landscape is one of the possible ways of integrating heritage protection. In 1992, the category of cultural landscape was introduced to the UNESCO Convention system; this category allows taking into account various manifestations of interactions taking place between humans and nature, also in the sphere of religious, artistic and cultural practices.⁴⁹ Such an inscription can also be introduced in the “cultural spaces” category for areas where organ music plays a particularly important role. The organ as a landform is also an important local landscape asset and a permanent feature of the local soundscape present in the memory of residents, shaping the auditory awareness of the place of residence (as well as the sense of local identity and pride) and having a real impact on the sonic space of the surroundings.⁵⁰

Organ festivals have been held in various places around Poland for many years. The recent COVID-19 pandemic highlighted the role of the popularisation of organs online. The sound of the organ along with the visual context is available to a wide spectrum of internet users as part of musical projects and festivals. The popularity of the virtual presentation of organs and organ music “offers the chance to make sense out of a confusing and depressing time. Paradoxically, however, the success of these concerts also points to audiences’ longing

⁴⁴ SPENNEMANN, Dirk. H. R. The Nexus between Cultural Heritage Management and the Mental Health of Urban Communities. *Land* 11(2), 2022, p. 304.

⁴⁵ ROMÁNKOVÁ-KUMINKOVÁ, Eva. Lists of intangible..., pp. 352–370.

⁴⁶ DRÁPALA, Daniel. Niematerialne dziedzictwo kulturowe w kontekście badań nad kontaktami i sieciami społecznymi [Intangible cultural heritage in the context of research on social contacts and networks]. In: *Studia Etnologiczne i Antropologiczne*, 20, 2020, pp.1–11.

⁴⁷ UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage, 1972 [in Polish:] Konwencja UNESCO w sprawie ochrony światowego dziedzictwa kulturalnego i naturalnego, Paryż 1972. Dz. U. 1976 nr 32, poz. 190.

⁴⁸ UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2003 [in Polish:] Konwencja UNESCO w sprawie ochrony niematerialnego dziedzictwa kulturowego, Paryż 2003. Dz.U. 2003 nr 172, poz 118.

⁴⁹ LUENGO, Ana, RÖSSLER, Mechthild (eds). World Heritage Cultural Landscapes. Elche: Ayuntamiento de Elche 2012.

⁵⁰ LOSIAK, Robert. Instrumenty muzyczne w pejzażach dźwiękowych – instrumentologia wobec soundscape studies [Musical instruments in soundscapes: instrumentology and soundscape studies]. In: *Audiosfera. Koncepcje – Badania – Praktyki*, 2, 6, 2017, pp. 11–19.

for the irreplaceable experience of a flesh-and-blood musical event”.⁵¹ Despite the high audio and video quality, however, nothing can be a substitute for the authentic on-site experience enriched with a variety of stimuli (including the olfactory ones). Nonetheless, online projects are an interesting alternative because they can reach countless internet users interested in the topic regardless of where they live. They also enable looking inside the instrument. Thanks to them, organ culture becomes more easily accessible. It should also be noted that the restrictions related to the COVID-19 pandemic have led people to learn more about their regions and areas close to where they live, and to notice things that may have eluded their attention before, e.g. pipe organs. In addition, the changes in the urban audiosphere (reduced noise levels) have encouraged people to rediscover various sounds of their surroundings, including organ music. In the light of the COVID-19 pandemic, Spennemann and Parker point out the necessity to examine which sounds and soundscapes should be preserved for future generations as part of the heritage of humanity.⁵² The sounds of the organs and their soundscapes are certainly worth preserving if only by association with the sacred sphere around which religious worship is centred. It should be emphasised that the value of sound in the modern world was recognised by UNESCO in 2017. Indeed, the sound environment is a key component in the equilibrium of all peoples in their relationship with the world.⁵³ Concern for the sound environment is a response to noise pollution. However, already in 1969, the International Music Council of UNESCO, at the request of the Polish composer W. Lutosławski (also composing for organ), adopted the first law on the human right to silence. Its aftermath was a 1985 European Parliament resolution on sound privacy and the right to individual choice of music.⁵⁴

The existing organ trails in Poland are few and not well known. A clear majority of the respondents were not familiar with organ trails and landforms referred to as “organs”, however recognised the need to create tourist products based on the pipe organ (instruments and landforms). They argued that this would add variety to the landscape and increase the tourist attractiveness of localities and regions associated with the presence of valuable instruments and forms of land relief. Organ trails are worth establishing in other regions of Poland as well as on the scale of the whole country and continent (European Pipe Organ Routes). Such products can enrich the tourist offering of a given country or region, and can contribute to rescuing the unique cultural heritage and sounds of the past from oblivion and destruction. These products should also encompass natural heritage sites as a manifestation of geodiversity. It was concluded that one of the possible ways to integrate the conservation of organ heritage is a comprehensive approach through the landscape. Similar thoughts and recommendations are expressed in the European Landscape Convention with regard to the protection, management and planning of landscape as part of Europe’s heritage.⁵⁵ Organs are also part of the local landscape, both as landforms, artistic installations and sounds, shaping a sense of local and regional identity. It is also very important to engage in cross-border cooperation (including an exchange of good practices) and educational projects with regard to the safeguarding of organ heritage.

⁵¹ KEARNEY, Michael R. *The Phenomenology of...*, p. 33.

⁵² SPENNEMANN, Dirk H.R., PARKER, Murray. Hitting the “pause” button: What does COVID-19 tell us about the future of heritage sounds? In: *Noise Mapping*, 7, 1, 2020, pp. 265–275.

⁵³ UNESCO 39C/49. General Assembly Resolution – The Importance of Sound in Today’s World: Promoting Best Practices. Paris: Secretariat of the United Nations, 2017.

⁵⁴ GWIZDALANKA, Danuta. Strojenie trąb jerychońskich. Rewaloryzacja homo musicus [Tuning the Jericho trumpets: Revival of homo musicus]. In: *Ruch Muzyczny*, 24, 1987.

⁵⁵ European Landscape Convention of the Council of Europe, Florence 2000.

As an important part of world heritage, the organ undoubtedly requires the measures outlined above to be taken not only nationally but also internationally.

The organ is a “living organism”, a mechanism whose elements are subject to gradual wear.⁵⁶ Many historic instruments lose their playability or simply cease to work due to their long use, often for several centuries, and advance of ageing processes. In such cases the organ loses its significant value as an instrument to create music. Many historic organs in Europe have ceased to exist as a result of various factors. They have been destroyed by climatic conditions and as a result of biological degradation caused by wood worm, and some have been altered by organ builders who have sometimes been guilty of extensive interference with the technical and sonic aspects of organs. Urbańczyk notes that the preserved organs, despite protection and conservation measures, are continually impacted by unfavourable factors, mainly economic problems, as well as carelessness and negligence resulting from ignorance or incompetence. Each instrument should be recognised for its usable, architectural, tonal and visual function.⁵⁷ That is why an individual approach should be taken to each instrument. Documentation and inventory-taking work should be intensified as it is a prerequisite for safeguarding this part of European cultural heritage. Furthermore, the topics related to the preservation of organ heritage should be disseminated at various levels of society, from primary education to public discourse. Employing only technical sciences, without the humanistic underpinning, in the preservation of organ heritage will not yield satisfactory results. It should be remembered, however, that the instrument is not the only manifestation of organ heritage. Less well known but also worthy of appreciation, if only through the creation of cultural trails, are the organs in the local landscape, both as landforms, artistic installations and sounds, shaping a sense of local and regional identity. Such forms, as well as contemporary threats to Europe’s organ heritage, will be the subject of further research, the beginning of which is this article.

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⁵⁶ TRZASKALIK-WYRWA, Małgorzata. Zrozumieć zabytkowe organy [Understanding historic organs]. In: *Ruch Muzyczny* 50, 2, 2006, p. 22.

⁵⁷ URBAŃCZYK, Marek. *Ochrona i konserwacja...*, pp. 314–340

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Comparison between the impacts of the irrigation systems of Persian Safavid and Italian Renaissance gardens through a descriptive-historical approach

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Comparison between the impacts of the irrigation systems of Persian Safavid and Italian Renaissance gardens through a descriptive-historical approach

This article is based on the comparison of the irrigation systems in gardens of two simultaneous periods but formed in two different lands, Italian Renaissance gardens and Persian Safavid gardens. The studies that have been done so far do not explicitly mention the relationship between these two gardens, and this research can be a starting point for referring to historical studies and discovering the possible connections and their effects on each other. The research is qualitative with an interpretive historical approach that seeks to investigate the origins of the irrigation systems of Persian and Italian Villa gardens in the Renaissance period. Methodologically, this study carries out a literature review and case studies by identifying sources in historical bibliographies and archives and by observation in Persian and Italian Renaissance gardens. The result shows some crucial changes occurred to Italian gardens which transformed the form and figure of the gardens. The first and most important one was the creation of running water. According to historical records, two important events are recognised for their impact on the irrigation system: the first was the influence between gardens within and after the Crusader period and the second was Navagaro letters and the impact of Islamic Andalusian gardens on Italian Renaissance gardens.

Keyword: Irrigation system, Italian Renaissance gardens, Persian Safavid gardens

Introduction

The irrigation systems in gardens have always been very important, in some cases to the extent that gardens were designed on the basis of the irrigation. Renaissance gardens in Italy and Persian gardens in the Safavid period (sixteenth and seventeenth centuries) had an advanced method of irrigation. During this period, great changes took place in the irrigation of Renaissance gardens in Italy and its equivalent, Safavid gardens in Iran. However, the irrigation of gardens has a rich background and has been mentioned in various historical and religious texts. One of the most important descriptions relates to the Garden of Eden. The image of the Garden of Eden gives us a few visual details by which to flesh out the image

of the first garden: there was a river flowing from Eden to water the garden, and when it left the garden it braced into four streams. The vision of heaven the Bible gives us is an even less scenic description. The idea, however, is communicated of a middle place marked by the presence of the tree of life and the tree of good and evil, with four streams flowing away from it. Irrigation runnels laid out according to a quadripartite pattern such as this must have occurred in some arid part of the ancient near east where agriculture was first practiced. Moreover, the interesting point about how to irrigate gardens is that the gardens of Iran and Italy have affected each other. Significant for the subsequent development in the field of agriculture, were the Arab conquest of Sicily in 831 and the subsequent domination which lasted until 1091. The history of the landscape differed in that period from that of the rest of Italy. The large estate Romano- byzantine was eliminated and replaced by a farm. Simultaneously numerous important plant species were introduced and cultivation and irrigation techniques were created. The new techniques introduced by Arabs were about soil arrangements, rotation and associations of crops, and irrigation systems such as wells, canals, qanats, mills and hydraulic machines. In Persian gardens instead of using statues (which was forbidden in Islam) the energy of water was used to enrich fountains. The Persian garden was irrigated in a very unique way: channels dug to artistic ends and proportion carried water in abundance. In contrast to the pre-Safavid cities based on the qanat pattern, the Safavid plan was based on three networks of water channels (madis) distributed throughout the city. These madis supplied water to the urban quarters, thus bringing life to residential neighbourhoods and public spaces, while also facilitating the construction of gardens in different areas of the city. In the Shah Abbas era, gardens and buildings had the right to receive water from a madi. Most of the madi water belonged to the king and the money earned from its sale was a source of revenue for the Safavid court.

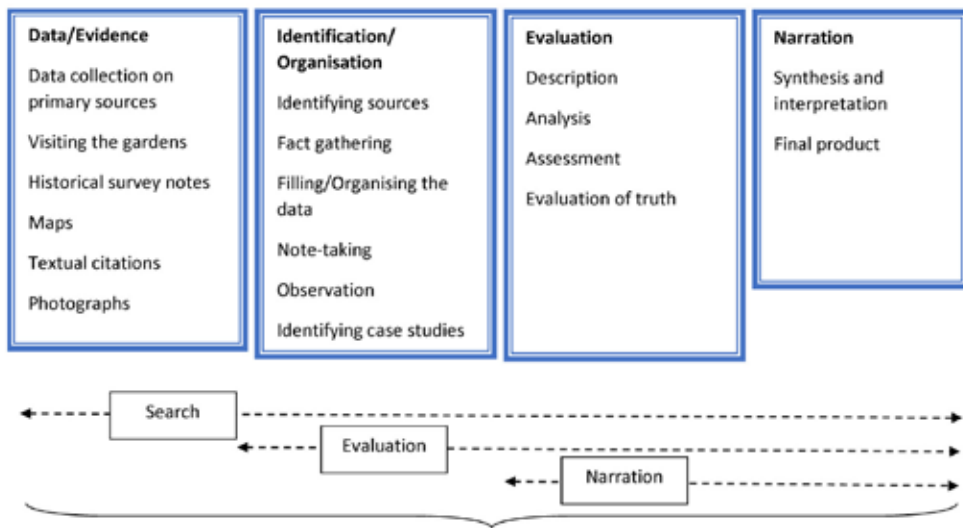
On the other hand, Renaissance villa gardens are well known for their splendid waterworks. In the Renaissance, superiority was most clearly manifested in hydraulic devices, which were a supreme example of mankind's ability to harness nature through the art of mechanics. In some of these gardens, the flowing water links areas of the garden together.

This article examines how Iranian and Italian gardens were irrigated and how they could have affected each other during and before the Renaissance. The purpose of writing this article is to examine the differences and similarities of the irrigation systems of these gardens in a particular period of history. For this purpose, first, with a historical approach, the water supply of the Persian gardens of the Safavid period is examined. Then the irrigation of Italian Renaissance gardens is investigated. Subsequently, the water supplies of these gardens will be compared. Furthermore, the possible effects of these gardens on each other are identified.

Methodology

The current research is qualitative with an interpretive historical approach that seeks to investigate the origin of the irrigation systems of Persian and Italian villa gardens in the Renaissance period. Methodologically, this study carries out a literature review and case studies by identifying sources in historical bibliographies and archives and by observation in Persian and Italian Renaissance gardens. That is, it first examines primary historical sources and then secondary sources including scholarly research, books, journals, maps, photographs and historical survey notes about the different types of irrigation system in Italian and Persian Renaissance gardens, in order to fully examine the wide range of issues related to the aims of the research.

Further, will be collected concerning case studies from Persian and Italian Renaissance gardens by carrying out studies in the field and through archival research. This requires initial bibliographical searches, archival research and documentation, and then the evaluation of findings. The aim will be to construct a holistic narrative of the subject. Through this analysis, the research will respond to the implications of commonality in attitudes in the design of water supplies and irrigation systems in Persian and Italian Renaissance gardens. The research process is shown in figure 1.



INTERPRETATION

Fig 1: Chart of research process. Source: Author¹

Examining the various systems of irrigation in Persian gardens

Water was highly valued in Persia and regarded as the source of life, symbolising the life force in Persian art. Irrigation canals and underground canals (qanat) made cultivation possible in desert regions. Surface channels were used for irrigation. The Chaharbagh pattern was an enclosed space divided into four parts by water channels.² The origin of the classic four-square (Chaharbagh) may never be determined. It could be up to 5000 years old. Ceramic representations of the world divided into four quarters date from 4000 BC and are thought to relate to the Buddhist mandala. The book of Genesis recounts that a river went out of Eden to water the garden and became four heads. The Quran describes the four rivers which flow through paradise as being of water, of milk, of wine and of honey. Wilber believes that the four-square plan was crystallised at least as early as the Sassanian period (224–642 AD). The oldest plan of a four-square religious space with crossing paths was drawn by a monk who had visited Constantinople in 820. However, the oldest surviving four-square gardens date from 1200 AD.³ So, it can be concluded that the origin of the Chaharbagh pattern in Persia

¹ GROAT, Linda, WANG, David. *Architectural research methods*. Second edition. John Wiley & Sons, Inc., Hoboken, New Jersey, 2020, p. 137

² TURNER, Tom. *Garden history: Philosophy and design 2000 BC–2000 AD*. Taylor and Francis, 2005, p. 125

³ Ibid., p. 130

is uncertain. The paradise garden outlined in the Quran. It is the final resting place of the righteous and devout. Paradise consists of four gardens with four rivers of milk, wine, honey and water. There are also four fountains in the garden of paradise, two of which are flavoured with musk. The beauty of the garden and the specific references to fountains became the design inspiration for royal gardens throughout the Islamic world.⁴

The Safavid government in Persia owned public channels which were called *madi* and carried water diverted from the river, which flowed in manmade madis and channels. Where it flowed onto private property, owners were taxed, making monthly and annual payments for water based on the size of their lands. According to the travelogue of Chardin entitled “Travels in Persia”, the owners had to pay twenty deniers for each Jerib⁵ each year in order to buy the river or spring water.⁶ Jean-Baptiste Tavernier also complained about the high cost of water, finding this unfair to farmers. The amount of water that entered each garden and the length of time that it was used there were measured.⁷ This was achieved by placing stones called lats (dividers) in the course of madis or streams in order to specify the amount of water used. The period of water consumption was measured by a pangan (cup) that worked as a water watch.⁸ Not only did madis provide water for public use in mosques and madrasas (religious schools), but the madi network was physically incorporated into their design. For instance, in the Chaharbagh madrasa, the madi that passed through the building was designed as an axial water channel. By passing through these buildings, water changed their nature from static to active and made them interact with their natural context, a rare phenomenon in Iranian architecture. A more developed variation on this approach is manifest in Fin Garden in Kashan near Isfahan, in which two water channels run through a building located at the centre of the garden (Figs 2–3).

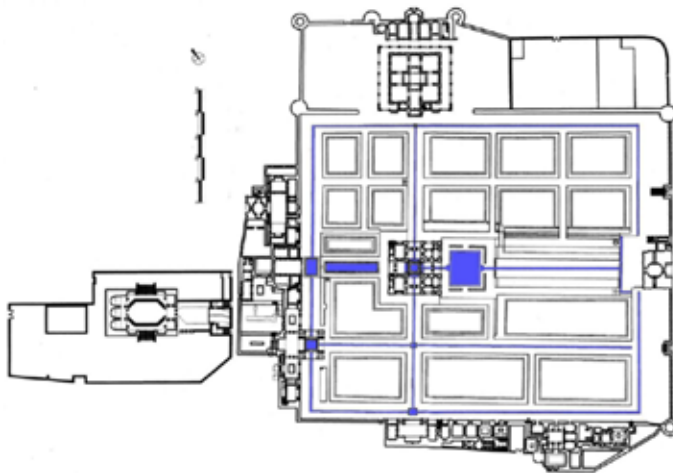


Fig. 2: *The plan of Fin Garden in Kashan, Iran – the circulation of water and the geometric design of Chaharbagh*⁹

⁴ CAMPBELL, James W. P.; BOYINGTON, Amy; PAN, Yiting. Studies in the history of services and construction. In: *The proceedings of the fifth conference of the construction history society*, Queen's College Cambridge, 6–8 April 2018. The Construction History Society, 2018, p. 248.

⁵ The Jerib is a traditional unit of land measurement in the Middle East and southwestern Asia; each Jerib is equal to 10,000 m².

⁶ Chardin, Sir John, *Travels in Persia, 1673-1677*, Dover Publications, 1988.

⁷ GHARIPOUR, Gardens of..., p. 117

⁸ GHARIPOUR, Gardens of..., p. 117

⁹ KHANSARI, M, MOGHTADER, M. R., YAVARI, M. *The Persian garden: Echoes of paradise*. Washington DC: Mage publishers, 1998.



(a)



(b)

Fig. 3: a) *The main pool in the courtyard of Chaharbagh Madrasa, Isfahan, Iran;* b) *Pool with floated water in Fin Garden in Kashan, Iran.* Source: Author, 2019

Dominated by water, the whole pavilion thus becomes transformed into a transparent and light structure. In summary, the new Safavid irrigation network, facilitating the use of water in public buildings and spaces, was an important innovation and revolution in Iranian urbanism, which seems to parallel the public distribution of water featured in the Renaissance cities of Italy. Irrigation in the gardens was so important that the structure of the gardens was based on the irrigation system.

Another feature of water in Iranian gardens is the reflection in it. Apart from water canals, the front of the pavilion was usually dedicated to a large pool or pond to reflect the image of the building and the sky. The large pool in front of the mansion usually reflects the pavilion and the greenery of the gardens, which adds another feature to the complexity of the water in Persian gardens.¹⁰

Achievements in the irrigation systems of Persian gardens

The first and most important achievement was the innovation of qanats, which became one of the most important methods of irrigating arid areas, its history dating back to the pre-Islamic and Achaemenid periods. The systems aqueducts are slow-sloping tunnels that are drilled horizontally into an alluvial fan until the water surface is perforated. After construction, groundwater is filtered into the canals, descend their gentle slope and appears as a stream on the surface. These tunnel wells, which are connected from a series of wells and are connected at a considerable distance, had many advantages in supplying hot and dry areas and were used extensively. First, qanats need only gravity to maintain water flow. Second, water can be transported in these underground channels with the least risk of pollution and loss. Third, the water flow is balanced with the amount in the aquifer, so these canals have remained a reliable source of water for years. In many cases, these underground networks were built before the actual physical structure of gardens and even cities, and were even widely used in the

¹⁰ MAHMOUDI, Leila, MOTAMED, Bahareh, JAMEI, Elmira. Persian gardens: Meanings, symbolism and design. In: *Official journal of the International Association for Landscape Ecology*. Landscape online, 2016, p. 13.

modern horticultural style.¹¹ In the Safavid era, the use of qanats for irrigating gardens became widespread, the slope in these gardens enabling the flow of water within their canals and pools (Fig 4). Their geometric and rectangular forms structure the primary and secondary axes. In Fin Garden, the movement of water is directed from aquifers in the Karkas Mountains through underground aqueducts to a reservoir.¹² It is then directed throughout the garden through qanats. It is directed from its canals into fountains that maintain a continuous flow implying specific symbolic references.^{13, 14} At the completion of this sequence, the water flows into the garden surrounding the *Honar Jushan* pavilion. Its reliance on the square geometry and axes, and thereby the garden's regular form, defines a simple landscaping strategy.

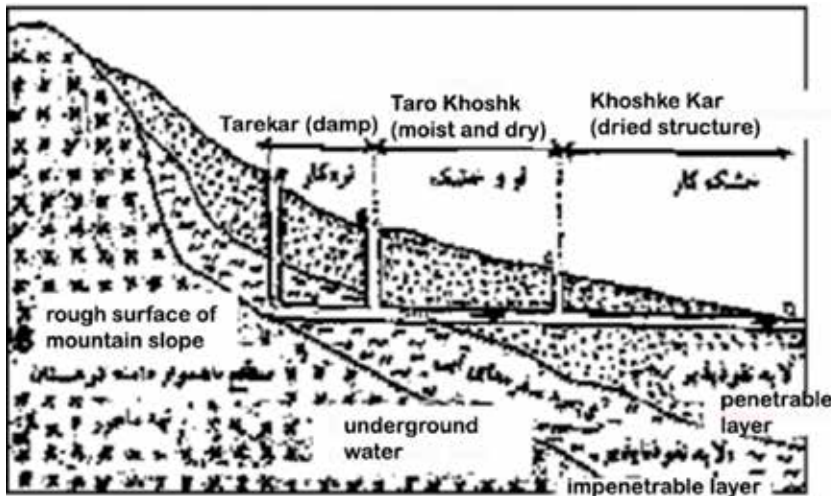


Fig. 4: qanat section¹⁵

During the Sassanid era, gardening and garden-making grew and developed widely. Sasanian kings preferred to build their own palaces in a region that was dominated by large pools that were filled with natural springs. These natural ponds and pools probably inspired the pools in the post-Islamic Persian gardens. The most distinctive characteristic of the gardens of this age was that the geometrical variety and the quadripartite order and axial organisation were improved during this period. Later, the invasion of large regions of the Sassanid and Byzantine empires by recently converted Muslim Arabs after the seventh century AD resulted in the diffusion of the concept of the Persian garden in the Middle East. While the tradition of hunting parks declined after Islam, the design of delight gardens, which represented the

¹¹ LATIFFI, Abdul, MAHERAN, Zainab, YAMAN, Mohd. Revisiting Andalusian garden: Visions for contemporary Islamic garden design. In: *Planning Malaysia: Journal of the Malaysian Institute of Planners*, volume 15 issue 1, 2017, p. 128.

¹² Monshizadeh Arezou. "Sound-perception system of water in the Persian garden case studies: Fin and Shazdeh gardens. In: *Journal of architecture and urban planning*, Spring-Summer 2017, Volume 9, Number 18, p. 81–98, p. 89.

¹³ SEIEDALMASI, M. Water flow in the Persian garden. [Online] Available: <http://www.persianguarden.ir/Indexb.as?ID=608&IDD=651&IDDD=610&Langu=FA>, Accessed March 12, 2020.

¹⁴ OKHOVAT, Hanieh. Conceptual, functional and esthetic analysis of natural principles of water and plant with an emphasis on spatial aspects of Persian gardens. In: *Journal of environmental science and technology*, Volume 16, Number SPECIAL ISSUE; 2015, p. 487–500.

¹⁵ JAVAN, M; JAVAHERI, M. Technical and engineering specialties of aquatic structure which are used in Ghanats of Shiraz plain. In: *Collection of Ghanat essays*. Regional water limited company of Yazd, 2000.

Quranic paradise, was pursued by both the political authorities and the wealthy. In Persian gardens, straight lines and four axes were used to design the garden to reduce water wastage. Also, the garden was divided into four parts, which were mostly square or rectangular, and then into four squares, in symmetrical and geometric shapes. Depending on the irrigation process, which depends on the type of land, gardens are usually built on a natural slope, so natural flux can create natural waterfalls. The Chaharbagh irrigation system allowed water to flow from the top to the bottom again, and the gardener irrigated each of the four plots by constructing temporary dams, respectively.¹⁶

The best-known example of irrigation mechanisms is the book of ingenious devices (Kitab al-Hiyal) published in 850 AD by the Iranian Banu Musa brothers. It describes the working of 100 mechanisms, of which 75 were their own invention. The treatise presents six models or designs for the construction of fountains, including the mechanisms for creating different shapes, jets and sprays. The treatise is particularly important in providing the first descriptions of fountains' buds or nozzles that determined the shape of the water emitted. The three basic shapes of water proposed by the brothers were the lily, shield and spear. These basic shapes were then extended and combined to create even more elaborate water displays. Islamic research in hydraulics extended beyond fountains. Ibn Khalaf al Muradi of Andalusia, Spain, was an eleventh-century mechanical engineer and scientist who wrote a book of secrets about the result of thoughts (Kitab al Asrar Fi Nataij al Afkar). A 1260 copy is preserved in the Laurentian Library in Florence and is the earliest surviving Arabic work relating to automata. Although Al-Muradi did not develop the Banu brothers work on hydraulic engineering in relation to fountains, he did develop 31 devices powered by water wheels, 19 of which were water clocks.¹⁷ These key works were later developed in the Middle Ages by Ibn-Rezzaz al Jazari (1136–1206) who published a book of knowledge of ingenious mechanical devices in 1206. His work included developments upon the mechanisms behind fountains and an entire section devoted to the engineering and hydraulics of various fountain designs entitled "On the construction in pools of fountains which change their form and shape, and of machines for the perpetual flute", as well as a further section dedicated to water-raising devices entitled "On the construction of machines and systems for raising water from standing water which is not deep, and from a river". Al- Jazari's work was extremely popular throughout the Islamic civilisation, aided by the 173 detailed illustrations that accompanied his descriptions.

Another achievement was the use of pipes in the gardens. Many of the main plumbing systems in the gardens have now been destroyed, but excavations have shown that Persian gardens used lead or ceramic pipes. Moreover, Al-Jazari regularly mentions copper and brass pipes in his treatise. Excavations show that they use lead and brass materials to make nozzles and finer elements, but they are very expensive to use for underground pipes and are prone to corrosion. Meanwhile in Western Europe, wooden pipes were used throughout the Middle Ages, made of hardwoods such as almond or elm. But the use of wood materials for pipes was not accepted in Iran because wood was scarce in this land. So lead was used in Isfahan and Sir Tomas Herbert (1606–1682) pointed it out in his travelogue in the seventeenth century.

The third achievement was water lifting, the main devices for raising water were the shaduf, noria and saqiyia. The shaduf was the simplest tool for this task, and a bucket was mounted on

¹⁶ LATIFFI, Abdul, MAHERAN, Zainab, YAMAN, Mohd. Revisiting Andalusian garden: Visions for contemporary Islamic garden design. In: *Planning Malaysia: Journal of the Malaysian Institute of Planners*, volume 15 issue 1, 2017, p. 191–200.

¹⁷ Campbell and Boyington, *Studies in the history of...*, p. 249.

a long axle and was suitable for lifting water from a pool or river for agricultural and domestic use, but it usually had little power and could not provide the water needed for garden fountains. The *noria* and *saqiya* are older, as Vitruvius points to a device similar to the *noria* from the first century BC, but its roots probably date back to Hellenism. The *noria* is mostly used in Iran and is also known as the Iranian waterwheel, while the *saqiya* was adapted throughout the Arab world. The *noria* is a water wheel that consists of hinged chambers that sink into a river or stream and fill with water. An important feature of the *noria* compared to more conventional water wheels is that it is the flow of the river that is used to carry buckets to the top of the wheel and then drain (Fig 5).¹⁸

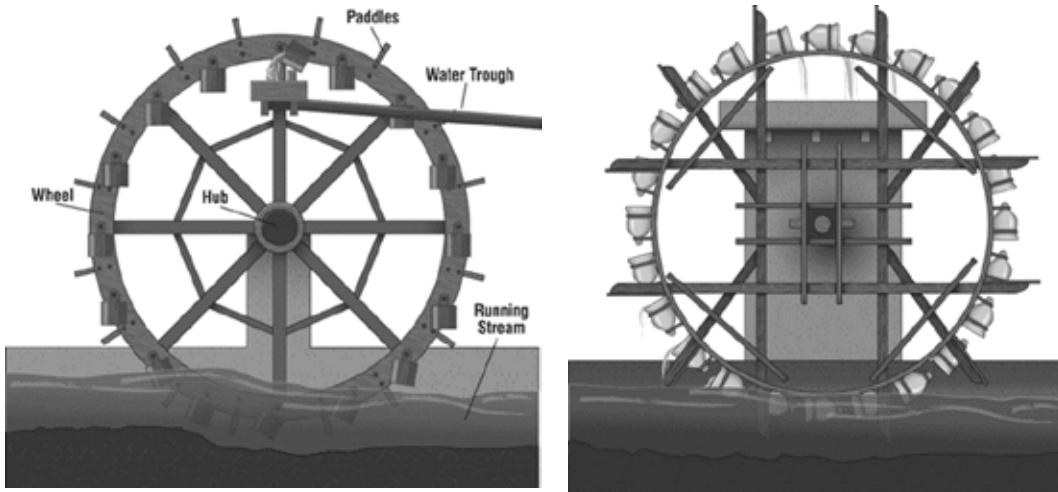


Fig. 5: a) Parts of the noria, b) Persian noria Using a wheel of pots for raising water¹⁹

The history of the *saqiya* dates back to Egypt and the third century BC. This device is developed in hot and dry areas. The *saqiya* consists of two interconnected wheels, one horizontal and the other vertical. The horizontal wheels are driven by animals, and the vertical wheels have a bucket or glass that sinks into the water.

The fourth achievement was the use of pools and fountains. The pool in front of the pavilion was the simplest form of water display in Persian gardens. The pools were irrigated from an area above or below ground level, so that they were level with the surrounding paths and the water flowed through them. Fountains are made up of many elements, including hidden plumbing that feeds the fountain and the structure of the fountain, the head of the spring or nozzle from which the water flows, and the pool or pond into which the water flows. The design of fountains in the Persian garden is in the form of a row of fountains, which often consist of a marble or carved stone column and are fed by a central pool beside the pavilion (Fig 6).

¹⁸ CAMPBELL and BOYINGTON, Studies in the history of..., p. 250

¹⁹ <https://www.machinerylubrication.com/Read/1294/noria-history>, accessed 16/06/2021.



(a)



(b)

Fig. 6: a) *Water axes characterising the Chaharbagh pattern in Kashan Fin Garden*
b) *The design of fountains in the Persian garden is in the form of a row of fountains.*
Source: Author, 2019

Examining the various systems of irrigation in Italian gardens

One of the main features that distinguished renaissance gardens from their medieval predecessors concerned their advanced and elaborate waterworks. There are various kinds of irrigation system in Italian Renaissance gardens, one of the most common ones being fishponds. Fishponds were common in medieval gardens, but the architectural character of these introduces us in a preliminary way to what would become one of the chief means of Italian Renaissance gardens, the use of water as an important design element.²⁰ Water was employed with great imagination in subsequent sixteenth-century Italian gardens, appearing in fountains, pools, water staircases, water parterres and droll water games (gloccihid' acqua) that involved the spectator physically by offering a surprise drenching from concealed jets suddenly activated (Fig 7). Water in these gardens was a means of providing a memorable movement and excitement through reflections and the play of light.



Fig. 7: *The hundred fountains of Villa d'Este at Tivoli*²¹

²⁰ BARLOW ROGERS, *Landscape design...*, p. 135

²¹ BARISI, I.; FAGIOLO, M.; MADONNA, M. L. *Villa d'Este. Roma. De Luca Editori d'Arte*, 2003, (Italian) s

In the Renaissance period, superiority was most clearly manifested in hydraulic devices and irrigation systems in gardens, which were a supreme example of mankind's ability to harness nature through the art of mechanics. Giovanni Battista Aleotti (1589) provided the design, construction and maintenance instructions for a four-cylinder force-pump, which would supply the water for his automat. "Necessary to the irrigation of the garden and documented from the time of Boccaccio's Decameron in the fourteenth century, water channels later evolved into the water chains and water stairs of the grand in sixteenth-century gardens in central Italy."²² So, water was employed with great imagination in subsequent sixteenth-century Italian gardens appearing in fountains and grottoes that could be powered by refillable cisterns, pools, water staircases, Nymphaea ponds, fishponds, small cascades, water parterres and droll water games. The flowing water linked areas of the garden together. Although this is still conjectural, several garden historians have pointed to Navagero's letters as a possible source for the dynamic use of water in sixteenth-century Italian gardens. His descriptions of Granada offer a tantalising model for the proliferating fountains and burbling water chain in the gardens.²³ "In most gardens, the apparent source of water was often a grotto, which imitated naturally dripping caverns and intimated the presence of a real mountain spring."²⁴

From the end of fifteenth century, water channels in gardens functioned in the design and were not simply a practical necessity. Also, in the Renaissance period, the fountains and sculpture first centralised a regular space, later served as a focal point at the end of the axes, and finally linked parts thematically and reinforced a visual axis. This general schema occurred in the cases of such gardens as the Boboli Garden and it seems to be a development of the sixteenth century. A book of the machines of Agostino Ramelli (an Italian engineer, 1531–1610), first published in 1588, illustrates devices for raising water. These same machines were used to lift water and bring it into gardens, especially those on the hills around Rome's centre, high above the water level. "Ramelli's inventions addressed other practical problems of creating the great terraced gardens of the later 16th century. Ramelli's published inventions included designs for water organs and for fountains with singing birds and moving parts. The illustration in plan and cross-section reveals a complex inner structure of compartments and networks of pipes." These hydraulic devices were inspired by the *Pneumatics of the Hero of Alexandria* (10–70 AD, an ancient Greek mathematician and engineer), which became well known in the fifteenth and sixteenth centuries through translations from the original Greek into Latin.²⁵

The sixteenth-century devices for irrigation systems were very complex, employing gears and pulleys. They were more efficient machines activated by water power rather than manually, by pumping air or playing a water organ. These achievements in the area of hydraulics also revolutionised design, making water a dynamic force that helped unify multi-terraced layouts in both narrative and aesthetic terms. In most gardens, the source of water was often a cave (grotto), built like a naturally dripping cave, intimating a real mountain spring (Fig 8).

²² LAZZARO, The Italian Renaissance garden, p. 86–87

²³ GHARIPOUR, Gardens of..., p. 17

²⁴ LAZZARO, The Italian Renaissance garden, p. 86–87

²⁵ LAZZARO, The Italian Renaissance garden, p. 16



Fig. 8: *The cave (grotto) as the source of water in Villa Lante, Italian Renaissance garden.* Source: Author, 2018

The impacts of irrigation systems between gardens

The provision of new freshwater sources to the populace was a common trope in Renaissance descriptions of the ideal prince. In a 1566 description lauding the merits of Naples (city in Italy), and particularly the urban improvement projects executed during the viceregency of Pedro de Toledo, Giovanni commented that above all, that which a city most requires is fountains of fresh, flowing water because beyond the practical benefits that these offer (which is huge and incomparable), they render beautiful, pleasant and lively that city in which they are found. As Conforti has observed, well into the sixteenth century, even in the most populous cities, the principal water supply was provided by wells. Thus, the continuous flow of springwater, transported by aqueducts and dramatically displayed in fountains, would have been especially remarkable and appreciated in the urban setting.²⁶ What appears for the first time at Poggioreale (town in Sicily, Italy), however, is the decision to collect and employ water for spectacular effects and entertainments in a ruler's garden prior to its passage to the city. In the case of the Florentine translations of Poggioreale, the villa's own Florentine quattrocento architectural language may well have facilitated adaptation to a hydraulic model, even though Poggioreale's hydraulic system itself owes a greater debt to Persian garden traditions.²⁷

²⁶ EDELSTEIN, Bruce L. *Acqua viva e correlate: Private Display and Public Distribution of Fresh Water at the Neapolitan Villa of Poggioreale as a Hydraulic Model for Sixteenth-Century Medici Gardens* In: *Artistic exchange and cultural translation in the Italian renaissance city*, 2004, p. 191.

²⁷ *Ibid.*, p. 192.

Cardinal Gambara hired a specialist in hydraulics, Tommaso Chiruchi, from Siena to design the fountains and the water chain (Catena Dacqua) in Villa Lante. Water is the dominant element in the design of the Villa Lante. Its seven fountains not only help unite the layout but through their decorative programmes, also convey the meaning of the garden as a whole. The same approach is evident in the Villa Caprarola. Here, water is also an essential element in the upper garden's layout, with a fountain at the base of the water chain greeting visitors as they arrive at the entrance to the casino (summer house). Above is placed another fountain, flanked by dual staircases that echo the entrance way to the villa, with statues similar to those in the lower gardens lining the perimeter of the stairs and parterres. The Safavid master plan was proposed more than forty years after the creation of these Italian villas (Lante and Caprarola). In terms of design, their fountains and pools were never intended to be as delicate as those of Italy, nor did they include statues or decorative programmes. Nevertheless, it is known that they were considered integral elements of the site plan, and, even more importantly they extended into the public space of the city.²⁸ The irrigation of these plants has indeed posed new challenges, bringing about a fundamental rethinking of the role of water in Italian Renaissance garden design. Ancient and early modern agricultural theorists traditionally recommended manual watering techniques, which involved various methods of soaking and dripping; running water was generally to be avoided due to the soil erosion that it was likely to cause. What a typical fifteenth-century garden needed was a well with an adjacent trough, which allowed the warming up of water in the sun and its mixing with the essential fertiliser, manure. Because of their relatively shallow root systems, citrus trees required regular irrigation, usually twice daily, early in the morning and after sunset, making, by the middle of the sixteenth century, the introduction of fresh aqueduct water in Italian gardens a pressing necessity. The harnessing of running water in the garden context opened up further possibilities for its artistic manipulation. Mid-sixteenth-century waterworks included not only fountains and grottoes that could be powered by refillable cisterns, but also nymphaea, fishponds and cascades – in short, the whole range of elaborate Giochi Dacqua that became synonymous with the Italian renaissance garden experience. These achievements in the field of hydraulics also revolutionised design, and water in the gardens became a dynamic force that helped to integrate multi-storey designs in terms of validity and beauty.

Discussion

The Crusader period

The Crusader period (1095–1492) offered the most favourable conditions for artistic exchange between east and west. Crusaders may have seen paradise gardens in the east which were designed in this way, or traders may have seen examples in Islamic Spain.^{29, 30} The aspects that made significant progress during the crusader period were agriculture and water irrigation in gardens, where most of the relevant information was not only transmitted to Europe via Spain but also completed and developed during the Crusades. The use of water wheels, which was an important tool for irrigating gardens and lands in the city of Hama in Levant, was adopted by the Europeans, and complete examples can be found in Italy and Germany.

²⁸ GHARIPOUR, Gardens of..., p. 114

²⁹ HOWARD, Deborah. *Venice and east: The impact of the Islamic world on Venetian architecture, 1100–1500*. New Haven CT: Yale University Press, 2000.

³⁰ CHRISTIE, Niall. *Muslims and Crusaders: Christianity's Wars in the Middle East, 1095–1382, from the Islamic Sources*. 2nd edition. Routledge, 2020.

According to Muʿjam ul-Buldān, an encyclopaedia that was written by Yaqut ibn ʿAbd Allah al-Hamawī (1179–1229), there were various water wheels in Hama in 884 AD.³¹ However, the current surviving water wheels in Hama cannot be dated earlier than the Ayyubid dynasty (1170–1260/1341),³² for which Hama was the capital from 1260 until 1341 (Figs 9–10).



Fig. 9: *The ancient water wheel al-Jisriya, Hama, Levant*³³



Fig. 10: *The ancient water wheel al-Mamuriya, Hama, Levant*³⁴

In 1086 AD there were 5000 water mills or wells whose slow motion was doubled by a gear and pulleys and was used as an important tool in industry. The windmill that existed in Western Europe in 1105 AD was previously adopted by the Crusaders from the Muslims and became

³¹ Yaqut ibn ʿAbd Allah al-Hamawī, Muʿjam al-buldān, Tihiran: Maktabat al-Asadi, 1998, 308-3012

³² GATIER, Pierre-Louis, GATIER, Robert-Louis, GUBEL, Eric, MARQUIS, Philippe. *The Levant: History and Archaeology in the Eastern Mediterranean*. Konemann, 2000, p. 298–300.

³³ Ibid., p. 298–302.

³⁴ Ibid., 2000, p. 298–302.

popular in Europe.³⁵

Andrea Navagero description

One of the influences of Persian gardens in Italian Renaissance gardens was the use of water stairs. It has long been assumed that Persian influences led the way to this solution for the practical problem of conducting water along a slope. An important element was emphasised by Andrea Navagero (1483–1529), a researcher, poet and amateur horticulturalist who analysed the Alhambra in an informed and perceptive way with the use of classical literature. In 1526, Navagero visited the early fourteenth-century Generalife gardens at the Alhambra of Granada and described the staircase. He had an effective role in introducing the water chains in Italian Renaissance gardens by his descriptions from Alhambra. Navagero's description of the Alhambra's water chains and water stairs reminds of the form of the water stairs in Villa d'Este in Tivoli which appeared as an innovative element in the Villa d'Este, and other Italian Renaissance gardens were inspired by it.³⁶

At the highest part of the site in a garden, there is a lovely wide staircase... the stair is made of masonry and every few steps have a loading with a hollow to hold water. The parapets on each side of the stair have hollowed stones on the top, like channels. The valves at the top of the stairs are arranged so that water can run either in the channels or in the landing hollows or both. The volume can be increased so that the water overflows and inundates the steps and drenches anyone there.³⁷



Fig. 11: *The use of water stairs or water cascades in Villa d'Este, Tivoli.* Source: Author, 2018

The water organ at Tivoli is known to have been based on the hydraulics treatise of the Hero of Alexandria called *The Pneumatics*, but the consideration for the water chains is most likely to have come from Navagero's description of the Alhambra. He was also friends with

³⁵ DURANT, Will. *The age of Faith*. In: *The story of civilization*, Volume 4. New York: Simon & Schuster, 1980, p. 833.

³⁶ FERRERO, Giuseppe Guido, ed. *Lettere del Cinquecento*. 2nd ed. Turin: U. T. E. T., 1967, p. 141–156.

³⁷ MACDOUGALL, Elisabeth. Introduction, in *Fons Sapientiae: Renaissance Garden Fountains*. Washington: Dumbarton Oaks, 1978, p. 10.

Fra Giocondo, the Venetian author of the first illustrated edition of Vitruvius, and while in Spain requested that Ramusio send him the book. He was also friends with Raphael, Baldassare Castiglione and Pietro Bembo. In a letter of April 3, 1516, Bembo writes of their plan to visit Hadrian's villa at Tivoli together. So, he was an informed scholar who associated with many scholars during the Renaissance and his descriptive letters from the Alhambra had a great influence in the design of Renaissance gardens and afterward. The other influence of Spanish Islamic gardens upon the Renaissance landscape can be found in the dynamic connection of water-courses reinforcing the transition between the built environment and the agricultural landscape at Fumane (the Province of Verona in the Italian region Veneto). Renaissance Italy had to have looked to contemporary gardens believed to be the descendants of this ancient tradition, whether in Spain or Iran. Although Islamic gardens in Spain may have provided the immediate model for the water chains of Renaissance gardens, we should not forget that the Islamic garden originated in pre-Islamic Persia and spread throughout the Islamic world, and water falling down a slope belonging to a greater network of channels flowing throughout the garden, whether on a slope or over flat terrain, was a common design in Persian Gardens. Also, Persian gardens were built around the intersection of two major water channels' axes, which arrangement is called *Chaharbagh*. The practice of Chaharbagh and water chains shows a clear impact in the Islamic gardens of Alhambra and, as stated above, in Renaissance gardens and can be considered an indirect diffusion which passed from Persian gardens to Andalusia and then to Italian Renaissance gardens.

Conclusion

During the sixteenth century, some crucial changes occurred to Italian gardens which transformed the form and figure of those gardens. The first and most important one was the creation of running water. This article showed that identifying Renaissance garden elements that did not come from the indigenous traditions of Italy can lead us to the garden elements that have been adopted from other cultures. In this article, the reason why they were adopted and how they arrived was recognised and two important events were mentioned according to historical records: the first was the influence between gardens within and after the Crusader period and the second was Navagaro's letters and the impact of Islamic Andalusian gardens in Italian Renaissance gardens. Characteristic of Renaissance gardens with no links to Persian gardens are sculpture, topiary and grottoes. The relevant features are running water, particularly as it flows down the stone channels carved in banisters and steps descending on a slope. These impacts in the irrigation systems between gardens can be known as collisions between cultures. The collision between cultures may have occurred in different situations and periods. The initial collision started before the Renaissance, and from the eleventh century, after more than four centuries of hostility and total incomprehension, the Christian West had come into direct contact with the Islamic religion and Persian culture. The five most important moments of this rapprochement were:

1. The consequence of the conquests of Cotania in 1061 and Palermo in 1072 by the Normans, who started the birth of Sicily's Norman kingdom, which allowed the creation of a flourishing Islamic culture Normanna.³⁸

³⁸ THEOTOKIS, G. (2010). The Norman Invasion of Sicily, 1061–1072: Numbers and Military Tactics. In: War in History, 17(4), p. 381–402. Retrieved April 24, 2021, p. 390, from <http://www.jstor.org/stable/26070819>.

2. The conquest, in 1085, by the Spaniards (of the Kingdom of Castile and Leon) of the city of Toledo, where the most famous centre of interpretation and translation was born, into Latin or Castilian, of classical, scientific, philosophical and theological texts, which had been preserved and transcribed in Arabic or Hebrew, then to be spread throughout Europe.³⁹
3. The capture of Jerusalem by the Crusaders in 1099, who began the formation of the Latin states of the east, which despite the harshness of the military clashes, allowed the development of important centres of trade between east and west.⁴⁰
4. The diffusion in southern France of the Arabic poetry of Spain.
5. The first translation of the Quran into Latin by Robert of Ketton, which took place between 1142 and 1143, which was commissioned by Peter the Venerable (1029–1156).

Therefore, cultural contact occurs when two or more cultures interact with one another through the creation of a form of exchange promulgated by the media, trade, travel, migration or conquest. This process, labelled as cultural diffusion, describes the spreading of the cultural and artistic attributes from one culture to another. Cultural diffusion normally exists in one of three forms: direct diffusion, forced diffusion and indirect diffusion. Direct diffusion occurs when two cultures are very close to each other (through trade, intermarriage etc.). Forced diffusion happens when one culture conquers or enslaves another and imposes its own customs. And finally, indirect diffusion occurs when traits are passed from one culture to another through intermediaries, without the cultures involved in this mediated exchange ever being in direct contact. In exchanges between west and east, we can recognise this third kind of diffusion and “a new Renaissance period could be defined, that is the relation of Europe with the Islamic world, the Muslim Mediterranean and Persia”,⁴¹ which don’t have clear chronological boundaries. There might be other impacts between these gardens other than irrigation systems, such as on planting techniques. Therefore, we cannot consider the Renaissance period as an isolated period. Since the construction of gardens has always been a sign of the power of governments throughout history, they were very quickly influenced by cultural developments, which, as it turned out, can be seen in the garden irrigation system. However, what is clear is that there may have been effects on irrigation systems other than those discussed in the article and because this is a piece of descriptive historical research, it needs to be completed over time. Future research could address other effects between Persian Safavid and Italian Renaissance gardens.

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³⁹ LAPADULA, Bruno Filippo. *GLIARDINE E PAESAGGI NELLA STORIA (Garden and landscape in history)*. Rome: Pioda Imaging Edizioni, 2018, p. 177.

⁴⁰ CHRISTIE, Niall. *Muslims and Crusaders: Christianity’s Wars in the Middle East, 1095–1382, from the Islamic Sources*. 2nd edition. Routledge, 2020, p. 98–121.

⁴¹ TRIVELLATO, Francesco. Renaissance Italy and the Muslim Mediterranean in Recent historical works. In: *The Journal of Modern History*, Vol 2, No.1, p. 127–155, the University of Chicago Press, 2010.

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Vita brevis, Ars longa – applied art and modernist architecture in Poland: Transformation of approach to applied art and contemporary protection

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Vita brevis, Ars longa – applied art and modernist architecture in Poland: Transformation of approach to applied art and contemporary protection

The main aim of the present paper is to present the latest achievements in the process of protection of the applied art which was a part of post 1950s architecture in Poland. During the period 1945–1990 many buildings were adorned with different applied art forms: sgraffito, wall paintings, mosaics and other art techniques. The research focuses on the transformation of the society's approach to applied art after a period of neglect and different forms of protection. In many cases applied art forms like mosaics and ceramic artworks became longer lasting elements than the architecture which they originally adorned. After the demolition of modernist constructions, artworks are frequently transferred to new architecture. That process proves that *vita (architecturae) brevis, ars longa*.

Keywords: architecture, applied art, modernism, art, mosaic

Introduction

After 1945, a new communist regime had been established in Poland. The political situation in the years 1945–1989 changed several times with periods of not only political, but also economic crises, which influenced the life of society. However, in all these periods, one means of the self-legitimization of the regime was the state patronage of art and architecture. State and local governments became the only founders of new forms of architecture. During that period the aesthetics changed several times. The first period, straight after the Second World War, was completely dominated by the socialist realism movement, an official communist state ideology, which had an impact on all art and architecture forms. It lasted until the end of the 1950s and in terms of architecture there were two streams which dominated the landscape of Poland's cities.

One was the reconstruction of old town districts completely destroyed during the war – both state and regional capitals like Warszawa, Poznań, Gdańsk and Wrocław but also smaller ones like Olsztyn, Opole, Jelenia Góra Inowrocław and Białystok. In all of those cities a new vision of the old town was introduced. Buildings were partially reconstructed or stylized in the shape of historical tenement houses with slightly changed pre-war urban layouts. All were adorned with new forms of applied art: sgraffito, mural and wall paintings or combinations of these two techniques. Such actions with new decorations adapted to old tenement houses started in the 1930s and continued as a conservation technique after the war even in those old town districts

which survived the war almost intact (Kraków, Lublin, Gliwice, Toruń). Wall paintings and murals were adapted to the historical backgrounds of facades and were usually much stylized in historical forms. Sgraffito, which was one of most popular and economical techniques, was much more daring. Artists who designed the sgraffito decorations used not only historical ornaments, but were also influenced by the new modernist movement in abstract art and used several geometric, abstract ornaments, combined with traditional iconography. Mosaic as a form of applied art decoration of tenement houses was rare and was mostly introduced outside main market areas, which had less strict conservation rules. Political propaganda was not the subject of these art forms or was more subtle than outside the old town districts, although social realism style representations also appeared, but mainly in interiors.

Other forms adhered to a second stream of architecture in Poland in the 1940s to 1960s, social realism, which appeared outside the old town districts. Usually, new buildings were stylized in Stalinist neo-classical exteriors or reduced, interwar modernist forms. The applied art which decorated the main public spaces and facades of these pieces of architecture usually had traditional iconographic images, closely related to political propaganda, or had purely decorative purposes. Mosaic and ceramic structures were more common techniques of decoration than wall paintings. Sgraffito techniques were also popular although also followed the rules of socialist realism and propaganda. The subjects of art were typical of the official state policy in art – social realism, and the depiction of revolutionists,¹ farmers and workers arranged in compositions derived from nineteenth-century academic genre paintings. Such works appeared mainly in major cities where new districts were designed (in Cracow – Nowa Huta and in Warsaw in the new MDM districts). Other representations of still life, floral and animal depictions were also made in all techniques and were approved by communist officials as the decoration of facades and interiors.

At the beginning of the period, in the late 1940s, all such iconography was based on purely academic, realist forms. Towards the end of the sixth decade iconography became much more abstract. Also, in Poland the political situation after circa 1960 had changed. The communist state allowed for much more freedom in art. All old forms of architecture were abandoned and the same happened in applied art. Modernist forms of architecture were fully introduced and the applied art which adorned new structures was also made in more experimental techniques. Ceramic tiles, new forms of mosaics (not from glass tesserae but from shattered glass or ceramic fragments), metal works or such new techniques as “piropiktura” dominated over mural paintings. Iconography was also changed. Figurative representations were mostly abandoned and replaced by more abstract images or completely abstract decorations. Political propaganda was completely abandoned or reduced to a subtle level – presenting the state as a patron offering state funding for beautiful art for all social strata in public buildings and spaces.

A similar situation came about in the same period in other communist bloc states: Czechoslovakia and Hungary, where politics allowed for more freedom in art. However, in the case of the German Democratic Republic, Albania and the Soviet Union, in which the regimes were continuing social politics, iconography derived from social realism forms still dominated in applied art. And although new modernist forms were introduced in architecture, social realism applied art was incorporated in facades and interiors and in many cases became

¹ Such depictions in the case of Poland were rather unique. For example, one such rare example is a mosaic in Warsaw's Empik building at Nowy Świat 15/17 St with a mosaic of Władysław Zych and his wife Wanda – the building and artwork were in 2022 inscribed into the register of monuments.

the focal points of all important urban areas representing new socialist cities.²

Economic crisis and the collapse of socialist states in the late 1980s changed the whole situation. During the last decade of the twentieth century the state funding of applied art became rare, especially in Poland. Many buildings changed function, and lots of modernist structures were neglected. In that period in Poland the applied art which was used for the decoration of facades and interiors was not viewed in the common social awareness as valuable, due to its association with the previous period's aesthetics. Recent decades have brought a turnaround in approaches to applied art. Old town districts have been renovated with all applied art forms since the 1990s. However, contemporary times have different needs in terms of the functions of modernist architecture. Also, modern needs have proven many modernist buildings to be unsuitable in the face of new economic requirements (the thermal management of the buildings or the remedying of deterioration of constructions due to more than a decade of neglect), and the renovation of a modernist building with no aesthetic quality has no sense from an economical point of view. That, however, does not apply to the art used for the decoration of architecture in Poland's previous political system. A generational change has brought about also a change in social awareness. Society has started to appreciate the applied art of the 1950s–1980s and several actions to protect that heritage have been undertaken. The present paper focuses only on various actions towards the conservation of the modernist-period (post-1950s) applied art performed in the current decade.

Current research

Applied art in Poland's post-1945 period has recently become a field of study. However, the subject is not well known internationally. The largest publications on art and architecture in post-communist states do not include Poland's applied art from that period.³ In Poland's scientific circles, due to the very broad spectrum of material, there are several scholars who are focusing only on local, regional forms. One of the most important works on applied art in Southern Poland was created in 2015, by the curator of the National Museum in Cracow, Bożena Kostuch.⁴ In that study Bożena Kostuch noticed an absence of preserved archive documentation on applied art in state archives and museums. Her research was based also on private documentation from artists' studios, rare archive and museum documents and press publications from the times of the creation of the artwork. In many cases some archive documentation is preserved in regional branches of SARP (Association of Architects). Original publications from the period of creation of art in communist Poland were rare. One of them is Irena Huml's book.⁵ Applied art – both of the social realism period and modernist architecture in Warsaw – was described and catalogued in Paweł Giergoń's book edited by the Museum of Warsaw Uprising in 2014.⁶ A monograph on life and important work of the artist

² For example in the case of Albania, one of the key structures of the urban composition of Tirana's Skanderbeg Square – the National History Museum – has one of the largest mosaics in the social realism style as a major part of its architectural composition. Also, in Berlin's new communist districts designed in the Alexanderplatz area, many buildings were decorated in similar way, one of the most important being the modernist high rise building Haus des Lehrers with a mosaic and mural frieze of Mexican and social realism iconographic genesis.

³ CHAUBIN, Frédéric. *CCCP. Cosmic Communist Constructions Photographed*. Koeln: Taschen, 2019.

⁴ KOSTUCH, Bożena. *Kolor i blask. Ceramika architektoniczna oraz mozaiki w Krakowie i Małopolsce po 1945 roku*. Kraków: Muzeum Narodowe, 2015.

⁵ HUML, Irena. *Polska sztuka stosowana XX w.* Warszawa: Wydawnictwa Artystyczne i Filmowe, 1978.

⁶ GIERGOŃ, Paweł. *Mozaika warszawska. Przewodnik po plastyce w architekturze stolicy 1945–1989*. Warszawa: Muzeum Powstania Warszawskiego, 2014.

Tychy was published in 2021 by Patryk Oczko,⁷ one of the first works dedicated solely to one artist. The subject of applied art as a problem of the decoration or colour of modernist or reconstructed structures of old town districts has appeared in monographies resulting from several international conferences dedicated to these matters⁸ or to Polish cultural life in that period.⁹

The problem of sgraffito decoration in terms of iconography, materials and conservation has been tackled in several works.¹⁰ Generally, that technique of decoration with wall painting dominated in old town districts or new constructions made in the early 1950s and became very rare in the following years, where an evolution towards more geometric forms might be observed.¹¹ Mosaic as a decoration of applied art also underwent an evolution, with changes to the materials used in its construction and aesthetics being combined with new techniques. Only a few examples of old mosaic techniques can be observed in the old town districts, in which glass tesserae or ceramic tiles were used. The iconography and forms of expression were traditional. From 1951, a new state enterprise – Przedsiębiorstwo Państwowe Pracownie Sztuk Plastycznych (PSP) – practically had a monopoly on public orders for art.¹² New forms of mosaic, in which artists started in the next decades to use shattered glass, stone, larger parts of ceramic tiles or new experimental techniques and technologies like piropiktura (a new technique invented by Helena and Roman Hussarski,¹³ which literally means fire-paintings) or metal decorations combined with ceramic materials, became very varied. Bożena Kostuch noticed that in public debate of the 1960s mosaic as an art form was evaluated more highly than wall paintings, having similar colour palettes and more enduring colours over time. This serves to explain the popularization of the technique in both representative (offices, department stores, restaurants, hotels, galleries etc.) and housing architecture.¹⁴

In old town districts the latter technique of mosaic with shattered glass fragments and ceramic structures appeared occasionally (Opole – corner of ground floor of tenement house at Krakowska/Franciszkańska Street; Olsztyn – oriel decoration of the 1900s tenement house in the western frontage of Old Town Market; Sokołowsko and Gliwice – a few decorations of

⁷ OCZKO, Patryk. *Franciszek Wyleżuch*. Tychy: Urząd Miasta Tychy i Muzeum Miejskie w Tychach. 2021.

⁸ JAGIELLAK, Anna, SWIĄTEK, Paulina [eds]. *Policchromie i sgraffita na fasadach ośrodków staromiejskich odbudowanych po 1945 r. : Kreaia i konserwacja : Materiały Krajowej Konferencji z okazji 35-lecia wpisania Starego Miasta w Warszawie na Listę światowego dziedzictwa UNESCO, Warszawa, 24–25.09.2015*. Warszawa: Miasto Stołeczne Warszawa, Narodowy Instytut Dziedzictwa, 2015.

⁹ STROŻEK, Przemysław. *Polskie życie artystyczne w latach 1944–1960. Tom 4. Rok 1950*, Warszawa: Wydawnictwo “Liber pro Arte”, 2012; KESLING, Katarzyna, STACEWICZ-PODLIPSKA, Joanna. *Polskie życie artystyczne w latach 1944–1960. Tom 5. Rok 1951*. Warszawa: Instytut Sztuki Polskiej Akademii Nauk, 2014.

¹⁰ BALIŃSKA-CIEŻKI, Dorota, WRÓBLEWSKI, Sebastian. Sgraffito - zdobnictwo elewacji w XX w. jako wyraz ideologii, mody i autorskich pomysłów. In: GAWĘCKA, Barbara Maria, JANKOWSKI, Aleksander [eds]. *Studia z historii sztuki polskiej XIX-XX wieku : ikonografia malarstwa religijnego czasów poróżbionych : kolor w architekturze historycznej*. Bydgoszcz: Wydawnictwo Uniwersytetu Kazimierza Wielkiego, 2017, pp. 241–271; DOLEŻYŃSKA-SEWERNIAK, Ewa. *The façade decorations of the tenement houses in Olsztyn's Old Town before and after the Second World War*. In: *Color Research and Application*. Vol. 44 no. 4, 2019.

¹¹ WRÓBLEWSKI, Sebastian. Nowa sztuka w nowym społeczeństwie : wybrane aspekty sztuki towarzyszącej architekturze z drugiej połowy XX wieku w Polsce. In: PERINKOVÁ, Martina, NEDVĚD, Martin [eds] *8. Architektura v perspektivě 2016 : sborník příspěvků z mezinárodní konference*. Ostrava: VŠB - Technická univerzita Ostrava, 2016, pp. 243–252.

¹² GIERGOŃ, *Mozaika warszawska...* p.11.

¹³ KOSTUCH, *Kolor i blask...* p. 22.

¹⁴ KOSTUCH, *Kolor i blask...* pp. 17–18.

the nineteenth-century tenement houses – all made in the 1960s) and usually it is omitted in publications on applied art from those cities, focusing on sgraffito and wall painting techniques. Since circa 2010 many newspaper and internet publications on single art objects have appeared focusing on the problem of the protection of art neglected, forgotten or threatened with destruction along with the rest of modernist buildings it adorns. Applied art has also been described in popular publications on post-war architecture in Poland.¹⁵

Modernist heritage: Transformation of views

After 1990, architecture from the previous period was generally regarded as “old fashioned”. Many structures underwent renovations and modernizations which changed their architecture. Society wanted new daring architecture from the new era, so old buildings associated with the period of communism were in many cases neglected. Applied art which decorated the exteriors and interiors was also regarded as belonging to that previous aesthetic period and was in many cases covered by new materials or destroyed. Bożena Kostuch in her work presented many such examples of lost artworks.¹⁶

After the political transition, many former factories and offices built in the modernist period had their access restricted or were closed. Buildings which were owned by companies no longer had any contemporary purpose and during recent years have been destined to face demolition. In many cases a typical modernist structure offers no economic justification to be renovated. There are several reasons for which it might be better to demolish an old building and replace it with new architecture: the costs of both the renovation of inner infrastructure and the thermal management of buildings are the most common hurdles; however, the deterioration of constructions due to more than a decade of neglect has also in many cases been impossible to overcome. Especially in the case of buildings with no aesthetic architectural quality there is no need to protect deteriorated buildings. Many companies' buildings were designed as typical projects, used several times in different locations, so they do not represent high quality modernist architecture. However, quite a different approach is required with unique architecture designed by eminent architects or with daring design solutions. The importance for culture of that architecture has been underlined by architecture historians since the beginning of the current century. Applied art was always an integral part of such designs and underlines the “uniqueness”. The new generation, which grew up in modern Poland, has no bad associations with the previous period's art and architecture so a new interest in an “old-fashioned”, nostalgic aesthetic appeared. With that interest a realisation of the need for the protection of preserved architecture and applied art also arose. Due to the actions of many local, regional societies, many modernist buildings and applied art forms are currently protected by law and are conserved.

Protection of applied art: Renovation and transition

“Currently, the most vital legal regulation dedicated to the protection of cultural heritage in Poland is the Act of 23 July 2003 on the protection and care of monuments”.¹⁷ That act also

¹⁵ CYMER, Anna. *Architektura w Polsce 1945–1989*. Warszawa: Centrum Architektury Narodowy Instytut Architektury i Urbanistyki, 2019; SPRINGER, Filip. *Księga zachwytyń*. Warszawa: Agora SA, 2016, pp. 27, 74, 345–347, 413–415.

¹⁶ KOSTUCH, Kolor i blask... pp. 145–150, 282–307, 325–333, 380–381, 446–447, 468–477.

¹⁷ DWORZECKI, Jacek, NOWICKA, Izabela, URBANEK, Andrzej, KWIATKOWSKI, Adam. Protection of national heritage in the light of the applicable law and the actions provided in this area by police in Poland. In: *Muzeológia a kultúrne dedičstvo*, 4/2020. pp. 180–181; *Act of 23 July 2003 on the protection and care of monuments Journal of Laws of 2003*, No. 162, item 1568.

describes the means of protection of contemporary heritage. In case of old town districts, applied art on architectural facades could be protected by the inscription into the register of monuments as part of an urban layout or as an individual monument. In both cases any action is supervised by the local monument conservation office. (Some urban structures are also inscribed on the list of National Monuments, or in case of Warsaw represented on the UNESCO World Heritage List).

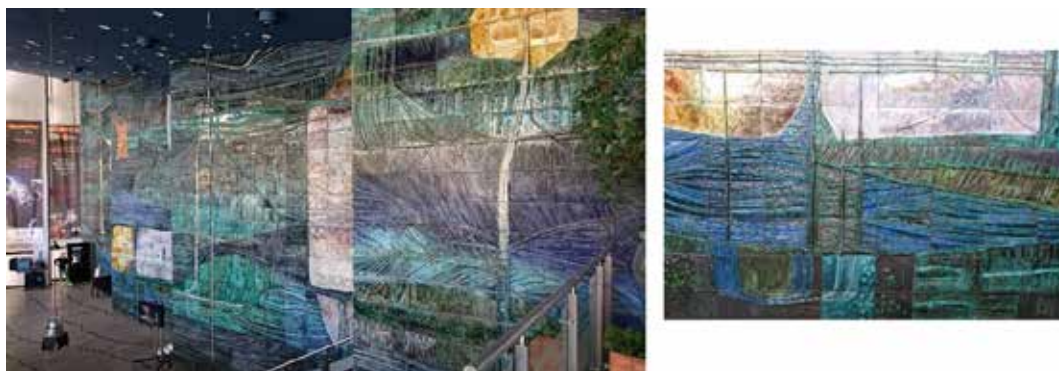


Fig. 1: Interior mosaic by Krystyna Zgud-Strachocka in Kijów Cinema in Cracow after restoration. General view and detail. 2016. Fot. Author

Modernist architecture could be inscribed into the register of protected monuments with all applied art forms as a coherent design, so any renovation action also has to be supervised by the local office of the state monument conservator. There are several cases in which a whole building with applied art has undergone a complete renovation after it was inscribed into the heritage monument register or shortly before that. One of the most elaborate designs is the Kijów Cinema in Cracow, designed by Witold Cęckiewicz with Jerzy Tombiński, Andrzej Kozłowski, Mieczysław Wrześniak, Adam Turczyński, Krystyna Strachocka-Zgud, Jerzy Chronowski and Jarosław Kosiniak in 1960–1967.¹⁸ The inscription into the register was made in 2016.¹⁹ However, in 2014, that modernist architecture was renovated, with changes made to the front façade window which had originally been designed to exhibit the spectacular mosaic wall in the main hall. The mosaics both in the hall and on the rear elevation were cleaned and renovated.²⁰ The interior mosaic is one of the greatest of its kind in Poland and since renovation has been covered with a special protective layer of a substance which is graffiti-proof. The mosaic is a masterpiece created by Krystyna Zgud-Strachocka in 1965.²¹ It is an artwork of 325 m² surface made with ceramic, glazed tiles of semi relief forms. The author wanted to express the depth and beauty of space and used blue, turquoise and green patina colours which contrasted with the modernist white exterior and was visible especially in the night-time views through the façade window. The tiles were manufactured by the “Kamionka” cooperative factory of Łysa Góra near Brzesko, as were many other mosaic tiles from the southern Poland region and Cracow (Fig. 1). The external mosaic on the rear façade was

¹⁸ <https://szlakmodernizmu.pl/baza-obiektow/kino-kijow/>. Accessed June 10th, 2021.

¹⁹ Narodowy Instytut Dziedzictwa, accessed June 10th, 2021, https://www.nid.pl/pl/Informacje_ogolne/Zabytki_w_Polsce/rejestr-zabytkow/zestawienia-zabytkow-nieruchomych/stan%20na%2030.09.2020/MAL-rej.pdf

²⁰ SURÓWKA, Karol. *Legendaria mozaika z Kina Kijów w nowej odsłonie*. Accessed June 10th, 2021, <https://www.radio-krakow.pl/wiadomosci/krakow/legendaria-mozaika-z-kina-kijow-w-nowej-odslonie/>

²¹ KOSTUCH, *Kolor i blask...* pp. 202–209

designed by the architect himself in 1967 with typical factory-produced ceramic tiles, and in 2014 was also renovated and covered with impregnate.²² A spectacular iconographic, mosaic image of a circular red sun on the elevation was contrasted with the white geometric solids of the architecture (Fig. 2).



Fig. 2: Rear façade of *Kijów* by Witold Cęckiewicz after restoration. 2016. Fot. Author

Similar actions have been performed in other cities (Szczecin cinema building among them). Many interesting pieces of architecture have not been inscribed into the register despite having unique forms of design and unique applied art adorning their facades. Some, like the City House of Culture in Radomsko from 1968, have been renovated with respect to all applied art detail.²³ Others are awaiting the process of renovation and inscription for protection. In the case of Radomsko's building, new lighting highlighted the original mosaic tiles and semi-relief sculptures (Fig. 3). In Katowice, the pavilion of the Bureau of Art Exhibitions and Cepelia (now owned by the city) was designed in 1972 by Stanisław Kwaśniewicz and was decorated with an original mosaic and frieze by Teresa Michałowska-Rauszer and Jerzy Kwiatkowski.²⁴ Both the frieze, which is reminiscent of Antique figurative friezes, and the mosaic made of light green shattered glass need renovation, although both applied art forms are preserved well with only a patina of dirt visible. The pavilion will be protected with all its original layout and decoration by the inscription of all of the modernist complex of architecture in that part of city. The same technique of mosaic with the use of shattered glass but with more spectacular colours designed in vertical belts was utilised by Włodzimierz Ściegienny in 1968–1974 for Częstochowa's pavilion of the Bureau of Art Exhibitions and Cepelia.²⁵ The building still awaits renovation, and despite being a creation of one of the most eminent local architects and

²² https://www.bryla.pl/bryla/1,85301,16733647,Modernistyczna_mozaika_odzyskala_dawny_blask.html accessed June 10th, 2021.

²³ <https://www.mdkradomsko.pl/>. Accessed June 10th, 2021.

²⁴ <http://bwa.katowice.pl/o-nas/historia-galerii/>. Accessed June 10th, 2021.

²⁵ MALEC-ZIĘBA, Emilia. *Korelacje architektury i sztuki w twórczości Włodzimierza Ściegiennego*. In: *Państwo i Społeczeństwo*. 2020 (XX) nr.3. pp. 70, 76–79.



Fig. 3: Radomsko – City Cultural Centre after the restoration of applied art forms. General view and detail of mosaic with new illumination which highlights the vertical composition of the mosaic. 2016. Fot. Author

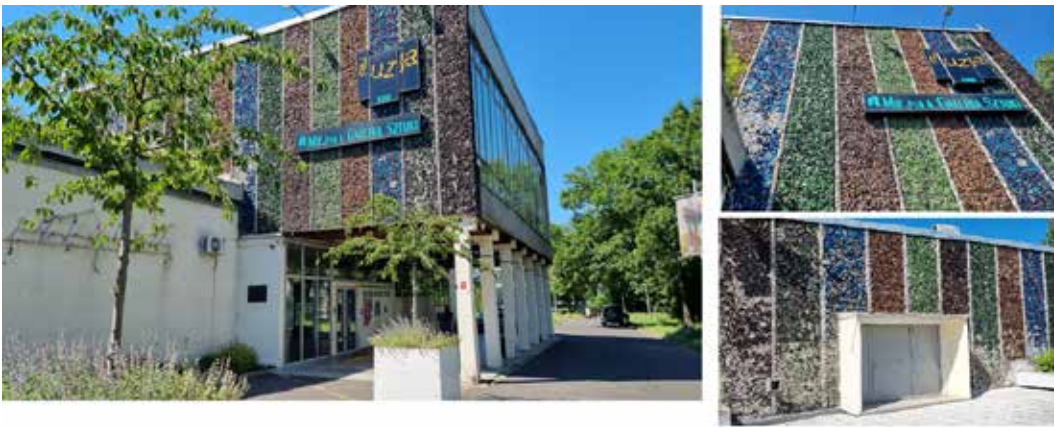


Fig. 4: The Cepelia and Bureau of Art Exhibitions (now City Art Gallery) in Częstochowa. 2021. General view and detail of deteriorated façade mosaic by Włodzimierz Ściegienny. Fot. Author

artists,²⁶ it is threatened with demolition. Also, the mosaic is in a state of deterioration due to a lack of conservation (Fig. 4). The conservation of such mosaics – made from 3D fragments of shattered glass or irregular stones – requires much more complicated conservation work. Such mosaics are more vulnerable to climate. The base strata of the underlay, which is usually also welded, is the first part to repair. All the “pieces” of mosaic are more unique than typical tesserae and therefore harder to replace. However, modern techniques of conservation allow even complicated 3D mosaic surfaces to be covered with protective strata. In the case of more “typical” mosaics made from ceramic tiles or ceramic fragments, the glaze is usually damaged due to processes of deterioration. In communist times artists used factory made products of low technical quality (though even with the famous “Kamionka” tiles, after a few decades with no conservation the surface layer of glaze might be damaged). If the factory’s ceramic is

²⁶ The architect also created several other architectural forms with spectacular applied art in Częstochowa city including: the Archeological Pavillion of Lusatian Culture from 1965 – now replaced with a modern structure; the fountain of 1964 called Ms Kowalska – currently renovated; and the Palace of Weddings of 1987 – with recently renovated interiors. All his works were described in the 2005 album “Ars Longa – Vita Brevis” by his wife Karolina Ściegienny, who was also an eminent artist, co-working with her husband.

damaged it might be replaced with contemporary, similar fragments, and renovation works are sometimes supervised by the artists themselves (Legnica, Warsaw etc.).

A rising level of social awareness allows the preservation of applied art forms in cases where the architecture is not unique, so does not have to be protected, but needs restoration and adaption to modern requirements, such as to contemporary thermal specifications. For example, in the Czestochowa school building (Szkola Podstawowa nr 21, Sabinowska 7/9 St.) of the 1930s, a thermo-isolation system was planned and a part bearing a mosaic of the local artist Stanisław Łyszczař from the 1970s²⁷ was saved on the façade and “framed” with a new form (Fig. 5); although there were no legal regulations protecting the artwork the value of the mosaic was appreciated by officials and local society alike. A similar action with more modern additions being made to older architecture was performed in Tarnowskie Góry city. During the recent renovation of Tarnowskie Góry Cultural Centre, the main façade was largely rebuilt; however, this was carried out with the exposition of a mosaic by Stefan Suberlak from 1973,²⁸ which in its new architectural frame was highlighted and illuminated (a mosaic by Jan Nowak in the interior also being renovated and exhibited).



Fig. 5: *School façade mosaic by Stanisław Łyszczař in Czestochowa after modernisation works. 2016. Fot. Author*

There is also in the Polish legal system a possibility for the protection by inscription into the register of heritage monuments only an applied art structure (“a movable monument” heritage register) and not the whole building with all decorations – however such inscription does not indicate the direct protection of the material form, especially in cases where the original owner of former factories or businesses does not exist or in the case of modernist buildings destined for demolition. In Kowary at the former carpet factory (closed in 2009) in 1978 a large 8 x 9 m applied art form was made under the direction of Stanisława Lewkowicz.²⁹ The façade mosaic was shaped as a sort of commercial – a carpet form – and is one made in a traditional form of ceramic tesserae of 2 x 2 cm in 18 colours (169,000 pieces). Thanks to local activists, the mosaic was inscribed into the communal evidence of monuments (a lower form of legal protection of monuments in the Polish system than the register which is supervised by the state through branch offices of the national conservator of monuments). Such form of protection does not directly have influence on the current state of protection. In the Kowary case, local society wanted to renovate the privately owned artwork, slowly deteriorating due to the weather conditions

and neglect; however, the current owner does not respond to requests. The biggest problem with the process of protection of applied art is usually in gaining the cooperation of the owners of business utility buildings in smaller cities. In larger cities the social awareness of the importance and value of art is high. Each new “discovery” of applied art, covered since

²⁷ <http://obiektywniej.blogspot.com/2017/04/czestochowa-modernizm-u-stop-jasnej-gory.html>. Accessed June 10th, 2021.

²⁸ <https://tck.net.pl/wystawy/mozaika-2/>. Accessed June 10th, 2021.

²⁹ <https://www.bryla.pl/mozaika-w-kowarach-w-gminnej-ewidencji-zabytkow-dywan-z-tysiecy-kolorowych-plytek-jest-piekny>. Accessed June 10th, 2021,

the 1990s, is announced in internet articles and press publications.³⁰ In smaller towns a lack of cooperation between owners and the conservator of monuments is visible. In Iłowa in 2017 the Lubuski Voivodship Conservator of Heritage Monuments registered the mosaic of a local supermarket;³¹ however, the owner of the building appealed that decision. The following year the Polish Ministry of Culture upheld the decision of the conservator. The owner does not want to conserve the applied art and, despite the legal protection, the effect of neglect is visible. The mosaic is a unique frieze, curved on façades, with bas relief ceramic tiles attributed to Adam Sadulski (during the process of inscription no documentation was found, attribution being made based on style and form of art). The iconography of the image represents not only abstract forms but also medieval – fairy-tale silhouettes and fragments of the legend of St George. Due to a long period of neglect the glazed surface of the tiles has been damaged which is causing further destruction of the artwork.

Inscription into the register or evidence of only the applied art form limits the activity of the owner of the building; however, the conservator of monuments cannot object to the demolition of the whole building.

In such cases the most common practice is the transfer of the mosaic or other art form to a new location with conservatory documentation of the applied art in situ, conservation works and transport. In cases where a new location has not been decided upon, the mosaic stays in the storage of the state conservators of monuments office. For example, in Gdańsk's former Neptun cinema, after the demolition of the structure, a large (c. 600 m²) façade mosaic made by Anna Fiszer in the 1950s was cut off the walls and taken to such storage at the expense of the new investor who had demolished the modernist building.³² The mosaic was preserved in good condition and was designed of 50 x 50 cm square concrete slabs with an abstract composition of yellow, white, black and grey colours, so de-assemblage was not a complicated process. The action had been initiated by local art historians.³³

The transfer of applied art to new structures by new private or state firm owners and the adaptation of the structure of such artworks to new settings has recently become one of the major trends in contemporary architecture in Poland. In fact, we might observe an interesting trend in the designing of contemporary architecture adapted to the work of art instead of art adapted to the composition of architecture. One of the best examples of preserved applied art from the twentieth century arranged in a new composition is the new railway station in Oświęcim. For a long time railway stations were not sufficiently renovated and even with recent renovations there are some controversies. In Szczecin main railway station's hall only one mosaic was inscribed into the register and protected in the new renovation works while the rest of the applied art decorations on the pillars (1970s decoration of glass and ceramic mosaic tiles, stone pebbles and even sea shell done by Kazimierz Błonka) was covered by new

³⁰ BIAŁAS, Kamil. *Warszawa: podczas remontu baru mlecznego odkryli mozaikę z PRL*. 05.06.2021. Accessed: June 10th, 2021, <https://www.whitemad.pl/warszawa-podczas-remontu-baru-mlecznego-odkryli-mozaike-z-prl/>

³¹ Lubuski Wojewódzki Konserwator Zabytków. Accessed June 10th, 2021, <https://www.lwkz.pl/web/item/show/id/1679>

³² *Capital Park przekazał mozaikę Anny Fiszer z kina Neptun w Gdańsku*. Accessed: June 10th, 2021, <https://dziennik-baltycki.pl/capital-park-przekazal-mozaike-anny-fischer-z-kina-neptun-w-gdansk/ga/9747352/zd/17775046>.

³³ MORITZ, Katarzyna. *Rusza rozbiórka mozaiki Anny Fiszer z kina Neptun*. Accessed June 10th, 2021, <https://www.trojmiasto.pl/wiadomosci/Rusza-rozbiorka-mozaiki-Anny-Fischer-z-kina-Neptun-n98171.html>

elements despite the protests of local society.³⁴ A major mosaic was illuminated and installed in the modern interior. In Szczecin the building of the main railway station was not a modernist construction but was only redecorated in the 1970s, and a similar operation was performed in Bytom railway station. There, in the hall of the railway station from the 1930s, Kazimierz Gąsiorowski made a large mosaic on the side wall in the 1960s.³⁵ The composition is abstract with distinct red squares made of glass contrasting with brown, white and black stones. An asymmetry was underlined by placing red parts to the right side of the mosaic and a contrast made between rectangular shapes and amorphous cloudy forms. In 2017 a renovation of the hall was performed with the cleaning of the mosaic, which became, as in Szczecin, a major artwork of the building focusing the interest of spectators. New decoration of the interiors was tailored to the horizontal composition of Gąsiorowski's work with stripes of wall panels and paintings of sharp straight lines making a contrast with the more amorphous composition of the mosaic (Fig. 6).

Kazimierz Gąsiorowski was also the artist who created in the same iconographic stylistics a mosaic for Oświęcim railway station in 1964–65.³⁶ The artwork of 4.6 m height and 24 m length weighed 100 tons and was designed for the modernist building rebuilt in 1962 by Karol Fojciak,³⁷ where it was displayed above the cash registers, opposite the entrance. The main façade was of glass wall, which also like in Cracow's Kijów cinema had allowed, before demolition, the exposition of internal artwork, which was not inscribed into the register of monuments but was saved during the process of the redesigning and rebuilding of the new railway station. The new building was opened in June 2020 and it is an original and spectacular, contemporary work of architecture closely connected with Gąsiorowski's art. The mosaic was 3D scanned and cut into four sections with the background. Conservation brought back the original colours after the cleaning. The artwork was created from black, grey and white stones and shattered glass in intensive red, black and white colours. Like in Bytom's artwork, it is mostly abstract in its composition (although in the case of Oświęcim the red part might have symbolic meanings and there is no strict rectangular composition of shapes but more cloud-like, smooth figures), underlining horizontal lines, which suits contemporary modernist buildings. The architect Paweł Kośmicki designed the new building with a perfect exposition of the mosaic, which is protected by roof shading. In the case of Oświęcim railway station there is another unique solution – a layout of greenery in front of the mosaic has been designed by the landscape architect Marzena Świtalska. The pattern of the greenery is carefully accordant to the composition of the mosaic. The new railway station has become an open-air gallery in which the applied art serves its original purpose – the public, egalitarian presentation of art – and is a spectacular architectural monument dedicated to the victims of the nearby Auschwitz German Nazi Concentration Camp (Fig. 7).

³⁴ URBANOWICZ, Witold. *Modernizowany Szczecin Główny: Mozaiki częściowo zasłonięte płytami*. Accessed June 10th, 2021, <https://www.transport-publiczny.pl/mobile/modernizowany-szczecin-glowny-mozaiki-czesciowo-zasloniete-plytami-51460.html>.

³⁵ GZOWSKA, Alicja. „Fabryki ruchu”. *Z problematyki dworców kolejowych w Polsce w latach 60. i 70. XX wieku*. Miejsce 2/2016. Accessed June 10th, 2021, <http://miejsce.asp.waw.pl/fabryki-ruchu-2/>.

³⁶ BIAŁAS, Kamil. *Mozaika ze starego dworca w Oświęcimiu uratowana. Ozdobi nowy dworzec*. 28.03.2020. Accessed June 10th, 2021, <https://www.whitemad.pl/mozaika-ze-starego-dworca-w-oswiecimiu-uratowana-ozdobi-nowy-dworzec/>

³⁷ KOSTUCH, *Kolor i blask...* pp. 406–407.

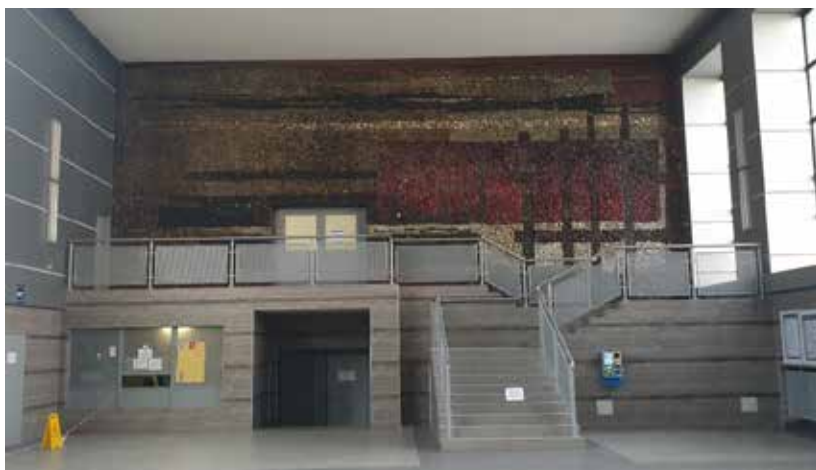


Fig. 6: Bytom – railway station hall after restoration with mosaic by Kazimierz Gąsiorowski. 2021. Fot. Author



Fig. 7: Oświęcim – new building of the railway station with mosaic by Kazimierz Gąsiorowski. 2021. General view and detail of restored artwork. Fot. Author

A new phenomenon in applied art from the twentieth century in which interior art or part of a façade becomes exterior art decoration or isolated artwork can be observed in other cases. For example, in Tychy,³⁸ the former ZEG (electronics for the mining industry) factory office building of 1969 was demolished in 2016. It was decorated with the most interesting artwork of Franciszek Wyleżuch (who created for Tychy several mosaics of his own design or with the cooperation of architects and artists, one of his artworks – the PKO mosaic – recently being destroyed), a mosaic which represented integrated circuits in the form of a colourful abstract, graphic composition. Franciszek Wyleżuch used ceramic tiles from the Kamionka Cooperative in bright colours, and arranged them in a three-dimensional system, creating a spectacular and unique artwork (the closest analogy of such architectural decoration being found in modernist Mexican architectural decorations of the same period). After the decision of demolition was

³⁸ *Socmodernistyczne mozaiki azulejo*. accessed June 10th, 2021, <http://tychy.3bird.pl/mozaiki.html>; OCZKO, Patryk. *Elektryczne układy scalone ułożone na cementowej zaprawie. Niezwykła mozaika w Tychach*. 60.07.2018. Accessed June 10th, 2021, <https://katowice.wyborcza.pl/katowice/7,162709,23639240,elektryczne-uklady-scalone-ulozone-na-cementowej-zaprawie-niezwykla.html>.

undertaken the precious artwork inscribed into the register of monuments was cut off the wall, conserved and transferred to a new location at the front of the school in Tychy (Zespół Szkół nr 4, al. Bielska) where it was arranged in the form of a free-standing wall-sculpture with information and night illumination. The new arrangement allows the artwork to be appreciated; however the presentation of that art as a free-standing sculpture in front of a parking lot does not fully do it justice (Fig. 8).

In Warsaw, one of the applied art forms from the former factory of lifts, which in fact was an almost beautiful abstract sculpture with mosaic decoration, created by Wanda Gosławska in 1968,³⁹ became an artistic pavilion in the inner courtyard of a new housing estate. Previously located in the hall entrance of a modernist structure it was important for its colourful accent. Gosławska used tiles of different shades of orange, blue, red, green and black on the heavy sculpture's surface. The artwork was not inscribed into the register of monuments; however, thanks to local society's action the private investor who built the new housing estate removed it from the walls of the demolished factory, conserved it and added a roof which turned it into a garden pavilion and also protects the artwork. Unfortunately, in its new form as a garden pavilion it is accessible only to the residents.



Fig. 8: Tychy. General view before transfer (lower right) and restoration works in 2016 and current exposition of artwork by Franciszek Wyleżuch in 2021 with renovated detail. Fot. Author

Conclusions

During the last decade a transformation in the approach to modernist applied art heritage could be observed. In the Latin phrase “*vita brevis, ars longa*” an expectation that art will prevail is expressed. In fact, many cases of preserved applied art from the second half of the twentieth century have proven the “life” of the solid, concrete structures of the buildings for which that art was designed to be short. After the demolition of modernist constructions artworks are being transferred to new architecture and fragile and delicate art might last longer than the buildings themselves. However, that art heritage is also under threat. Giergoń, in his book of 2014, mentions two other mosaic forms which decorated the building apart from Gosławska's artwork in Warsaw,⁴⁰ both of which perished in the demolition which took place after the book was published, and only Gosławska's masterpiece survived in a much-changed form. Many other artworks were also destroyed. This evidences how quickly the modernist heritage could

³⁹ GIERGOŃ, *Mozaika warszawska...* pp. 354–357

⁴⁰ GIERGOŃ, *Mozaika warszawska...* p. 354.

be destroyed, deliberately or merely by neglect, so action must be continued with vigour for the documentation, legal protection and conservation of twentieth-century contemporary modern art.⁴¹.

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⁴¹ In Poland's terminology the terms modern and contemporary in art are used interchangeably, as was mentioned by: NIEROBA, Elżbieta. National Museums and Museums of Modern Art in Poland – Competition for Domination in the Field of Museums. In: *Muzeologia a kulturowe dziedzictwo*, 2/2018. p. 46

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Legal protection and safety of works of art and other objects with historical or scientific value borrowed from other countries for the purpose of temporary exhibitions organised within the territory of Poland

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Legal protection and safety of works of art and other objects with historical or scientific value borrowed from other countries for the purpose of temporary exhibitions organised within the territory of Poland

The article presents issues involving legal protection of borrowed works of art designated for temporary exhibitions outside the territory of their country of origin, which have frequently constituted the most crucial elements of national heritage of that country. Moreover, the mechanisms and regulations applied in the scope of insurance covering works of art and other objects with historical or scientific value which formed part of exhibitions organised by museums worldwide have been portrayed. The article presents experiences and solutions applied in this regard in Poland further to specifying international legal regulations that refer to the discussed issue.

Keywords: collections mobility, collections in transfer, museum, legal protection of works of art

Introduction

The question of what a twenty-first-century museum is to be like is one we certainly are unable to answer. We may however strive to pinpoint certain outlining directions of shifts that touch upon those constituting a mainstream of social life of the highest institutions within the national system of culture.¹ Following the indications of experts, the old model of museum-

¹ STASIAK, Andrzej. O Potrzebie rewolucji w polskim muzealnictwie XXI wieku [On the need for a revolution in twenty-first-century Polish museology]. In: STASIAK, Andrzej. (eds) *Kultura i turystyka – razem czy oddzielnie?* [Culture and tourism – together or separately?]. Łódź: WSTH Publishing, 2007, pp. 115–134.

templum faded away a long time ago and has been replaced by the model of museum-forum, thus, audience-friendly and audience-open institution, which is attentive when it comes to the needs and individual experiences of all visitors.² This undoubtedly stems from a number of initiatives undertaken by the museum personnel, targeted at exposing museum exhibits to the widest possible group of recipients. The changing social reality has imposed on these institutions and specifically on the people that represent them a broader perspective in the perception of the role museums ought to play in social awareness as well as a flexible reactivity and openness to changes in the forms and methods by which to stay connected to the audience. Nowadays this challenge is faced not only by the museum employees of a given country but also by the whole international society, including state authorities. In this context considerations regarding the protection and safety of works of art and other movable items with historical, artistic or scientific value borrowed for temporary exhibitions organised in the territory of a given country have gained significance. The current form of the binding regulations in this scope has shaped itself on the basis of experiences gained by individual countries, which resulted in the implementation of international legal frameworks and general assumptions, these achievements subsequently entering the regulations of individual countries. It does not however mean that legal protection over movable items with historical, artistic or scientific value borrowed for temporary exhibitions organised in the territory of a given country has become trouble-free. The country and insurance guarantees necessary to execute the adopted form of protection became a critical issue. Restrictions on culture promotion through the displaying of works of art stem not only from the lack or shortage of legal regulations but also from the occurrence of situations with an unexpected course or nature, such as the SARS-Cov19 pandemic.

Shaping provisions and regulations concerning the legal protection of movable items with historical, artistic or scientific value which are borrowed for temporary exhibitions outside the borders of their country of origin

The history of military conflicts has been inextricably linked to appropriations, takeovers of museum and private collections or conducting changes in the scope of the existing state territories. Furthermore, changes in the character of property (nationalisations) as a result of political transformations also pose a threat to cultural heritage. Whereas demands for the return of works of art stolen during military conflicts supported by legal regulations covered by the acts of international law and the binding EU law hardly raise any concerns,³ the consequences of nationalisation in certain European countries (i.e. formation of Croatia, Montenegro, Serbia,

² ROKOSZ, Katarzyna. Program edukacyjny [The educational programme]. In: *ABC Organizacji wystaw czasowych w muzeach* [ABC of temporary exhibition organisation in museums], vol. 1, 2012, p. 21.

³ Convention on protection of cultural goods in case of military conflicts together with the Executive Regulations to the Convention and the Protocol on Protection of Cultural Goods in case of military conflicts signed in the Hague on May 14, 1954 (Journal of Laws from 1957, No 46, item 212); European Cultural Convention elaborated in Paris on December 19, 1954, Journal of Laws from 1990 no 8, item 44); European Convention regarding the protection of archaeological heritage, elaborated on May 6, 1969 in London; Convention concerning means targeted at prohibiting and preventing illegal transport, export and relocation of cultural heritage, elaborated in Paris by the General Conference of the United Nations Organization for Education, Science and Culture during the seventeenth session held on November 16, 1972 (Journal of Laws from 1976, no 32, item 190); UNIDROIT Convention on stolen or illegally exported cultural heritage goods, concluded on June 24, 1995.

Slovenia in 1991) have triggered almost unresolvable political-ownership issues.⁴

In January 2008 Russia cancelled the exhibition "...from Russia: French and Russian painting works of art 1870–1925" which should have commenced at the end of January at the Royal Art Academy in London. Russian authorities justified their decision with fear, indicating British law as not protecting the paintings against claims on the side of the successors of former owners from whom the Soviet authorities had taken away these works of art during the October Revolution of 1917.⁵ The Russian side rejected the arguments made by the British authorities whereby it was noted that international law protects the works of art borrowed abroad against confiscation. As a result, the British government was forced to introduce additional provisions designated to protect the paintings against all lawsuits and excluding their withholding even for one day.

In 2012, Poland found itself in a similar situation, when the Czech Ministry of Culture, in fear of confiscation, did not allow the export to Warsaw of the exhibition "Europa Jagellonica" presenting the most precious items and works of art of such artists as Albrecht Durer, Lucas Cranach Starszy, Veit Stoss and Master Paul from Levoca. The goal of the exhibition was to present the social, political and economic processes of the era during the times of the Jagiellonian reign in Poland, the Czech Republic and Hungary.⁶ This situation as well as other similar ones led the Polish authorities into believing that there is a necessity to ensure the protection of foreign works of art that are transported into Poland as part of international exhibition borrowings.

Undoubtedly, the present legal state both with respect to the procedure of "borrowing" a work of art *sensu stricto* and the insurance procedure in this scope is a result of a number of actions on an international scale, targeted at securing the works of art on the one hand and consolidating the procedures on the other. Hence, the adoption of principles elaborated by the International Council of Museums gathered in the Code of Ethics of ICOM.⁷ The provisions of the Code indicate that "If there are no formulated rules in a given country, it may apply for the issuance of a Directive of Proceeding to the Secretary Office of ICOM, national ICOM committee or relevant international committee of ICOM. National organizations and specialized organizations involved in museum activity are advised to form supplementary rules based on this code."⁸

The international community undertook certain individual initiatives in the above scope, an example of this being France in 1994,⁹ and five years later, statutory protection against

⁴ Regulation of the Council of the European Union 3911/92 on December 9, 1992 no. 395 Council Directive no. 93/7/EEG of March 15, 1993 regarding return of cultural goods exported in breach of the law from the territory of the Member State (Official Journal of March 30, 1993 establishing provisions for the purpose of implementing the Council Regulation (EEG) No 3911/92 regarding exporting cultural goods (Official Journal from 1993 no. 77); Regulation of the Council (EC) No 116/2009 of December 18, 2008 regarding exporting cultural goods (Official Journal Of EU from 2009, no 39).

⁵ Source: <https://wyborcza.pl/7,75399,4804377.html> (accessed June 25, 2021).

⁶ Source: <https://dzieje.pl/kultura-i-sztuka/czechy-nie-wysla-27-dziel-do-polski-na-wystawe-europa-jagellonica> (accessed June 25, 2021).

⁷ WALTOS, Stanisław. Kodeks Etyki ICOM dla Muzeów [ICOM Codex of Ethics for Museums], Warsaw: Wolters Kluwer, 2009, pp. 11–14.

⁸ WALTOS, Stanisław. Kodeks Etyki ICOM dla Muzeów [ICOM Codex of Ethics for Museums], Warsaw: Wolters Kluwer, 2009, p. 10.

⁹ Law no. 94-679 of August 8, 1994, Article 61. Source: https://www.legifrance.gouv.fr/loda/article_lc/LEGIARTI00000698549 (accessed 28 June 2021).

confiscation was introduced in Germany.¹⁰ Similar regulations were adopted in 2002 in Belgium and,¹¹ a year later, in Austria.¹² In 2005, a regulation protecting against confiscation was adopted in Switzerland and a year after that in Romania.¹³ The same solutions were introduced in 2007 in Great Britain¹⁴ and in Israel.¹⁵ Some EU member states, such as Lithuania and Estonia, have implemented protection measures against confiscation while not forming separate acts but rather including proper provisions in the Civil Code.¹⁶ Furthermore, actions of the international community as part of the Mobility of Collection programme deserve special attention.

The subject of increasing the mobility of collections has been on the common EU cultural agenda since the Greek presidency in 2003 and has been addressed in a number of conferences held in the Netherlands, the United Kingdom, Finland and Germany. In 2005, the expert report *Lending to Europe* was published. The report identified obstacles to the exchange of cultural moveable heritage between the member states of the European Union. The report and the conferences resulted in *The Action Plan for the EU Promotion of Museum Collections' Mobility and Loan Standards* (2006). In 2006, during the Finnish Presidency, working groups were set up to produce standard documents and proposals relating to specific areas of interest. In 2009, the European Commission set up an "Open Method of Coordination" Committee on Collections Mobility which produced its final report in June 2010. Thus, progress has already been made and collections mobility has already gained some momentum. However, the results still need to be worked on and information has to be disseminated in the heritage and museum community.¹⁷

Obviously, these are not the only legal actions targeted at securing borrowed works of art, though they have shaped the current state of legal regulations and the directions of actions of museum experts from the European Union member states, including Poland.

¹⁰ Gesetz deutschen Kulturgutes gegen Abwanderung, KultSchG. Source: https://www.uni-trier.de/fileadmin/fb5/inst/IEVR/Arbeitsmaterialien/Staatskirchenrecht/Deutschland/Religionsnormen/Zweiter_Teil_Denkmalschutz_Kulturgut_gegen_Abwanderung.pdf (accessed June 29, 2021).

¹¹ Belgium: The Programme Law of December 24, 2002. However, the Belgian regulation has not been applied since 2004.

¹² Bundesgesetz über die vorübergehende sachliche Immunität von Kulturgut-Leihgaben zum Zweck der öffentlichen Ausstellung".

Source: <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=20003081> (accessed June 14, 2021).

¹³ Act 438/27 from 2006 ratifying the UN Convention 2004 59/38 adopted on December 2, 2006

¹⁴ Public Acts 2007 Tribunals Courts and Enforcement Act 2007. Explanation of the principles: https://www.culture.gov.uk/what_we_do/cultural_property/5122.aspx; Copy of Part 6. Tribunals Courts and Enforcement Act: https://www.opsi.gov.uk/acts/acts2007/ukpga_20070015_en_13#pt6; Copy of The Protection of Cultural Objects on Loan (publication and Provision of Information) Regulations 2008; https://www.opsi.gov.uk/si/si2008/uksi_20081159_en_1; Copy of the State Immunity Act 1978: https://www.opsi.gov.uk/RevisedStatutes/Acts/ukpga/1978/cukpga_19780033_en_1 (accessed June 25, 2021).

¹⁵ Cultural Assets Loan Law (Limitation of Judicial Authority) z May 1, 2007.

¹⁶ Civil Code of the Republic of Lithuania July 18, 2000; VIII-1864; Vilnius, updated on December 16, 2008; XI-65; art. 9

¹⁷ Collections Mobility 2.0-Lending for Europe 21st c., <https://www.culture.gov.gr/en/service/SitePages/view.aspx?iID=2366> (accessed June 10, 2021).

Polish regulations in the scope of the legal protection of movable items with historical, artistic or scientific value borrowed for temporary exhibitions organised in the territory of the Republic of Poland

Poland has been an active participant of actions striving to form relevant conditions in order to ensure legal protection over movable items with historical, artistic or scientific value borrowed for temporary exhibitions organised in the territory of the Republic of Poland. It became a necessity which stemmed from historical determinants of the Polish state, combined with political, social and economic shifts throughout the whole of Europe and even the world.

In 2009, the Polish Ministry of Culture and National Heritage undertook, at the request of the Polish National Committee ICOM, works on the preparation of provisions introducing the issue of the protection against confiscation of objects borrowed from abroad by Polish national and self-governmental museums. As pointed out by D. Folga-Długoszewska, “works were long-term, though it was reiterated on a number of occasions that it was crucial to provide protection and smoothness of cultural exchange between Polish and foreign institutions of culture”.¹⁸ In the opinion of the ministry representatives involved in legal changes, the fast introduction of the necessary regulations was designated to allow the Polish state to realise the commitments specified, among others, in Art. 6 of the Constitution of the Republic of Poland, according to which point 1 States “The Republic of Poland creates conditions of dissemination and equal access to the goods of culture which have been a source of identity for the Polish nation, its persistence and growth”, as well as the provision of point 2 that “The Republic of Poland provides help to the Poles residing abroad in maintaining their ties with the national cultural heritage”.¹⁹

In April of 2014, the Polish Sejm commenced legislative works concerning the deregulation of more than one hundred professions. In the framework of these works, the MPs also handled the issue of legal protection over movable items with historical, artistic or scientific value borrowed for temporary exhibitions organised in the territory of the Republic of Poland (the so-called museum immunity). As a consequence of these actions of August 5, 2015 the Act on amending the acts that regulate the conditions of access to certain professions was adopted.²⁰ In article 5 of this act changes concerning the Act on Museums in force from November 21, 1996 were introduced. An institution of immunity for borrowed objects for the duration of a given exhibition was introduced, prior to the submission of any potential claims raised by third parties. Art. 31 a in its full version adopted the following wording:

1. A movable item with historical, artistic or scientific value, borrowed from abroad for a temporary exhibition organised in the territory of the Republic of Poland, also referred to as “movable item”, may be covered by legal protection, if: 1) its transfer into the territory of the Republic of Poland rests in the public interest; 2) it cannot be found within the territory of the Republic of Poland;

¹⁸ FOLGA-JANUSZEWSKA, Dorota. Muzea w Polsce – jakich ustaw potrzebujemy pilnie? The change in the guarantee rules and the implementation of work on the act on securing against confiscation preceded by the act on the examination of origin [Museums in Poland – what laws do we need urgently? The change in the guarantee rules and the implementation of work on the act on securing against confiscation preceded by the act on the examination of origin]. In: SZAFRANSKI, Wojciech. ZALASIŃSKA, K. (eds.) Prawna ochrona dziedzictwa kulturowego [Legal protection of cultural heritage], Poznań: Wydawnictwo Poznańskie, 2009, pp. 93–103.

¹⁹ The Constitution of the Republic of Poland of April 2, 1997, adopted by the National Assembly on April 2, 1997, adopted by the Nation in a constitutional referendum on May 25, 1997, signed by the President of the Republic of Poland on July 16, 1997. (GOV Official Journal 1997 no. 78 item 483).

²⁰ Act of August 5, 2015 on amending acts that regulate conditions of access to performing certain professions (Journal of Laws from September 30, 2015 item 1505).

3) its transfer to the territory of the Republic of Poland complies with the law; 4) it was not transported from the territory of the Republic of Poland illegally; 5) the organisation of a temporary exhibition without covering this item with legal protection would not be possible or would result in not proportionally high costs of its exhibition towards the costs of exhibition organisation; 6) the temporary exhibition will be organised by: a) an institution of culture in the meaning of the Act of October 25, 1991 on organising and conducting cultural activities or b) a museum that is not a cultural institution, entered into the list referred to in art. 5b paragraph 1 – further referred to as “exhibition organiser”.

The above legal regulations set the directions of the protection procedure towards movable items with historical, artistic or scientific value that are borrowed from abroad for a temporary exhibition organised in the territory of the Republic of Poland. Implementing acts were subsequently adopted directly to the above-specified acts in the form of regulations, such as:

- Regulation of the Minister of Culture and National Heritage of October 14, 2015 regarding a request for coverage with legal protection of movable items with historical, artistic or scientific value, borrowed from abroad for a temporary exhibition organised within the territory of the Republic of Poland;²¹
- Regulation of the Minister of Culture and National Heritage of October 14, 2015 regarding the notification template regarding the export to the territory of the Republic of Poland and notification template regarding the export out of the territory of the Republic of Poland of a movable item of historical, artistic or scientific value, borrowed from abroad for a temporary exhibition organised within the territory of the Republic of Poland covered by legal protection;²²
- Regulation of the Minister of Culture and National Heritage of October 14, 2015 regarding the registration card of a movable item with historical, artistic or scientific value, borrowed from abroad for a temporary exhibition organised within the territory of the Republic of Poland covered by legal protection.²³

State Treasury guarantee versus commercial insurance

An issue that ought to be discussed in the context of the protection of borrowed works of art is that of insuring such items as well as their coverage with State Treasury guarantees. The growing costs of exhibitions, rentals and the maintenance of museums have led to the issues around insuring borrowed objects and, in particular, expanding insurance in the form of state guarantees being presented from a slightly different angle. Mobility of museums has been intrinsically linked with the necessity to secure the material interest of the party which displays the museum items in case of the occurrence of a random event resulting in damage to, or the deterioration or theft of the loaned objects. A substantial increase of accident risk

²¹ Regulation of the Minister of Culture and National Heritage of October 14, 2015 on request for coverage with legal protection of movable items with historical, artistic or scientific value, borrowed from abroad for a temporary exhibition organised within the territory of the Republic of Poland (Journal of Laws from 2015, item 1749).

²² Regulation of the Minister of Culture and National Heritage of October 14, 2015 regarding notification template regarding import to the territory of the Republic of Poland and notification template regarding export out of the territory of the Republic of Poland of a movable item of historical, artistic or scientific value, borrowed from abroad for a temporary exhibition organised within the territory of the Republic of Poland (Journal of from 2015, item 1769).

²³ Regulation of the Minister of Culture and National Heritage of October 14, 2015 regarding registration card of a movable item with historical, artistic or scientific value, borrowed from abroad for a temporary exhibition organised within the territory of the Republic of Poland covered by legal protection (Journal of Laws from 2015, item 1719).

appears in the course of international borrowing while the museum objects travel across large distances by various means of transport.²⁴ Furthermore, the practice of introducing sureties on the side of the State Treasury has triggered a change in the principle of their granting to the minimum insurance value of borrowed objects, from the level of which the guarantee amount was calculated. In pursuit of savings, many organisers of exhibitions have undertaken attempts to borrow works of art without insuring them while at the same time concluding the so-called agreements of “interinstitutional trust”. This form of mutual regulations has not however been adopted and commercial insurance has become the most frequently applied solution, which due to the extensive nature of costs, absorbs a large part of the public funds designated for the realisation of exhibitions.²⁵

In the Polish legal system both a surety and insurance constitute an institution in the scope of civil law. The institution of surety was regulated by Articles 876–887 of the Act of April 23, 1964 on Civil Code.²⁶ In accordance with Art. 216 of the Constitution of the Polish Republic the principles and mode of granting financial sureties by the Polish state must be specified in a legal act. The realisation of such construed obligation is encompassed by the Act of May 8, 1997 on sureties and guarantees provided by the State Treasury and some legal entities.²⁷ In accordance with its provisions, the Council of Ministers may grant sureties to non-residents (that is, foreign entities) for payments of compensations on account of damages, destructions or thefts of unsecured exhibition objects in Poland, the owners or authorised holders of which are non-residents. The total value of exhibition items must exceed the equivalent of 500,000 euros. Such a surety is granted at the request of the exhibition organiser which must be submitted to the relevant minister for culture and national heritage matters who subsequently recommends the request to the Council of Ministers. The request is elaborated on the basis of the Regulation of the Council of Ministers from June 8, 2012 on granting sureties or guarantees and the mode of granting sureties and guarantees by the State Treasury.²⁸

Yet another possibility within Polish law is so-called commercial insurance. Foreign exhibitions usually possess governmental guarantees and this takes away some liability from the insurance companies. Besides, the scope of protection of the works of art borrowed from a foreign country is quite large. Further, it is often combined with a visit of foreign insurance specialists in Poland and the elaboration of special reports regarding the requirements concerning protection for a given exhibition.²⁹

Polish national museums with small budgets at their disposal usually solely purchase the insurance for the most precious works of art. In fact, solely the largest cultural institutions and organisations can afford to insure works of art and other items with historical or scientific value,

²⁴ GREDKA, Iwona. State Treasury sureties and commercial insurance: comparative analysis. In: *Muzealnictwo* vol. 54, 2013, pp. 234–239.

²⁵ FOLGA-JANUSZEWSKA, Dorota. Subject areas and recommendations. In: DE LEEUW, Ronald. ACIDINI, Cristina. BERG, Kristian. FOLGA-JANUSZEWSKA, Dorota. HARTUNG, Harald. KVIETKAUSKAS, Rolandas. MATASSA, Freda. RAPETTI, Rodolphe. SCHAUERTE, Günther. WÅRE, Ritva. (eds) *Lending to Europe: Recommendations on collection mobility for European museums*. Rotterdam: Tripiti, 2005, pp. 11–13.

²⁶ Act of April 23, 1964 on Civil Code (Journal of Laws from 1964 number 16, item 93 as amended).

²⁷ Act of May 8, 1997 on sureties and guarantees granted by the State Treasury and some legal entities (Journal of Laws from 1997 number 79, item 484).

²⁸ Regulation of the Council of Ministers of June 8, 2012 on applying for granting sureties or guarantees and the mode of granting sureties and guarantees by the State Treasury (Official Journal 2012, item 675).

²⁹ Source: <https://www.parkiet.com/gospodarka/art25998351-dzielo-sztuki-pod-ochrona> (accessed March 20, 2021).

which are addressed by the insurance companies as significant risk-bearing works of art. Due to the above-described risk carried by the legal protection of movable items with historical, artistic or scientific value borrowed from abroad for temporary exhibitions organised in the territory of Poland, one of the insurance companies organising insurance policies of museum exhibits is Powszechny Zakład Ubezpieczeń SA. The insurance procedure concerning the discussed exhibits was specified in the General Terms and Conditions of Insurance for Exhibitions and Fairs Experts adopted on October, 24 2016 by way of resolution of the Management Board of Powszechny Zakład Ubezpieczeń SA.³⁰

Powszechny Zakład Ubezpieczeń SA, which is the largest Polish insurance company, holds state treasury guarantees covering the entire scope of its business as well as three types of offered insurance policies dedicated to the sector of works of art, including:

- insurance during transport to an exhibition or art fairs – in Poland and abroad (offered in five scopes);
- insurance against fire and other natural disasters during storage and exposition;
- insurance against theft with burglary and robbery during storage and exposition.

In accordance with the content of § 3 of the General Terms and Conditions of Insurance for works of art and museum exhibits offered by Powszechny Zakład Ubezpieczeń SA, this insurance covers museum exhibits, exhibition and trade items specified contractually indicated by the insurer, encompassing museum exhibits, exhibition and fair items, including works of art, artistic goods and industrial goods, referred to as “property”, presented during exhibitions or fairs in the country or abroad.

One should point out that property the transport or import into Poland of which is prohibited cannot constitute the subject of insurance unless such prohibition does not concern the insured property as per the date of insurance agreement conclusion. Importantly, the insurance sum for a work of art or for another property valuable from the perspective of national heritage specifies the insured item based on the value of insurance subject at the time of its submission for insurance purposes. The insurance sum may be specified according to the replacement value, accounting gross value or factual value. Upon request of the insurance company with regards to the works of art, the insurance sum towards a property may be specified according to the purchase price, replacement value or market value. Furthermore, the insurance sum cannot exceed the value of insurance subject and if the contractually agreed insurance sum exceeds the value of the insurance subject (overinsurance), then Powszechny Zakład Ubezpieczeń SA is responsible for damages solely up to the value of the insurance subject. In case of underinsurance, that is, when the contractually agreed insurance sum is lower than the value of the insurance subject, Powszechny Zakład Ubezpieczeń SA bears responsibility for damages up to the level at which the insurance sum differs from the value of the insurance subject. What is more, if during the period of insurance coverage an increase in the value of insured works of art occurs, the insuring entity may, in agreement with the insurer, increase the insurance sum pursuant to the payment of an additional insurance premium. Undoubtedly, the insurer envisaged a number of conditions that exclude or limit the liability of Powszechny Zakład Ubezpieczeń SA and specified in detail the obligations of the insured party and the insurer which stem from the insurance agreement regarding establishing the level

³⁰ Resolution No UZ/425/2016 of the Management Board of Powszechny Zakład Ubezpieczeń SA of October 24, 2016 with amendments established by way of resolution No UZ/2015/2018 of July 6, 2018
Source: https://www.pzu.pl/_files/1513542 (accessed March 26, 2021).

of damages, recourse claims etc.

Experts note that one cannot identify a surety agreement with an insurance contract, nor perceive a surety institution directly as a substitute for a commercial insurance provider. One ought to bear in mind that insurances are a manifestation of liability of a guarantee nature, whilst an institution for the provision of compensation for damaged, destroyed or lost exhibition exhibits, as per the Act on guarantees and sureties granted by the State Treasury and some legal entities, is structured as a classic surety and not a guarantee.

Legal protection of movable items with historical, artistic or scientific value borrowed for a temporary exhibition organised in the territory of the Republic of Poland

Undoubtedly museums have been forced to deal with what has happened since 2020 – that is, SARSCov19 pandemic. The Polish Ministry of Culture and National Heritage and the Chief Sanitary Inspector announced the guidelines for organisers of cultural events during the SARSCov19 pandemic in Poland.³¹ Regardless of the restrictions in 2019, 959 museums and museum branches remained active (1.5% more than in 2018). Museums displayed 2,700 exhibitions and organised more than 5,000 temporary exhibitions in the country (including 117 exhibitions from abroad).³² In 2020, when the SARSCov19 pandemic spread worldwide, 932 museums and museum branches maintained their activities in Poland.³³ 16.6 million visitors were welcomed. The museums displayed 2,400 exhibitions and organised 3,000 temporary exhibitions in the country (including 41 exhibitions from abroad). 50.9% of museums and museum branches limited their cultural activities due to the SARSCov19 pandemic, that is, temporarily did not display or offer their cultural portfolio to the audience. The majority of entities, however, limited their activities in March (47.0%), thus, in the first month after the introduction of restrictions by the Polish government due to the spread of the virus. Museums realised open-air exhibitions and outdoor events. Almost 19% of Polish museums also reached out with their exhibition offer beyond Polish borders. The majority of them were organised in the Czech Republic, Germany and France.³⁴ Exhibitions organised in France enjoyed the largest popularity, being visited by a total of more than 85,000 visitors, the aetiology of origin of several exhibited items dating back to the French revolution, drawing reference to the principle of *biens nationaux*. Confiscations undertaken in the period of the French revolution covered most of all church authorities, aristocracy or emigrants and were targeted at enriching the national heritage of the forming republic.³⁵

During the pandemic, works of art borrowed from the foreign museum centres that were used during temporary exhibitions organised in Poland were covered by legal protection of movable items with historical, artistic or scientific value (the so-called museum immunity). One of such examples of the above-specified museum immunity was the protection of

³¹ Source: <https://www.gov.pl/web/kultura/wytyczne-dla-organizatorow-imprez-kulturalnych-i-rozrywkowych-w-trakcie-epidemii-wirusa-sars-cov-2-w-polsce> (accessed June 22, 2021).

³² Source: <https://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/kultura/dzialalnosc-muzeow-w-2019-roku,12,3.html> (accessed June 22, 2021).

³³ Starting with data from 2020, solely museums that operate on the basis of the statute or bylaws agreed with the relevant minister on culture and protection of natural heritage are referred to as museums, in accordance with Art. 6 of the Act of November 21, 1996 on museums (Journal of Laws from 2012, item 987 as amended).

³⁴ Source: <https://nimoz.pl/dzialalnosc/wydawnictwa/seria-statystyka-muzeow> (accessed June 24, 2021).

³⁵ PROKÚPEK, Marek. Systém řízení francouzských národních muzeí [Management system of French national museums]. In: *Museology and Cultural Heritage*, vol. 5, 2017, Is. 1, p. 160.

museum items borrowed in 2021 from such countries as Germany. It drew reference to the area of functioning of the Royal Residence in the areas of the former Republic of Poland. The document concerning the legal protection of the above-specified collections was signed by the Minister of Culture and Natural Heritage.

Conclusions

The museum sector constitutes one of the key components supporting the national identity and cultural heritage of every modern society forming an organised statehood. Globalisation and mass communication have contributed to the transformation of the transmission and the role assigned to museums over generations. Thus, bearing in mind the impact of museums on shaping the social identity of citizens forming a state organism, all initiatives that enable the full and broadest possible access to museum resources originating not only from the native country gain particular significance. Activities in this regard ought to constitute a commitment made by the whole international community. Nevertheless, the burden of necessary actions that serve the purpose of familiarising the society with cultural heritage and works of art that originate not only from the area of their own country will always rest on the side of state authorities organising exhibitions or expositions. The legal protection of movable items with historical, artistic or scientific value borrowed for a temporary exhibition organised within the territory of the Republic of Poland is always subjected to assessment by Polish as well as foreign museum experts and insurance specialists as well as Polish citizens striving for museum novelties.

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UNIDROIT Convention on stolen or illegally exported cultural heritage goods, concluded on June 24, 1995.

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