

## THE AGGRESSIVENESS OF CONTEMPORARY URBAN SPACE. THE NEED FOR COMPOSITION'S ANALYSIS IN DESIGNING A NEW BUILDING IN A HISTORICAL CONTEXT

Karolina Urszula SOBCZYŃSKA<sup>1,\*</sup>

<sup>1</sup> Division of History, Theory and Heritage, Faculty of Architecture, Poznan University of Technology,  
60-965 Poznan, Poland

---

### Abstract

*Nowadays, the urban environment affects humans with an enormous amount of stimuli on many existential levels. The shape of architectural and urban space also contributes to this. The article addresses contemporary problems of shaping urban spaces and the design challenges when designing new buildings within the existing context of historic buildings. It is increasingly observed that newly designed buildings as additions to historic context stand out significantly from the existing homogeneous structure and are compositionally strongly detached from it and by their dissimilarity they often become dominant, making contemporary urban spaces not only heterogeneous but also aggressive. According to the author, in the process of designing a new building in the historical context, it is important to analyse the composition of the façades of the neighbouring buildings, especially the rhythms, but also the hierarchy of the whole spatial arrangement in urban terms.*

**Keywords:** Contemporary architecture; Historical context; Composition's analysis;  
Sustainable design; Perception; Contemporary city

---

### Introduction

#### ***Contemporary architecture in historical context and an increasing number of stimuli***

The human environment is a source of stimuli and a carrier of often ambiguous information [1]. Information and stimuli flowing from the environment in conjunction with human psychological processes influence human sensations, emotional reactions and behavior. According to Gibson [2, 3], the process of perception is a holistic phenomenon, involving the reception of holistic meanings from the environment. He believes that humans do not see the individual stimuli that stimulate the senses but perceive the holistic meanings conveyed by the stimuli acting on the senses. Gibson treats the perceptual process as the result of a panoramic vision in motion of an always moving environment. Juliusz Żórawski also believes that the space in which a human being resides at a given moment carries a given number of stimuli that can't be perceived individually but are perceived as the totality of the spatial situation and its aura [4]. According to him, man perceives the surrounding universe through sensations such as time, physical matter and radiation. A single element of space can evoke a range of sensations; thus, a larger and more complex space such as a city evokes a myriad of sensations. In the modern city, man is attacked by an excessive amount of stimuli on many existential levels. The shape of modern architectural and urban spaces also contributes to this. The rapid development

---

\* Corresponding author: karolina.sobczynska@put.poznan.pl

of urbanization has brought many trends, styles and different ways of conceiving space and has resulted in a multi-layered spatial structure of the city.

The construction of new buildings on vacant plots in the vicinity of historic contexts or as an addition to them is a natural consequence of urban development. If building development is sustainable, the build-up tends to take place without negative spatial effects. Hasty design decisions, on the other hand, can leave irreversible negative spatial effects, both on an architectural and urban scale.

Nowadays, it is increasingly observed that these newly designed buildings often become aggressive dominants and destroy the existing hierarchy of the existing urban composition.

The care for form and harmony in spatial composition, evident in previous centuries, is now disappearing, giving way to aggressive architecture whose commercial task is to attract the observer's attention, unfortunately more by its flashiness than by its timeless attractiveness.

The accumulation of a large number of such buildings attracting attention by their dissimilarity from the context makes urban spaces affect people with an increasing number of visual stimuli and thus, once homogeneous, become more chaotic and aggressive.

#### ***New buildings in historic context—benefits and risks of negative effects***

The undoubted benefit of creating new buildings in the vicinity of historic buildings is simply filling in the empty spaces in the previously existing compact structure, for example, a row (frontage) of townhouses or closing a quarter. Nowadays there is an increasing tendency among contemporary architects to make their buildings stand out from their surroundings as much as possible, which carries the risk of having a negative effect of losing the homogeneity of an existing space such as a street frontage, a quarter or even a district.

#### ***Differences in urban development processes past and present***

In previous centuries, when economic development took place at a slower pace than in the present day, layouts, both urban and on a smaller scale, i.e., architectural, such as frontages and quarters, were characterized by legibility and homogeneity. The composition of urban elements was coherent and harmonious. The harmony of the composition was based, among other things, on the appropriate scale and hierarchy of spatial elements, forming a coherent whole resulting from the logical ordering of its parts. The urban and architectural spaces of cities were the result of a conscious design and composition of space in accordance with the idea adopted for a given fragment of the city. Undoubtedly, the coherence of the compositions was influenced by the fact that they were created at the same or similar time and in a similar style.

Nowadays, the rapid development of construction, reflected in the creation of a large number of new buildings in a relatively short space of time, has resulted in a build-up of buildings, often as a result of ill-considered decisions. The introduction of new buildings and architectural layouts into the city's existing buildings did not necessarily take into account the existing compositional idea, which was either not understood by the designers or not taken into account or, to use a stronger term, respected. The designers of new buildings try so hard to design an eye-catching object that they create dominant features in places where they should not be, often thus destroying the existing spatial order.

The author believes that prudent, conscious design, resulting from an understanding of the compositional principles of the existing context and respect for centuries-old buildings, will contribute to avoiding negative spatial effects. According to the author, a historic building and a new one can have synchronized compositions and lose nothing of their values or individuality. In particular, the new building does not have to lose its modernity, as it will fit in and adapt to the existing structure, which will remain homogeneous and legible through sustainable design.

#### ***The aggressiveness and overstimulation of the modern city as a result of today's design trends***

Observing contemporary buildings being built as a complement to historical development, for example, in a row of townhouses in a quarter, one may risk a statement that referring to the existing context and respecting the existing composition of the space-time

continuum is losing its meaning in favor of the desire to distinguish the object from its surroundings, drawing the observer's attention with its different form, composition and even volume. In this way, contemporary urban spaces lose their homogeneity and legibility, becoming full of stimuli evoking a sinusoid of sensations from which man may feel tired. In a way, therefore, the city has an aggressive effect on people. Often, an excessive amount of stimuli is unjustified in a given fragment of space and can cause negative feelings such as tension and stress.

Observing contemporary design trends, it can be concluded that beauty, identified by Vitruvius as one of the three qualities and values a building should have, is now slowly losing its significance and overriding importance in favor of originality, distinctiveness consisting of the desire to make a new object stand out from its surroundings. This is probably due to the designers' lack of interest in the issues and canons of aesthetics resulting from the application of certain principles of proportion and harmony propagated by Leonardo da Vinci and other visionaries such as Fibonacci. Or perhaps it is due to insufficient knowledge and ability to implement it or simply a lack of desire to fit into the existing development context and some effort to find the most appropriate design solutions. On the other hand, the reason for this state of affairs may be the conditions on the part of investors who focus on cheap functional and material solutions but at the same time visual solutions that draw attention for the sake of a rather short-sighted commercial approach. With low investment outlays, the end result will be buildings of questionable quality in terms of durability and aesthetics.

Nowadays it can be observed that newly constructed buildings even compete with each other in being as different as possible from the others, which often makes them strange. This originality and novelty often has nothing to do with generally accepted aesthetic values. Thus, contemporary architectural design often results in buildings that are inconsistent with their context, because these buildings were intended to be built quickly and to stand out from their surroundings as much as possible in order to attract attention for commercial purposes. This creates an excess of stimuli that is not needed in every space.

In contemporary design, less attention is paid to finding balanced proportions and to fitting into the existing context than in previous centuries, which is why urban spaces are becoming increasingly chaotic, illegible and incomprehensible, so they are more likely to evoke feelings of agitation and stress rather than pleasure and relaxation.

### **Purpose and working method**

The work addresses contemporary issues of shaping urban spaces and the design challenges when designing in the existing context of historic buildings.

Current trends in architectural design in historical contexts relate to the desire for a new building to stand out from its surroundings rather than fit into an existing dense structure. Contemporary buildings located in historic buildings often become dominant due to their distinctiveness, which may destroy the existing hierarchy and the compositional idea of the existing urban layout. The purpose of the study is to draw attention to the necessity (need) of performing pre-design analyses of the existing architectural and urban composition in the process of designing new objects in historical buildings.

The author cites well-known issues concerning the understanding of beauty, spatial order and harmony, as well as the principles of human perception and psychosomatic structure proclaimed by ancient and contemporary architectural theorists. Reminding these principles and the undeniable laws of shaping composition to both designers and those who decide on the shape of urban spaces could prevent the ubiquitous overexposure and growing spatial aggressiveness of cities.

The issues raised in the study of designing in accordance with the psychophysical structure of man and the principles of perception are intended to improve the quality of urban space and thus, to some extent, the quality of human life in the city.

**Research state. Principles of good composition according to architectural theorists in the aspect of designing new buildings in historical context**

***Principles of good composition shaping, according to architectural theorists***

The art of shaping space according to the concept of beauty was dealt with by many architectural theorists such as Vitruvius, Alberti, Palladio, Thiersch, Wölfflin and the aestheticians of the Renaissance. They give many rules and geometrical laws to ensure the appearance of beauty in architectural composition. Certain rules for composing the elements of space are undeniable and timeless, regardless of the age in which they were enunciated, because they stem from the psychosomatic constitution of man.

Many of the principles of perception and man's predilections regarding the construction of form and space were cited by the contemporary architect and architectural theorist Juliusz Żórawski in his work *On the Construction of Architectural Form* [4], presenting them on the basis of the relationships and dependencies between individual forms and the composition as a whole. The principles he presented apply both to the architectural scale of a building and to the urban scale, the ensemble of buildings and even the entire city. Żórawski called his reflections on forms and their interrelationships "an attempt to create an aesthetic system..." [4] with the aim of taking care to bring the space to such a composition or shaping that is close to the human psyche and its perceptual abilities.

Certain principles for composing and organizing space have been unchanged for centuries; they are timeless because they result from the mental and physical constitution of man, from experiencing the environment, nature, borrowed from nature etc. For example, the vertical, the horizontal, the right angle, the sphere, the square etc., are formations and shapes rooted in the interior of man [4]. In this way, a number of likes or dislikes are formed in man, which have a spontaneous and often involuntary influence on the way space is composed and the way it is perceived and felt, both on an architectural and urban scale. Above all, this author stated that human beings are influenced by forces originating in their mental and physical constitution. These forces cause man to perceive certain spatial formations as mutilation of form or as incompatible with the guidelines of an overall rhythmic or symmetrical composition.

According to him, the phenomena of symmetry, rhythms and many other predilections for certain shapes are hidden in the depths of human brain processes [4]. Thus, when man operates with forms related to architecture that provide him with impressions, phenomena of a certain intensity appear in him (related to liking or disliking) concerning liking or disliking certain shapes. For example, when one observes the absence of one of the elements that make up a certain rhythm, one experiences the feeling of the appearance of an error similar to that of the absence of an element in a clear symmetrical arrangement. Symmetry as a composition is the most legible and comprehensible for man; therefore, the loss and disturbance of a symmetrical arrangement is immediately felt and most irritating. Similarly, the loss of an element in the rhythm will always be an accent of the arrangement with a negative meaning. Of course, it is natural that each person has his or her own preferences, which are individual, but the ones mentioned above are firmly rooted in him or her.

In the perception process, a space arrangement is clear and unambiguous when it has a hierarchy of individual elements of which it is composed. There is spatial order in a composition because its individual elements perform specific roles and have their own place. As Żórawski states, "each form is a unity composed of many variable parts" [4]. As a result of adding a new part, for example, a new building to a particular compositional arrangement, to a sequence of historical tenements (from the same historical period), the roles played by the

individual parts in the overall composition may change. In some cases, the existing hierarchy of compositional elements may be disrupted. Sometimes this phenomenon or design action is intentional and sometimes accidental, the result of ill-considered decisions. If a certain form, which is part of a whole, is changed, then this causes a change in all parts of that whole.

Nowadays, it is often the case that the changes associated with the appearance of a new building in a historic development most often involve a change in the hierarchy of individual objects in the overall composition.

Any space that surrounds a person affects the human experience and even his emotions. The way in which people visually perceive and feel architecture, to a large extent, depends on the type of material it is made of, its form and the context in which it is located. Dominant form permeates all domains and acts dominantly not only in the visual but also in the psychological sphere [5]. Dominants always act on the observer with more and stronger stimuli than average objects. However, originality and modernity need not and indeed should not, remain in the foreground, displacing human comfort and psychophysical conditions in the design process [6].

A carefully considered design ensures a positive experience for the viewer. Shapes, textures, colors, acoustics and rhythms are all pieces of the jigsaw puzzle that can perfectly complement a space. The key to success is the skillful control of the overall design. An experienced architect should give equal attention to all elements of a design, being aware of their complex importance in the perception of the whole [6].

The great Renaissance painter, architect, musician and theoretician, Leone Battista Alberti, wrote in his Books on Architecture, "beauty is the conformity and mutual harmony of the parts in anything in which the parts are found" [7]. According to him, harmony is a fundamental principle of nature and is paramount in the processes of design and construction.

When observing the façades of historic buildings, it can be seen that their elements have always formed a definite, easy-to-read rhythm. In the composition of the façades of old buildings, one can see the care taken in shaping the rhythms and proportions and the elements are ordered according to a specific, clear guideline. In contemporary buildings, on the other hand, it is difficult to see the detailed designed rhythms of windows and risalits as in previous centuries.

In the design of new buildings as a complement to historical buildings, the author emphasizes the importance of the rhythms of façade elements forming frontages and space-time sequences [8].

Rhythms play a significant role in both urban and architectural composition. The rhythm of similar elements together with breaks creates a compositional whole [9]. For example, the rhythm of buildings with gaps between them or the rhythm of windows or bay windows on the facade of a building.

### ***The importance of historic buildings in the modern city***

In the 1970s, the "Card from Burra 1979" introduced the concept of 'cultural significance' (meaning values—esthetic, historical, scientific, social or spiritual—for past, present or future generations, Article 1.1.2) [10]. Another document related to heritage conservation issues, the "Krakow Charter 2000" [11], states, among other things, that "architectural, urban and landscape heritage and the works of art belonging to it are the result of identification linked to various historical events and socio-cultural contexts."

Historic buildings are spaces of memory that people can live without, but they cannot be ordinary without them. In the present, often searching for the past. Memory becomes synonymous with a unique context in architecture. Charles Jencks [12] quoted Peter Eisenman, who said that it is not the function of the building that matters, only its context and history.

Walter Frodl proposed a system of valuing monuments, the most important issues of which were the value of the symbol, the appearance perpetuated by tradition and the integral artistic impression [13]. In the 21st century, the protection of intangible heritage and *genius loci* was introduced. Authenticity of matter was replaced by authenticity of impression. Finally,

human sensation derived from space was valued. The problem of preserving the historical built environment in the contemporary city was also addressed by V.A. Nikolaenko, V.V. Nikolaenko and Zubrichev [14].

Historic buildings in a city are not only of historical and cultural significance but are also a carrier of tradition and an element of identity; they have sentimental value and a very high social significance. It gives a place individuality and uniqueness and creates the *genius loci* of a place. In many cities, the tenements and buildings rebuilt after the war often differ from the originals but have great sentimental value. Thanks to neighborhoods and quarters with historic buildings, city dwellers commune with tradition, learn about the customs of their ancestors and build national identity [15]. At the same time, cultural tourism teaches respect for the diversity and distinctiveness of cultures. There is a widespread conviction of the need to involve broad social circles in the preservation of monuments [16].

Of particular importance is the *genius loci* of a place (Declaration on the Preservation of Genius Loci 2008) [17], a development quarter or street achieved through the integrity of individual historic buildings, as well as the aesthetic coherence of their surroundings (Xi'an Declaration 2005) [18]. By fulfilling these conditions, the original spatial relationships between the objects in an urban ensemble are made visible to the broad public. It should be noted that today's society values sensation more than theoretical knowledge.

Ensembles of historic buildings are sometimes not covered by conservation protection but should be appreciated as a testimony to times gone by [19].

According to the author, complementing historic architectural ensembles with new buildings should not be done arbitrarily. When designing a new building in such an ensemble or sequence of tenement houses, the existing articulation of the elevation elements of the existing buildings should be preserved and thus the atmosphere, the *genius loci* of the place, should be preserved. It should be noted that today's society values sensation more than theoretical knowledge.

In this article, the author draws attention to impressions from the whole of a space, a larger fragment of it, for example, from a row of tenement houses or a development quarter or even a neighborhood. If a neighborhood or a development quarter is spatially homogeneous, impressions from the whole will be concrete and unambiguous. According to the author, a chaotic space without expression produces chaotic impressions.

### **The aggressiveness of the modern city as a result of current trends in the design of new buildings in historical context**

Juliusz Żórawski [4] also mentions 'good continuation of form' as one of the principles of good design. This can be applied to the form of a building, but also to a larger urban layout. For example, the idea is to continue the existing context, the form, its compositional idea, size etc., so as not to create further dissonances in a clear, balanced urban layout. So as not to create further dissonances in a clear, balanced architectural layout.

At present, it is often observed that newly constructed buildings differ so much in form, shape, composition, material and color from the buildings in which they are built that they excessively attract attention and become dominant, unfortunately not by their attractiveness, but by their difference from the existing context.

Żórawski believes that the moment a form becomes part of a larger compositional system, a larger whole, it loses its individuality in favor of that whole. According to him, "the value of a form depends on the ensemble in which it is located" [4]. According to this, a building under construction as an addition to an existing historic building should somehow become part of it without losing its value and attractiveness.

Nowadays, every designer wants the building he or she is designing to be spectacular. Investors also want their building to attract attention, which is dictated by commercial considerations. One could venture to say that today's notion of attractiveness is measured by the

level of attracting attention by its difference from the context, rather than by its elegance and attention to composition, proportions, beauty and the durability and quality of the material.

According to the author, adding a new building to an existing architectural layout with a specific composition cannot be done arbitrarily, because the added form, if it does not take into account the character of the existing context, will change the existing whole. It is important that the creation of architectural and urban layouts should be based on the principle of combining and juxtaposing the individual elements of the whole, rather than simply adding more buildings to the existing layout. For example, when a building with freely and haphazardly arranged windows of different sizes and not located one below the other is constructed in a quarter of tenement houses, each of which has an order according to a certain compositional idea, for example, symmetry or the rhythm of windows and other elevation elements, it will not only stand out from a sequence of homogeneous, similar elevation compositions. The creation of such an object should not affect the loss of spatial homogeneity of the entire quarter, a larger fragment of the urban space. If such a new building additionally stands out from the row of tenement houses by its shape, size and color, it becomes a visual dominant, attracting attention with its multi-layered difference, not necessarily in a positive sense. Figures 1 (a and b) show an example of a new building in a row of historic townhouses that is distinctive in its shape, color, size and rhythm of window openings. The new building disrupts the homogeneity of expression of one of the most important streets of historical importance in Poznań.



**Fig. 1.** New buildings distinguished from their context by their form, size and composition of window rhythms on facades. An example of the loss of homogeneity of a neighborhood (Dąbrowskiego Street in Poznań) [photo: author]

For centuries, dominant buildings were those of high architectural value, built with particular attention to form, detail, material and workmanship. Nowadays, dominant buildings are those that draw attention by being drastically different from their context. Unfortunately, these buildings often have nothing to do with valuable architecture, nothing to do with nobility of form, detail, material and workmanship, nor with the architect's sense and design skills.

Many contemporary buildings that have been erected as additions to dense historic buildings attract attention because they stand out from the homogeneous development of a quarter or frontage consisting of carefully designed townhouses because they are different and not because of their architectural value, aesthetics, detailing or quality materials.

Figure 2 (a and b) show an example of complementing, completing the corner of the historic development quarter. The dense development of the quarter consists of 19<sup>th</sup>- and 20<sup>th</sup>-century tenement houses, whose elevations have symmetrical compositions with specific rhythms of windows, bays and loggias. According to the author, this object is an example of the misunderstood need to emphasize the corner of the downtown quarter. It can be argued that the example shown of completing the corner of the quarter is not just the (mild) gentle accent expected in this location but is somewhat aggressive on many levels. The new building is

drastically different from the existing context through the size and shape of its massing, through the color (greatest contrast), material and composition and the articulation of the facade.



**Fig. 2.** New building as a supplement to the corner of the quarter with historic 19<sup>th</sup>-century tenements (Królowej Jadwigi Street in Poznań). An example of the loss of homogeneity and *genus loci* of an existing building fragment

In this case, the new building as an addition to the quarter of historic buildings definitely did not become part of the existing whole space and with its drastically different form, not only became an unnecessary accent in this place, so distinct, but changed the formal guideline of the entire fragment of the urban layout.

Examples similar to those in the article showing today's design trends are increasingly common in many cities. It can also be said that the spaces of modern cities are becoming less and less legible and more and more aggressive with excessive stimuli.

## Conclusions

Many theorists agree that beauty lies in appropriately chosen proportions. The concepts of harmony, proportion, symmetry and rhythm are linked to the concept of beauty. Today, therefore, the three notions propounded by Vitruvius that should characterize a building no longer determine its value, as they did in previous centuries [20]. In the contemporary design process, these notions lose their meaning in favor of a kind of spectacularity; in commercial terms, the building is to be as visible as possible, standing out from its surroundings and attracting the attention of the observer.

With their distinctiveness, contemporary buildings within the historic built environment interrupt the space-time continuum and as a result, large parts of the urban space lose the *genius loci* of the place, lose their homogeneity and become chaotic. Building forms that stand out from their surroundings with an illegible, chaotic composition become strong stimuli to which man is exposed in the space of the modern city. It can therefore be concluded that contemporary city spaces are becoming increasingly aggressive.

According to the author, the reasons for this are:

- the lack of performing pre-design analyses of the existing context (which are especially important in the case of the historical context),
- the desire to distinguish the designed building from its surroundings (for commercial reasons on the part of the investor or for personal and personality reasons on the part of the architect),
- lack of interest in the rules and canons of beauty preached by theoreticians of architecture.



According to the author, in the process of designing in the historical context, it is important to analyze the composition of the façades of the neighboring buildings, but also the hierarchy of the entire space arrangement in urban planning terms, which will provide an answer to the question of whether a formally and functionally flashy modern dominant is needed in this particular location or only a supplement to the development that perfectly complements the existing space.

## References

- [1] E. Brunswik, *Scope and aspects of cognitive problems*, **Contemporary Approaches to Cognition Cambridge**, (Editor: J.S. Bruner), University of California Press, MA. 1957, pp. 5-31.
- [2] J. Gibson, **The Senses Considered as Perceptual Systems**, Houghton-Mifflin, Boston, 1966.
- [3] J. Gibson, **The Ecological Approach to Visual Perception**, Houghton-Mifflin, Co., Boston, 1979.
- [4] J. Żórawski, **O budowie formy architektonicznej**, Wydawnictwo Arkady, Warszawa, 1973
- [5] R. Loegler, *Tworzenie architektury – od wolnej myśli do skonsolidowanej formy*, **Architecturae et Artibus**, 8(2), 2016, pp. 32-37.
- [6] K. Sobczyńska, K. Słuchocka, B. Świt-Jankowska, *Functionality, comfort of use or facade only*, W: **Defining the Architectural Space - the Truth and Lie of Architecture**, Vol. 4 / red. Tomasz Kozłowski - Oficyna Wydawnicza ATUT - Wrocławskie Wydawnictwo Oświatowe, Wrocław, Polska, 2020, pp. 97-107.
- [7] L. B. Alberti, **"Libri de re aedificatoria decem"**. *Książ dziesięć o sztuce budowania*, [red. Kazimierz Dziewoński ; z tekstu wł. przeł. Irena Biegańska; porówn. z tekstem łac. Maria Zachwatowicz; inicjały Zygmunt Górnicki], Państwowe Wydawnictwo Naukowe, Warszawa, 1960, Księga IX, p. 252.
- [8] K. Sobczyńska, V. Smilka, O. Ivashko, A. Nadolny, K. Słuchocka, *Problems of Supplementing the Formed Historic Development with New Objects on the Example of Poznań*, **International Journal of Conservation Science**, 14(3), 2023, pp. 857-870. DOI: 10.36868/IJCS.2023.03.06.
- [9] K. Sobczyńska, J. Kaszuba, **Too see the space, Zobaczyć przestrzeń**, Wydawnictwo Dygresje, Poznań, ISBN 978-83-65419-36-1, 2016, pp. 17-18.
- [10] \* \* \*, **Karta z Burra 1979** (ICOMOS) w sprawie miejsc o znaczeniu kulturowym, Australia. 1986 Council of Europe Committee of Ministers Recommendation No. R (86) 11 On Urban Open Space.
- [11] \* \* \*, **2000 Karta Krakowska – pryncypia konserwacji i restauracji dziedzictwa architektoniczno-urbanistycznego**.
- [12] C. Jenks, **Late-Modern Architecture: Selected Essays**, Rizzoli, New York, 1980.
- [13] J. Krawczyk, *Dialog z tradycją w konserwatorstwie – koncepcja zabytkoznawczej analizy wartościującej*, **Acta Universitatis Nicolai Copernici Zabytkoznawstwo i Konserwatorstwo**, 44, 2013, pp. 507-529.
- [14] V.A. Nikolaenko, V.V. Nikolaenko, O. Zubrichev, *Preservation of the historical architectural environment in a modern city*, **International Journal of Engineering and Technology (UAE)**, 7(3), 2018, pp. 649-652, <https://doi.org/10.14419/ijet.v7i3.2.14607>.

- [15] J. Sroczyńska, *Wartości społeczne w ochronie zabytków – jak nauczać ludzi ich wyróżniania*, **Wiadomości Konserwatorskie – Journal of Heritage Conservation**, **58**, 2019, pp. 60-69.
- [16] B. Rouba, *Autentyczność i integralność zabytków*, **Konserwacja Zabytków**, **4**, 2008, p. 40.
- [17] \* \* \*, **Declaration on the preservation of the genius loci** (ICOMOS), Quebec/Canada, 2008.
- [18] \* \* \*, **Declaration of Xi'an** (ICOMOS) on the conservation of the surroundings of buildings, sites and heritage areas, China, 2005.
- [19] M. Kula, *Co zbudować, co zburzyć? O świadectwach pamięci w Polsce w 2007 r.*, **Przegląd Historyczny**, **99**(1), 2008, p. 106.
- [20] A.M. Niezabitowski. **On the Spatial Structure of Architectonic Objects**, "Śląsk" Wydawnictwo Naukowe, Katowice, 2019, pp. 19-20.

---

*Received: July 20, 2024*

*Accepted: April 28, 2025*