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*How should we analyse historical works of architecture,
urban planning, garden design, etc.
An original methodology proposal for planning conservation,
adaptation and promotion, as well as academic teaching*

Introduction

The progressive loss of cultural heritage assets is a problem that may appear marginal in view of other issues such as human interference with the environment. The rampant exploitation of the natural environment, climate change or ecological catastrophes attract the attention of the media, decision-makers and public opinion to a much greater degree than the decay of historical structures, settlement layouts or the culture of local communities. It is nevertheless a fact that, due to little care or because of planned development projects, the cultural legacy of past generations, both tangible and intangible, is either progressively destroyed or irreversibly altered before our very eyes, thus losing its authenticity. The conservation of heritage at the international, state and local level merely slows down this process and only slightly limits the scale of harmful interventions.

There can be no doubt that the substantive basis for heritage conservation is the knowledge based on buildings of cultural value. Conducting the study of monuments is standard practice in the civilised world. However, quality standards concerning the scope, precision, and methodology of such work – which condition effective conservation – are highly diverse. This paper discusses only a section of this problem: the “building value analysis” stage, which is key in the research process aimed at planning the preservation, adaptive reuse and promotion of monuments. The objective of this study is to present an original answer to the four questions below:

– how to define and structure an “analysis” that is performed during the investigation of the material cultural environment (especially historical buildings) in order to plan approaches to monuments,

– how to comprehensively approach a monument as a part of pre-design analysis without losing sight of its overall value,

– how to visualise and verbalise the contents of said analysis so that they can be a legible record of the investigator’s reasoning and argumentation, that is also a roadmap for architects, urban designers and planners,

– how can we use this methodology in academic teaching, especially in educating future architects, urban designers and planners.

The literature on methodological bases of investigating heritage, both practical and theoretical, is extensive. It includes handbooks and instructions on procedures, as well as discourse on the object and objectives of conservation, the axiology of heritage, monument evaluation criteria, as well as the effectiveness of research methods, techniques and tools. Matters discussed in this paper have not been dealt within research previously. It is presumably so because the comprehensiveness of pre-design analyses is a postulate that goes beyond the standard scope of “heritage investigation”, while the form of recording these analyses is treated as a technical problem and not as something that conditions the quality and usefulness of research.

The devaluation of cultural heritage occurs on a range of scales:

– in settlement landscapes and in unsettled areas transformed by humanity,

– in historical zones of cities and rural areas – development complexes, areas of greenery, agricultural areas, etc.,

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- within historical plots (in their development and use),
- in buildings (in their functional, spatial, compositional and semantic structures).

Each of these components co-creates the cultural environment and its visible layer, namely the landscape, which should be perceived as a system (from the standpoint of systems theory), a structural whole, and not only a set of “vistas”. In this system, disrupting a singular element degrades an entire structure, often irreversibly.

In the case of historical structures – works of architecture, civil engineering and technical infrastructure – the cause of destruction is not confined to illegal demolition, construction without permits or a lack of conservation that leads to ruination. It is also caused by legally sanctioned renovations and adaptive reuse projects conducted without due respect to historical values. During construction work, a historical structure can lose its authenticity when:

- a building is not under legal protection,
- a building has been entered in the heritage register, but legal regulations allow for excessively interfering with a building’s historical substance and proper conservation of historical values is not provided,
- legal regulations provide sufficient protection to a building, but conservation institutions do not rigorously enforce them,
- legal protection has been enacted and is enforced, but the official, architect and developer have an insufficient or incorrect knowledge about a building, its history and historical values – and hence they make decisions that are harmful to the monument,
- a developer or official commissions a conservation study, but it follows obsolete standards or is performed unreliably, which makes the knowledge about the building either incomplete or falsified,
- the person that conducts a conservation study uses contemporary methods, techniques and tools, but uses an excessively vague procedure, which does not obligate them to perform a methodical and comprehensive investigation and analyses – leading to the failure of relevant conclusions to account for all the values that require conservation,
- the rules of procedure to be applied to the monument have not been laid out in a detailed and categorical manner in the investigation report, or when these guidelines intentionally serve the client’s interests and sanction interference planned by the developer or architect.

In the author’s opinion, the last three phenomena mentioned above have the same source. It is a lack of detailed and precise requirements concerning the method of conducting research and preparing a report. This diagnosis is based on the author’s personal professional experience in the study of heritage sites and planning their conservation. The arguments put forth in this paper are the products of many years of research and teaching, which included the study of research methodologies and an analysis of reports in terms of methodology, preparing original methodological solutions and implementing them in the investigation of historical sites (edifices, gardens, settlement layouts), as well as postulating and teaching standards that serve to better protect the authenticity of heritage sites [1], [2].

The author’s critical analysis of historic building investigation report preparation instructions merited the conclusion that even detailed guidelines, which can be found in, e.g., the US [3], [4], Austria [5], [6], Germany [7], the Czech Republic [8], [9], or Poland [10] have no “safeguards”, which can protect the entirety of the values of a heritage site instead of only a part of them. Investigators are not bound by an instruction’s provisions to factor in the complete spectrum of a building’s value and to account for all of these values in “conservation guidelines”, which leads to the scope of the building’s conservation being discretionary. This flaw can be observed in cultural heritage investigation guidelines for larger scales: greenery complexes, urban/rural layouts [11]–[13].

In the author’s opinion, the crux of the problem is the absence of directives that can ensure (mandate) close correlation between queries and field studies, the evaluation of specific assets, and approach to these assets postulated by the investigator. This concerns provisions that could impose the following three obligations on the investigator:

- to obtain and interpret the content of all essential sources and reports, as well as documenting the status of the entire building and its site, and not only their selected components,
- to account for all essential values of a heritage site in analysis conclusions,
- to formulate the conclusions as a list of rules of procedure for the heritage site (conserving and exposing its features), and not as a list of design ideas.

The postulates presented below refer to the methodology of analysis in investigating any form of the cultural “built environment” with an emphasis on the scale of the structure, as the author believes that historico-architectural investigations are the most useful in diagnosing and illustrating the methodological phenomena under discussion.

The meaning of the term “analysis”

In an etymological sense, the term “analysis” (from Old Greek ἀνάλυσις “to take apart”) is a process of identifying the characteristics of a phenomenon or notion, or the elements of an object or substance [14]. The objective of an analysis is to better understand the course of a process or the composition of a structure. Almost all fields of science use this term, treating “analysis” either as a field of knowledge or a research method or technique. This has produced a multitude of specialist definitions which drastically differ from one another. In plain terms, “analysis” is referred to all forms of reasoning used to determine something. It is also used colloquially by scholars who write about “causal analysis”, which is not always “taking something apart”, although it always serves to better understand phenomena or processes.

In some sections of the humanities, such as philosophy and linguistics, analysis is a method of determining meaning. This is how scholars of the cultural environment: arts historians, architecture historians and ethnologists, understand analysis. They use analysis not only to identify an object’s features (forms and content) but also its value (scholarly, artistic, historical, aesthetic, emotional, etc.),

which derive from meanings that humans ascribed and continue to ascribe to various elements of the environment. A disassembly of a heritage site's values into its constituent parts and staging the valorisation process can be found in "monumentological evaluation analyses" used by Polish arts historians based on theses by Walter Frodl [15]. This method was constructed as a process of reasoning which includes "identifying a monument's values", "determining the rank of the vehicles of these values" and a "value classification". It should also be noted that the term "analysis" is used in two scopes: in a "narrower" (detailed scope) and "broader" (general) scope. Examples include "artwork analysis" as a research method, which covers detailed formal, semantic and contextual analyses [16].

"Heritage site analysis" as the basis for rational design solutions

In the case of investigating the cultural environment from the standpoint of the need to protect and shape it, it is justified to expand the notion of "analysis" for it to cover not only the value identification stage, but the entire interpretation of a heritage site: its reading (understanding), evaluation and the formulation of conclusions. "Causal analysis" can be seen as a beneficial hint here. In acknowledgement of the universal features of this formula, the author postulates for "analysis" in heritage site investigation to be defined as a process of reasoning based on the following implications: "resources \Rightarrow valorisation

\Rightarrow conclusions" [1]. This process covers three stages (see: Fig. 1, Table 1):

1. Identifying assets/resources (isolating structures and elements that form the structure, complex or site).
2. Assessing each asset/resource (especially identifying heritage value by conducting detailed analysis).
3. Formulating conclusions (indicating precepts of proceeding with the heritage site and its values and the objective of these procedures) based on the assessment.

These measures can be found in almost all cultural heritage investigation methodologies. However, in historical structure reports, evaluations and conclusions are typically treated separately, written in different sections or subsections [3], [6], [17]. This breaking up of the content hinders the ability to detect direct dependencies between a heritage site's substance, its values, and the postulated conservation of these values and articulating these causal links in the report. Applicable report standards do not make it clear to the investigator that an entire heritage site and each of its components need to be evaluated, that every evaluation implicates conclusions, and every conclusion must be accounted for in planning a heritage site's future.

The necessity to expose causalities in studies of the cultural environment was noted by Janusz Bogdanowski, one of the founders of the so-called Krakow landscape architecture school [18]. His "method of architectural-landscape units and architectural-landscape interiors", published in 1976, assumes that successive investigation stages – asset identification within a given area, the valorisation of

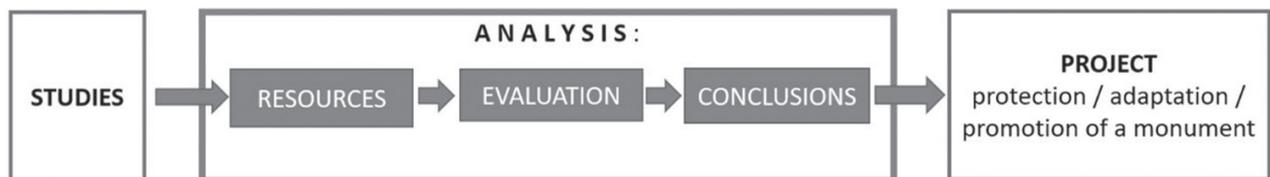


Fig. 1. Analysis as an investigation of direct dependencies between a heritage site's matter, its values, and the postulated conservation of these values (elaborated by A. Kwaśniewski)

II. 1. Analiza jako badanie bezpośrednich zależności między materią zabytku, jego wartościami i postulowaną ochroną tych wartości (oprac. A. Kwaśniewski)

Table 1. Postulated "three-stage" analysis of heritage values for a heritage site in table form, on the example of a castle Nimmersatt-Niesytno in village Płonina (Poland, Silesia) – analysis fragment from a report from 2015 (elaborated by A. Kwaśniewski)

Tabela 1. Postulowana trój etapowa analiza wartości zabytkowych dla budowli historycznej w zapisie tabelarycznym na przykładzie zamku Niesytno w Płoninie (Polska, region śląski) – fragment analizy z raportu z 2015 r. (oprac. A. Kwaśniewski)

Asset/resource	Valorisation	Conclusions
(7) Phase VII (prior to 1595 or after 1601): thorough remodelling of the palace in the lower castle area		
(7.1) Spatial layout (double-wing, single-bay, with elements of a hall-based layout)	– Plan with a high heritage value, valuable on the regional scale (compared to 16 th -century residential architecture in Silesia) due to atypical solutions (e.g. elaborate apartment layout, use of an antechamber between the hallway and the great hall) [...]	– It is necessary to account for original spatial divisions and the original size of rooms in the reconstruction and adaptive reuse design. – Due to late-modern-period and contemporary damage to the palace's interiors (from phases XI and XII), it is recommended to restore the plan from phase VII [...]
(7.5) Privy shaft in the southern wall	– A valuable element of historical technical infrastructure, one of the few such solutions in residential architecture in Silesia from before the mid-17 th century [...]	– It is necessary to preserve all historical structural elements. – It is recommended to expose the lower portions of the shaft and the opening for flushing the cistern and reconstructing missing elements [...]

these assets and preparing “guidelines” – must be presented in a single table, in separate columns. In this form, the content of the rows is not only a collection of information about individual assets, but also an image of a reasoning process.

In the author’s view, the essential assumptions of Bogdanowski’s method remain up to date, but its detailed solutions are unacceptable. Treating “guidelines” as arbitrary design decisions is a crucial fault here. Bogdanowski did not provide rules on how to proceed (conserve and shape), instead he delivered pre-made solutions – as if he had assumed that every investigator that would use his methods was also a competent designer [11]. In the case of “valorisation”, the problem is that the list of criteria for assessing landscape units is too short and it reduces all of its environmental values to a single rating expressed by a number. These simplifications make the conclusions drawn from such assessments incomplete, and the decisions made based on an incomplete insight can be potentially dangerous to the heritage site.

“Heritage site analysis” as an effective conservation tool

The author’s experience, collected by research and teaching, provided a basis for formulating the following postulates:

- a cultural environment analysis made for planning purposes should account for both assets/resources and determinants of an environment, namely, factors that determine a site’s present and future (e.g., the developer’s intent, user needs, legal state),

- the general body of assets and determinants can be structured into four “compartments” – the content of these “compartments” consists of four crucial aspects of the environment, linked to its conservation and shaping:

- the functio-spatial layout, namely the contemporary uses of areas and buildings, elements of technical infrastructure, technical condition, utilitarian value, ecosystem services viewed in terms of benefits to people, etc.,
- the natural environment, namely factors and elements of the natural environments, ecosystem services viewed through the prism of environmental benefits, ecological value, legal forms of nature conservation, etc.,
- the cultural environment, namely areas and structures and their components from all phases of spatial development, heritage values, legal forms of heritage conservation, etc.),
- the composition-landscape layout, namely plan features, elements linked to the exposition of areas and structures, aesthetic value, etc.

- in the case of analysing a heritage structure, this “four-aspect” perception of the environment can be applied in two ways:

- when we analyse a singular structure, each of the aspects is to be accounted for during the valorisation stage, with various criteria used to evaluate assets; for instance, we can identify the “heritage value” of a building’s historical plan, the “utilitarian value” of

the contemporary indoor space layout, the “environmental value” of an attic as a bird or bat habitat, the “aesthetic/compositional value” of façade articulation,

- when a structure is examined together with its historical surroundings (e.g., as an architectural-landscape complex) – one should isolate four groups of assets/resources, and every structure can be placed into any and all of the “compartments”, for instance: we examine a tree as an element of contemporary site development, as a plant specimen, as a remnant of a historical garden, as a compositional accent; in this variant, the reasoning “resource – valorisation – conclusions” should be extended to include “final conclusions”, which should summarise and hierarchically structure preliminary partial conclusions,
- when analysing heritage sites with their anthropogenic and natural material, along with the complexity of their functional, compositional and landscape layout, it is necessary to use all four “compartments”, as well as “final guidelines”.

The necessity of such a “four-aspect” approach to analysing a historical site shall be illustrated using the case of a medieval castle’s ruins, whose walls support the branches of an impressive specimen of the common ivy (*Hedera helix*). When we use the traditional heritage site analysis method – using solely criteria of heritage value (historical, academic, artistic) – we will conclude that the plant is a “foreign body” to the historical structural matter, it obscures the stone face of the wall, hinders its conservation, etc. The postulated “three-stage/four-aspect” analysis prevents such simplified conclusions. It forces the investigator to record the vine during the asset identification stage as an environmental component that accompanies the structure. During the valorisation stage, the investigator must identify not only the threat to historical and utilitarian value, but also the environmental and aesthetic value of the plant. During the conclusion stage, they must formulate recommendations for each of the four aspects, including those that concern the conservation of environmental assets. The end stage is a list of final conclusions that shall obligate the designer and developer to preserve the vine without any interference (due to its unique environmental value) or to pursue a conciliatory solution (due to the necessity to conduct construction work). In any case, the final verdict of the analysis will not constitute “design guidelines” based on selective treatment of environmental values.

In green area or urban design, as well as in planning, the four-aspect analysis forces the designer to note and evaluate assets that they may typically find “disharmonious” and treat them as an obstacle to attaining initially assumed design goals. Such “negated” environmental components include signs of long-term natural succession in a neglected historical park, which, from a conservation standpoint, “erase” the historical composition, but nevertheless form an ecosystem of significant natural value. The development at the back of plots in old-town and downtown areas is also being liquidated – all sorts of storage sheds, backyards, fences, etc. Such structures, often neglected or makeshift, can certainly negatively trigger a designer’s sense of aesthetics, but nevertheless have cultural value as

Table 2. “Three-stage/four-aspect” analysis structure (elaborated by A. Kwaśniewski)
 Tabela 2. Struktura analizy trój etapowej/czterooaspektowej (oprac. A. Kwaśniewski)

Four aspects:	Three stages:	Assets / resources and determinants	Valorisation	Conclusions	Final conclusions
	funcio-spatial layout				
	natural environment				
	cultural environment				
	composition and landscape layout				

they preserve and clarify a historical urban structure: plot boundaries, their functional zoning and the “peripheral” character of a place [19].

To improve the effectiveness of the method, detailed guidelines are required to limit the investigator from making shortcuts during the analysis.

– During the “asset/resource” stage, one should account for every phase of structural/spatial development and their respective structural components – ranging from global (massing, floor, room structure and use, plan) to detailed ones (architectural detail, infrastructure elements). Dividing the heritage site into structures and elements will be more logical if we analyse the building as a system (following systems theory): we account for the functions of elements, interrelations, relations with the environment, the process of change.

– During the “valorisation” stage, one should use an elaborate list of valorisation criteria and follow recommendations included in most research methodologies and in heritage conservation theories and doctrines [20]–[24]. One should also assess the interrelations within the structure and relationships with the surroundings, and specifically note any conflicts, threats or disharmonies. Valorisation should be performed in an expert manner and verbalised descriptively instead of being expressed in numbers. Parametric ratings make it easy to manipulate conclusions (as in a multi-criteria analysis), which is why it should only be included as a supplementary method at most. We can accept it when analysing the value of heritage conducted at a regional scale, e.g., to assess economic potential [25], but not at the settlement, complex, or building level.

– During the conclusion formulation stage, one should provide the precepts of how to proceed with the heritage site and define their rigour with the use of phrases such as: “it is necessary to...” (“one should absolutely...”), “it is recommended to...” (“one should...”), “one could...”, etc. This phrasing of the conclusions allows one to clearly present necessities, potentials, and alternatives, instead of arbitrary decisions (see: Table 1, 2).

An in-depth presentation of the subject would require a range of essential clarifications concerning the use of the proposed analysis methodology in research practice, namely: how the structure of the research documentation should look like, wherein the analysis is a prominent, separate procedure stage, and how to optimise the precision of analyses adequately to the formula, objective and scope

of an investigation; how to formulate content in terms of its later use in education. However, it should be noted that regardless of a site’s scale and type of research, the section entitled “Studies”, which is to be the most voluminous section of the report and include the findings of archival queries and field surveys – for we can competently formulate “assets/resources”, “assessments” and “conclusions” only when the use the insight from the information included there is a basis.

“Three-stage/four-aspect analysis” in academic teaching

Academic courses with any and all ties with heritage conservation typically include heritage value analyses in their curricula. However, how this subject is treated depends on the type of university or college and its faculty. Courses that educate future heritage conservators or arts historians teach research methodology via dedicated modules. As part of university programmes that educate future designers – architects, landscape architects, urbanists, planners – students engage in design subjects situated in cultural landscapes already at the start of their education, but methodological matters are typically taught to them in a simplified manner, without theoretical foundations, as part of design studios. They can encounter lectures on research methodology later, as part of specialist education: during Master’s programmes (e.g., pursuing a specialist “monument/heritage conservation” course, or during modules that focus on this), as well as part of certain PhD and graduate programmes. Lectures and seminars on historical architecture and urban planning during Bachelor’s programmes are an often-wasted opportunity to develop investigative competencies in future designers. Attendees of such classes typically gain insight into the history of construction, instead of the ability to investigate historical buildings for the purposes of future design work [26].

In the author’s opinion, design school students have limited opportunities to familiarise themselves with heritage investigation methodology as part of Bachelor’s programmes. Current curricula, in which a graduate’s research competencies are seen as of secondary significance and historical context is treated like a nuisance instead of a potential, are an obstacle to this. However, the key element of the research methodology presented – three-stage/four-aspect analysis – can be successfully implemented in architectural, urban and planning education already

during the initial stage – as part of any design studio in which site-specific conditions are considered and treated as essential to a project.

In every type of design, the starting point is to obtain an insight about the project site. This insight is typically gained by visiting a site and studying reference materials given to the designer by the client, obtained at an institution or found online. However, the more complex the image of determinants and assets – stemming from the development density of an area and a complicated functional-spatial structure, or a multitude of environmental and cultural assets – the more difficult it is to competently identify them using solely one's intuition or a selective interpretation of accounts. In such cases, a "three-stage/four-aspect analysis" can be a tool that aids the designer in structuring information about the project site and its vicinity, forcing them to account for all aspects of the environment and facilitating the record of ratings and conclusions.

When designing site development, an architectural or urban complex, or a green area, it is recommended to record analyses in graphical form. Such a record consists of sketch maps with legends and notes, prepared for each of the aspects in an "asset/resource – valorisation – conclusions" format and a map of "final conclusions" (Fig. 2).

Visualising analysis content using maps is nothing new in the work of an architect or urban planner, but the application of the proposed method turns the drawings into a cohesive narrative that depicts a process of analytical reasoning and allows one to effectively argue their design solutions in meetings with a developer or decision-maker.

The author and his colleagues from the Faculty of Architecture of the Wrocław University of Science and Technology have been using the "three-stage/four aspect analysis" in teaching design as part of the architecture and urban planning and spatial management courses and the landscape architecture post-graduate course. During a single-semester design studio module, students devote no less than half of the allotted time (six to seven meetings) to conducting investigations and analyses using this method. They begin preparing the design only after gaining insight about the site and the subject of the design assignment. Conclusions from their investigation facilitate the formulation of a design proposal and provide rational justification during working discussions and during assignment presentation. The primary teaching goal of the

module thus devised is to teach design thinking, in which it is essential to respect environmental and cultural conditions and to creatively make use of a site's potential. Students are encouraged to embrace creativity, understood as inquisitiveness in identifying and solving the problems of the environment.

Conclusions

In 2008, Rab Bennetts wrote: [...] *leading architects and, I would argue, many involved in education still hang on to notions of unbridled creativity, fostering the illusion that architects retain the freedom to create more or less what they want and that some sort of technological fix is available in support* [27, p. 13]. Most architecture school students and graduates still present their design proposals by starting with the words "I would like to...", "I intend to...", "My idea was to...". They typically perceive site-specific determinants as an obstacle rather than a potential. They design a building and treat its surroundings as something insignificant. They adapt a historical building by attempting to fill its walls to the brim with all the possible functions and installations offered by contemporary construction and its standards. In urban designs and zoning plans, they intervene in the structure of historical cities and rural areas following the abstract notion of "spatial order" instead of knowledge based on a comprehensive identification of the cultural environment's assets and values.

The "three-stage/four-aspect analysis" with its table-form recordation is intended to constrain the harmful consequences of a designer's "unbridled creativity". It structures the process of design reasoning and inclines one to change priorities in perceiving goals and means. It aids in determining a project site's values and problems, and suggests a pro-environmental approach. It allows for "stripping" a historical (widely speaking: landscape) spatial structure into elements, subjects the whole and its parts to assessment, and formulates conclusions without the risk of missing a component. By using tables as a means of recording the reasoning process, it facilitates in convincingly presenting one's findings. It aids creativity based on an inquisitive search for rational solutions and justifications. It supports creativity that is not devising, but research and design work. It is based on a simple, almost intuitive procedure algorithm, which is easy to remember and put into practice.

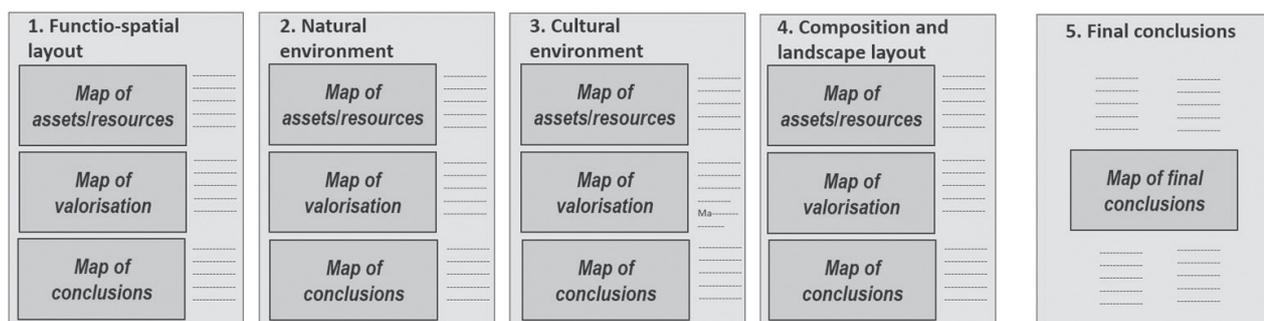


Fig. 2. Scheme of the graphical record of preliminary design analyses carried out using the proposed methodology (elaborated by A. Kwaśniewski)

Il. 2. Schemat zapisu graficznego analiz przedprojektowych sporządzonych w oparciu o postulowaną metodykę (oprac. A. Kwaśniewski)

The analysis method in question has been present in public greenery preservation and design standards developed by the Landscape Architecture Association for local municipal and county-level governments for many years [28]–[30]. In the opinion of officials who implement these standards, one major benefit of the method's use is that it allows one to formulate conclusions with a varying degree of firmness (“it is necessary to...”, “it is justified to...”, “one can consider...” etc.) which significantly improves decision making and facilitates project planning¹.

It should be stressed that the three-stage/four-aspect

analysis does not undermine or replace the immense body of methodology associated with analysing cultural environment assets. It also does not alter the methodological foundations of pre-design studies in architecture and urban planning [31]. It merely postulates a principle of structuring and processing information obtained based on detailed studies and analyses – so that “conservation guidelines” can be inseparably tied with objective value assessments instead of being a list of “ideas” dictated by a designer's ego and a developer's expectations. It is a means of supporting the preservation of environmental values, especially the cultural environment and its authenticity, which is fragile and non-replicable.

Translated by
Krzysztof Barnas

¹ As per information received from Doctor Łukasz Dworniczak, the main author of the standards, who monitors the process of the documents' adoption (by municipal or county councils) and implementation.

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Abstract

*How should we analyse historical works of architecture, urban planning, garden design etc.
An original methodology proposal for planning conservation, adaptation and promotion, as well as academic teaching*

This paper presents an original methodology of analysing the heritage value of historical buildings, which can be useful both for structures, as well as urban, garden and landscape layouts. The methodology is based on treating analysis as a study of cause-and-effect chains: direct dependencies between a heritage site's matter, its values and their postulated conservation. The proposed method of heritage site value analysis covers three stages of reasoning: collecting resources and determinants – their assessment based on objectivised criteria – formulating conclusions that solely communicate the necessity, feasibility and potential procedures to be applied to the monument to conserve its values and expose its features. The author presents a method that allows for accounting for all environmental aspects that are essential in planning the conservation and adaptive reuse of heritage sites and presents the suitability of the method in the academic education of future architects, urbanists and planners.

Key words: methodology of historic architecture research, historic structure reports, analysing the heritage value, education in architecture

Streszczenie

*Jak powinniśmy analizować historyczne obiekty architektury, urbanistyki, sztuki ogrodowej itp.
Autorska propozycja metodyki na potrzeby planowania ochrony i adaptacji zabytków oraz dydaktyki akademickiej*

W artykule przedstawiono autorską metodykę sporządzania analizy wartości zabytkowych budowli historycznej, użyteczną zarówno w odniesieniu do obiektów architektury, jak i założeń urbanistycznych, ogrodowych, krajobrazowych. Istotą tej metodyki jest traktowanie analizy jako badania związków przyczynowo-skutkowych: bezpośrednich zależności między materią zabytku, jego wartościami i postulowaną ochroną tych wartości. Proponowany sposób analizowania zabytku pod kątem jego wartości obejmuje trzy etapy postępowania: zgromadzenie zasobów i uwarunkowań – ich ocenę w oparciu o przyjęte zobiektywizowane kryteria – formułowanie wniosków mówiących wyłącznie o konieczności, zasadności, możliwości postępowania z zabytkiem w celu chronienia jego wartości i eksponowania walorów. Autor zaprezentował sposób objęcia analizą wszystkich aspektów środowiskowych istotnych w planowaniu ochrony i adaptacji obiektów zabytkowych oraz omówił przydatność tej metody w edukacji akademickiej przyszłych architektów, urbanistów i planistów.

Słowa kluczowe: metodologia badań historyczno-architektonicznych, raport z badań historyczno-architektonicznych, analiza wartości zabytkowych, edukacja architektoniczna