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PALIMPSEST, THE HISTORY AND THE CITY. POZNAŃ AS A PLACE WHERE TRADITION MEETS MODERNITY

PALIMPSEST, HISTORIA I MIASTO. POZNAŃ JAKO MIEJSCE SPOTKANIA TRADYCJI Z NOWOCZESNOŚCIĄ

Abstract

Building up of urbane city structures, as well as their analysis from a point of view of cultural semiotics contributes to a new understand of the meaning of space. In these studies the term of ‘palimpsest’, originating directly from the literature, is very helpful. On the other hand, in our perception and practical experiencing of the space we are assisted by experience gained by psychology and cognitive maps used by it. It is a mental imagery understood as an ability to form mental images and sensual stimuli, as well as a process used to represent various phenomena, e.g., spatial, and develop knowledge about the environment. On the basis of successive layers of spatial development of the city of Poznań the paper demonstrates that the above-mentioned methods can be useful for interpretation and understanding of spatial phenomena, and establishing their influence on a quality of space perception.

Key words: city, palimpsest, memory maps, Poznań, space

Streszczenie

Nawarstwiane się struktur urbanistycznych miasta oraz ich analiza z perspektywy semiotyki kultury pozwala na nowe odczytanie znaczenia przestrzeni. W badaniach tych z pomocą przychodzi wywodzące się wprost z teorii literatury pojęcie „palimpsestu”. Dla odbioru przestrzeni i jej praktycznego doświadczania pomocne są z kolei doświadczenia psychologii i stosowane przez nią mapy poznawcze. Jest to obrazowanie umysłowe („mental imagery”), rozumiane jako zdolność formowania mentalnych wyobrażeń i bodźców zmysłowych oraz jako proces reprezentowania różnorodnych zjawisk np. przestrzennych i rozwijania wiedzy o środowisku. W tekście na przykładzie kolejnych warstw rozwoju przestrzennego miasta Poznania wykazano, że metody te mogą być pomocne dla odczytania i zrozumienia zjawisk przestrzennych oraz określania ich wpływu na jakość odbioru przestrzeni.

Słowa kluczowe: miasto, palimpsest, mapy pamięci, Poznań, przestrzeń

1. INTRODUCTION

Walking around any town or city, locations can be found that hold a special place in people’s memory, and their influence stretches far beyond the direct experiencing of that space.

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Associated and linked with modern buildings, they enter areas of the collective awareness leaving an imprint of their individual beauty, allowing mutual identification. At its source lays an organised and clear recording preserved in successive layers of our experiences and emotions. A city attains its shape and layout throughout the centuries. The city is a place where tradition meets modernity. It contains individual layers of the space, unique blueprints and clichés overlapping year after year, to fuse into one urban organism. It is a type of a mental memory map that constantly accompanies us in our daily wanderings.

Construction of new modern layers refers to and is recorded over the past. The city can be expanded by searching for modern continuation, by removing or by supplementing historical areas of the city. More or less directly embedded in the tradition, but representing a new paradigm for a spatial model of the city. To what extent can modernity be immersed in a traditional understanding of architecture? Here methods based on a semiotic analysis and historical studies can be helpful.

2. PALIMPSEST AND COGNITIVE MAPS

The term ‘palimpsest’ is increasingly often used in the spatial analysis of the city undertaken from a perspective of cultural semiotics.² This term originates directly from a theory of literature, and according to a definition in a dictionary, it was used to describe ancient or medieval manuscripts written on parchment, from which the original text was erased. In textual studies and analyses, the term palimpsest was used to describe successive pages of a manuscript, parts of a scroll or fragments of a book from which the previous text was has been scraped or washed off so that the page can be reused for another document.³

Nowadays, this term is used in various disciplines, but its history reaches far back in time. Already in 1845, Thomas De Quincey published an essay entitled *The Palimpsest*, in which he proposed its material and metaphorical concept.⁴ In this meaning, the palimpsest is only indirectly related to those palimpsests that had been known only to researchers studying ancient manuscripts. From that time its formula has been used in different disciplines such as architecture, geography, geology, astrophysics, biochemistry, genetics, neurobiology, media studies, and information technologies. This term is used in various publications on literature, philosophy, cultural studies, using its different aspects related to deconstruction, psychoanalysis, post-colonial theory, feminism, and Queer Theory⁵ It is understood as overlapping of successive layers of significance, a development on foundations formed by the previous ones, or their replacement. In this meaning it can also be used in urbanism and historical sciences, to describe successive layers of the space in the city. They are successive layers of urban structures and of individual buildings, from the oldest to the present ones, successively overwritten and discovered by users of that space. The palimpsest is a clear and useful concept for an analysis of urban structures within a historical context. The present city can be perceived as a palimpsest of successive, historically shaped layers;

² In Poland, one of the first publications of this type was the book: Rewers E., “*Post-polis*”. *Wstęp do filozofii ponowoczesnego miasta*, Universitas, Kraków 2005.

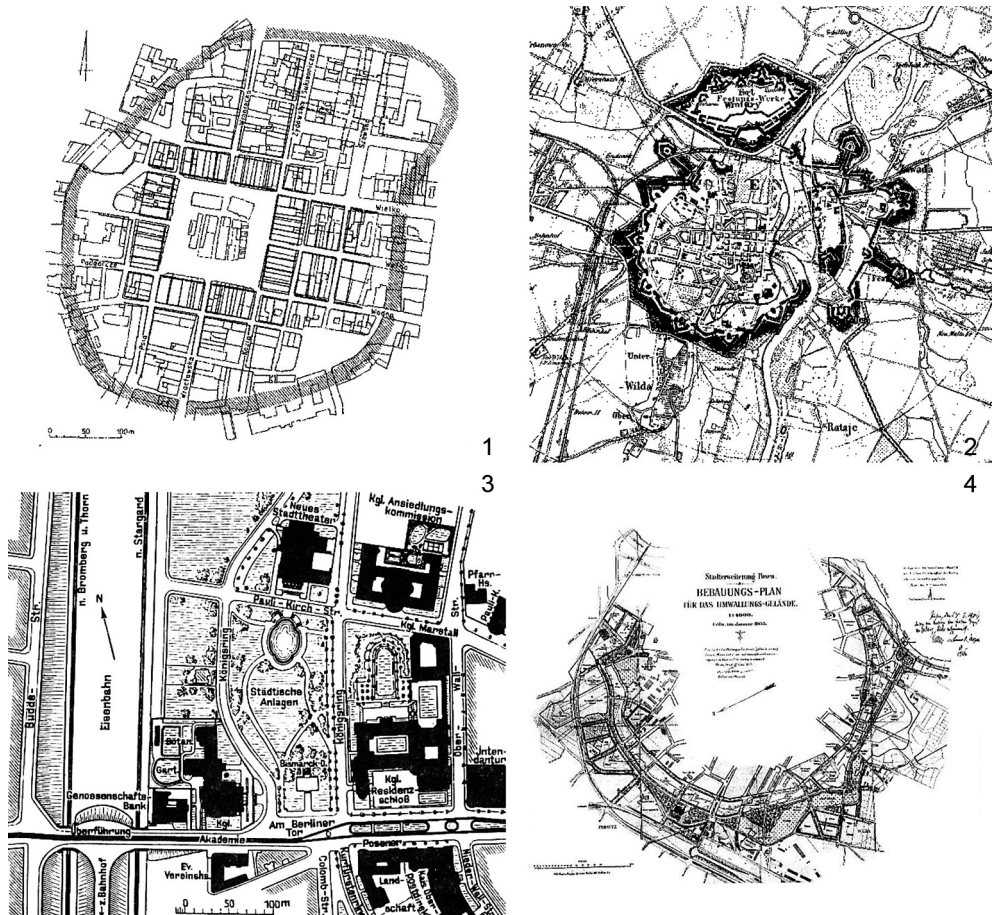
³ Lyons M., *Books: A Living History*, J. Paul Getty Museum, California 2011 p. 215.

⁴ Dillon S., *Reinscribing De Quincey's palimpsest: The significance of the palimpsest in contemporary literary and cultural studies*, *Textual Practice*, 2005, no. 3, p. 243.

⁵ *Ibidem*, pp. 243–250.

particularly as building up is the most common form of development of European urban spaces. Tradition, continuation and modernity are partly included in a historically determined model of functioning of urban structures. Each of them is a specific palimpsest of historical spaces visible in their forms, resembling layers of archaeological excavations. Of course, discovering places that are alive and most attractive requires a painstaking work of digging through unknown layers of buildings. This term is much easier to understand for architects and designers of present times, as it resembles a concept of layers used in the majority of graphic design and CAD applications.

A separate issue related to the space is its perception and practical experiencing. By perceiving the space in its daily, practical dimension we record our experiences and imagined



- III. 1. Poznań – plan of the medieval city, Source: *Civitas Posnaniensis. Studia z dziejów średniowiecznego Poznania*, Z. Kurnatowska, T. Jurek (eds.), Poznań 2005
- III. 2. Poznań – Prussian fortifications, 1939, Source: Adam Mickiewicz University Library
- III. 3. Poznań – the Imperial District in Poznań, Source: *Zentralblatt der Bauverwaltung*, Berlin 1910, p. 46
- III. 4. Poznań – expansion plan for Poznań, 1903, Source: State Archives in Poznań

information about it. One of the forms for presenting the knowledge about the environment is mental imagery, understood as an ability to form mental images and sensual stimuli, as well as a process to represent various phenomena, e.g., spatial. In various areas of contemporary psychology, similar phenomena are described using a concept of a cognitive map, which I would also call a 'memory map'. Such map is created as a result of complex and various mental processes, including memorization, information coding and recalling, and planning of various activities, as well as of imaginations concerning possible situations occurring within that environment.⁶ According to Kaplan, a cognitive map is: "a construct that has been proposed to explain how individuals know their environment. It assumes that people store information about their environment in a simplified form and in relation to other information they already have. It further assumes that this information is coded in a structure which people carry around in their heads, and this structure corresponds to the environment it represents. It is as if an individual carried around a map or model of the environment in his head".⁷ Functions assigned to it are limited to recalling of locations and objects, foreseeing sequences of events, judging what is right and what is wrong, and actions adapted to a given environment.⁸

Already in 1982, Kuipers proposed a thesis according to which studies on mechanisms used to know the environment indicate that such map means much more than a simple map of a geographic environment. It represents a form of specifying knowledge about the space on a large scale, including the urban space.⁹ Of course, present cultural processes are characterised by 'memory interferences', i.e., overlapping of its individual meanings and experiences, due to complex social relations. In such systems these events are not erased, but rather overlap and intermingle with each other at the moment when their nature and meaning are analysed. For these overlapping cultural phenomena and events Wolfgang Welsch introduced a term of 'transculturality', i.e., a concept of the culture in which their components are not globally uniform but diversified.¹⁰ This diversification and overlapping of layers may be perceived as an indication of the space quality, and of cognitive attractiveness of urban organisms.

3. MEMORY LAYERS

The very process of knowing the city, its successive spatial structures, and of individual experiences and impressions, can be understood as a palimpsest of overlapping layers. The palimpsest experience is visible in many European, Asian and American cities. Through its preserved urban structures and buildings the city layers become visible in the mental space.

⁶ These concepts were extensively discussed by: Hauziński A., *Ewolucja pojęcia mapy poznawczej w psychologii. Przegląd badań dotyczących hierarchii planów i celów działania (The evolution of the cognitive map in psychology. Discussion regarding the research of hierarchy plans and goals of activity)*, Czasopismo Psychologiczne, 2010, no. 2, p. 285.

⁷ Kaplan, S., *Cognitive maps, human needs and the designed environment*, in: Preiser W. F.E. (ed.), *Environmental design research*, Vol. 1, Dowden, Hutchinson, Ross, Stroudsburg 1973, pp. 275–276.

⁸ *Ibidem*.

⁹ Kuipers, B., *The „Map in the head” Metaphor*, Environment and Behavior, 1982, no. 14, p. 209

¹⁰ Kubicki R. (ed.), *Filozoficzne konteksty rozumu transwersalnego. Wokół koncepcji Wolfganga Welscha*, Wydawnictwo Fundacji Humaniora, Poznań 1998, p. 221.

For an average recipient it may certainly be difficult to realise the fact of existence of several layers closely related to the history of that city. Using Poznań, a medium-size attractive European city, as an example, overlapping of successive layers of the space can be traced and analysed. The same process can also be understood as spatial mapping. The contemporary urban layout of the city is a sequence of overlapping past layers, up till today. It becomes a type of a memory map, which will accompany us during our daily walks, and which meaning can be understood from a historical perspective of layers forming a spatial palimpsest, simultaneously saving memory maps.

3.1. MEDIEVAL TOWN

For Poznań the starting point are Middle Ages, which to this day represent a significant space of reference. It is the first, most visible, cohesive and clear layer. Relocation of the town to the left bank of the River Warta, together with granting it a charter in 1253, marks the beginnings of its newly designed spatial layout. A town of a uniform urban composition based on a universal square layout was created. Its layout includes elements copied from a layout of a Roman camp, *castrum romanum*, typical for early towns. An original aspect in Poznań layout planning was the fact that a commercial part was counterbalanced by buildings of the weigh-house and the town hall.¹¹ The Magdeburg charter that was granted to the town and the spatial layout of the market square based on an archetype known for centuries resulted in a clear order and spatial orientation. The market square, the chessboard-like layout of streets, and spatial proportions and divisions perfectly mirrored the eternal order of the world, reflected also in the urban program that is, after all, pragmatic. This program can be clearly perceived even today, and definitely forms the core of the city; particularly, as recently conducted archaeological excavations revealed remains of buildings that were standing in those days, and which now are erased from the human memory.¹²

3.2. CONSTRUCTION OF A PRUSSIAN FORTRESS

Construction of a Prussian fortress. In 1793–94, after the Partitions when Poznań was incorporated into the Kingdom of Prussia, the contemporary authorities undertook an extensive urban project demolishing the existing fortifications and implementing a new vision of this city. This attempt was supported by abolishment of separate *jurydyki* and demolishing of old city walls. A great fire in 1803 also played an important role in this change, forming a basis for a new layout of the streets. Once again, the expansive development of the city was facilitated by its expansion to new, regularly organised areas. These changes were, and have remained, decisive for the character and the shape of its centre. Their programme reflected the trends of the modern urban concept directly associated with social, economic and cultural needs of European cities of those times. In 1815, after the Congress of Vienna, Prussia once again received the entire Wielkopolska. At that time, a large-scale plan to transform Poznań into a stronghold was developed. After all, the city represented a strategic location in the event

¹¹ Rogalanka A., *Wytyczenie miasta lewobrzeżnego* [in:] J. Topolski (ed.), *Dzieje Poznania do roku 1973*, Vol. 1, PWN, Warszawa-Poznań 1998, pp. 204–208.

¹² Many more layers of this type can be found in Poznań, visible to a greater or smaller extent. They were discussed and presented in a paper: Marciniak P., *Poznań. Archeologia przestrzeni*, *Czas Kultury*, 2002, no. 6, pp. 72–85, from which fragments of this text were taken.

of possible Russian aggression, and was one of the links in the chain of defence that guarded the Prussian eastern border. In 1828, construction of the Winiary fortress and fortifications on the right bank was approved, and in 1839 works on construction and modernisation of the fortress were initiated, which were continued up to the 1880s. A decision to fortify the city represented a departure from the Gilly's plan, and its consequences are visible to this day. The fortress was of innovative nature, and a complex programme for its use was based on works of French theoreticians, Montalembert and Carnot. At that times, the Ponań fortress, which has not survived intact to our times, was one of the most outstanding military constructions of the 19th century. To this day, a citadel and a ring of external forts remained, preserved in the structure of the city, and they represent interesting reference points in a layout of its districts, and a specific geographic grid for further expansion. However, for a long time they also were an obstacle to the city's further expansion.

3.3. TOWARDS MODERNITY

An opportunity for a change and a spatial breath appeared with a decision from 1902 to remove ramparts and to construct new buildings on the former fortress grounds. These plans, initiated by Heinrich Grüder, were continued by an urban planner, Joseph Stübben, a head of Royal Commission for Poznań Development at that time. A new design of the city ring developed by Stübben maintained a layout of streets around the centre, enabling further expansion of Poznań. He replaced fortifications with green areas, introducing movement and space into the centre. However, he supplemented the ring layout with diversified buildings: residential, green areas, and villas, and he planned a district of representative buildings to be erected at the most important place along the axis of the city entrance. As obvious in the case of a Prussian subject, they served to emphasise the ideological importance of the Eastern Policy understood as 'Denkmal der Hebungspolitik der Ostmarkt'. Apart from Stübben, the Emperor Wilhelm II and his architect Franz Schwechten, a creator of the Imperial Castle in Poznań, had a decisive influence on a shape of this showcase of a 'proto-German' city. To this day, the Castle and other buildings in the representative district strongly influence the image and the form of the city centre, provoking actions that are retroversive in their nature. An importance of these spatial activities cannot be overestimated.

3.4. INCORPORATION

Incorporation. With construction of the ring and demolishing of Prussian fortifications it was possible to incorporate surrounding villages into the urban organism. This way districts of Jeżyce, Wilda and Łazarz were created successively, officially incorporated into the city in 1900. Old roads leading to the south and to the west formed a warp on which their tissue developed. This system was connected with a grid of transverse streets, forming an urban warp for new districts. It is worth adding that actually it has never been completed and is quite irregular. To this day, each of these districts has its own market square. Although they differ significantly, yet these districts are characterised by some degree of a typical spatial organisation. Typical, yet unique within the city. Impressive, modern, multi-family buildings were constructed there, in which a flat of two rooms with a kitchen, a toilet and a bathroom represented the lowest standard. Flats of higher standard had more, three,

four, or even five, rooms. Detached houses were also constructed in some parts of these districts, with one or two flats on one floor. Colonies and building complexes were created. In most cases, they resembled places that we really like to visit during trips abroad, such as solid middle-class houses, with representative stairwells covered by skylights, and Poznań Art Nouveau, with its floral motifs surrounding windows and climbing up the walls, and wavy frames of windows and doors. All these aspects remain in the memory of Poznań inhabitants to this day.

3.5. POZNAŃ FAIRS

The restitution of Poland's independence in 1918 was associated with fast economic and cultural development. The General National Exhibition (PeWuKa) was an occasion to recapitulate achievements of the young state after restitution of its independence in 1918. The Exhibition was held in 1929 in Poznań and it presented the achievements of the first decade of the Second Republic of Poland and served as a proof for robust development in all areas of economic life and culture. Architectural designs of pavilions recalled traditional forms of the Neoclassical style, frequently enriched with elements of the Polish decorative art. As the whole, PeWuKa presented all architectural styles, including avant-garde, used at that time. The avant-garde proposals, maintained in a style of modernistic explorations, played a great role in popularising this style in Poland and in changing of techniques used by many architects. Looking back, PeWuKa can be treated as the 'swan song' of traditional forms and opening to modernism, which became a new "national style" of the interwar period. Communist authorities intended to refer to the tradition of the General National Exhibition when they made their decision to reactivate the fair in Poznań. The majority of pavilion designers employed by the Fair management after the Second World War came from Poznań and Warsaw circles. They proposed solutions that were bold in their construction, although less pioneering in their architectural aspects. The evolving urban layout and a successive expansion of the Fair cut it off from the city. It is definitely one of the most durable records in the memory map, but increasingly more detached from the daily experience.

3.6. VISIONS OF THE INTERWAR PERIOD

Another of the layers visible to this day in the city space is a city plan from the beginning of the 1930s which provided for enlargement of green areas. It included four wedges shaped like the Maltese cross, introducing green areas into the city. They included the valley of the River Warta, bringing green areas into the city from the south and the north, together with a small river Cybina and, further on, the glacial valley of Warta filled with ribbon lakes Strzeszyńskie and Kierskie. The external belt of Prussian fortifications was used as a ring joining individual wedges, creating a green envelope of the city. As Władysław Czarnecki wrote himself: "Each wedge led to larger forest masses. I started to look for further connections. From theoretical assumptions of E. Howard I knew that the area of the city itself should be separated from the neighbouring districts with rings of undeveloped sanctuaries".¹³ The adopted plan had been implemented until 1950, according to the approved assumptions. Only 1950s–1970s resulted in a lack of afforestation and

¹³ Czarnecki W., *To był też mój Poznań*, Wydawnictwo Poznańskie, Poznań 1987, p. 157.

negligence of rational management. Even to this day these ‘wedges’ are a basis for many planning activities, and they remain one of the most clear elements in the plan, crystallising the city space. An attractive location results in their regular depletion, although they still remain a value in themselves.

3.7. MODERNITY

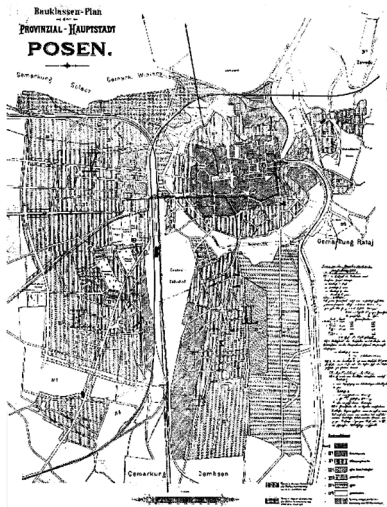
Already in the interwar period, the fast economic development of Poznań resulted in a need to enlarge its area. At that time the areas located on the right bank of Warta were incorporated into the city. First sketches of a new district appeared already after the Second World War. However, only in 1959 development of a concept for a new residential district Rataje was undertaken on an initiative of the President of the Urban and Architecture Committee. It was prepared by a team of architects: Zdzisław Piwowarczyk, Regina Pawuła and Jerzy Schmidt. In October, the district plan was approved, forming a basis for initiation of the construction works. As the authors of that concept wrote: “The district *Nowe Miasto-Rataje* was designed as an integral part of the city of Poznań, (...) fully provided in terms of basic functions: work, housing, services, rest and transport.(...) The concept of the design, both in a sociological sense and in terms of a spatial composition, is based on the same principle of ‘triple scaling’ and tries to find and organise fundamental links of the future city, and define their proportions and interactions”.¹⁴ The concept of this district very visibly reflects influences of CIAM and the most fundamental aspects of modern urban issues included in *The Athens Charter*. This approach fully corresponds to its guidelines, emphasising a need to make all assumptions in relation to a regional background. Similarly as in the Charter, it was assumed that human needs and scale should be a reference for the architect. A fundamental starting point in the city planning is a cell, understood as a single flat; and cells should form neighbour units of a specific size. This district is one of the few durable and consistently implemented urban layouts in the present Poznań, very clearly visible on the city plan and liked by its inhabitants.

3.8. MODERNISM

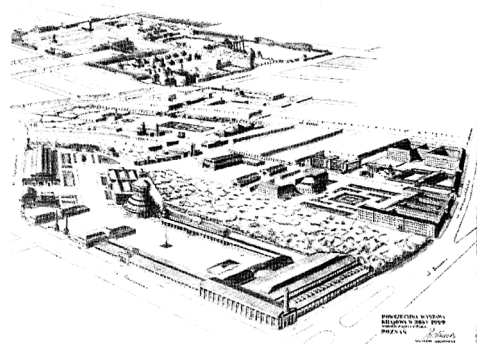
The present layout of the Poznań centre started to acquire its shape in the post-war period. Public utility buildings, important for the city, were erected at many points of the city centre, to supplement existing or damaged buildings. To this day, a particularly prominent place is held by the Public Department Store ‘Okraślak’, designed by a Warsaw architect Marek Leykam. At the turn of the 1950s and at the beginning of the 1960s, following a series of political and planning decisions, a concept was selected providing for a complete conversion and translocating of the Poznań city centre to the upper terrace of the city, to create a modern *city*, without taking into account a consistency and continuity of the extensive urban plan from the end of the 18th/beginning of the 19th century. The greatest intervention into the historical shape of the city centre resulting from implementation of new urban concepts was construction of a commercial and office complex ‘Centrum’ at the Św. Marcin Street in 1965–1972, to a design by Jerzy Liśniewicz, Tadeusz Płończak and Zygmunt Waschka. It provided for construction of a huge complex of five office towers

¹⁴ Pawuła R., *Rataje. Nowa dzielnica Poznania*, Architektura, 1964, no. 7–8, pp. 322–323.

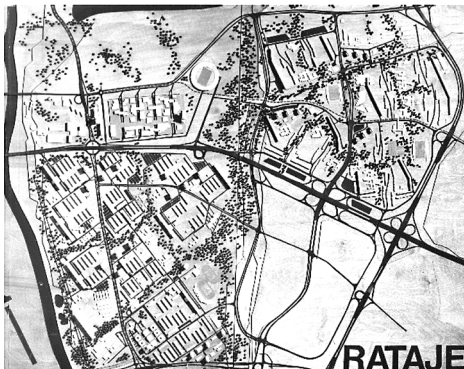
connected by a two-floor commercial part.¹⁵ Although controversial, the buildings of the ‘Centrum’ complex are one of the most interesting architectural complexes in the Poznań city centre, giving a big-city feel to the new centre, and being at the same time a core of the new, modernist layer of the city.



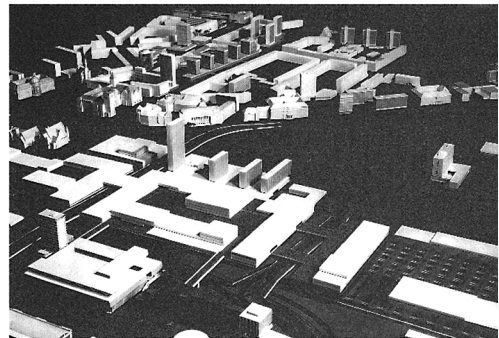
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- III. 5. Poznań – General Plan, 1914, Source: private collections
- III. 6. Poznań – View of the General National Exhibition (PeWuKa), 1929, Source: “Architektura i Budownictwo”, no 1/2929, p. 2
- III. 7. Poznań – Rataje district plan, Source: Miastoprojekt Poznań Archives
- III. 8. Poznań – Mock-up for the redevelopment of the city centre 60., Source: Archives of the Chief City Conservation Officer

¹⁵ See: P. Marciniak, *Doświadczenia modernizmu. Architektura i urbanistyka Poznania w czasach PRL*, Wydawnictwo Miejskie, Poznań 2010. In this book I discussed in detail the most important planning and design activities in this part of Poznań.

3.9. PRESENT DAY

Present day. In his visionary paper *European Cities, the Informational Society, and the Global Economy*, published in 1993, as well as in his book published several years later, Manuel Castells disclosed how new technologies change present societies, including traditional cities.¹⁶ He described the approaching changes in the city space explaining how business centres not only have become a part of the global economy, but also will emphasise the spatial diversification and suburban processes, including development of peripheral zones. Apparently, these changes are irreversible. A fall of old, predominantly industrial regions is unavoidable. A change towards advanced services and technologies emerges as a new opportunity. The information society and migration processes, together with European integration, changes in social roles, and development of advanced technologies, will also force changes in a city structures. Therefore, we should rather talk about a mental city map, 'equipped' with buildings that become an environment for development of new technologies. They are usually complexes of office buildings located in various parts of the city, more or less traditional, though usually maintaining the scale and size of the district. The ambitions of the Poznań architecture reach far beyond local references. At the city scale, works of architects from outside Poznań, creating 'Pixel' office buildings by JEMS, or the office building 'Bałtyk' designed by a renowned agency MVRDV from the Netherlands, made a strong and clear impression on the city. Possibly the space of identity will soon be more visible as a virtual space of a 'smart city'?

4. CONCLUSION

In the survey conducted in 1994 and entitled 'What does city of Poznań mean to you?', some traces of other layers appeared between the symbols determining its identity. Apart from obvious tourist attractions, such as the Billy Goats, the Palm House or monuments in the Old Town, they included the Imperial Castle, commercial institutions like the Poznań International Fair and the airport. Furthermore, universities, cultural events and characteristic buildings, such as Okrąglak, Arena, and the office tower of the University of Economics, or recreational centres, like Malta, were listed.¹⁷ In a similar survey conducted in 2003, indicating places most worth showing to visitors, listed as noticeable greatest attractions, the list was topped by the Old Market Square, followed by Citadel, with shopping arcades and sports venues predominating amongst the new sites. Survey participants clearly pointed at the Old Market Square as the 'heart' of the city, followed by the main street of the city, Św. Marcin, with its complexes of modernist buildings, or named the entire Śródmieście as its crucial part.¹⁸ The results of the above-mentioned studies is, to some extent, a recording of cognitive maps of city spaces preserved in minds of its inhabitants.

¹⁶ Castells M., *European cities, the informational society, and the global economy*, Journal of Economic and Social Geography, 1993, no. 4, pp. 247–257.

¹⁷ Cichocki R., Podemski K., *Miasto w świadomości swoich mieszkańców*, Wydawnictwo Fundacji Humaniora, Poznań 1999, p. 63.

¹⁸ Kotus J., *Spoleczne dylematy w przestrzeni miejskiej*, Bogucki Wydawnictwo Naukowe, Poznań 2005, p. 99.

The presented examples from various periods of Poznań development, from the Middle Ages up to our days, recall images of its characteristics components, which have become permanent features of the city and determined its spatial layout for many years. Their influence on the city space was definitely significant and persistent, and also influences our memory map. The majority of them have been decisive for the character of the city to this day, and each successive layer of the space can definitely bring new values. It only requires imagination and consistence, because the vision of Poznań can be clearly specified and determined. Moreover, the majority of these proposals have been repeated for years.

The shape of the European city has been developing through centuries. We cannot escape its past. We must seek a modern continuation and coexistence of permanent components representing a new paradigm for a spatial model of the city. A leading idea, a rationalised vision reaching far into the future but based on the tradition, must be established.

Poznań is in a very specific situation, because it is a complex heterogeneous structure. It is a collection of so many ideas and spatial layers developed at each stage of its stormy and, sometimes, heroic history that it simply demands to be set in order. These visions of the past can be continued, used, supplemented, expanded, and directed towards the future. Each period has a right and a duty to create a new space, respecting and maintaining a dialogue with the past, but consistently focusing on present and future needs of the inhabitants.

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