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Memory and place *in potentia*: on the complete city

Pamięć i miejsce *in potentia*: o mieście pełnym

STRESZCZENIE: Tekst nasz, odnosząc się głównie do niedawno zakończonych gdańskich badań, jest rozwinięciem na ich podstawie refleksją o współzależności pamięci i miejsca. Współzależność ta wydaje się nam fascynująca pedagogicznie z uwagi na rodzaj wiedzy, kształtowanej w toku jej analiz i zawarty w niej potencjał zarówno jednostkowej, jak społecznej autokreacji. To wiedza operacyjna, która – zasilając pole pedagogiki społecznej – inspirowa rozwiązania edukacyjne i nie tylko prospektywnie opisuje, lecz – współkonstruowana – umożliwia zmiany ku podmiotowemu charakterowi indywidualnej i zbiorowej tożsamości. Nasze myślenie, skoncentrowane na miejscu, jakim jest miasto, i "miejskim" pamiętaniu, doprowadziło do otwarcia w tej wypowiedzi perspektywy teoretycznej, która związek pomiędzy miejscem i pamięcią pozwala widzieć jako potencjalność pełni, czyniącej podmiot sprawczym. Oznacza to jego zdolność do przekształcania miejsca w codziennym rekonstruowaniu przeszłości w teraźniejszości, aktywizującym do współtworzenia akceptowalnej przyszłości. Perspektywę tę wyraża – przedstawiana w tym tekście – kategoria *miasta pełnego*, będącego miastem historycznym, ale także dzisiejszym i przyszłym zarazem.

SŁOWA KLUCZOWE: Pamięć, miejsce, miasto, miasto pełne, edukacja społeczna.

ABSTRACT: The paper refers to a recently completed study conducted in Gdańsk and it proposes a reflection on the relations between place and memory. Their interconnections are pedagogically interesting due to the features of knowledge that emerged in course of their analysis, and its potential for individual and collective auto-creation. This is operational knowledge, significant for social pedagogy, which inspires educational practices and apart from its descriptive and prospective power, due to its shared character, co-constructed by the researchers and informants alike, it allows to empower changes in individual and collective identities. Our thinking about the city as a place and about its ways of remembering led to opening the theoretical perspective which enables to see the place-memory relation as capable of resulting in a subjective agency. This makes the subject empowered to transform places through daily reconstructions of the past into

the present, which makes the co-creation of acceptable future possible. This potential is expressed in the paper by the category of *complete city* which, as a historical entity, is a present and future one at the same time.

KEYWORDS: Memory, place, city, complete city, community education.

Gdańsk study of urban *modi co-vivendi*¹

The idea of the study originated in light of the current conditions of life in cities, and its final project was directed at aims in the scope of shaping a new urbanity; a subjectivity rebuilding, after “training of neoliberalism”, community ties and shaping space, in which the human is important and not only the free market; deeply humanistic space, human-sensitive. The project *Wspólny Pokój Gdańsk*² [*Gdańsk Common Room*], submitted as an offer for the realization of public tasks of the City of Gdańsk assumed that the new urbanity will have a civic character, achieved in the space of the city as a “common room”; a space shaped on the basis of the specific urban version of education.

Common room is a metaphor taken from the concept of Jacques Rancière who when writing about the “*sensible*”, a resounding category, which allows to express the unity of what is *sensual* and at the same time that makes sense, associates it with such fitting of people in a space of their lives, which would be a jointly perceived and accepted order (Rancière 2007). An order to which people agree, because they see, hear and feel what is sensible, thereby ensuring their dignity. Rancière’s theory can be understood as a thought that results in the possibilities of “*sharing*” instead of “*dividing*” the world, co-fitting in its space and making it truly common, which means not free from differences but free from divisions.

This thought and, in particular, the issue of social equality present in it, is well expressed by the comparison of living in one room. Equality and social justice are the foundation here, and not an end, the final result of actions we take. Given that we are equal, we create a just world. This assumption makes co-inhabitants coexist with each other, they don’t ruin their sense of justice when one of them uses certain elements of space in a given moment, and

¹ This part of the paper uses fragments of Maria Mendel’s statements published in: Mendel 2015.

² The project of Gdańskie Towarzystwo Naukowe is co-financed from the funds of the City of Gdańsk, agreement no.: RWB-W/1299/BPK/90/U-W.BIEŻ./2014/MM dated 14 March 2014. Rated as innovative and best of the year it received – in the person of the project manager, Maria Mendel – the Honorary Award of Gdańskie Towarzystwo Przyjaciół Sztuki for 2015.

not both at the same time. Regardless of their cultural provenance and social status, city users can coexist in a similar way, sharing the city space and – like roommates in one room – make it their own, staying in touch and readiness for changes of the place made with regard to the needs of other people – sharing a place; giving up the space, as making it available for the Other, etc.

The thinking on the common room presented here leads straight to the reflection on *modus co-vivendi* and various *modi co-vivendi* as ways of recognizing socially shared life (coexistence), whose characters mutually accept each other, leading not only to the feeling that “it’s possible to live together” but that “it’s possible to live together well”.

The first centre of interest, *modus vivendi*, in the dictionary version, signifies a manner of accommodating interrelations that allow the peaceful coexistence of people with different views and interests, as well as an agreement (for instance international) of a temporary character, concluded until a final settlement is reached. In other words, a way of “reaching compromise”, which enables coexistence despite differences that complicate them. Directly in the area of research interest of this type of accommodation of city inhabitants as *modus vivendi* but far more stable is introduced by the category *modus co-vivendi* described by Zygmunt Bauman. It became the core of research in the project *Gdańsk Common Room*. Bauman wrote: “In our society, diaspora are becoming increasingly visible, and there is nothing surprising in the fact that suspicion and fear of city inhabitants is intensifying in contacts not only simply with strangers (life in the city has always meant a life among strangers) but with a new, previously unencountered kind of stranger, namely “non-domestic” and “untamed” strangers carrying unknown threats (...) When mutual contact disappears, there is little chance to verify the ideas in practice, and almost no change to work out a mutually acceptable *modus co-vivendi* in which cultural diversity of the city, now seen as a drawback, would be its advantage” (Bauman 2012, p. 111–112).

A similar statement on the need to work out *modus vivendi* can be found in another book by Zygmunt Bauman, in a chapter under the provocative title: “Strangers are dangers. Are they *indeed*?” (Bauman 2011). This author wrote about *modi co-vivendi* slightly differently but also in an interesting perspective here in *Płynne Życie*, in the context of the description of the consumer syndrome and reign of the market which “mediates today in establishing and breaking human relationships”, and affects all relationships both in the private and public sphere (Bauman 2012, p. 138). According to Bauman, in describing life as a sequence of “solvable” problems, the market offers funds, equipment and services that are possible to acquire, “without which for a growing

number of people without social skills, life-in-society, coexistence-with-others, “treating” others, and developing and nurturing *modi co-vivendi* would prove a backbreaking, incomprehensible and impossible task” (Bauman 2012, p. 139). In these conditions, we can observe the disappearance of public space, and the “most valuable skill, giving a real chance for [its] resurrection [...] today is the ability to communicate with others: conduct dialogue, negotiate, mutually learn each other’s rights and resolve conflicts which are an integral part of social life” (Bauman 2012, p. 198). Education adopting this kind of competence thus again appears as hope that a better world is indeed possible, while “constant and constantly improved civic education is becoming increasingly urgent” (Bauman 2012, p. 199). This should be education that lasts a lifetime, but – different than the hot political postulate of *Lifelong Learning* in the neoliberal reality – it should not be associated with “adapting our skills to the rapid pace of changes taking place in the world but with making this quickly changing world a space that is more hospitable for humans” (Bauman 2012, p. 198).

In line with this thinking, in the project *Gdańsk Common Room* education is a way to stabilize the practices aimed at the daily construction and achievement of *modi co-vivendi*. *Modi co-vivendi* of the city is therefore possible for educational development, mutually satisfactory ways of making an asset of cultural diversity of urban space. So understood, in the project they constituted the objective of research oriented at implementation, animation and education. Thanks to this, on the one hand, scientific descriptions, conceptualizations of such patterns of city inhabitants coexistence were created, which make sense to them and constitute a value (Mendel 2015). On the other hand, these studies gave rise to further projects, referring to the knowledge shaped on their basis on education and animation in the process of creating a city where its inhabitants have rights and in which they retain their rights; a city “close to the heart of its inhabitants” (Harvey 2012), i.e. a city constituting a space of their subjective, as well as civic activity³.

The main research and artistic problems of the project reported here focused on previously uninvestigated and artistically not expressed in the proposed understanding – *modi co-vivendi* of the city and the conditions in which they are achieved. Questions were posed in this study and artistic activity

³ Among other things, this means – arousing a certain cascade of educational and animational activities in Gdańsk – the course *Researcher and Animator of Urban Space* (Badacz i Animator Miejskich Przestrzeni – BAMP), realized with the use of achievements of the project *Gdańsk Common Room* by Gdańskie Towarzystwo Naukowe (the coordinator of the course, Marcin Boryczko, and educators conducting it, are researchers involved in the project).

– firstly, what these *modi* are, i.e. – different at a certain time and context – systems of mutually satisfactory relationships taking place in the urban space, with its socio-cultural specificity. Secondly, attention in it was focused on the conditions of the possibility of these kinds of systems to coexist, in particular in the context of the current social and cultural condition of the city.

The accepted framework in this scientific and artistic research concept was *Critical City History* (*Krytyczna Historia Miasta – KHM*). It constitutes an original and created for this study *urban* version of *Critical Family History* which was, as a theoretical concept and research method, on the basis of critical pedagogy proposed by American researcher Christine Sleeter (2008)⁴. This position assumes, what is important from the point of view of the personal identity of the researcher and respondents, that the sense of research activities consists in the deeper understanding of the social world through the prism of local and supra-local socio-cultural conditions and, consequently, achieving better standards of social coexistence. The key to this is getting to know one's own family through the research location of its history in the social and cultural context⁵, learned in many ways, on different layers and different levels. In the perspective of objectives and problems raised in this scientific study and artistic activity, it was assumed that KHM consists of two dimensions of critically-oriented study searches: genealogical (into the depths of data available in the reality) and contextual (the study of the context of resulting genealogies by connecting people and places and other problems in time, reconstructions of meanings – also the latent, hidden – resulting from these connections).

The idea of Sleeter, developed in relation to the city and social subject in the project *Gdańsk Common Room*, became a new concept, consolidating research pursuits. In the scope of the undertaken problem, they focused on the following questions: what was and what is the Gdańsk *common room*, what supported it in the past and what prevented the formation of Gdańsk *modi co-vivendi*, and what is it like in recent times; what was done/is done now in its scope, what was it able to achieve in Gdańsk in this respect and what results from this for future forms of worthy sharing of Gdańsk space. In this perspective, it was assumed that the Critical City History, in this case Gdańsk,

⁴ *CRITICAL FAMILY HISTORY. Placing family in a socio-cultural historical context.* <https://sites.google.com/a/christinesleeter.org/critical-family-history/Home> (10.12.2014)

⁵ *Methodology of CRITICAL FAMILY HISTORY:* <https://sites.google.com/a/christinesleeter.org/critical-family-history/Home/methodology> (10.12.2013).

consists of two dimensions – focused on both private and public, institutional stories – of research/artistic explorations:

- Genealogy research, carried out individually by researchers and constituting an expression of conducting analyses “into the depths” of specific problems and research questions. Specifically, with respect to individual studies carried out by individual members of the research team, this is a meticulous genealogy – always in relation to the place, spatially constructed – of ties between members of the Gdańsk community. It is about how they establish ties and learn in this scope, as well as – also educationally relevant and important in the process of auto-creation – maintaining and transforming them in the context of *modi co-vivendi*.
- Study of the context, realized collectively, during the seminar discussions of the Research team. It took place on the basis of connecting the inhabitants of Gdańsk, specific persons and groups, communities, living in a particular time and place in Gdańsk, with the then and there current historical and social context, problems and specific issues emerging around them today, in the process of reconstructing the past in the present.

To meet its goals, contextualisation must meet the requirement of limitlessness, which means it should not be limited to a particular group of people (here – the Research team) and their given provenance in the scope of scientific disciplines, professions, etc. In the study, this requirement was met among others by invitations to seminars of doctorate students and other people interested in the issue, as well as passers-by – participants of events organized within the framework of the project (e.g. a conference conducted in a city mall).

The research team, consisting of 25 interdisciplinary researchers and artists (anthropology of the city and cultural anthropology, social pedagogy, theory of education, culture pedagogy, social work, political science, Polish philology, Germanic philology, sociology of everyday life, urban sociology, history, art history, graphics, painting), as individual researchers, realized genealogical studies within the framework of four categories: narratives, interpretations, opinions, pictures⁶. The team systematically subjected them to contextualization in the course of monthly seminar discussions, lasting nearly two years.

⁶ The book *Miasto jak wspólny pokój. Gdańskie modi co-vivendi* presents the research of nineteen researchers (not all decided to write about their achievements).

The following list, describing 23 research tasks, which followed four directions (conventionally distinguished due to the nature of “history”) – narratives, interpretations, opinions, images – and undertaken by 25 researchers, may give some idea on the extent of the undertaken research and form of artistic activity.

1. Narratives: 8 research tasks undertaken by social pedagogues, a psychologist and philologist, based on the biographical method, providing narrative material with formational characteristics relative to the identity of the individual and the collective entity. For example, the individual genealogy of Miłoslawa Borzyszkowska-Szewczyk, a philologist from the University of Gdańsk (UG): “Topografie pamięci. Teksty autobiograficzne autorów żydowskiego pochodzenia z Gdańska”, where the subject of study were autobiographical statements of representatives of the Gdansk Jewish community, which co-created and co-creates the daily life of the city. These narratives were understood as a medium of individual and collective memory (including family). They have been analyzed in terms of places, figures and events defining the individual and collective *mental maps* of Gdańsk. In the context of sharing urban space, the image of the neighbour and neighbourly relations contained in these relationships was subjected to reconstruction.
2. Interpretations: 7 tasks undertaken by a historian, a psychologist, a sociologist, an anthropologist and pedagogues, using interpretive methods in the scope of critical historical genealogy, providing descriptive material in the form of *thick description*, microhistory, etc. Here, for example, a jointly contextualized individual genealogical study by Lesław Michałowski, a sociologist from UG: “Gdańskie dzielnice. Lokalne narracje o przeszłości”. The subject of interest was the intensifying in recent years activity of inhabitants, focusing on the past Gdańsk districts. As part of it, multiple initiatives will be created, one-time or recurring activities, publications, websites. The researcher inquired in the scope of the shape of the message that comes from this type of activity; he asked what kind of participants people are of the specific decentralization of interests in Gdańsk’s past, to whom it is addressed, what is the source of these initiatives, etc.
3. Opinions: 3 tasks undertaken by sociologists, carried out on the basis of survey methods (mainly), allowing to obtain the opinions of current co-participants of the social life of the city. For example, they include Dominik Krzywiński’s studies, a doctoral student in the field of social pedagogy (UG) around the “Vanishing city and its defenders”.

As he wrote: “The construction of new settlements, etc. is associated more and more often with the demolition of old buildings and a total metamorphosis of space and places. On the one hand, a large-scale modernization project of the city is designed, and on the other hand, there is social resistance against change. One can observe social initiatives spontaneously established in order to protect a specific building or place. An example of disputed space are post-shipyard areas [...]. Perhaps spontaneous protests are a sign of the formation of a new identity of an inhabitant as an active citizen, who thus realizes his right to the city and articulates his subjectivity associated with the place.”

4. Images: 5 tasks undertaken by artists and art historians, as well as pedagogues, representing various types of visual studies in the field of image anthropology (ethnography) and visual semiotics of culture. An example of this category can be Janusz Trupinda's study, an art historian from the Gdańsk History Museum: “Artefakty jako podstawa tożsamości i pamięci gdańskiej” [*Artefacts as the basis of identity and memory of Gdańsk*]. It is a research and exhibition project which aims to restore the real, objective context of artefacts, release their ideological accretions and build through it an image of the city's identity and the life of its inhabitants, in which the *modi co-vivendi* developed by them will be interesting. The source output database was a set of objects owned by the Gdańsk History Museum and the National Museum in Gdańsk, Archaeological Museum, as well as Towarzystwo Przyjaciół Gdańska (Free City Zone).

The main achievement in this group study, integrating a number of individual studies – as above – is a “critical city history” told with the purpose of capturing its various *modi co-vivendi*. It's their description – published in the book *Miasto jak wspólny pokój* – from which characteristics of sharing urban space emerge, undoubtedly inspiring further reflection. One of these is developed in the next section of this paper.

A past, present and future place: a complete city⁷

Both the results achieved by these and other researchers, like this type of study itself, is a lesson in social pedagogy. It writes about people who used their own efforts, by learning the history and culture of their place, they creatively transform this place in the name of ideals, among which probably

⁷ In this section, fragments of Wiesław Theiss's text (2015) have been used.

the highest value is the common good. An indispensable foundation of this lesson and related thinking and socio-educational action is the timeless idea of “living together for life” (*convivere per vivere*).

In the description of *modi co-vivendi* presented in the book *Miasto jako wspólny pokój*, three cities in fact meet and co-exist: the historical city, the present city and the future city. The first of them is the result of seeking and interpreting the past, historical and socio-cultural symbols of space of the former Gdańsk. It was necessary in this case – apart from historical knowledge – to determine the research approach. It was based on sensitivity to what was, to a kind of “auditory memory”, which resulted in the difficult skill of perceiving many different memory carriers, and “everything could be a carrier of memory” (Ball 2002; Assmann 2013), but also on continuous, critical and creative dialogue with memory. The image of Gdańsk built in this way, recorded in various forms of memory – from individual and family to group and national memory – is rich and realistic, full and diverse. It includes information about the people and the places where they live and work – families, houses, apartments, schools, churches, offices; it speaks of ordinary and festive moments, moments of effort and rest, joys and sorrows, current matters and plans; to a certain extent it brings a specific mood of the former Gdańsk, a multicultural and dynamic trade and industrial centre. But this is only the first stage of the project carried out by the Research team.

The second stage, the basis for this project, consists in introducing a bygone reality, this “historic city” into the area of our days, into the space of the “present city”. This is possible thanks to the many channels of communication and activity, various forms of socio-educational activities: environmental animations, cultural revitalization, revisualization, stage productions of memory, exploring ancient sites. These possibilities and solutions require from the “memory worker”, as one can easily see, extensive skills of a socio-cultural animator. Thus, the traditionally separated main dimensions of human life, i.e. the past and present, symbolically and actually come together in these studies. These “two cities” connect to form a new “complete city”.

The road to the “new” is neither simple nor easy. On the contrary, it requires overcoming many obstacles and filling many gaps. It is enough to list, for example, oblivion, prejudice, xenophobia, fear, passivity. However, without overcoming these and other barriers at least partially, the stop “Gdańsk – a complete city” will not be achieved. This is to be a city of “social balance” and a meeting of people who are friendly towards each other; where both trends and events of a great history, as well as the history of “ordinary people” intersect. This is the opposite of a “closed city”.

And at this point the book *Miasto jako wspólny pokój...* reveals the third, principal dimension: the image of “the future city”; an open reality, common/shared, loyal; a city conscious of its identity, where everyone can take root. It is a territory open to all and not only for its inhabitants. Also for visitors who are looking for the destination here. Researchers talk about this future Gdańsk in terms of a task and challenge, a necessary task, creative, extremely important nowadays.

This in turn sets the field for new educational, social, economic, and political activities. In this process, in which elements of tradition, the present and the future evolve, harmonize and connect, there may be formed a new social and civic subjectivity, a collective and individual energy, if not to say after Helena Radlińska – a new social force that builds a new quality of life. The new subjectivity is based on changes in the system of values and attitudes, in the present objectives and far-reaching plans, as well as daily activities. At its root is the will of cooperation and responsibility for oneself and for others. To emphasize it again, an integral, dialectical and critical look at the world of the human is also necessary, for in fact, reaching to the thought of the founder of social pedagogy: “In the present, that entwines yesterday and tomorrow together, various currents clash, different patterns emerge” (Radlińska 1935, p. 19).

The three socio-cultural images of the city landscape outlined do not close the roads in looking for “other cities”. An unexpired source of inspiration in this regard and model of possibilities for creation is e.g. – in reaching for fiction – the well-known piece Italo Calvino’s *Invisible Cities* (1975). This is one of many reflections of the cited author which, as if in a straight line, connects with the concept presented here – and this book does not lack equally important thoughts: “[...] Sometimes, different cities follow one another in the same place and under the same name, are born and die without knowing each other, devoid of points of contact. Sometimes, the names of inhabitants do not change, neither do their accents, or even their facial features; but the gods who live under the names and above the places departed without a word, and strange gods made their place there in their place” (Calvino 1975, p. 25).

Potential of completeness

The three dimensions shown above on the basis of *modi co-vivendi* urban studies lead to the opening of the theoretical perspective that would allow to see the link between the place and memory as *potential of completeness*.

We understand completeness here as such a condition of the subject – individual and social – which makes it causal, particularly active in

transforming the world in which it lives; changing its ontological spaces and places. It is close to the invariably fertile approach of Helena Radlińska who assumes that the aim of broadly defined pedagogical thinking and action is the awakening of social forces *in potentia*, and changing them into forces *in actu* (Theiss 1997, p. 79, 160).

Potentiality, in this context, means for us the creation of space for new meanings grounded in the work of memory, “making space for a place”. The ancient Greeks called it khora (Gr.: χώρα, *khôra*). In this we cite the meaning described by Plato and deconstructively developed by Jacques Derrida (1993). It emphasizes the inevitability, the need for an event. Khora is a place that promises an event in silence and which reveals itself along with its onset; it is a space that demands completion, hungers for meanings (Derrida 1993)⁸.

The potential of completeness in the relationship of memory and place, relating to the subject, means its ability to continually transform the place in the daily reconstruction of the past into the present, activating to co-create an acceptable future. Just as numerous studies on the phenomenon of locality showed – a collective identity, which is expressed in relation to the place (see i.a.: Mendel 2006, 2010, p. 371–397; see Theiss 1992). The city is full of this perspective – as we have mentioned – a historical city, but also the present and the future at the same time.

The category of a *complete city*, on the one hand, is part of a trend of studies and research on the auto-creatively important memory. In a particularly important way it refers to – outlined by Marc Augé – a framework for the conceptualization of memory as forgetting. M. Augé, in the first words of his book about “forms of forgetting”, wrote: “forgetting is necessary both for society and the individual” (Augé 2009, p. 13). He continued on to say that “our practical life, our daily life, individual and in the community, private and public, is organized by the forms of forgetting: first we are reminded of them, then we ask about the significances and give meaning” (Augé 2009, p. 33). The three figures of forgetting, sustaining the narrative character, according to Augé, are *return*, *suspension* and *restart*. These are socio-cultural practices

⁸ Plato in the *Timaeus* monologue talks about the khora as follows: “And the third kind exists (existence, reality; next to the idea and thing – MM, WT). It is always space. Loss does not grasp it. Everything that is created has a place somewhere in it. It can be captured without the help of the senses using inferior reasoning and it is difficult to believe. We look at it and we begin to dream and we say that probably out of necessity everything that exists must exist in some place and occupy some space, and what is not on earth nor somewhere in the heavens is really nothing”. See Plato, 1999, p. 59.

that can be used within the meaning of certain dominant trends, persisting in the community, in the discourse of particular contexts; thus they are representations, but also forms of domination. The first of the figures, *return* (Augé 2009, pp. 59–88) is the recovery of a lost past, while forgetting about the present. The second is *suspension* concerning the present (Augé 2009, pp. 59–88). The view that there is only the present is radicalized in it. The third is openness for the future and it is a figure of *a fresh start* in conditions of forgetting both the past and the present (Augé 2009, pp. 59–88).

Our discussions conducted on the basis of Gdańsk searches for *modi co-vivendi* and – accompanying their construction – work of memory directly associated with the place, lead to the conclusion that the feeling of completeness, allowing the active integration of diverse actors (sharing space, e.g. of the city), is associated with the need to strongly entangle these three forms of forgetting. *A complete city* focuses the conditions of trialectic, taking into account the spatial and non-binary formula, penetration of all sorts of memories in all sorts of open place – envelopes of space-time (Massey 1994). Doreen Massey, in defining the place as the envelope of space-time, opposes its closing and advocates for an open, multidimensional understanding and functioning of the place, because “any attempt to establish the horizon, determining boundaries in order to protect the identity of places, can be seen as an attempt to stabilize the importance of particular envelopes of space-time” (Massey 1994, p. 5). *Complete city* is work of memory in an open place on its every outcome; it is at the same time infinitely returning, suspension and re-starting the potential khora; a place ready to accept new subsequent meanings; a place innately multiple and, as such, practiced in the daily life of its creators and users.

On the other hand, the category of the *complete city* refers to thinking embedded in the mainstream of radical urbanism, although, in itself, as a purely theoretical idea – it is not an expression of radical attitudes. One could say that David Harvey writes about the complete city when he develops a vision of a city “close to the heart of citizens”, deeply humanist, human-oriented, and he advocates – in reference also to Henri Lefebvre – the right to the city, providing its users with subjective causality in its co-creation, in each of the spheres, both social and cultural as well as economic and political (Lefebvre 2012). *Complete city* expresses, in our opinion, a fulfilment which – understood in the framework of psychoanalysis, but also beyond it, as the achievement of a mutually satisfactory, acceptable order (*modi co-vivendi*) – applies to its creators: the inhabitants, users, autochthons and allochthons, all *city makers* (see: Lefebvre 2012; Bauman 2007, 2011, 2012).

Despite the evident appropriateness of such a description, the category of *complete city* seems even more capacious to us. Among the features presented, including those that make this category responsive to the neoliberal format of spatial organization of social life, a certain exposure, as essentially important, require the features of the anthropological need. By analyzing them, we respectively deepen our thinking of a complete place. According to Marc Augé, linking interest in memory with investigating the importance of space (Augé 2009, 2010), anthropological place is the opposite of a non-place, becoming common in the current conditions, known as hypermodernity. Non-place is not a utopia, because it exists physically, but does not in itself have “anything from an organic society” (Augé 2010, p. 77). Durkheim’s matrix, with bonds based on loyalty, useful in the description of modernity, in the circumstances described by Augé no longer works, it is redundant. *Complete city* is a category that fits the conditions of restoration and emphasizes the human nature of the site, which it describes as follows.

Only such conditions seem to reflect fully the potentiality of completeness like the city, the manifold *khora* always opened to new meanings and insatiated by it; a place that endlessly – in designing the future of reconstruction of the future in the present – creates new subjectivity and political representation. This may result in the fact that the category of *a complete city* has a chance to serve in both the scientific reflection, as in the pedagogical area, and social and political action, creating the possibility of a relatively coherent description of reality, subjectively created among the states of *in potentia*, and *in actu*. With this intention we formulated this statement.

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