

## POTENTIAL OF CITY NETWORKS IN SHAPING THE WORLD'S ECUMENE

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### Abstract

The contemporary global space is characterised by huge disproportions of social inequalities, drastic division between a core and peripheries, unequal access to education and general mobility, and many more. These phenomena lead to a feeling of dependence and marginalisation of specific social classes as well as ethnic, national and religious minorities. In the extreme situations that might evoke a feeling of humiliation. The scale of tensions results in unpredictable acts of aggression.

The need for taking actions in order to reduce these disproportions has emerged. It is necessary to aim at achieving the balance on a world scale. This means creating the world ecumene defined by Ulf Hannerz as a 'region of persistent culture interaction and exchange.' To a certain extent, the state of balance is an ideal state. Reaching it fully is very challenging, or perhaps even impossible. Nevertheless, we should aim at achieving the balanced state by implementing the further steps of its pursuit.

Activities related to a city network might become the mechanism which enables to create the ecumene. The efficiency of public engagement is based on: (1) an anti-ideology syndrome – focusing on basic problems of living, which are universal to all of us; (2) an overlap of two basic self-organisational activities: protest politics and social participation (based on deliberative democracy); (3) performance phenomenon – depends on generating the audience for the protest politics; (4) consistency and firmness of protests practices, which results in high efficiency.

In terms of architecture, aiming at the ecumene means shaping public spaces which are crucial to multiculturalism. The theory of *thirdspace* of Edward W. Soja (which is contradictory to the concept of Homi K. Bhabha) might be an inspiration for creating of the ecumene. The theory holds that public spaces are superpositions for two 'worlds' – real and symbolic. Spaces which are formed in this way enable to reveal in a performative way the potential of unexpected meetings of remote cultures.

## **Clash or meeting of civilisations in the perspective of the principle of 'long term' (*longue durée*) by Fernand Braudel**

A fundamental dilemma of the contemporary political reality is the issue of settling to what extent the space of globalisation is a realistic space of flows and of an open society in the scale of the planet, and to what extent it is just an unfulfilled ideal, or even an intellectual construct, closer to fiction. The global space in the technical and economic sense, the space of instant cash flows in real time, has become a fact. The social space, on the other hand, is in fact a space of unequal opportunities and irregular selective mobility. Society in the planetary dimension is characterised by a dramatic lack of cohesion, discontinuousness and fractures along national, ethnic, religious, and material boundaries. The existence of such a dramatic entanglement of contrasts at the beginning of the 21<sup>st</sup> century could be explained by means of the principle of 'long term'.

The principle of 'long term' – *longue durée* by a French historian, Fernand Braudel from the Annales school, proposes to consider political and historical phenomena in long time perspectives, reaching centuries back. This principle is enriched with an assumption of examining history in the aspect of a multidimensional character of historical variability. The method of 'long term' provides for historical phenomena to be considered in three time perspectives: (1) the layer of events (e.g. recorded by contemporaries and annals), (2) history of social processes and changes of social structures, economic processes, economic booms, etc., (3) the deepest perspective – civilisation transformations (with religious transformations among them).

At the foot of contemporary dramatic contradictions there lies the social memory of colonialism, slave trade, maintaining humiliating dependence relations of enormous groups of people over a long period of time, which derives from the 'long-term' structure. Hannah Arendt in her book 'The Origins of Totalitarianism' posed a thesis that colonisers in Africa dared to cross moral frontiers impossible to be crossed in their homelands. The process she dubbed 'reopening of Africa's wounds' after several centuries, according to the author led to tragic events of the World War II with its climax – the holocaust.

On the other hand, the analysis of the 'long-term' principle offers positive conclusions, as well. Steven Pinker, in his monumental work 'Twilight of Violence, Better Angels of Our Nature' in a quite convincing way proves the title thesis. The scope of using violence over centuries gets visibly reduced, despite momentary fluctuations.

## **Postcolonialism and 'intellectual rule' over the so-called dependent communities**

The present epoch is the time of a dramatic dissonance between political trends and concepts propagating various forms of cosmopolitanism, multiculturalism, transnationalism, and in fact politics implemented in a planetary dimension. After a great process of decolonisation in the 1960s, there have come the times of vacuum in political activities. It is accompanied by axiological emptiness, the lack of great concepts in spite of proliferation of different ideas comprising specific parts of the political reality, which sometimes annul each other.

Inequalities in the development between developing countries and the rich ones, apart from the petrification of the division and frequently of degradation, are the cause of migration movements. Immigration processes evoke an entire range of social phenomena which on one hand refer to immigrants, and on the other to the country and society which receive immigration. Currently, a range of sciences, theories, and cognitive perspectives have come into being, whose subject matter are phenomena connected with inequalities between states and nations, phenomena of migration in the global scale, and multiculturalism. Within the scope of this range one could perform a very simplified division into three key orientations: the first one – postcolonialism; the second – comprising cosmopolitanism, multiculturalism, and transnationalism; and the third – which actually defends interests of the European population against realistic and imagined threats from immigrants.

The first of the orientations listed above is postcolonialism (or the postcolonial theory). It is a science and an intellectual tendency, but also a certain cognitive perspective, involved in the research into the consequences of colonialism, to some extent oriented towards the past.

Postcolonialism as a notion emerged at the time of decolonisation processes. They actually took place in three stages: the first one, in the 1940s, comprised Asian states (predominantly India and Pakistan); the second – in late 1950s and early 1960s, comprised decolonisation of British and French territories (49 new independent states were incorporated in Africa), the third one in the 1970s was crowned with Portugal colonies gaining independence. Regaining independence did not bring an end to problems of populations oppressed by colonisers. As Leela Gandhi puts it in her 'Postcolonial Theory', 'Colonialism does not end with the end of colonial occupation. However, the psychological resistance to colonialism begins with the onset of colonialism. Thus, the very notion of a 'colonial aftermath' acquires a doubleness, inclusive of both the historical scene of the colonial encounter and its dispersal [...]' [Ghandi 2008, p. 24].

Postcolonialism theoreticians point out not only to the aftermath of colonialism and inequalities in the development of states, but also to the phenomenon of a biased perception of the reality from the western point of view. Robert J.C. Young in his book 'Postcolonialism. Introduction' states, 'Postcolonial cultural analysis has been concerned with the elaboration of theoretical structures that contest the previous dominant western way of seeing things.' [Young 2012, p. 17]

Consolidation of postcolonialism as a direction and a notion came into being also thanks to two famous books. In 1961 Frantz Fanon published his work 'The Wretched of the Earth', which glorifies the liberation fight of the Algerian nation against the French colonial regime. Another important book was the famous 'Orientalism' by Edward Said, published in 1978. In his work, Said analyses methods of stereotypisation of the image of the Orient and the techniques of legitimisation of the imperial policy. Leela Ghandi in her book published in 1998 'Postcolonial Theory' summarises the analysis of processes of stereotypisation of the image of the Orient performed by Said, 'Accordingly, colonial/Orientalist discourses are typical of discursive activity whenever they claim the right to speak for the mute and uncomprehending Orient and, in so doing, relentlessly represent it as the negative, underground image or impoverished 'Other' of Western rationality. In other words, Orientalism becomes a discourse at the point at which it starts systematically to produce stereotypes about Orientals and the Orient, such as the heat

and dust, the teeming marketplace, the terrorist, the courtesan, the Asian despot, the child-like native, the mystical East. These stereotypes, Said tells us, confirm the necessity and desirability of colonial government by endlessly confirming the positional superiority of the West over the positional inferiority of the East. What they deliver, in his words, is the unchanging image of 'a subject race, dominated by a race that knows them and what is good for them better than they could possibly know themselves (Said, 'Orientalism' publication from 2005, p. 71)' [Ghandi 2008, pp. 73-74]. Said defines this stereotypisation as 'intellectual rule'.

Gayatri Chakravorty Spivak, one of the leading postcolonialism theoreticians, in 1985 took the initiative to undertake studies into the so-called subaltern classes (Subaltern Studies Group). These studies largely concern people from former colonial states.

The most crucial and most spectacular manifestation of the postcolonial trauma is racism. Frantz Fanon in one of his works 'Peau noire, masques blancs' ('Black Skin, White Masks'), published in 1952, develops dramatic and very personal deliberations devoted to racism, which disturbs the perception of one's bodily schema. Here is a quotation from his book: 'I had to meet the white man's eyes. An unfamiliar weight burdened me. In the white world the man of colour encounters difficulties in the development of his bodily schema. [...] I was battered down by tom-toms, cannibalism, intellectual deficiency, fetishism, racial defects. [...] I took myself far off from my own presence. [...] What else could it be for me but an amputation, an excision, a haemorrhage that spattered my whole body with black blood?'<sup>1</sup>

### **Cosmopolitanism, multiculturalism, and transnationalism – attempts to build a new world order**

The second orientation is constituted by a group of intellectual trends and political views which aim at the reconstruction of relations between nations and ethnic groups and eventually at the creation of a 'global society' of some sort. These are: cosmopolitanism, multiculturalism, and transnationalism.

The third orientation, which is in opposition to the two previous ones, aims to guarantee better rights to local populations. It propagates reduction of immigration and limitation of multiculturalism. To a certain extent the very existence of this dispersed orientation is a reaction to extreme behaviour of some immigrants and their groups and organisations.

Theories which belong to the second group: cosmopolitanism, multiculturalism, and transnationalism, constitute an attempt to transform the paradigm of relations between nations and ethnic groups. A long-term goal of these theories is to create a new world order, to form a 'global society'. These attempts are accompanied by tendencies aiming to weaken the role of a national state.

The oldest of the concepts referred to above is cosmopolitanism, which derives from the ancient Greece. The first segment of its name – the word *kosmos* - signifies the world, the second – *polis* – a Greek city-state. Cosmopolitanism – contrary to the common beliefs – does not depreciate the notion of a nation, it stands for a double civic affiliation of an individual – firstly to

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<sup>1</sup> Frantz Fanon, *Peau noire, masques blancs*, (*Black Skin, White Masks*) 1952, pp. 110-112., Quotation after: Bhabha H.B., 2010, p.29.

their own country (state, nation, ethnic group or specific space in which they live), and secondly to the broadly understood world.

In the modern history, an updated, enlightened-based interpretation of *ius cosmopolitanicum* was presented by a great German philosopher, Immanuel Kant in his important essay 'Perpetual Peace, A Philosophical Sketch' ('Zum ewigen Frieden. Ein philosophischer Entwurf') published in 1795. The subject matter of the essay is a visionary concept of 'perpetual peace' among nations, much ahead of its own time. The text also contains opinions concerning the right to 'hospitality' (which should not be merely an expression of e.g. generosity), regarded as the anticipation of the contemporary cosmopolitanism and readiness for the inclusion of immigrants. A German sociologist Ulrich Beck is the author of a contemporary interpretation of cosmopolitanism and an attempt to apply it to the political system of the European Union. Sebastian Żukowski in his book 'Kosmopolityzm i postmodernizm a ład światowy' ('Cosmopolitanism and Postmodernism vs. World Order'), when discussing the views of the famous sociologist, characterises the notion of contemporary cosmopolitanism: '[...] the cosmopolitan vision is a contradictory perspective. Cosmopolitanism focuses on getting to know 'the otherness', beyond the erroneous understanding of the territorial space and homogenisation. The cosmopolitan perspective respects and appreciates the dignity of the culturally different.' [Żukowski 2009, p. 19]. Ulrich Beck specifies his version of cosmopolitanism in the form of a vision of cosmopolitan Europe under a somewhat controversial name of 'European Empire'. He included this proposal in his book 'Cosmopolitan Europe. Society and Politics in the Second Modernity' written together with Edgar Grande. Cosmopolitanism seems to be an utopian concept; nevertheless, it is close to the concept of the European Union in a natural way.

Multiculturalism, or cultural pluralism, is defined as 'a system where ethnic groups maintain cultural differences whilst participating in the broader life of the society'<sup>2</sup>. This concept has been questioned over recent years. Terrorist campaigns conducted with the participation of immigrants have certainly contributed to that. One of defenders of this concept is Tariq Modood. Among the postulates proposed by this theoretician, the one that is particularly important is the postulate of building of a multicultural policy with reference to specific claims, instead of taking it away from the notion of culture. Modood states, 'In fact, we begin to speak of multiculturalism when the said groups cannot be described in "racial" categories only [...], but when issues of perceived relations basing on the structure of community, family standards, cultural heritage, religious tradition, seem to be equally important as phenotype or origins. This way, reinforcement, reformulated notion and negotiation of the difference become of key importance for the creation of a group and evolution, and thus for multiculturalism, as well.' [Modood 2014, p. 52]. The essence of the discourse is the following statement: '[...] an appropriate sociological starting point is a negative difference and [...] politics consists in aiming to transform what is negative to what is positive, not in deleting the difference, but in transforming it into something that will enjoy social respect.' [Modood 2014, p. 53].

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<sup>2</sup> Giddens A., Sutton Ph. W., *Socjologia. Wydanie nowe*, Wydawnictwo Naukowe PWN, Warsaw 2012, p. 1096.

Modood conducted an analysis of three types of processes of interaction between immigrants and natives: assimilation (where interactions have one direction); integration, where the types of interaction are of a two-way nature, and multiculturalism, which assumes the process of integration, and apart from that it operates differently in different groups. Multiculturalism turned out to be definitely an optimal one. According to Modood, it is a form of integration, which pertains not only to individuals, but also to groups.

The notion of transnationalism is connected with network relation systems described by Manuel Castells. Steven Vertoves, author of the book 'Transnationalism', defines this concept in general terms: 'The understanding of transnationalism [...] is connected with some kind of social formation spreading over boundaries. A classic example of transnational communities are diasporas.' [Vertovec 2012, p. 5]. The phenomenon of transnationality is connected with the phenomena of the awareness of multilocality and 'transnational imagination' (phrasing used by Wilson and Dissanayake).

The phenomenon of immigration has another side to it, as well. From the point of view of local communities, immigrants in a way colonise European countries. Paul Scheffer, a Dutch philosopher, professor of urban planning at the Amsterdam University, journalist and theoretician, is the author of a number of publications where he expresses moderate scepticism towards the concept of the multicultural society in Holland. In 2007 his book 'The Second Homeland. Immigrants in an Open Society' was published. In an insightful discourse, the author attempts to redefine relations between immigrants and natives. The inflow of large numbers of people, often completely different in cultural terms, has become a challenge for the societies of developed countries. Scheffer adopts a metaphor of 'the world which has nested'. Scheffer combats too far-fetched cultural relativism connected with multiculturalism. He wishes to restore the role and significance of the western civilisation. He emphasises universal values of the western civilisation, which have 'got detached from their source' and have become the property of people of the whole world. He writes, 'Like classicists in music, construction engineering or literature have found recognition far beyond their homelands, democratic revolutions in America and France can be recognised as a universal legacy which has got detached from its source. The legitimacy of human rights is not limited by the fact that they come from Europe.' [Scheffer 2010, p. 366].

### **Contemporary city and its public spaces as an agora for multicultural debates. Theory of thirdspace of Edward W. Soja.**

Public spaces of cities should be the arena for solving problems of integration of immigrant communities. The contemporary times are the times of revival of cities, in a way a return of the ideal of the Greek *polis*. Numerous factors decide about the efficiency of urban movements. The most crucial of them are: (1) an anti-ideology syndrome – focusing on basic problems of living, which are universal to all of us; (2) an overlap of two basic self-organisational activities: protest politics and social participation (based on deliberative democracy); (3) performance phenomenon – depends on generating the audience for the protest politics; (4) consistency and firmness of protests practices, which results in high efficiency.

The contemporary architecture, urban planning, and arts largely distance themselves from problems of multiculturalism. There is a need to create architecture which would shape public spaces stimulating dialogue between multi-ethnic communities.

The issue of multicultural spaces in an analytical aspect is the subject of interest of an American urban planner and geographer, Edward W. Soja. He is the creator of the theory of *thirdspace*. The theory defines this 'thirdspace' as a place where, somewhat simultaneously, there occur realistic and imaginary regions, a sort of superposition of these two 'worlds'. Soja also uses the notion of *real-and-imagined places*. Doris Bachmann-Medick in her book 'Cultural Turns. New Orientations in the Study of Culture' describes them in the following way: 'Real-and-imagined places are conceptualised as spaces that are at the same time material and symbolic, real and constructed, and present in concrete spatially oriented actions as well as in images.' [Bachmann-Medick 2012, p. 357]. The pursuits of Edward W. Soja were convergent with the works by Homi K. Bhabha, an acclaimed theoretician of postcolonialism. He described his version of 'thirdspace' in his book 'The Location of Culture' [Bhabha 2010, pp. 22-25]. 'Thirdspace' can be recognised as a performative enhancement of transnational networks of the world's ecumene. The concept of thirdspace is also an argument in favour of the concept of multiculturalism.

The best known and most spectacular exemplifications of Edward W. Soja's theory could be the project of Piazza d'Italia in New Orleans, and an urban square, or actually a group of three urban squares of Superkilen in Copenhagen. At this point it should be stressed that the designs and their implementations, like works of virtual arts connected with multiculturalism, are true rarities. Both works of architecture, or actually public spaces, are divided by a long time period. The construction of Piazza d'Italia was completed in 1978. Its author was Charles Moore together with the studio of Perez Architects. Superkilen square was designed in 2007 by Bjarke Ingels Group (BIG), the Superflex group, and the studio of Topotek 1. It was put into use in 2012.

I have decided to analyse the differences between the two designs of public spaces adopting their 'openness' as one of the criteria. The category of openness is present in the contemporary theory of arts and philosophy in numerous forms: as a theory of an open work of Umberto Eco, an Open Form of Oskar Hansen, finally the theory of an open society of Karl Rajmund Popper. In this case I used five types of openness. These are: (1) openness of an urban form, (2) social openness, (3) openness of the process of creation, (4) openness to a vast range of social needs, (5) openness to individual types of activity. Individual types of openness are presented in Table 1.

**Table 1. Forms of openness of public spaces of Piazza d'Italia in New Orleans and Superkilen square in Copenhagen**

Faces of openness	Piazza d'Italia – New Orleans	Superkilen – Copenhagen
Openness of the urban form	Creation of a closed form of a piazza	Complex of three squares as a 'connective tissue' integrating the quarter of

		Nørrebro
Social openness	Exclusive character – space for one out of numerous ethnic groups in the city (Italian community)	Inclusive character – space for many ethnic groups (57 ethnic groups)
Openness of the creation process	Architect's creation (largely 'arbitrary')	Architect's creation verified in the process of users' participation (representatives of ethnic groups)
Openness to a broad range of social needs	'Festive' space, architecture of a 'stage-like' character	Space of every-day life, of pop-culture gadgets
Openness to individual types of activity	Place of meetings, piazza as a space for celebrating the annual festival of St. Joseph, patron-saint of the Italian community	Place of meetings, playgrounds for children, skate-park, cycling lanes, music equipment, boxing ring

Source: prepared by the Author

Piazza d'Italia was given an urban form of a clearly crystallised square. It was to create a symbolic space of the community of Italian immigrants in New Orleans. The project was actually addressed to one ethnic group in a multi-ethnic city – it was of an exclusive character. Users' participation during the creation process was not taken into account.

Charles Jencks in his work 'Postmodernist Architecture' describes the symbolic structure of Piazza this way: 'This diagonal [the drawing on the flooring] is enhanced by a cascade of broken forms – the Italian 'boot' – which lead to the topmost plateau of the 'Italian Alps'. This way we receive a clear organisation of the form and the contents. Just like Italy rises towards the Alps, towards the north, five orders of Italian columns rise, with the culmination of the sixth order [...]' [Jencks 1987, pp. 143-146]. Jencks explains the need for complex symbolism of the space of the Piazza: 'Since the ostentatious reason for building of the piazza was to bestow a community with an Italian identity in a city dominated by other ethnic groups (the French, the Spanish, black Americans and Anglo-Saxons), the pretext for the historicising rhetoric and eloquent contents was sufficient.' [Jencks 1987, p. 146]. The space of the piazza has a festive character – one of its function was to create a place for celebrations of the annual festival of St. Joseph, the patron-saint of the Italian community.

The space of Superkilen square is addressed to the multi-ethnic very diversified community of immigrants in Copenhagen. This community comprises fifty-seven ethnic groups – representatives of this many groups participated in the designing works. Contrary to Piazza d'Italia, it is by definition a space of an inclusive character. The name of the square – Superkilen – in free translation is 'super-wedge' - I believe it should be interpreted as a wedge of fabric, a type of insert of fabric sewn into a piece of clothing. The intention of the authors of the design and of the municipal authorities was to create a connective tissue between two parts of the previously degraded quarter of Nørrebro in Copenhagen. Obviously, the shape of the complex of the squares also exhibits a clear outline of two wedges. Unlike the defined, closed form of Piazza d'Italia, the form of the public space is open.



Contrary to the somewhat estheticised (although also ironically speaking) space of Piazza d'Italia, the authors of Superkilen square operate the poetics of a ludic collage. Gadgets of pop culture become elements of this collage. The gadgets emphasise the love of everyday items shared by everybody, which unites contemporary people more than noble ideals. Items referring to the everyday life 'collected' in the square are e.g. a road sign from Moscow, a fountain from Morocco, an advertisement board of a bar from the USA, an octopus from Japan, and even a rainwater sewer hatch from Gdańsk. The gadgets loosely scattered all over the square create a ludic unassuming space of everyday banal items, which, however, may differ in every culture. The proposed method of shaping of the space of Superkilen square inscribes in the trend of interests in the sociology of the everyday life.

### **Architecture and urban planning vs. creation of the global ecumene. Towards cultural amalgamation**

The opportunities of architecture influencing complicated relations of multicultural communities are limited. The current political reality does not foster the development of such communities. The trajectory of the dilemma 'civilisation clash' vs. 'civilisation meeting' has bent dangerously towards the former option. Y. Courbage and E. Todd in the book 'Meeting of Civilisations' polemicise with the theses of Samuel Huntington contained in his famous work 'The Clash of the Civilisations', trying to prove by means of e.g. demographic analysis the peaceful character of the contemporary Islam. Nevertheless, the fights of the so-called Islamic State question this reasoning.

**Table 2. Goals and methods of operation of public spaces of multicultural communities**

Goals	Methods
1. Allowing for a performative presentation of the phenomenon of cultural diversity of immigrant (national and ethnic) communities. Aiming at the revision of the stereotypical image ('intellectual rule') given to immigrant communities	<ul style="list-style-type: none"> <li>• Architectural activities</li> <li>• Activities from other fields of arts</li> <li>• Educational activities</li> </ul>
2. Aiming at the creation of a social dialogue network. Stimulation of a dialogue between immigrant and native communities and between individual immigrant communities.	<ul style="list-style-type: none"> <li>• Mechanisms of deliberative democracy and participation, e.g. modelled on the deliberative polling by James Fishkin</li> <li>• Educational activities</li> </ul>

<p>3. Activities aiming towards crystallisation of social relations between communities. Long-term goal: creation of public spaces would aim at forming the global ecumene. Four scenarios of the global ecumene (according to Ulf Hannerz):</p> <ol style="list-style-type: none"> <li>1. Global homogenisation;</li> <li>2. Cultural saturation;</li> <li>3. Cultural deformation;</li> <li>4. <u>Maturing cultural amalgamation</u></li> </ol>	<ul style="list-style-type: none"> <li>• Evaluation of educational activities</li> <li>• Architectural activities and activities from other fields of arts</li> <li>• Propagating the concept of a multicultural dialogue; of gradual weakening and eventually liquidation of the asymmetrical relation between the centre and the suburbs.</li> </ul>
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Source: prepared by the Author

The first and foremost goal of architecture in the field of integration of multinational communities should be shaping of public spaces allowing for a performative presentation of the phenomenon of cultural diversity of individual ethnic groups. This postulate comprises social and artistic goals. With very few exception, public spaces do not take advantage of the opportunity offered by the possibility of differentiating and enriching them by such a manifestation of multiculturalism. The most important goal of the performative presentation of the phenomenon of diversity would be the verification of the stereotypical image of national and ethnic groups, this 'intellectual rule' described above upon the example of 'Orientalism' by E.W. Said.

Designing such spaces is connected with the need to overcome numerous dilemmas: (1) When designing a presentation of multicultural elements one should aim to avoid potential conflicts. (2) The distribution of emphases between universality and pluralism should be considered. (3) An optimal solution would be finding some common feature, some common denominator.

Another goal should be the creation of spaces that stimulate a dialogue between immigrant communities and native communities. This dialogue overlaps with interactions between individual immigrant communities. Indeed, a whole dialogue network comes into being.

The third, long-term goal would be an attempt to crystallise social relations between these communities. Creation of public spaces would aim at forming of the global ecumene. Ecumene, in its initial meaning a geographical term, according to the dictionary of foreign words<sup>3</sup> means 'an area inhabited and economically exploited by man'. The travesty of this term and its transposition into the grounds of anthropology was made by Alfred Kroeber. A Swedish scientist Ulf Hannerz modified and arranged the notion of the 'global ecumene'. '[Global] Ecumene is an area of constant cultural interactions, reciprocal penetration and exchange of cultural contents.' [Sztompka 2002, p. 593].

Ulf Hannerz differentiates four scenarios of the global ecumene: 1) global homogenisation; (2) cultural saturation; (3) cultural deformation; (4) maturing cultural amalgamation.<sup>4</sup> The first three assume different forms of dominance of the western culture and maintaining the relations

<sup>3</sup> *Słownik wyrazów obcych*, 1962, Państwowy Instytut Wydawniczy, Warsaw, p. 182.

<sup>4</sup> These scenarios are discussed in detail by P. Sztompka in his work *Socjologia. Analiza społeczeństwa*, 2002, Wydawnictwo Zak, Craow, pp. 592-596.

between the centre and the suburbs. The fourth one postulates a largely equivalent intercultural dialogue and gradual weakening and eventually liquidation of the asymmetrical relation between the centre and the suburbs. The effect of this scenario would be hybridisation, or, as Hannerz calls it, 'creolisation' of culture. Creation of space for such scenarios should become a challenge for contemporary architects and urban planners.

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