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GAME ABOUT SPACE OR GAME IN THE SPACE?

Abstract: The article analyzes various aspects of the actions taken by participants involved in the process of a spatial change. Such a process is described as a *game about space* or a *game in the space*. Different terminology is presented, in particular the meaning of: spatial order, regional studies, eco-development, sustainable development. Different forms of the *game* are analyzed: space as a theater, as a casino, as an area of conflict. The paper addresses also the question on the role of the *game* planner in defining its rules and mechanisms.

Keywords: Decision processes, management development, urban spatial planning.

JEL codes: H19

Introduction

The notion *game* is very capacious, not only meaningful, but also creative. It generates a huge number of problem questions: Game for what? With who? At what time? Where? What for and why? Without any goal or with a goal? With what dynamics? In which environment? By what rules? Who sets them? These latter questions seem to be crucial. Is it possible to play without rules? Not very much, even if we are bound and dependent on superior rules – conditional ones.

The rules of physical motion are determined by the laws of physics. We cannot underestimate the law of gravity, because we disagree with it. To neglect it threatens the catastrophe, so the physical space and game of participants in this space is easier, because we have a reference to the hard laws of physics to create the rules.

Game in the physical space – as we would say: in a built environment – is the creation, some change of the type or form of use. We propose, often through the land use plan, the change of land utility. In this way, there is a trace of this change, and thus also a trace of game in this part of the physical space.

On the other hand, game about space is a varied process that creates the change. This is the game about creating a new usage rule. This may result in positive or destructive effects (*e.g.* to the environment). In both types of game: either in space or about space – the man is the main object or subject. Of course, we can challenge this thesis. After all, the brilliance of termites – the great termitary builders – habitats and structures of their use, also takes part in the game about space, but for now we do not know whether termites are planning the change or developing the termitary construction plans. Therefore, the man in this game is richer (or maybe less clever?).

Let's start with some observations about the game that is more difficult to recognize. The game in intangible space can relate, for example, to social relations, knowledge flow, intangible culture. Antonioni's movie *Blowup* ends with a scene that can be remembered for a long time. Well, the film's main character passes by a tennis court, where two players play. They perform tennis racket movements: backhands and forehands, they even make smashes, but our hero is vainly looking for a ball in the air. However, players' movements react to an imaginary virtual ball flight. Spectators on the court follow this flight with great attention: from left half of the court to the right and back. The speed and direction of their gait corresponds to the speed of the ball. This game attracts the eyes of the film's hero. Both he and the audience (on the court and in the cinema) hear the measured beating of the ball hit by the racket. And at some point, the sound is gone. The ball was punched out of the court fence. The viewers' and hero's eyes are directed to the lying imaginary ball. The hero, encouraged by the expressive faces of the audience, raises the ball and flips it through the fence. The game continues. The sound of beats comes back to the ears of spectators and the hero.

This scene is obviously an expression of the director's mastery, but it may serve to reflect on the game in space. Note that for participants, tennis, racket or costumes of participants were not important (in fact, they are dressed as

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harlequins). The ball and the sound we hear, are important. Not seeing the ball (materially non-existent), we trace its trajectory. We participate in the game. So, what is the game about space? Are we playing to play? Are we planning to plan? Are we playing to win? Do we overcome the resistance of space to subordinate it to a vision? We rule the cities by destroying the old tissue, because the new is better somehow?

Several of the above statements testify to the author's doubts. There are generated the unanswered questions or questions containing alternatives "or-or". The game motif seems to be the most important – motif that determines the motion, the rhythm, stimulating the sound. The same with space. We do not just play for space, nor do we play in space. We play using space – like with Antonioni's imaginary tennis ball. Participants in the movie *Blowup* – cheerfully come back after a match on a truck. They are lost from the hero's eyes. He remains, while the playing field is empty. What will he do?

1. Time in a spatial game

Man is struggling with time. He tries to measure the time effectively, but ineffectively trying to stop the time. Material artifacts in space help in referring to a particular time – eagerly referred to as civilization eras: antiquity, medieval, *etc.*

Time is therefore very much needed to define the framework of a spatial game. We do not agree to the statement that "we will build it someday". We want the time discipline of a game. We define contractual time horizons. The voivodeship's spatial development plan is referred to the twenty-year periods, but the local plan is valid until its attractiveness is exhausted. In turn, the operational programs are closed within time frameworks of financial perspectives, *e.g.* 2014–20. Here, the regulator is the European Commission imposing the order of public funds distribution: granting, realization and settlement. The rules of planning and decision-making game have a strict time frames. These timeframes mainly concern the future.

And what about the present? Silly question – someone will say. It is and it's over. *Beautiful moment, do not pass away!* – this phrase from Goethe's Faust's speech means the diabolical temptation to stagnate. And this is the path of losing game (politicians know perfectly).

Movement in time and space is an immanent feature of a current reality. This movement is not just about development, overcoming the time and space – for the future; in the premise of another and better one. This is a shot of

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a linear space-time. From the past states, we get into different space-time environments: recession, stagnation, turbulence, revival. It is only from this environment that many future arise [broader in: Parteka 2008: 12–18].

Well, this process has undergone phenomenal acceleration. It was very clearly described by Bauman [2010: 30–31], creator of the *fluid modernity* definition. *The dream of making uncertainty less discouraging, and happiness more permanent, peaceful and safe by the continuous change of one's ego based on the change of a costume – is today's reincarnation of utopia. This is actually a utopia corresponding to and serving the society of "hunters" (who replaced the "gardeners", the main actors of the "permanent" period of modernity, and "foresters" of the pre-modern times) – "out of control", "privatized" and "personalized" version of good society, human-friendly society of its members and making this society safe." … "Is that the end of utopia? In one sense: yes – this early-modern utopian thought was inspired by the desire for peaceful security to put an end to the enigmatic and frightening chaos, the dream of setting a line ending today's unbearable hardship, the line at which time is stopped – and indeed the end of time would mean the end of history.*

Do all these diagnoses and projections mean that we have passively to wait for the end of history with our "ego" in the backpack? Certainly not. As long as the ball is in game – we play. We're creating new rules, we're excited about the "post-truth", but after all, we're participate the game. Space can be transformed, devastated, developed, but it is still the material that we try better or worse to form. It is a mission of all players in the game about space.

2. Game about words in the communication space

Within the Polish language, game about words semantically immersed in space is very strange and complicated. Starting with the classics of space explorers, we encounter the resistance of matter. In 1949, August Lösch publishes the work: *Die räumliche Ordnung der Wirtschaft.* It was translated into Polish and published in 1961 under the title *Gospodarka przestrzenna. Teoria lokalizacji* (Spatial economy. Location theory) [Loesch 1961]. In this way, the chance to recognize the spatial order (*Raumordnung*) as the basis for spatial order in the literal sense (*Raum* – space and *Ordnung* – order) has been lost. Unfortunately, we cannot ask the authors of the Polish translation. K. Dziewoński and W. Lissowski are icons of Polish space science. Certainly, the publication of Lösch's classic and world-renowned work must have been a wake-up call to the ideologues of Polish science (we speak of the early 1960s, the beginning of Wiesław Gomułka's reign).

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Lösch wrote his work in the dark times of the Nazis (he was only 30-years-old), although as Dziewoński admits in the preface [Dziewoński, after Lösch 1961: 7]: *I think that the author's constant emphasis on the value of "freedom" in the economy not only illustrates his connections with liberal economic art, but was also a testimony to the author's courage, and had the character of a kind of anti-Nazi ideology.* Dziewoński, who was a great-format intellectual, knew that Lösch's views must be critically accepted in our conditions, and he uses here, for the second time, a brilliant quibble: *It is evident that Lösch's views must be critically accepted in our circumstances. In particular, in relation to capitalist relations, they require at least development based on the principles of Marxist economics. For interpretation of location problems in the socialist economy, they cannot be directly applied* [*ibidem*: 6].

The brilliance of Dziewoński's mimicry art consisted in the competent transplantation of a remarkable masterpiece into the Polish grounds with a wink that he did it so that the people of socialism even more disposed the capitalism. To whom was this phrase addressed? At present, active generations of scientists probably no longer know that at the end, in the so-called footer of the book, mysterious symbols can be found. In Lösch's work, this symbol is S-84. This is the code name of the censor who released this book for printing. The censorship office regulated not only the press but everything. Also scientific books, but also fairy tales for children.

Why does the concept of *spatial order* appear in the literature of the 80s of the last century? Was it ideologically doubtful, considering the activity of the pre-war company ŁAD (Order) in Warsaw[1]. From the above quite free considerations, we can come up with one important conclusion: the game about words immersed in the space is not free from ideology and doctrines. It always has also a historical context.

Keywords arise sometimes in very strange circumstances and become comets that we are unable to suppress or correct their orbits. It is a positive case to create and consolidate the regionalism as a science. Isard's work entitled *Methods of Regional Analysis* was the "Icebreaker" that introduced this term to Polish literature and research. Isard published this monumental masterpiece (about 800 pages) in 1960, and already in 1965 it was published in Polish. How was it possible? Again, we find a trace of Dziewoński's brilliant ideological diplomacy:

[1] Meaning of the company ŁAD is very interestingly described in a book by Melchior Wańkowicz. It was a company that took over the design and furniture of the Polish interwar period. This is somehow the analogy with IKEA generation in Poland.

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This work, now rendered for use to the Polish reader, is a real compendium of economic analysis methods in relation to spatial and regional management issues. However, when using it, it must be remembered that it is based almost exclusively on American materials and experiences, and hence the views presented therein cannot and should not be regarded as ready-made prescriptions, which can be directly applied to Polish conditions. Undoubtedly, however, they provide a wealth of valuable stimulating material for thinking, showing new and unknown ways of analyzing the regional economies [Dziewoński 1965: 11].

Through Isard's work, the concept of *regional science* has been established and placed in the context of economics, sociology, anthropology, and political science in Poland. Mostly, however, in relation to geography (due to the importance of the location and resources of the variable surface of the Earth). This approach has greatly strengthened the development of economic geography, which has been "liberated", in a certain way, from physical geography and is now playing a dominant role in holistic exploration of space. So we have a second conclusion. Transplanting a term into the Polish language environment can result in the creation of a new field of science, research and education. This proliferation process even takes the form of astonishing popularity of education: *spatial management* – at Polish universities (classical, economic, technical, and agricultural universities).

Another word–term that began to live its own life is: *sustainable development*. Introduced into the circulation with the Report of so-called The Bruntland Commission in 1987, it gained even a constitutional and statutory definition in Poland[2]. Again, every start has its key actor. In this case, it is necessary to fix the character of St. Kozłowski, who was in the first "solidarity" government the Minister of Environment and pushed through these constitutional and statutory provisions, although originally he was pushing the concept of *sustainable development* as *eco-development*.

A careful word researcher notes that there is a new verbal "comet" that is currently doing a great deal in science, practice and politics. I mean the word

[2] In Poland, the principle of sustainable development is enshrined in Art. 5 of the Constitution of the Republic of Poland, and in the Act of 27 April 2001 – Environmental Protection Law (consolidated text, Dz.U. 2013, pos. 1232, as amended), the following definition of *sustainable development* was adopted: s*uch socio-economic development, in which the process of integrating of political, economic and social activities takes place, preserving the natural balance and the sustainability of basic natural processes, in order to guarantee the ability to meet the basic needs of particular communities or citizens of both the present and future generations.*

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SMART. In capital letters, it is addressed to the acronym [Bach-Głowińska 2014: 15]: S – *simple, specific*, M – *measurable, manageable*, A – *achievable, ambitious, available*, R – *reasonable, relevant, realistic*, T – *timely, tangible*. Meanwhile: *smart growth* is lexically translated and simplified as *intelligent development*. This is where the "Pandora's Box" comes from. Everything becomes smart: car, laundry powder, city, traffic control system, and finally – space. Everything new to have "smarter" features. And here comes a peculiar trap. If we grab any of the extended English-Polish dictionaries, we will find many translations under the word *smart*: *to pain*, *to suffer*, *to feel pain*, but in adjectival forms we find *sharp*, *elegant*, *fashionable*. Of course, the clever interpreter will choose the translation that suits him. But where did it come from and who created the ennoblement of *smart* as an intelligence supply?

Every gardener knows that weeding of the garden is not possible quickly and inadvertently. Even one centimeter of wild rye left will develop invisibly into the entire clump and destroy the more sensitive environment. Polish language is very susceptible to the expansion of "wild rye". It develops well due to the transplantation from English. The ease, with which it weeds the publications and speeches in the Polish language, is shocking. Here is a selection of words from one Polish text that directly or indirectly relate to the space: *knowledge center, open sky, game changer, core business, team spirit*. It came out of a single computer text. How many thousands of such small "language meteors" do circulate around us? How much do we create, because it is more convenient? We import "the lingua franca" and put it into circulation. Sometimes they are freaks, or even monsters with English corps, while Polish hands. For instance: *wyoutsorcować*. Of course, the main wave of "language tsunami" flows from the IT community and management professionals, including psychology (*e.g. coach* sounds much better than Polish *trener*, hence we have *coaching* instead of *trening*, and of course *timing etc.* must appear along with *coaching*).

General Charles de Gaulle after the Second World War built power of France, among others, by protecting the French language that was weeded by Anglicism (or even Americanism). He set up a special commission that tracked everything that the liberators had brought and that project was partly successful. Still, French is considered the least "weedy" European language. This may in part be due to widespread French abduction of foreign languages. Fear to think what consequences will result from the possible return of millions of our emigrants from Britain to Poland. My academic experience allows to generalize the fears based on the experience of reading the scientific works Polish scholarship holders in urban planning, architecture, and spatial planning.

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Cegieła from the Word Ethics Team of the Polish Language Council at the University of Warsaw, appearing at the 11th Civic Congress in November 2016 siad [Cegieła 2016]: *The art of responsible use of language is in fact art – the art of being among people. And responsibility for it is the responsibility for what the world we give to the other man.* This is clearly a delegation of responsibility also for those, who affect the space. As a common good, it requires responsibility, also for words. And it is an art. Beautiful art, because still alive.

3. Space as a theater

Z. Bauman writes that the event itself becomes less and less important. Attention is to be made to waiting, to the trailer of what will happen. This is very well understood by spatial marketing specialists manipulating with visualizations tempting with localities to buy. They have as long as possible to live their dreams, to wait, and if after a few years and entering the home of dreams – they are disappointed, then there is their problem. As in the theater – we buy a ticket before the entrance, not after leaving the theater. We can still give up during the spectacle.

Can space be presented as a theater? Let's try to describe this theater in a traditional perspective. So the scene and audience. Action among the audience is the work of actors. They are interpret art using their means. They know better how to play our emotions than when we read art in slippers and in an armchair. In this role, we can easily imagine the city planners. They are interpreters of space for users, sometimes spectators. In general, they are ambitious and want their work well served generations. They know that their show schedule is more durable than one show that once will come out of the post. Actors – city planners are generally nameless. Architects have the advantage of signing their names. The best of them become stars (*Stararchitects*).

In every theater, "director" is very important. It may be a municipal authority that "exposes" some of the space it manages to change the filling or modernization of space. This power dictates the conditions for a city planner. It chooses and manages him in a specific role. Essentially, the power in the hands of the "director" determines the choice, but after all, like in the theater, the financing entrepreneur is also important. This may be the developer, who has the strongest argument – the private funds he intends to invest. The city planner – "actor" and power – "director" have to count with "producer". And he works according to market laws. He wants to get his capital back as soon

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as possible. Of course he does not despise the gains. Fortunately, there are projects where profit is not the main criterion. And who is guarding the cash in our "theater"? In our "space theater", person managing the public funds for the execution of tasks in space, i.e. state as the disposer of these funds will be such "accountant"; the state acting through its representatives and interested only in the order of the balance of receipts and expenses. Contrary to appearances of lack of direct participation, the role of the "accountant" is very important as it defines both the pool of funds and the type of "staging" that can be assigned (*e.g.* public transport or health care).

So we see that there are many participants on the "stage" side. This is only one part (half) of the theater. The spectators are on the other side of the show. They have bought the ticket and want to know what they will get. They do not participate in rehearsals and do not quite know how the "spectacle" arises. There are, however, experiences from other cities ("theaters"), where "spectators" (residents) work together with city planners (*e.g.* in Denmark). In Poland, the role of spectators-inhabitants is boiled down to statements about the ready package of urban spectacle. "Actors", "director", "producer" have already become accustomed to the kind of urban presentation. They defend it fiercely. Sometimes it ends with a civil protest – like whistling of a theatrical audience.

The set designer is an important person, who influences the reception of the spectacle. He proposes various ways of receiving the spectacle by the viewer. Set designer is the director's eye. They feed on each other with their sensitivity. They make choices of different scales that will make the scene. Gehl's sees the scale problem as follows [Gehl 2014: 195]: *An urban design can be described as an operation requiring work with many different levels of scale. The great scale, which is the holistic treatment of the city with its districts, functions and communication infrastructure, is like watching the city from afar – in aerial photography. Average scale – development – describes how individual city parts or districts should be designed, how new buildings and urban spaces should be located. It is designing from the perspective of a low-flying helicopter. And finally – small scale – human landscape. This is a city experienced by space users at the sight level. There are no great city axes or spectacular building localizations, but rather the quality of human landscape felt by people walking and staying in the city. Here, it is the work with 5 km/h architecture.*

A good stage designer can master the scene on all scales, bad one messes up and the residents will get tired. Sometimes, designer "winks" to the viewer – participant – from the high level of secret art. Let the little guys puzzle

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over what this can mean. Recently, I have been to the *Cherry Orchard* show by Chekhov, where all the set design consisted of 12 chairs and a table (so the main actress was supposed to come in and shout out her line). Large ball rolled through the stage four times: three times black, once white. For the third time, it fell at the proscenium – at the spectators' feet. The interactive participation in high culture has been fulfilled.

Such reality of a real theater is often found in the real space of cities and towns. A character, who has fascinated me for years in real theater, was a firefighter. Generally, he stood behind the scenes, but very close to the stage. He wished the actor who played the role with a cigarette (the smoke was very important!), properly put it out after smoking. Now, it is no longer possible. The cost of renting a firefighter would be horrendous. In one big city – the theater – he ran out. As the chronicle claims: Nero, "infested with Rome's vileness – burned down the city". Although he loved theater so much.

4. Space as a casino

In the past, the real casino was the meeting place of the elite, that had cash and ready to multiply or lose it. Total loss often ended up with losing the life – at own request. In Sopot, one of the lime alleys, next to the famous casino in Europe, was called "the street of hangars", because the ripped off losers ended their "activity".

Can we impose a casino convention on the *game about space*? There are players, croupier, cash. In what role do we put the city planner? Is he a player? Rather no, because he has no "chips". It is rather the investor, who chooses the type of game and the table, at which he plays (to win). The player may also be a speculator, in extreme case the sharp, who cheats the other players in the game. Then sometimes the "guard" of the casino enters. The one, who knows the secret rules of the *game about space* where the laws (*e.g.* property) are not precisely defined, will win. So is the game about Warsaw real estate.

And who is the croupier? In casino, he is the man of the highest trust for the owner. It's him moving a ball when playing roulette, well, but collusion is possible. A mysterious button that stops the ball on the field that gives the player a winning hand.

The city planner works in the space of a real urban game. Does he have a role of a croupier? Whom does he work for? He is an employee of the casino's owner – so he serves him. When do the inhabitants have a chance

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to join the *game about space*? The answer is simple – when they buy a land (including ownership). But here comes the mysterious player, who announces: sell me your "junk" chips, because they will not let you into the casino. Once he has gathered enough of them – he corrupts the croupier or entire casino and starts playing according to his rules and connections.

Most of the population is watching a casino game on TV. What do they gain? If the "casino's" owner plays fairly and effectively, they can possibly expect to improve their living conditions in common space. Who is the least visible in the casino? Security workers and special services. They keep the rules effective for the owner. Participation in this game is not safe. *Game about space* is much more secure – as a theater, but both objects: "theater" and "casino" are located in the same city. Sometimes "actors" become "croupiers", then it is scary.

5. Space in the game of conflicts

This type of game is the result of imbalance, disturbances between reasons and interests in space. The scale and structure of conflicts can vary widely. Actors (participants) of the conflict as well. First, dispute from conflict have to be distinguished. In the dispute, there are rational arguments, views, sympathies. The field of the dispute can be very different. This may be a dispute over the piece of ground or the bounds. This may be a dispute over location where the parties present their reasons. There may be many participants presenting their reasons (arguments) in the dispute. An example of this is the tramway line passing through the densely built district of Gdańsk-Wrzeszcz. The city, through its planners, presents variants of the tram line, the construction of which needs no question. One variant predicts the demolition of one street frontage. Some of the buildings have historical and aesthetic value. Residents do not want this variant. In the second variant, the trams "crowd through" along existing streets and coexisting with traffic. That is on many streets of Prague in Czech Republic. Residents do not agree, because they prefer more cars than trams under their windows. The third option assumes part of the route through the Technical University. The street, where the tram could drive, is surrounded by new campus buildings. Some of them contain labs equipped with devices ultrasensitive to vibrations. The "for" argument is the ability to locate stops in the middle of the campus. The reference group is a potential of about 20 thousand students and staff.

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This is the case, for example, in Barcelona, where the line and tram stops run under the windows of the university.

The city respects opinions of the whole populations, who are afraid of smog (including the London type) and verbally prefer a tram instead of a car. There is a typical dispute deadlock with elements of the "NIMB" behavior[3]. City introduces "black horse" – a tunnel variant, which is deferred in time because there is no funds. And all win/loose, but the dispute did not turn into a conflict. There was no LULU[4] type dispute. We deal with this type of dispute in the case of bad reviews localization. That is with the variant of nuclear power plant location in West Pomerania province. Residents are against. It is interesting that inhabitants of West Pomerania province accept the presence of nuclear power plant on their territory.

The nature of the dispute is therefore the occurrence of different reasons: social, economic, ecological, political. The dispute does not necessarily have to be completed, it can last for years. It has its revival and tranquility, so it is an important element of the "soft" game in space.

I consider converting a dispute into a conflict as a "hard" game in space. In this type of game, new items appear. First and foremost, in the conflict – in contrast to the dispute – the interests of the participating parties arise. Thus, we have to deal with the parties struggle. Conflict, more than dispute, needs to be resolved. The decision can be an arbitrary decision and implementation. It means the failure of one party of the conflict. If there is a will of both parties, then compromise can be achieved. To introduce a mediator into the conflict is a good stimulator. This was in the case of the conflict over the Augustow bypass through the protected area of the Rospuda River Valley. In this conflict, very determined parties (*e.g.* the physical protest of environmentalists) took part. The ring road, however, was constructed (to the satisfaction of the local residents). European Commission, which created favorable legal and economic conditions, was the mediator. The nature of spatial conflicts is their local character. Sometimes, the effects of a conflict are solved by offsetting the benefits elsewhere (such as, for example, environmental losses in one place that are compensated in another space).

An armed conflict is an extreme case of spatial effects. The fight for domination takes on a destructive form. It destroys both whole communities as well as urban substance. The greater the concentration of buildings, the

[3] Acronym: *Not In My Backyard*.

[4] Acronym: *Locally Unwanted Land Uses*.

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more terrible the effects are. This madness of domination hit Warsaw in the 20th century, and now we are seeing the same images in Syrian Aleppo. We are still asking ourselves: why and what for? Of course, the drama of people – especially children – is a precedent matter of course, but space is essential to them. Armed conflicts have the feature that they overflow like tsunami and look for new locations, generally not accidental. Thus Aleppo, like Warsaw, will need to be rebuilt.

Outstanding Polish city planner Professor M. Nowakowski, since 1962, for two years has been the main city planner of Aleppo. In his book, *The Long City Planning Novel* included a diagnosis, which is also relevant nowadays: *Location of the city at the intersection of two major transport routes has been the basis of its succession for centuries and the cause of its decline. One route runs from Damascus and Beirut to Ankara and Istanbul, the other is a road from the Mediterranean ports through the Euphrates valley to Baghdad and the Persian Gulf. Aleppo, without any natural conditions of defense, was repeatedly destroyed by invaders and by land shocks, but was constantly struggling to rebuild and develop* [Nowakowski 2009: 200]. The current Aleppo tragedy is a sequence of historical events – destructive conflicts and rebuilding forces. Is not this a tragic case of *genius loci*?

Of course Aleppo, which was designed by M. Nowakowski half a century ago, does not exist. Probably some foreign mission (maybe from Turkey) will come again and start to rebuild. There is a strong symbiosis of conflicts in space with the phenomenon of long lasting in space.

The dilemma in the title is not a mutually exclusive scheme. The presented variety of space shots, its rules and mechanisms is still alive. By exploring the space, we introduce various real and imaginary constructions into the game. Space requires broadening the thought horizons rather than the routine technocratic guide.

6. Space management or urban biology? Efficiency-oriented game

Space management strives to organize the game of interests in the space of city, municipality, and region. It introduces the institutional order and the rules of their conduct under the legal order. In this view, we are talking about subjects operating in the space according to their legal powers or according to recognized market and social management principles. The city space management system defined by T. Markowski seems to be the most transparent

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and relatively simple: *The space of the city, and the system of institutions and organizations that are part of the local county and municipality government system. Thus, the urban space management system is understood as a system of institutional links resulting from a common pursuit of achieving the goals of a sustained development*[5]. *An integral part of this system are internal goals of the institution that are largely implication of the national regulation and the system of socio-cultural values* [Markowski 2002: 19]. The essence of this definition is the purpose function referred both to the development and the purposes of the institution. This is an effective approach. It is close to the previously described game about space as the "casinos" rules. However, the essence of the difference is postulative protection of public interests.

The city as the subject of management is seen by Markowski as a triad. The first shot deals with an objective structure governed by the use of space. The second is the market approach related to legal aspects. There are markets as well as value and taxes, but also customers and investors, and at last supply and demand. Third is the social inclusion of space containing many non-quantifiable categories of a qualitative or even ethical nature [*ibidem*: 21]. The matrix of links within this triad of space management is very complex and generates many threads of associations and interactions. For cognitive reasons, this is a nice object of scientific research, while for the operational reasons of managing institutions – rather the subject of selective targeted operations resulting from the city strategy [2016: 217]. Mironowicz sees here the illusion of urbanism called "apollynical" as a currently practiced paradigm based on the pursuit of high urban system integrity and its balance, in which everything must match, be as perfect as a machine, and extremely effective. This approach closes the way to an open system with internal dynamics also produced by chaos[6], and rejecting full integration. Thus, new fields of game about space open up, which are closer to Mironovich's importance and values of urban biology as opposed to the anachronistic, traditional planning of cities.

The biology of a city allows an incomplete integration. Urban biology permits disturbances. It knows that they can develop new solutions. It accepts that processes are unpredictable, thus plans can bring surprising results. Urban biology sees the possibility of new solutions that have the freedom in

[5] *Sustained development* is according to T. Markowski, Polish equivalent of *sustainable development*, which is more suitable than commonly used substitutes: *balanced development* or *durable development*.

[6] This applies in particular to non-operational, spontaneous processes such as expansion of cities.

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forming the relationships. City biology has no ready-to-use patterns. In this sense, urban biology is a city planning at the DNA rather than plastic surgery level. Therefore, if we use the power of the city itself to shape it, then we need to change the optics. Dionysian forces of nature must be installed into the Apollo perfection. They have to work together, not against to each other. Contemporary city, based on the knowledge of the city, has the opportunity to create an alternative model to that of the entropy increase, a model that will be able to stimulate synergy. It has to replace the illusion of control with the practice of coevolution [Mironowicz 2016: 218].

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