

2019

DZIKHI BIT

HERITAGE
INTERPRETATION
CULTURE
HISTORY

Irregular publication
by Porta Posnania and
the Royal-Imperial Route



**We write about
everything relating
to the heritage of our
city, its interpretation,
culture which defines
us and history which
constitutes our identity.
We do this from the
perspective of Porta
Posnania and the
Royal-Imperial Route.**

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#Weareathome

Porta Posnania is 5 years old!

In 2019 Porta Posnania celebrates its fifth birthday. This anniversary prompts us to take a closer look at the past five years. Let's begin with some numbers. In the course of the last five years we were visited by nearly 1,000,000 people. More than 200,000 of our visitors participated in the tourist and cultural events we organised and almost 100,000 of them took part in the educational programme. We also organised 14 conferences and released 14 publications. Porta Posnania is popular also among international visitors. In the last five years we were visited by tourists from about 120 countries. The largest group of our international visitors were German-speaking tourists. However, not only the numbers are important in this overview.

The experiences we have gathered confirmed our belief that our mission is to talk about heritage in the most comprehensive and clear way possible. Cultural and natural heritage are inseparable for us. We feel confident to call ourselves experts and practitioners in the field of heritage interpretation. We know that one of our most important aims is to share expertise in this field, drawing inspiration from Freeman Tilden and his approach to heritage.

The city is also important to us, and Porta Posnania is a gate through which we can access it. We constantly remember about our roots which are in the field of cultural tourism. It was cultural tourism that gave us the opportunity to build and develop Porta Posnania. Porta Posnania is undoubtedly a woman. Herstory constitutes part of our daily lives and one of our responsibilities is to remind people about the heritage of women. Thanks to you – our visitors – we have become accessible and family-friendly.



View from Porta Posnania's interspace overlooking the Cathedral, photo: Ł. Gdolk

Five years ago Porta Posnania was a newcomer to the city, just like migrants and tourists. It was new, different and foreign both, in Poznań and in Śródmieście. We were searching for the common ground with the neighbourhood, the area and the local community. We were learning about one another and it was heritage that brought us together. Today, thanks to heritage we can live together focusing on the similarities and respecting the differences.

After five years we feel rooted here. We feel at home. We look to the future with enthusiasm because we know that we are constantly going to develop and grow for you. We want to celebrate our birthday with you, which is why we have prepared a special programme of events.

Welcome to Porta Posnania!

The Team of TRAKT CTC

**WIELKA MAJÓWKA
W BRAMIE POZNANIA
5. ROCZNICA OTWARCIA**

**MAY PICNIC AT
PORTA POSNANIA
THE 5TH ANNIVERSARY OF OPENING**

**МАЙСКИЕ ПРАЗДНИКИ
В БРАМЕ ПОЗНАНИ
5 ЛЕТ СО ДНЯ ОТКРЫТИЯ**

1 I AND **3** MAJA MAY **2019**
A TAKZE МАЯ



PARTNER:

POZnań*



ORGANIZATOR:

#Мыдома.

**Нам
исполнилось
пять лет.**



Photo: Ł. Gdolak

DZIKI BIT

В 2019 году Брама Познани празднует пятилетие своего существования. Это юбилей, побуждающий к подведению итогов. Для начала несколько цифр. За последние пять лет нас посетило около 1 000 000 человек. Более 200 000 человек приняли участие в различных культурных и туристических мероприятиях, которые были организованы нами; почти 100 000 человек приняло участие в образовательных проектах. В течении минувших пяти лет нами было подготовлено и проведено 14 конференций. Брама Познани пользуется большой популярностью и среди иностранных туристов: в течении пяти лет нас посетили гости из 120 стран.

Наш опыт укрепил нас в убеждении, что наша миссия быть представителем культурного наследия и доносить его до наших посетителей наиболее широким и доступным способом. Мы считаем себя экспертами и практиками в области интерпретации польского культурного наследия.

Очень важным для нас является история возникновения нашего города и Брама Познани находится в самом центре этой истории. Учитывая, что женщина играет важную роль в современном мире, одним из аспектов исследований Брамы

является роль женщины в историческом контексте. Также наша интерактивная экспозиция привлекает очень большое количество семей с детьми, для которых пишутся увлекательные сценарии и создаются интересные экскурсии.

Интерактивный Центр Брама Познани был построен в самом старом районе Познани – Срудка. Брама Познани должна была вписаться в пространство старой части города, как бы найти общий язык с окружающей средой и местными жителями. Благодаря историческому наследию интеграция удалась.

По прошествии пяти лет мы чувствуем себя как дома, что мы находимся на своём месте. Мы стараемся развиваться каждый день и быть интересными для вас и поэтому мы смело смотрим в будущее. В связи с юбилеем мы подготовили программу мероприятий по празднованию нашего дня рождения вместе с вами.

От всей души приглашаем вас в Браму Познани!

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Integration is always a two-way street

Interview with
Izabela Czerniejewska –
the coordinator of Migrant Info Point
in Poznań



Photo: Ewa Pawlusz

Natalia Szenrok-Brożyńska, TRAKT CTC: Is contemporary Poznań a multicultural city?

Izabela Czerniejewska: That depends on the point of view. It is more multicultural than it was twenty years ago, and it is changing year by year. Poznań has always been quite culturally diverse. Firstly, due to the fact that it is a city, and cities attract foreigners. Secondly, it holds the Poznań International Fair, which has always been visited by guests from abroad so foreigners have been visible in Poznań. Today we see them everywhere and we begin to come in contact with them on a daily basis. In this regard, Poznań is becoming more and more diverse, however still not to such an extent as other world metropolises.

What are the numbers then?

Currently, about 30,000 foreigners live in the province of Wielkopolska. In 2017 there were almost 20,000 of them and in 2015 – 8,500. The biggest group of foreigners are Ukrainians – they constitute 60 per cent of migrants.

We can notice the presence of foreigners on the streets more and more often in our everyday lives. An average inhabitant of Poznań most frequently meets a person coming from Ukraine. What is this group's situation?

For over two years we have been noting a considerable rise in the number of Ukrainians coming to Poland. Some of them

arrive in Poznań. The moment we know that someone wants to settle here is when they start a family or bring their own family from abroad. It is then that we can be almost certain that they are the people who have decided to stay. For over a year now, we have been observing an increase in the number of children coming to Poznań. Kindergarten and school statistics illustrate this trend vividly.

How well-prepared are Poznań's educational institutions to welcome foreign children? What is the situation at schools and kindergartens.

Let me say this: "As always, winter has caught drivers by surprise." From the point of view of research, the fact that foreigners would at one point come to Poznań and settle here with their whole families was to be expected. Migration trends show us that this is the natural course of events. Unfortunately, in the current situation, schools and kindergartens are not ready for this. Schools and educational institutions have just started to define what they are dealing with. We know that headmasters and teachers do not know how to work with foreign students and do not have the expertise in this field. There are no tools, no school books adapted for students who do not speak Polish as well as their Polish peers. We run Polish as a foreign language courses for children and we help them in their homework at MIP but this is still just a drop in the ocean.

However, the situation of foreigners in Poznań has finally attracted some attention.

For a long time, the biggest challenge for foreigners has been the lengthy legalisation procedures at the Province Office. As MIP, we try to offer support to foreigners so that they go to the Office prepared. Because there are so many migrants, however, the clerks have to cope with heavy workload. What is more, they have to follow procedure. The situation is unlikely to improve much until the law changes. Legalisation of stay in our country is one of the fundamental needs of foreigners. Because of that, all other challenges such as rooting oneself in the new place and taking care of other important matters also take more time. Children are in a better position because

if one of the parents already has legalised their stay, the child can come here without any problems and go to school. The problem arises, however, when a partner wants to migrate too and find work, as they cannot always take up a job immediately after they arrive.

The scope of MIP's work aimed at foreigners is very broad, ranging from helping them legalise their stay and find their feet on the labour market to helping them organise their everyday lives and learn the language. You undertake numerous interesting integrating initiatives and projects supporting foreigners. Can you tell us more about some of them? For example about the MENTOR project?

I will start with the picnics because they were the first. The idea came from the foreigners themselves who said: "Let's go somewhere. The weather is so nice. We'll sit down on a blanket and eat something good." It was their need to meet with us. We spent days talking about formalities and what they wanted was to simply meet a human being. The first initiatives of this kind happened quite spontaneously but regularly. Up till today we have organised some forty picnics, which have been taking place on a monthly basis on the last Sunday of the month. The foreigners have always come. Only the groups kept changing. At one point, while we were preparing those meetings in winter, we started coming up with activities which would allow the participants to get to know each other better. It was then that we saw that this was working. We were able to observe them from a distance and learn why foreigners were coming to us in the first place, what their needs were. To a great extent, the foreigners have been coming to the picnics to meet with each other.

A few years ago, foreign communities were wildly scattered. Nowadays, there are a lot more people for example from Ukraine. It is easier to find "your own people." MIP was a place where they could come to talk. But there were also students from various countries who needed places where someone would speak their language. At some point, we started inviting foreigners to co-create some of the events. For instance, they ran a mini-workshop or made a presentation on

some topic during winter picnics. They did this with our help of course. And again, we started discovering how this works out when foreigners stand in front of people and talk to them. We realised that by inviting them to do this, we give them self-agency and they suddenly become more confident. They are able to release new energy and strength in this new place and new country from which they can make excellent use.

We saw how all this was beginning to work better and better. We started encouraging and inviting various people. The foreigners, seeing that they could do something like that at our place, began to come up with activities themselves. The projects which came from them were by far the best ones. This is how a Bollywood dance workshop, a Kyrgyzstan game and many of the food events were organised. A great number of ideas of various kinds emerged. One of them was the Mentoring Programme. It started with Sam, who is from England, who came to us and said he had an idea for a mentoring programme and he wanted to put it into practice. He organised the first mentoring project, which took the form of a formalised friendship between one Pole and one foreigner within MIP's framework. We wanted them to hold regular meetings. The project worked out great. Sometimes people met in pairs, and sometimes the pairs grew bigger, even up to eight people if, for example, two families were meeting. Currently, we are running the project for the third time.

How can an average inhabitant of Poznań support a foreigner in the city?

I think the word "integration" is the best one here. Integration always assumes that two parties are involved. Two types of attitude are needed in both, the people from the host country and the newcomers: openness and activeness. We should do something together for one another. Ideally, we would use our strengths and the resources which everybody has. We, as Poznań dwellers, have some strengths, whereas the foreigners have other. We know where the City Council and Province Office are, what kind of matters we can be dealt with there. When you are a foreigner, on the other hand, you know other things, for example why there is a conflict in some place in

the world, what was its source, what children learn at school in Ukraine, what is teenagers' favourite song in some country, how to read and understand what the media tell us about the Russian-Ukrainian conflict. We do not know that. How could we? Foreigners read media coverage in an entirely different way than we do. We can benefit even from that. Not to mention the issues such as culture, language and many other.

It is good that we are open but we should also be actively encouraging. Sometimes it is enough to ask a question, invite someone to something, give them space and help them organise their own event. At other times, it is enough simply to listen. We can imagine that for some of the foreigners and mentors the fact that the Mentoring Programme is operating at MIP provides the sense of security – they feel that we know what we are doing at MIP. Sometimes this is enough. It is great that ticket machines are in Ukrainian but sometimes all that it takes is to look around and notice that someone is definitely lost and does not know what to do, where to punch the ticket. It is enough just to be kind, no matter what language you speak. This is how we can offer support to foreigners in Poznań.



Dr Izabela Czerniejewska – the coordinator of Migrant Info Point (MIP) – the information point for foreigners in Poznań; an expert on migrant students at the Teacher Improvement Centre (Ośrodek Doskonalenia Nauczycieli) in Poznań; researcher at the Centre for Migration Studies at Adam Mickiewicz University in Poznań. For many years now, she has been interested in migration, multiculturalism and multicultural education. In particular, she is interested in the connection between education and migration. The author of many academic articles on migration as well as of the publication titled *Edukacja wielokulturowa. Działania podejmowane w Polsce (Multicultural education. What is being done in Poland)* (2013). A committed researcher. She participated in research on the integration of foreigners, refugees as well as on return migration to Poland. She works with NGOs and runs national and international projects as well as training and workshop sessions on migration and multiculturalism.



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Интервью с Изабелой Чернеевской, координатором проекта «Информационный центр для мигрантов» MIP в Познани.

Наталья Шенрок-Брожинская, TRAKT CTC: Является ли современная Познань мультикультурным городом?

Изабела Чернеевская: Это зависит от того, на какую временную перспективу мы смотрим. Познань всегда была довольно культурно разнообразна, но несомненно, город стал более мультикультурным, чем был 20 лет назад. Во-первых, Познань – большой город и он конечно притягивает иностранцев. Во-вторых, здесь находится Международная познанская ярмарка, которую также всегда посещает большое количество иностранцев. Мы можем встретить их всё чаще в городском пространстве. В этом отношении Познань становится все более и более разнообразной, хотя всё ещё не так сильно, как в других мировых мегаполисах.

Можете ли вы назвать конкретные цифры?

В настоящее время в Великопольском воеводстве проживает около 30 000 человек, из которых иностранцев в 2017 году было почти 20 тысяч, а в 2015 году 8,5 тысячи. Самая большая группа иностранцев родом из Украины, она составляет 60 процентов.

Как выглядит их ситуация?

Уже более двух лет мы наблюдаем значительный приток украинцев в Польшу, некоторые из которых приезжают в Познань. Очень часто, если люди создают или перевозят сюда свою семью означает, что они видят своё будущее именно здесь и твёрдо решили остаться на постоянное местожительство. Уже около года существует тенденция,

в Познани увеличилось количество иностранных детей. Это следует из статистик детских садов и школ.

Готовы ли познанские учебные заведения, школы и детские сады к приему иностранных детей?

С моей точки зрения, было предсказуемо, что иностранцы начнут переезжать в Познань целыми семьями. Это абсолютно естественный процесс. В сложившейся ситуации детские сады и школы к этому не готовы. Школы и учебные заведения только начали процесс определения того, с чем у них могут быть проблемы. Мы знаем, что директора и учителя пока не знают, как работать с учениками из-за рубежа, нет методики, учебников, адаптированных для детей, которые ещё не владеют достаточным уровнем польского языка. В нашем Информационном центре для мигрантов мы проводим курсы польского языка для детей и даже помогаем делать уроки, но этого по-прежнему недостаточно.

Однако всё больше внимания уделяется проблемам иностранцев?

Самой большой проблемой иностранцев прежде всего являются длительные процедуры легализации пребывания на территории Польши в Великопольском воеводском управлении. Наша организация старается поддерживать иностранцев, чтобы они приходили в управление подготовленными. Одновременно появилась и новая проблема, из-за количества иностранцев у сотрудников управления очень большой объём работы. Они также должны следовать определенным процедурам, и до тех пор, пока закон о выдаче разрешений на легальное пребывание для иностранцев не изменится, ситуация не изменится к лучшему. Получение такого разрешения в нашей стране является одной из основных потребностей иностранцев. В связи с этим адаптация в данном месте, решение других важных вопросов отходит на второй план и занимает долгое время. Что касается детей, то перевезти их сюда намного проще если один из родителей имеет разрешение на легальное пребывание в Польше, но вот если кто-то хочет перевезти сюда своего партнера/партнёршу, ситуация усложняется, потому что такой человек по приезду не всегда сможет обустроиться и найти работу, это не так просто сделать.

Деятельность вашей организации в отношении иностранцев очень широка – помощь в легализации пребывания, помощь при поиске работы, изучение языка. Вы проводите также много интересных интеграционных мероприятий, проектов, поддерживающих иностранцев. Можете ли вы рассказать подробнее о проекте MENTOR?

Всё началось с пикников. Появилась идея организовать пикник для иностранцев, причем идея была их, звучала она так: "смотрите какая хорошая погода, почему бы нам не взять плед и не пойти всем вместе куда-нибудь посидеть". Людям хотелось встретиться с нами прежде всего в неформальной обстановке, так как ежедневно мы встречаемся только для того чтобы решать различные вопросы. Первые инициативы такого типа были довольно спонтанными, но со временем стали регулярными. До сегодняшнего времени мы организовали 40 пикников. По одному пикнику в последнее воскресенье каждого месяца. Мы увидели, что люди приходят и как-то зимой мы решили, что нужно устроить что-то, что поможет им интегрироваться, узнать друг друга получше. И это сработало. Мы увидели какие на самом деле потребности у иностранцев. В значительной степени иностранцы посещали пикники, чтобы встретиться друг с другом, и пообщаться, познакомиться.

Несколько лет назад среда иностранцев была очень разрозненной. Сейчас, например, приезжает много людей из Украины и так им проще найти "своих". MIP это то место где люди могут общаться, например студенты, которые хотели бы провести время в своей языковой среде. В определённый момент мы предложили иностранцам самим организовать какое-либо мероприятие, например, мастер классы или презентации. Конечно, это всегда происходило при нашей поддержке. И снова мы стали замечать, как это работает, когда иностранцы приходят и общаются между собой. Мы заметили, что благодаря таким встречам люди могут раскрыться, освободить свою энергию, несмотря на то что они находятся в чужом месте, в чужой стране.

Такие встречи начали функционировать всё лучше и лучше и люди увидели, что они сами могут организовать мероприятие. Примером служат мастер-классы по болливудскому танцу и киргизская игра. Было много разных идей, одну из них предложил Сэм, выходец из Великобритании. Это был проект под названием "Program Mentoring". Суть заключалась в международной дружбе, встречах иностранцев – поляк. В проекте могли принимать участие по двое человек, иногда группы разрастались до 8 человек, иногда до целых семей иностранных и польских. Это был очень удачный проект, благодаря которому такие встречи стали регулярными.

Какую поддержку местный житель может оказать иностранцу?

Самым лучшим ответом будет ключевое слово интеграция, которая всегда подразумевает наличие двух сторон. Для людей из принимающей страны и для людей приезжих необходимы две вещи: открытость и активность. Мы должны что-то сделать вместе, использовать наши ресурсы, для того, чтобы обменяться опытом, который один у жителей Познани и совершенно другой у иностранцев. Мы знаем, где находит-

ся воеводское управление и какие вопросы там можно решить. Если вы иностранец, то вы знаете другие вещи, например, почему возник конфликт в какой-то стране, чему учат детей в школе в Украине, какая любимая песня подростков в определённой стране. Как относиться к тому, что говорят СМИ о российско-украинском конфликте? Иностранцы воспринимают и понимают эти сообщения в СМИ совершенно иначе, чем мы. Такой опыт для нас несомненно полезен, так же, как и познание новой культуры, языка, взглядов.

Хорошо если мы будем открыты и будем этих людей поддерживать. Иногда достаточно просто поинтересоваться, задать вопрос, пригласить в гости, что бы эти люди почувствовали поддержку, иногда им нужно чтобы их просто выслушали. Мы предполагаем, что для многих иностранцев тот факт, что Program Mentoring действует в рамках MIP, даёт ощущение безопасности, люди нам доверяют и считают, что мы знаем своё дело. Да, в билетных автоматах теперь есть версия на украинском языке, но иногда если вы осмотритесь по сторонам, то вы можете увидеть потерянного человека, который и так не знает, что ему делать и, например, как пробить билет. Если мы будем проявлять доброту к этим людям, то таким образом окажем им ту самую поддержку.



Доктор Изабела Чернеевська – координатор информационного центра для мигрантов в Познани (MIP), специалистка в работе со студентами-иммигрантами в Центре подготовки учителей в Познани, член Центра исследований миграции в университете Адама Мицкевича в Познани. В течение многих лет Изабела Чернеевская интересовалась темой миграции, мультикультурализма и мультикультурного образования, особенно связями между образованием и миграцией. Автор книги «Мультикультурное образование. Деятельность, предпринятая в Польше» (2013) и многочисленных научных статей на тему миграции. Участвовала в научных исследованиях по вопросам интеграции иностранцев, беженцев и обратной миграции в Польшу. Сотрудничает с неправительственными организациями, проводит национальные и международные проекты, тренинги и семинары по мультикультурным и миграционным вопросам.

Porta Posnania —

history in
a concrete cube



Anna Cymer



Porta Posnania, photo: Ł. Gdalk

Porta Posnania is not only the first heritage interpretation centre in Poland but it is also an extraordinary building which was intended to transform an area of complicated history and structure.

In 2009, when Porta Posnania was still called the Interactive Centre for the History of the Cathedral Island, the contest for an architectural design for it ended and it was already known that the building would stand out from other projects for cultural institutions carried out at the time. The first decade of the 21st century was the time of many major architectural projects for cultural institutions. In 2004 the contest for the design for the Gdańsk Shakespeare Theatre ended, in 2005 – for the Museum of the History of Polish Jews, in 2006 – for the building of Muzeum Śląskie (Silesia Museum) in Katowice, and in 2007 we were introduced to the designers of the Philharmonic in Szczecin. These are only a few examples. Porta Posnania fit into this investment boom, however the small scale of the project as well as the institution's urban and social role make us look at it from a slightly broader perspective.

The Cathedral Island in Poznań played a vital role in the process of forming our sovereignty, identity and the sense of community. Thus, the idea to create here a kind of an unusual “museum”

telling the history of the place to the future generations through innovative display techniques seemed spot-on. The creators managed to go beyond the cliché and build in Poznań an out-of-the-box educational-cultural institution.

First of all, instead of being built at the feet of the cathedral at the very heart of the Cathedral Island, Porta Posnania was built on the outskirts of Śródka – an old and picturesque, yet slightly forgotten district on the other side of the Cybina river. Śródka has every right to be considered a charming place in the middle of a big city due to its historical monuments and the net of tiny streets surrounded by tenement houses. However, over the years it had been neglected and its unquestionable potential had been wasted. It had been associated with social, transport and infrastructure problems rather than the charm of old buildings. However, in 2007 a pedestrian bridge connecting Śródka and the Cathedral Island was rebuilt. The bridge had been gone for the last 40 years so that was the first step to “recover” this area for the city. In the course of the next years, new local, social and cultural initiatives came into being, which attracted new tenants. Moreover, Śródka became famous due to its impressive three dimensional mural which gained international recognition. Building Porta Posnania within Śródka's premises is also considered part of the district's urban and social transformation.

25 conceptual projects entered the competition for the design for Porta Posnania. The project chosen to be implemented was the one created by AD Artis Emerla, Wojda. Arkadiusz Emerla and Maciej Wojda designed a building that is not just modest but, most importantly, brave. The architects placed a minimalist and monolithic concrete cube at the very banks of the Cybina river. The building is cut sharply at the ground level, which makes the whole edifice seem as if it were floating over the river valley. The area under this part of the building and the green waterside was turned into a public leisure space enriched, in a way, by the proximity of a smooth, geometrical shape. What is more, the building was connected to the Cathedral Island with a glass bridge over the water.

Porta Posnania's minimalistic shape does not quite fit into the Polish tradition of architecture. It does not go with the still deeply held belief that a public utility building related to culture should attract attention and surprise people with its interesting shape. Emerla and Wojda's design was informed by the incredible location for the building-to-be. What kind of an original structure could have been placed next to the august cathedral towers as well as the diversified historical buildings of the old merchant district so that it did not overshadow the surrounding and increase urban chaos? The architects decided to choose a shape that is simple but radical – a concrete monolithic structure which does not draw attention to itself, even though it is distinctive. The eyesight slides over the elevation kept in warm tones. The building does not dominate the landscape. The true meaning of its shape is discovered when you go inside the building. Only then does the narrow glass interstice cutting through the western elevation turn out to be nothing else but a view overlooking the cathedral towers. This simple trick draws visitors' attention both, symbolically and literally, to what is most important at Porta Posnania.

The design for Porta Posnania has won numerous awards (including Poznań's Giovanni Battista di Quadro Award) and it can be included in the worldwide trend to design buildings in areas which are unappreciated, neglected and which require revitalisation. Such projects have positive impact on the social and urban transformation through their function and shape.

In 2007 Rafael Aranda, Carme Pigem and Ramón Vilalta from the Spanish architectural design studio RCR, who won the Pritzker Award in 2017 – the “Nobel Prize” in architecture, built a library connected to a senior activity centre in a neglected and forgotten neighbourhood in Barcelona. The building is divided into several pavilions which are integrated into a yard surrounded by tenement houses so that there is some small public space left in front of the building. Glass facades allowed the building to blend into the surrounding, whereas the function of the building contributed significantly to the social renewal of the neighbourhood.

A few cubes spaced out around the yards and playfields are home to classrooms which comprise a school built in the poorest and the most dangerous neighbourhood of Baltimore. The edifice was designed by a renowned contemporary British architect – Richard Rogers. He opted for a simple shape and created a school area which would be attractive for the youngest users.

The building of a library in Medellín in Columbia built a decade ago was given the surprising shape of four gigantic rocks by Giancarlo Mazzanti. Here again, the monolithic cube was to blend harmoniously into the surrounding so that the architecture did not turn people's attention away from its main function.

We are living in the times when what matters most is still the end result. Thus, only monumental and spectacular buildings seem to deserve our attention. Who knows, however, whether the buildings which are not flamboyant but reveal their appeal over time on a close encounter rather than immediately, are not more valuable? Their architecture ages more slowly because the respect for the surrounding and understanding of the context will always defend themselves regardless of the dominant trends in architecture.

Anna Cymer – an architectural historian; she graduated from the University of Warsaw with a degree in art history; she popularises knowledge about new and old buildings and writes for the special interest media, trade media as well as general interest media; she was awarded a grant by the Ministry of Culture and National Heritage and won the Polish Chamber of Architects Journalist Award (Nagroda Dziennikarska Izby Architektów RP); she is the author of *Architektura w Polsce 1945 – 1989* (*Architecture in Poland from 1945 to 1989*).

Брама Познани –

история внутри бетонного куба


Anna Cymer

Брама Познани это не только первый центр интерпретации исторического наследия Польши, но и уникальное здание, которое должно было изменить облик целого района со сложной историей и структурой.

После того, как в 2009 году был завершён архитектурный конкурс по проекту ICHOT Брама Познани (тогда он назывался Интерактивный Центр интерпретации истории Острова Тумского), уже было известно, что здание будет отличаться от других запланированных на ближайшее время культурных учреждений. Первое десятилетие XXI века изобиловало масштабными архитектурными проектами в области культуры: в 2004 году был объявлен конкурс на штаб-квартиру Гданьского шекспировского театра, в 2005 году на Музей истории польских евреев POLIN в Варшаве, в 2006 году на Силезский музей в Катовице. В 2007 году стали известны имена архитекторов, которые будут проектировать здание Щецинской филармонии и это далеко не все примеры. Строительство Брамы Познани так же стало частью этого инвестиционного бума. Однако её роль в контексте урбанистического и социального значения для города требует более пристального рассмотрения.

Познанский Остров Тумский сыграл важную роль в процессе формирования нашей государственности, идентичности, чувства общности. Идея создать здесь некий необычный «музей», в котором с помощью современных выставочных средств будет представлена история будущим поколениям, не вызывало сомнений. И это удалось сделать, удалось выйти за границы обычного исторического выставочного центра.

Во-первых, место для строительства Брамы Познани было выбрано, не напротив кафедрального собора, в центре Тумского Острова, а по другую сторону реки Цыбины, на окраине старого, живописного, но немного забытого района Срудка. Несмотря на то что этот район с его старинными узкими улочками находится в центре города, долгое время он находился в тени и со временем пришёл в упадок, к большому сожалению стал ассоциироваться с социальными проблемами и отсутствием инфраструктуры. Первым шагом на пути его восстановления стало строительство пешеходного моста в 2007 году, существовавшего на этом месте 40 лет назад, соединяющего Остров Тумский со Срудкой. Спустя несколько лет начали происходить изменения, стало появляться всё больше социальных и культурных инициатив. Большую рекламу району впечатляющая трёхмерная фреска на стене одного из жилых домов, впоследствии став известной не только в Познани, но и даже за пределами Польши. Несомненно облик района изменился благодаря строительству Брамы Познани.

На конкурсе по строительству было представлено 25 проектов, из которых был выбран проект студии AD Artis Architects. Архитекторы Эмерла и Войда предложили смелое и оригинальное решение – минималистский бетонный куб на берегу реки Цыбины. Здание должно было как будто висеть в воздухе, местоположение над рекой было использовано в целях создания мест для отдыха соединённых с не навязчивой архитектурой. Был также построен стеклянный мост – коридор, связывающий здание с кафедральным шлюзом на Острове Тумском.

Однако минималистическая архитектура Брамы Познани не совсем соответствует польской архитектурной традиции и не вписывается во всё ещё живое убеждение, что общественный объект должен удивлять своей причудливой формой и привлекать внимание. Какая оригинальная конструкция могла бы быть размещена перед величественными башнями собора и в непосредственной близости от разнообразных исторических зданий острова, чтобы не перегружать, не доминировать своей формой и не усиливать городской архитектурный хаос? Архитекторы выбрали максимально простую форму: бетонный монолит, который, хотя и оригинальный, но как это ни парадоксально, не бросается в глаза, на первом плане мы видим тёплые цвета фасадов близ лежащих жилых домов. Смысл архитектурной концепции раскрывается после того, как мы заходим во внутрь здания, в узкий коридор, разделяющий бетонное квадратное здание посередине на две части. Через большое стеклянное окно открывается вид на кафедральный собор, безусловно самый главный памятник архитектуры на Острове Тумском.

Награждённая многочисленными призами (включая премию Яна Батиста Квадро в Познани), Брама Познани ICHOT может быть включена в список зданий, которые повлияли на развитие районов, которые



Porta Posnania, photo: Ł. Gddek

были запущены в течении многих лет и нуждались в социальном «возрождении». Существует много других примеров в Европе.

Рафаэль Аранда, Карме Пигем и Рамон Вилальта, архитекторы испанской студии RCR, ставшей лауреатом так называемой «Нобелевской премии в области архитектуры» – Притцкеровской премии от 2017 года, построили в заброшенном и забытом районе Барселоны в 2007 году библиотеку и общественный центр. Здание было разбито на несколько павильонов среди жилых домов, что позволило легко интегрировать его в это жилое пространство. Стеклоянные фасады позволили зданию гармонично вписаться в окружающую среду, а его наличие и функция внесли значительный вклад в социальное обновление района.

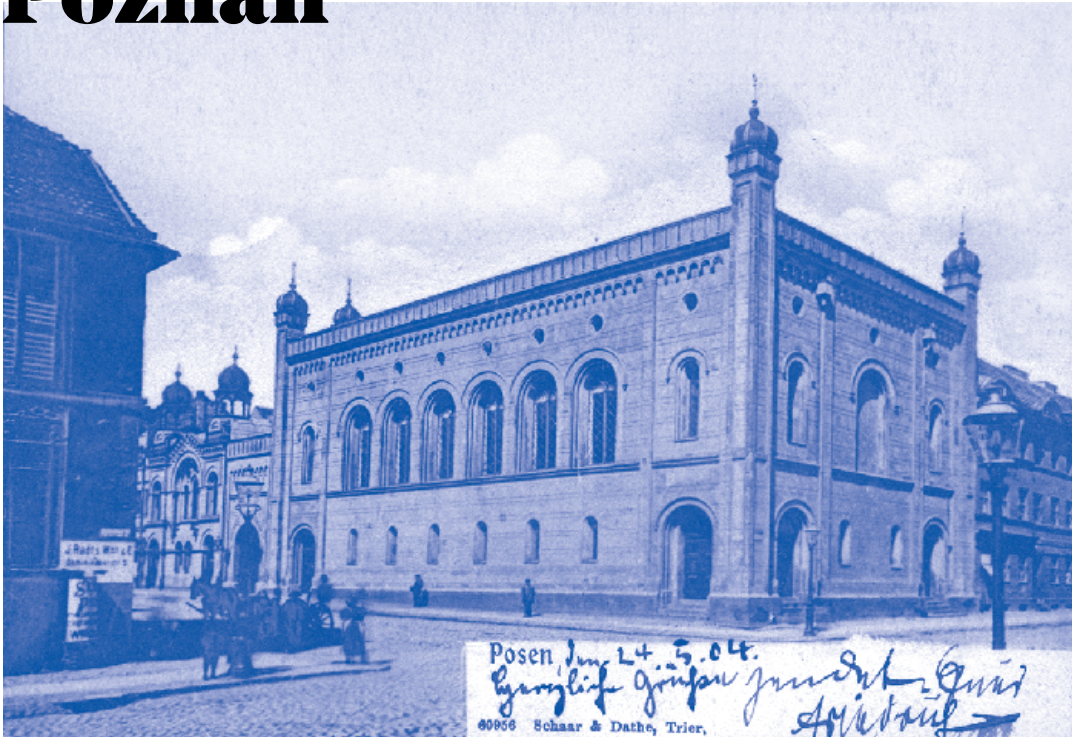
Следующим примером является школа, построенная в Балтиморе, в самом бедном и опасном районе Лондона. Школа спроектирована одним из самых значительных архитекторов современности Ричардом Роджерсом, представляет собой несколько кубистических построек разделённых тротуарами и спортивным полем. Проект отличается своей функциональностью и простотой.

Ещё один яркий пример составляет библиотека, построенная десять лет назад в колумбийском Медельине, автором которой стал архитектор Джанкарло Мазанти. Удивительная форма четырёх огромных валунов напоминает скалы. Главной задачей было гармонично интегрировать архитектуру с окружающей средой, так чтобы здание не выходило на первый план, а стало частью пейзажа.

На данный момент нас продолжают привлекать яркие и эффектные архитектурные решения, но кто знает может быть будущее за простотой? Минималистская, строгая архитектура находится вне современных трендов поэтому не теряет своей актуальности и оценить её можно хорошо присмотревшись и поняв её потенциал.

Анна Цымер – историк архитектуры, выпускница факультета истории искусств в Варшавском университете, занимающаяся популяризацией знаний о новых и старых зданиях и автором публикаций в различных средствах массовой информации. Обладатель стипендии Министерства культуры и национального наследия, лауреат премии журналистики Ассоциации Архитекторов Республики Польша, автор книги «Архитектура в Польше 1945 – 1989».

Brief history of Jews in Poznań



Community of Brothers Synagogue at Dominikańska and Szewska Street, source: Adam Mickiewicz University Library

Mikołaj Wojciechowski,
TRAKT CTC

The legend of Polin – rest here, stay here, known from the Jewish folklore, refers to Poland as a paradise for Jews. Jewish people have often talked about Poland as a place of safety and relative tolerance in their memoirs. One of such places was Poznań which has been welcoming settlers since the earliest times.

It is not easy to pinpoint the exact moment when Jews began to settle in Poznań. Even though there are no sources which would explicitly mention this, in all likelihood, the first wave of Jewish inhabitants arrived in Poznań when it was chartered and became a city. Jewish community must have already existed in the Middle Ages. The oldest mention of Jews living in Poznań dates back to 1379. 14th-century responsa by rabbi Israel Bruma, who had previously taught at Talmud Torah school in Mainz, have also survived till this day. When he arrived in Poznań he mentioned a completely different liturgy and rituals among local Jews (Hebrew: minhagim Posna). Since then, the community in Poznań grew.

In the 16th and at the beginning of the 17th century Poznań was home to one of the biggest Jewish communities in the Republic of Poland. According to a tax document issued in 1507 by King Sigismund I the Old, the Jewish community in Poznań was third in terms of the highest taxes it paid. The area of the Jewish Quarter in Poznań encompassed Mokra Street, Szewska Street and Żydowska Street but it was not an enclosed ghetto. On the contrary, the ban on renting houses to Jews was regularly defied. Archival sources which survived till today often mention places where Christians and Jews lived side by side. However, wooden buildings crammed into a small area in the Jewish Quarter contributed to frequent fires which spread to other parts of the city.

Jewish Quarter in Poznań was the most overcrowded quarter in Poland at the time. According to urban inspections, Jews were packed in their flats like sardines. Fires became the source of frequent conflicts with the city dwellers. However, positive examples of cooperation can also be found in the sea of accusations against Jews. A good example is the help offered to Jews by the Dominican Order living in the vicinity of the Quarter. They helped to put out a fire which broke out during Friday Shabbat when Jews were not allowed to do carry out any work due to their religious rules. The Jewish community also helped their non-Jewish neighbours, in particular when it came to money and taking out loans. Frequent epidemics, fierce fires, military actions, accusations on various grounds as well as financial problems contributed to the fact that the significance of the Jewish

community in Poznań decreased in the 17th and 18th century. A slight change took place during the Partition when Jews in Poznań were under the Prussian rule and within the boundaries of the Duchy of Warsaw which existed only for a short period of time. It did not take the new authorities long to start looking for legal and administrative solutions which would regulate the situation of Jews. From the beginning of the 19th century, Jews began to leave their social isolation under the influence of the Jewish Enlightenment (the Haskalah). Analysing the history of Jews in this period, we need to take into account the processes shaping their relationships with another two groups of Poznań inhabitants – Poles and Germans. The majority of Jews engaged in trade and handicraft. The aforementioned group depended to a great extent on the Poles, for example in terms of business which was a continuation of the Old-Polish heritage. However, at one point a separate group of people emerged from the Jewish community. They were the intelligentsia and industrialists who saw an opportunity for further development in accepting German culture and receiving secular education. Prussian authorities tried to suppress the differences and assimilate Jews in accordance with their Enlightenment ideas. The division into Orthodox and Reformed Judaism, which was the aftermath of changes, contributed to the establishment of two separate communities in Poznań, each of which had its own synagogues and rabbis.

From the second half of the 19th century and the beginning of the 20th century the process of leaving Poznań by Jews began to be more and more noticeable. Several factors contributed to this phenomenon. The biggest number of non-Polish inhabitants left Poznań in the early 1920s. Those were mostly Germans who could not see any further opportunities for development after they were defeated in the First World War and Poland regained independence. A similar tendency could be observed among the Jewish community, even though it did not migrate from the city as quickly as the German community. In fact, some of the Jewish activists even encouraged Jews to stay in the capital of Wielkopolska. A person famous for this was doctor Max Kollenscher who was a leading activist of Zionism in Poznań at the time. Despite this, however, emigration of Jews continued and intensified. This was caused by the more and more frequent acts

of anti-Semitism as well as the fact that the majority of Jews felt connected to Germany and looked for better living conditions and advancement of their social status there.

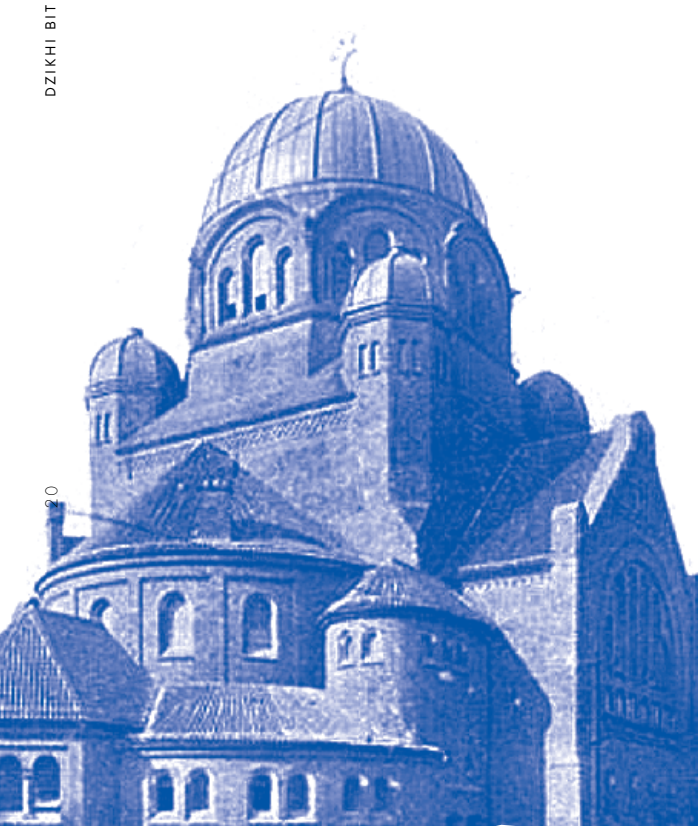
Despite hardships, the Jewish community in Poznań (qahal) could always pride itself on some distinguished individuals – the rabbis. The rabbis who were the head of qahals had impact on its significance. The bigger the authority in Talmudic law, the greater the importance of the community and quarter which became a place where Jewish youth came to study.

Outstanding individuals lived in the Jewish Quarter in Poznań since the Middle Ages. It is worth mentioning names such as Moses ben Isaac ha-Levi Minz who established a Talmud To-

rah school, Lamdei Posna, in Poznań. Another great individual was rabbi Judah Löw ben Bezalel, also known as the Maharal. He was born in Poznań and spent most of his life here but he also became a rabbi in the Jewish community in Prague several times. He is the subject of the legend of Golem whom the rabbi could supposedly bring to life.

After the difficult times in the 17th and 18th century when the Jewish community in Poznań had problems with finding a rabbi (his duties were temporarily performed by the community's official called darszan – a preacher), a new period of greatness came when Akiva Eger (Akiva ben Moses Guens born in Eisenstadt) was chosen to take up the position of the rabbi. He is most famous for his knowledge of Talmudic law and meticulous approach to reading the Scriptures. He was an ardent advocate of the Orthodox Judaism and opposed Reformed Judaism, however he remained humble and respectful towards the followers of the latter. Rabbi Akiva Eger was deeply engaged in helping the sick. Frederick William III himself wrote a letter praising Akiva for helping with the work of the hospital for the needy during cholera pandemic in 1831.

Since the earliest times the Jewish community was an integral part of the society in Poznań. Its contribution to the development of the city was visible through the example of distinguished individuals who decided to take measures to improve the life of their fellow believers and other neighbours. Although only a small per cent of the Jewish heritage has survived till this day, we need to remember about the Jewish inhabitants of Poznań, their achievements and history, which should be kept alive and continued.



Poznań's Large Synagogue, source: Adam Mickiewicz University Library



The bamberg move

On people who grew into Poznań

21

DZIKI H BIT

The Year of Poznań Bambrzy –
the 300th anniversary of the arrival
of Bamberg settlers in Poznań

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Marcin Słomiński,  
TRAKT CTC



Source: Wikimedia Commons

In the first half of the 18th century the inhabitants of northern and eastern Europe were rebuilding their countries after yet another great war. The battle for control over the Baltic Sea, which started at the beginning of the century and continued for twenty years, encompassed the lands from the straits of Denmark up to the Russian grasslands and from the Gulf of Bothnia up to the Black Sea.

Even though Poland did not play an active role in this fight, it got caught right in the middle of the changes. The nobility and the clergy demonstrated support either to the pro-Russian king August II or to the pro-Prussian Stanisław Leszczyński. Peasants and townspeople watched in horror how the armies passed through their lands leaving only ashes behind them. The cities and villages, tired of war, struggled with hunger and diseases which followed it.



Poznań could add to this repertoire of calamity the natural disasters which struck it such as the floods of the Warta river and windstorms which had disastrous consequences. Documents from the civic inspections in 1712 describe the aftermath of these events, clearly saying that “you [could] see no man (...), no house (...) in [the district of] Wilda, and there [were] only signs of where they used to be”<sup>1</sup>, whereas the 1719 documents say that villages laid “derelict for twenty years”<sup>2</sup>. Income from the villages belonging to the city, which today are mostly districts of Poznań, was crucial for the municipal treasury. Therefore, redevelopment of these villages must have been a priority for the local authorities.

A legend goes that the solution for this situation was found by a Poznań bishop – Krzysztof Szembek. During one of his journeys in Franconia, the Polish clergyman and diplomat supposedly connected two facts – while there was shortage of people in Poznań’s villages, the relatively rich areas of the city of Bamberg were struggling with overcrowding and shortage of work for the next generation of peasant families. It is said that not long after that the first farmers from Bamberg, not knowing what the future had in store for them, embarked on a journey to the east – to Poznań.

It seems, however, that giving all the credit to the bishop may be an overstatement. Most likely, it was the city that was trying to protect its interests, that sent appeals to different parts of Europe enticing peasants to come. There was one condition though: they had to become Catholics in accordance with king August II’s wish.

This 18th-century ‘marketing strategy’ brought a tangible effect. On the 1st of January 1719 the first group of settlers comprising about 60 people<sup>3</sup> signed a contract to settle in Luboń. Some time after that next settlers came to Dębiec, Bonin, Jeżyce, Górczyn, Rataje, Wilda and Żegrze as well as to the lands belonging to the Church, namely Czapury and Wiórek. The settlers were called ‘bambrzy’, even though some of them came from other parts of the Reich than Bamberg. Supposedly, they used to be called ‘durlaki’, which was a name derived from the city of Durlach – today’s district of Karlsruhe. The last organised wave of settlers came to Poznań in 1753.

Once they came and signed all the necessary agreements, bambrzy began to work on the land entrusted to them. They were building prosperity step by step and it took the villages many years to overcome the crisis.

In 1875 Oskar Kolberg described bambrzy as:

*“hardworking, industrious, kind, sober (strangely, [they are sober] during weekdays), however they are less hospitable and less eager to engage in a merry chat (...) than native Poles. They engage (...) in gardening and cattle breeding. Quite a lot of them acquired considerable wealth.”*

Time passed and bambrzy put down roots in this new place. Customs which they brought from Franconia and other countries mixed with Polish ways of living. Bambrzy did not, however, simply blend into this new world. A new, peculiar cul-



Source: Wikimedia Commons

ture and identity of the place began to emerge among Poles and Germans. At first, there were some conflicts but after some time the differences began to blur. Parish churches which bambrzy attended held religious services in Polish, which must have motivated them to learn the language. Polish and German children went to the same schools. Even in the 1830s it was still crucial for teachers to master both languages. However, several years later the majority of bambrzy already spoke Polish. They considered themselves to be part of the Polish community and did not give in to Germanisation neither during the Partition of Poland nor during the Second World War.

Originally, the word “bambrzy” referred to the settlers from Bamberg. Then, however, its meaning was broadened and encompassed all German settlers coming to the villages surrounding Poznań and their descendants. However, at the end of the 19th century, it was possible to find ‘bambrzy’ who did not have German roots. It was easy to recognise them due to their distinctive attire (like the one on the fountain monument of a woman from Bamberg at the Old Market Square in Poznań) as well as their customs which they preserved even when their roots were hundred-percent Polish.

Bambrzy became part of Poznań’s life. Part of the district of Jeżyce in the vicinity of Kościelna Street was called ‘Bamberkowo’ (‘the land of bambrzy’). An integral part of Corpus Christi procession in some of the parishes became women wearing the distinctive bambrzy attire: draped skirt called ‘drydok’ and ‘kaftun’ (which was also called ‘jaczka’ or ‘drajfałdka’) and most importantly the huge headwear called ‘koronet’ which was decorated with flowers and worn during celebrations. This lavish, festive outfit was not brought from Bamberg but was created in Poznań.

In the 19th and 20th century some of the descendants of the settler families left farming and engaged in other fields of work. Many of the names of bambrzy can be found among the inter-war owners of tenement houses in Jeżyce, Łazarz and Wilda. Over time the term ‘bambrzy’ began to be used to describe a wealthy landlord who implemented the rules of sustainable farming. The nationality of the landlord did not matter. After

the Second World War, however, due to the growing wave of antipathy towards individual farming, the term ‘bambrzy’ began to conjure up negative images. It was used to describe an inhabitant of the so-called ‘Bambrejewo’ who was considered to be uncouth, ill-mannered and uncivil. Today this negative association is beginning to deteriorate.

Not so long ago, when people played football on improvised pitches and playgrounds, the inhabitants of Poznań called a header (using your head to score a goal) ‘strzał z bambra’ (‘the bamber move’), whereas in other parts of Poland it was called ‘strzał z czuba’ and ‘strzał z dzioba’ (a person’s head or face is called in slang either ‘czub’ – meaning ‘the top of the head’ – or ‘dziób’ – literally meaning ‘a beak’). It is hard to say why such a term was coined and what it actually means. It sounds as if someone was making fun of bambrzy but on the other hand, it may also be an expression of pride.

In 2019, when we celebrate the 300th anniversary of the arrival of the first settlers from Bamberg to Poznań, one can still come across the names of the descendants of bambrzy such as Tritt, Hirsch, Kayser, Leitgeber or Bajerlejn. One can also find the remains of the households of bambrzy in many parts of the city. Thanks to Poznańskie Towarzystwo Bambrów (Poznań Bambrzy Society) each year Poznań celebrates the Day of Bambrzy (Święto Bambiarskie). Tourists may also visit the Museum of Poznań Bambrzy (Muzeum Bambrów Poznańskich).



- 1 J. Łukasiewicz. *Obraz historyczno-statystyczny Miasta Poznania w dawniejszych czasach*, Poznań 1838, t. I, p. 231.
- 2 APP AmP sygn. I 721, after: M. Mrugańska-Banaszak, *Wilda w czterech odsłonach*, Poznań 2018, p. 25.
- 3 The estimated number after: M. Paradowska. *Bambrzy. Mieszkańcy dawnych wsi miasta Poznania*, 4<sup>th</sup> ed., Poznań 2013, p.63

# Sculpture as a sign

Janusz Baldyga



Monument commemorating the 'Poznań' Army by Anna Rodzińska, photo: Łukasz Bartoszek

# of the city's identity

The Faculty of Sculpture at the University of the Arts in Poznań is one of the key pillars of the University which was established in 1919 as the School of Decorative Arts. The strategic aim of the School, apart from its primary didactic role, was to shape the aesthetics of Poznań as well as



the cultural needs of its inhabitants. Characteristic symbols of the city are mostly connected with the artists who graduated from the Faculty of Sculpture. Public space as a natural site for sculptures creates the opportunity to look for the context and the possibilities for cooperation with architecture and city planning. Sculptures in the city take a special place in the dispute over the status of space. To describe the history of a city we use language whose background is rooted in architecture but its significant sentences are uttered by sculptors. Over 100-year-old history of the Faculty allows us to observe and analyse the process of transformation both, in the function of sculpture in public space and in the language it uses to communicate with the audience in an open communication act.

History of sculpture at the University in Poznań begins with Marcin Rożek – a distinguished sculptor and the co-creator of the School of Decorative Arts, whose sculpture *Siewca* (A Sowing Man) created in 1923 left an important mark in the city. The second significant work of art is his *Pomnik Wdzięczności* (The monument of gratitude) with a monumental statue of Christ, which did not survive till this day and exists only in our memories. The third crucial piece of art is the tombstone of Karol Marcinkowski in the Church of St Adalbert (kościół św. Wojciecha) in Poznań. These examples demonstrate how many different tasks did the sculptors have to face in a modern city at the times of dynamic post-war development.

Turning our attention to contemporary times now, I would like to highlight an incredibly interesting phenomenon of the presence of sculptures in urban space. Such sculptures are often monumental as in the case of the sculpture-installation titled *Obszar obrazów efemerycznych* (Space for ephemeral images) by prof. Jan Berdyszak located at Rondo Kaponiera. Despite its monumental scale, the sculpture does not have a special meaning. Its aim is to transform urban space and demonstrate the dynamics and transience of images and their meanings. Berdyszak's sculpture directly confronts the dynamics of a big city, leaving the safe haven of a plaza or a park and becoming a party in the dispute over the function of sculpture in the city. Awareness of the changing role and mission of a

sculptor-pedagogue as well as respect for tradition contribute to the search for new forms of sculptor's activity, which is incredibly valuable.

Prof. Wiesław Koronowski, the author of the sculpture of Jerzy Popiełuszko, a Polish priest, located next to Our Lady of Sorrows Church (kościół pw. Matki Boskiej Bolesnej), draws from the classical tradition of figurative sculpture. On the other hand, however, he is also an author of a sculpture-performance put on by his artistic group called *Brygada Pygmaliona*. Their work focuses on creating original statues in urban spaces from scratch. The process becomes a public, ludic event, and its result is usually an admirable ephemeral sculpture. When it comes to such projects, we could talk about sculpture as an open spectacle and the use of such a term would be justified.

As far as the issue of sculpture connected to architecture is concerned, two more works of art need to be mentioned – the statues of professor Edward Taylor and Zbigniew Zakrzewski by prof. Wiesław Koronowski, which are located in front of the Poznań University of Economics and Business (just like the statue of Karol Marcinkowski at the Karol Marcinkowski Secondary School in Poznań). When it comes to figurative sculpture in urban space, on the other hand, we need to mention *Chłopiec pod wierzbą* (A boy under a willow) – a fountain by dr Jarosław Bogucki located at the corner of Rynek Wildecki. An approach to sculpture represented by this work of art, which brings the work of art closer to the viewer by eliminating all the barriers such as a pedestal and a fence, is an important and needed symbol of a meeting between an artist and the audience.

My analysis of sculptures in public spaces in Poznań is not limited to urban sculpture. We can also talk about the so-called contemporary park sculpture thanks to the initiatives connected to the outdoor sculpture at the Cytadela Park (Citadel). Evaluation of sculptures created there in the 1970s would require taking into account the political context of the time. I would like to draw your attention to three important sculptures created in different times at the Citadel: *Konsmonauta*

(The Astronaut) by Waclaw Twarowski from 1970, Ziarno – Epitafium Życia (The Seed – Epitaph of Life) by prof. Andrzej Banachowicz from 2009 and Nierozpoznawalni (The Unrecognisable) by prof. Magdalena Abakanowicz from 2002.

We are aware of the role of sculpture in the process of shaping the cultural map of the city. One of the most distinctive 'urban interiors' is Plac Adama Mickiewicza with the statue of the poet created in 1955 by prof. Bazyl Wojtowicz, who had been running the Department of Decorative Sculpture since 1936 and the Department of Monumental Sculpture since 1938. An impressive group of graduates of both Departments proves their significance and status. Among Wojtowicz's students were Jan Berdyszak, Anna Krzywińska, Anna Rodzińska, Olgierd Truszyński, Mieczysław Welter and Józef Kopczyński. Kopczyński's artistic work as well as his approach to didactics constitute an important reference point for the establishment of the Faculty of Sculpture's contemporary identity rooted in tradition. Józef Kopczyński Biennial of Small Sculpture (Biennale Małej Formy Rzeźbiarskiej im. Józefa Kopczyńskiego) is a symbolic monument and tribute created by the youngest generation of sculptors and Faculty fellows. A tangible mark of Kopczyński's artistic work in the city was a remarkable sculpture Pływaczka (The swimmer)

located in front of the municipal swimming pool in Poznań. An empty pedestal, however, is the only thing that remained till today.

Turning our attention back to Plac Adama Mickiewicza, it is impossible not to notice the monumental shape of Pomnik Poznańskiego Czerwca 1956 (a monument commemorating the 1956 events in Poznań) which dominates this part of the city. It was created in 1981 by a graduate of the Faculty of Sculpture – Adam Graczyk. Another key work of art in the city's landscape is Pomnik Armii Poznań (a monument commemorating the 'Poznań' Army) created by Anna Rodzińska in 1982. It is located on Wzgórze św. Wojciecha. Confident abstract forms of the monument symbolise a clash of two opposing powers.

The aforementioned sculptures and monuments comprise only a selection of works of art created by the fellows and graduates of our Faculty. They prove the value of the educational approach of the University which has been implemented for one hundred years now. The natural interweaving of the monuments and the city's tissue makes them both, a living catalogue of sculptures and a record of transformation and evolution of the educational approach at the Faculty of Sculpture.



Source: Wikimedia Commons

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Janusz Baldyga – born 1954, professor at the Faculty of Sculpture at the University of the Arts in Poznań

Cathedral Island — following in the footsteps of foreign newcomers

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Dawid Barbarzak,  
TRAKT CTC



Christian Daniel Rauch, Source: Wikimedia Commons

The Cathedral Island in Poznań is one of the birthplaces of Poland. Most often, we associate it with everything that is Polish. However, even over 1000 years ago the island by the Warta river was already visited by travellers from both neighbouring and faraway lands. They left their mark in the history of this extraordinary place. It is thanks to foreign chroniclers and travellers that we know what happened on the island in the earliest times when people in Poland were still illiterate.

A written account by a Jewish merchant Ibrahim ibn Jakub, who was travelling from Muslim Spain to Eastern Europe, describes the functioning of the army of warriors under the ruler of the North as well as tells us that our ancestors took steam baths. Our knowledge of other aspects of life has been extended due to Bohemian and German clergymen who knew a lot about the situation in our country. For example, Widukind of Corvey was the first person to use the name of Mieszko

as he described his battles in the Polabian region, Thietmar of Merseburg described the struggles of the first bishop in Poland – Jordan, whereas Cosmas of Prague presented gossip on Dobrawa being advanced in years. None of them ever came to the region of Wielkopolska but the words they wrote have provided us with insight into our past.

These accounts are complemented by the findings of archaeologists who discovered not only locally produced objects but also the ones which were brought here from other countries. For example a pawn from a Scandinavian board game called hnefatafl draws our attention to an interesting fact that some of Mieszko's warriors were Viking mercenaries. Bohemian, Hungarian and Arab coins as well as Russian mosaic cubes prove that merchants who visited the local strongholds were very influential. The goods they sold enriched local culture, whereas taxes paid by them were used by the duke to protect and expand his territories. The Romanesque palace of Mieszko, which was discovered at the beginning of the 21st century, was undoubtedly modelled on similar palaces in Germany. It is possible that it could have been built by western builders. The design for the cathedral was based on a church from Memleben – a village from which the bishop at the time, Unger, came to the island.

The first clergymen were foreigners due to obvious reasons. For example, Jordan, who had previously served in northern Italy or somewhere in the region of Rhine, was of Roman descent. A legend about the establishment of the church on St Adalbert's Hill in Poznań (Wzgórze św. Wojciecha) mentions the Bohemian bishop crossing the hill on his way to die as a martyr. Over the next centuries clergymen introduced literacy,

Romanesque architecture, new farming methods and other innovation from the western culture in Poland.

The wives of the Piast dynasty were also newcomers. The role of Dobrawa, who came from Bohemia and helped to introduce the new religion in the country, and of the devout Jolenta, who was a Hungarian wife of Boleslaus the Pious, is invaluable. Both women contributed to the development of Wielkopolska.

The settlers living in Poznań, which was located on the left bank of the Warta river at the time, included not only the inhabitants of the nearby Cathedral Island, but also Jews and numerous Germans (who became completely polonized over the years).

Foreigners could be found even on the Cathedral Island, which since the establishment of Poznań belonged to the Polish bishops. Since 1529 an innovative approach to teaching was introduced at the famous Lubrański Academy by a German humanist – Krzysztof Hegendorfer. Six years after his arrival in Poznań, however, his support for the Reformation met with fierce criticism and he returned to his native country. This had a negative influence on the level of teaching at the Academy founded by Jan Lubrański.

The patronage of bishops during the Renaissance and Baroque brought foreign artists and their works of art to the Cathedral Island. The Górka family tombstones made of bronze, which today decorate the cathedral pillars, were made in Nuremberg. Italian artists who often started their families in Poland and settled here had also huge impact on the architecture and art on the Cathedral Island. The bishop's palace was renovated by famous Giovanni Battista di Quadro – the



Karl Friedrich Schinkel. Source: Wikimedia Commons

author of the design of the City Hall in Poznań. Hieronim Canavesi made the marble tombstones for bishop Adam Konarski and the Górka family, even though he worked in Cracow. Krzysztof Bonadura the Elder from northern Italy, who designed several Baroque churches in the city, formed an even more tight relationship with Poznań. He rebuilt the cathedral in the Baroque style after it had burnt down in 1622. The renovation was financed by his compatriot – Pompeo Ferrari who came here from Rome. An 18th-century drawing presenting the cathedral's Baroque attire survived till this day. It was thanks to this drawing that post-war architects were able to recreate Bonadura and Ferrari's design.

Examples of the foreigners' contribution to the Island's heritage can also be found during the Partition, when Polish national identity was particularly emphasized. Efraim Szreger, whose German father came to Poland from Hungary, changed the style of the facade of the cathedral to Classical, following the latest trends at the time. Karl Friedrich Schinkel rebuilt the Archbishop's Palace in the same style, as can be still seen today. The works of this chief Prussian city planner are scattered over ten Polish voivodships, not to mention Germany. They comprise Evangelical churches, palaces and monuments.

A tremendous international project was the creation of the Golden Chapel. The donations for the mausoleum of the first Piast rulers were given by numerous Poles, the Prussian king, the English king and the Russian tsar. The contribution of the German and Italian artists is also invaluable. The idea for the Byzantine décor of the Chapel came from Gustav Stier, who was Karl Friedrich Schinkel's apprentice, and Franciszek Maria Lanci, who was born in central Italy but worked in Poland. The paintings on the Chapel's dome were created by Henryk Müller from Berlin, whereas the neo-Gothic sarcophagus for the rulers was made by Gustav Hesse. The bronze statues of Mieszko I and Bolesław the Brave, which are located opposite the sarcophagus, were made by Daniel Rauch, who was also the creator of the statue of Frederick the Great located at Unter den Linden in Berlin. The author of the mosaic floor and the copy of Titian's Assumption of the Virgin was Libo-

rio Salandri, who is also known for his mosaic decorating the gate to St Mark's Basilica in Venice. It is interesting to note that our knowledge of what the 19th-century Cathedral Island looked like is based on the drawings by a Prussian Julius von Minutoli who, despite being responsible for the Germanization of Poles, maintained good relationship with them and his children spoke Polish.

There were neither many foreigners nor foreign works of art on the Cathedral Island in the 20th century. The arrival of the Nazis who looted all that was valuable replaced the belief in the role of foreign artists with distrust towards the unwelcome invaders. Work was mostly carried out by native architects and archaeologists. This may be the reason why we get the impression that the Island's heritage was shaped solely by Polish clergymen, artists and rulers. It is not entirely incorrect because many foreigners received the support of local sponsors and patrons.

We should bear in mind, however, that sometimes foreigners had also negative impact on the Island's heritage. For example, two members of the Przemysłidzi family – Dobrawa, who founded the first churches in Poland, and Bretislav, who turned these churches into dust two generations later, stand in stiff opposition to each other. Furthermore, the fact that the only thing that saved the Church of the Blessed Virgin Mary from demolition was the intervention of Frederick William IV who happened to be in Poznań is another paradox.

The aforementioned examples demonstrate that no nation can be stereotypically judged as hostile or friendly. It is worth noting, however, that friendliness and openness contribute to the enrichment of our heritage which becomes shared and diverse, yet still remains Polish.



# The women of Poznań:

Germans, Jews, Spanish, Swiss

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Anka Gruszka, TRAKT CTC

Poznań's multicultural history is a subject which still requires research. Just like herstory. The official narrative of the city's past is dominated by men and, in terms of ethnicity, by Poles and Germans who were usually (or often) in opposition to one another. Fortunately, more and more initiatives help to bring the contribution of foreigners and women to the heritage of Poznań to light. If we look at history from many angles, it becomes richer and more complete. The more angles, the better. Therefore, it is good to look at the past from the perspective of women and people who came here often from distant parts of the world (think about the kind of courage, determination and privilege it required) as well as from the perspective of people who were treated as strangers in their own city even though they were living here since they were born. This situation pertained to people of all nationalities, sometimes also to the Poles.

This time we will take a closer look at women who were not of Polish descent but who lived in Poznań or came here from time to time and introduced significant changes. Poznań was not a big metropolis attracting crowds of foreigners, which is why when I was searching for information on the connection of such women to the city, the only thing available were pieces



Sofia Casanova-Lutosławska, source: Wikimedia Commons

of information on the visits paid by famous actresses, singers and rulers. However, it was thanks to Dobrawa, a Bohemian princess, that the significant role of the settlement on the Cathedral Island connected to the beginnings of Poland, could be secured. There were also other, nameless women who came here for a short-term stay. Our knowledge about them is based mainly on the collective biographies of the nationalities living in Poznań back then.

Let us take a look at the heroines whose lives have become part of the city's heritage. Who knows, maybe the readers of this paper who are the inhabitants of Poznań and its neighbouring towns are, in fact, the descendants of the Greeks, the Scottish people, Italians, the Spanish or Poznań's Jews?

THE DIRECTOR

Carolina Leutner was German. She was the director of the German Theatre in Poznań from 1820 to 1823. I do not know how often women held such high-ranking positions in the first half of the 19th century but think about this from the perspective of the groundbreaking 21st century when women still have to fight for access to managerial positions and perhaps they envy their ancestor living 200 years ago. Opinions about Leutner's work and her theatre company comprising eighteen members were varied. On the one hand, the time when she was a director was considered outstanding. On the other hand, however, her theatre was heavily criticised by Heinrich Heine who visited Poznań at the time¹.

THE POET

Sofia Casanova-Lutosławska came to Poznań at the end of her life but with great stories and considerable experience. She was a poet, a writer, a journalist and a translator of Polish literature. She was mentioned as a candidate for the Noble Prize in Literature in the 1930s. The first volume of her poetry was published under the sponsorship of the king of Spain, Alfonso XII. In 1887 she married Wincenty Lutosławski, binding her life to Eastern Europe and Poland (but she still visited Spain). She continued to write and translate. For example, she wrote a novel titled *El doctor Wolski: paginas de Polonia y Rusia* and translated *Quo Vadis* by Henryk Sienkiewicz into Spanish. She was also engaged in the fight for the emancipation of women. She was considered an unofficial ambassador of Polish culture in Spain². She brought to Poland and Poznań another Spanish woman – a village girl and servant named Pepa. Both women lived here until their death.

THE TEACHER

Romaine Gex, who is perhaps better known as Romana Rzepecka, was Swiss. She trained to be a teacher in Switzerland and Paris, and came to Poznań in 1850 following in the footsteps of her sister, Katarzyna Poplińska, who taught at school. Romaine taught French at the schools of Osińska, Poplińska,

Warnkówna and at the school of the Danyysz sisters. She was the author of a school book *Pierwsze początki czytania i języka francuskiego dla użytku polskich dzieci* (*First steps in learning to read and speak French for Polish children*) published in 1864 in Poznań. She did not limit herself only to learning French, however. Soon she mastered Polish and started teaching it at schools in Poznań. Apart from teaching, she was also raising money for scholarships for girls who wanted to study. She had five daughters with her husband, Ludwig Rzepecki. Two of them followed in their mother's footsteps and, being well-educated, became teachers, writers and social activists in Poznań³.

THE ACTRESS

Lilli Palmer was born in Poznań in 1914. She lived in a tenement house at Fredry Street but fate brought her to Los Angeles. She was a film and theatre actress. She studied in Berlin and then



Lilli Palmer, source: Wikimedia Commons

acted on the stage of the National Theatre in Darmstadt. She had to leave the Nazi Germany because of her Jewish descent. She went to the United States through Paris, where she performed in night clubs with her sister as Les Soeurs Viennoises, and London. Her first major role was Lilli in Alfred Hitchcock's 1936 film *Sabotage*. In the course of her career she starred in several dozen films and TV productions. Her talent and hard work are reflected in the fact that she received the Volpi Cup for Best Actress at the Venice Film Festival and was nominated for the Golden Globe twice.

THE EXPRESSIONIST ARTIST

Margarete Kubicka was an artist from Berlin who was later connected to the Expressionist artists' community in Poznań. She studied at the Königliche Kunstschule in the second half of the 20th century. She visited Poznań between 1916 and 1919 and then remained in contact with Poznań's artists from the Expressionist Movement group called Bunt (Rebellion) of which she was the only female member. Poznań's female artists of the previous century had to limit themselves to painting still nature and portraits, as they were excluded from artistic and academic circles (women were not allowed to learn figure drawing from nude models and thus could not learn their composition in paintings and engage in the 'respected' forms of painting which included painting historical and biblical scenes). Unlike them, Kubicka could create whatever she wanted. She was engaged in printmaking techniques including wood engraving and linoleum print, and published her works in the magazine called *Zdrój*. She also took part in Bunt's 1918 exhibition in the gallery at Berlinstrasse and in the exhibition of the Polish Formists in 1919 at the Friends of Fine Arts Society's Lounge (Towarzystwo Przyjaciół Sztuk Pięknych)⁴.

THE CONSPIRATOR

Wilhelmina Günther was of German and Poznań descent. Before the war, she studied at the School of Economics and worked in the Polish sales office. Her marriage to the Polish fiancée never took place because of the law forbidding mixed-nationality marriages. Wilhelmina was probably imprisoned for three

months for 'disgracing the race'. During the Second World War she was engaged in the work of Polish conspiracy, for example she gathered information at the office of the Union of German Police Officials (Związek Koleżeński Policyjnych Urzędników Niemieckich) in Poznań and provided refuge for fellow conspirators in her own flat. During the war she was exposed, found guilty of war espionage and sentenced to death. The execution took place in Berlin in 1944.⁵



More stories of the women of Poznań can be found in the Royal-Imperial Route Brochure titled Poznań Women Trail. The brochure is available in the printed version at Porta Posnania as well as online at www.trakt.poznan.pl and as a smartphone app at Google Play Store.

We would also like to draw your attention to the newest project by Magda Szewciów *Re:wiers – herstoryczne mapowanie miasta (Re:wiers – Heristorical mapping of the city)*. The result of the project is *Poznań female conspirators trail* and the *Poznań suffragette trail* which can be found in the publication *Szlaki kobiet. Przewodniczka po Polsce emancypantek (Women Trails. A guide on the suffragettes' Poland)*.



1 E. Połczyńska, *Teatr niemiecki w Poznaniu (1793–1914)*, „Kronika Miasta Poznania”, nr 3, 2000, p. 80–95

2 *Wielkopolski alfabet pisarek*, E. Kraskowska, L. Marzec (red.), Poznań 2019, p. 39–45

3 K. Męczyńska, *Romana Rzepecka, jej córki i gosposia*, „Kronika Miasta Poznania” nr 1, 2011, p. 84–96

4 J. Mulczyński, *Poznańskie artystki od końca XIX wieku do 1939 roku*, „Kronika Miasta Poznania”, nr 1, 2011, p. 150–166

5 cpe.ckzamek.pl, bit.ly/2UNEu5Z [dostęp: 26.03.2019].

City of animals



Beaver, incorrectly described as hippopotamus, source: National Library of Poland / Polona

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Anna Pikula, TRAKT CTC

City and nature. At first glance, these two terms seem to be polar opposites. We associate cities with haste, crowds, large amounts of events, fast way of living and even a concrete desert. The word 'nature', on the other hand, conjures up images of peace and quiet, relaxation and respite. In fact, what we particularly value even in the cities are green areas such as parks and gardens. This is not surprising, as according to Ed-

ward O. Wilson, an American biologist, attachment to nature as our original habitat is innate and contact with it has positive impact on our well-being. This tendency to seek connection with nature is called biophilia. However, living in cities and spending most of our time in closed spaces means that our contact with nature is limited.



source: National Library of Poland / Polonia

Processes such as water cycle which are regulated in the natural ecosystems without any intervention require huge amounts of money and energy to function in the urban environment. Hence, cities use huge amounts of resources to fight the problems which they themselves have created such as heat islands, air pollution, lowering of the groundwater levels. The result of such actions is often insufficient.

What would happen if, instead of putting the city and nature in opposition to each other, we tried to find a solution allowing them to coexist and be beneficial to both parties? This is the direction taken by the authors of the theory of biophilic cities. According to this idea, cities should be developed in a way that is friendly to wildlife. Urban solutions employed in the cities should integrate nature and the city's infrastructure. A city

planned according to this rule helps to create natural urban ecosystems and provides nature with the necessary space in which it can grow. Areas handed over to nature comprise not only city parks but also smaller areas such as vertical gardens on the walls of the buildings, green roofs and areas next to traffic routes. It is crucial to ensure that these areas are not isolated but they are part of a larger net of interconnected areas. This allows various species to move freely within the city's boundaries.

An example of a city which has been spectacularly transforming its space according to this idea is Singapore. The city has been implementing the 'green plan' since 2002. Thanks to this, trees were planted along all major traffic routes and the tree-tops continue along the whole routes. The main green areas were connected with one another through a net of park connectors – special overhead green trails. There is also a special park where new ideas concerning creating green infrastructure are tested. The results of these experiments are implemented in the designs for new buildings. Close attention is also paid to the issue of bringing wildlife, especially butterflies and birds, back to the city centre.

Singapore's example is undoubtedly inspirational, however it may also be intimidating due to the grand scale of the project. It is worth bearing in mind that the growth of nature in the city can also be supported through smaller-scale initiatives which everyone can join. What we have to do first to make this work is become aware of the role that nature plays in our lives as well as of the fact that nature is a co-inhabitant in the city, and we need to accept this fact. If we look around carefully, we will start noticing many species of plants and animals sharing this urban space with us.

Through the initiatives undertaken by us at Porta Posnania we want to bring the species living in our city closer to the inhabitants of Poznań. In 2018 we created a temporary exhibition *Cybina's flora* (*Rośliny Cybiny*) which presented the species of plants growing in the city's river valley and encouraged visitors to take the challenge and find them in their natural habitat. This year we would like to invite you to learn more about the

animals living in our city. On the 6th of July we will open our new temporary exhibition *The animals of Cybina* (*Zwierzęta Cybiny*) presenting animals which decided to live next to us. The exhibition will be aimed especially at the younger visitors. Various interactive elements will help them explore the life of animals in the city. We will also tell you how to make animals' lives easier through our everyday actions.

We do not necessarily have to implement such a big plan as Singapore did. Even our everyday actions can make the city a place which is friendly for animals. It is good to start, literally, with our own garden. If we plant nectar source plants in our gardens, we will provide bees and other bugs with a perfect 'canteen'. If we stop mowing the lawn too often, the birds will be able to find some seeds to eat. If we leave the fallen leaves on the ground, hedgehogs will find a perfect hiding place for winter. There are also other initiatives which require greater cooperation to work, for example creating breeding grounds for birds or safe routes for smaller animals which allow them to pass streets safely.

More and more animals are coming to the cities. Today, species which did not appear in the cities couple of years ago can be found in urban spaces. All we need is to observe the surrounding with curiosity and to know what should draw our attention. Learning more and more about animals' habits will help us notice them around us but also understand their needs. This, in turn, may help us respect nature more and become aware of the need to protect it. This is the aim of our incoming exhibition *The animals of Cybina*.



# Modernity and tradition

Conversation about Poznań  
in the interwar period



General National Exhibition, source: National Library of Poland / Polona

**Michał Kępski, TRAKT CTC:** The first groundbreaking step in the urban and architectural development of Poznań in the 20<sup>th</sup> century was a 1902 decision to dismantle the inner circle of Poznań Fortress' fortifications. The interwar period brought further changes, the most important and symbolic of which was inspired by the General National Exhibition which took place in 1929. Andrzej Szczerski argues that this event proved that "modernity and the processes of modernisation related to it are an integral part of Polish culture." This year we celebrate the 90<sup>th</sup> anniversary of the Exhibition. Why was it such a significant event?

**Emilia Kiecko:** The Exhibition was one of the omens of the forthcoming change. In the first decade of the interwar period architects in Poznań formed quite a hermetic community in which people from the outside appeared very rarely. The newcomers included Janina and Władysław Czarnecki who moved to Poznań about 1925 after Władysław was appointed the city's urban planner.

During the Exhibition the community of architects in Poznań, which was quite traditional in terms of its approach to the form and style of architecture, was confronted with the cutting-edge trends of the times. This had impact on the gradual modernisation of the whole city. Although in my opinion Andrzej Szczerski's

sentence should be softened a bit, in this case he is undoubtedly right. It was not the only time when an exhibition and its architecture led to a new way of viewing and shaping urban architecture. An excellent example (although distant in terms of time and space) was the World's Columbian Exposition which took place in 1893 in Chicago. The so called 'White city' designed for it inspired a movement called *city beautiful* which, in turn, became the source of inspiration for the new design of Chicago by Daniel Burnham.

When it comes to the 1920s Poland, the second half of the decade brought a general turn into 'modernity' which could be clearly illustrated by the example of Gdynia's architecture. It was thanks to Gdynia that 'modernity' became in a way an unofficial symbol of Poland. Bearing this in mind, we need to go back to the General National Exhibition for a second. Without doubt, this exhibition was pure propaganda, however its message was not aimed solely at Poles. Since it was organised in Poznań I think it was aimed at foreign visitors, mainly German, as well as at those who were questioning Poland's achievements and even the very need for our country to exist. It was not an accident that German officials were banned from visiting the Exhibition, whereas the president of Wrocław had to face the consequences of paying an unofficial visit to the Exhibition and, unfortunately for him, being photographed with the president of Poznań – Cyryl Ratajski.

## **The second important issue in the interwar development of Poznań was a debate on the overall area development plan.**

If the General National Exhibition introduced new trends in architecture, the very process of designing the area development plan created an opportunity for urban planning to take a completely new direction. It diversified the community of architects and brought new life into it, creating an opportunity for quite a numerous group of architects from other parts of the country to make their debut. Those new architects were mostly graduates of the Warsaw University of Technology, for example Marian Spychalski who several years later won an award at the world exhibition in Paris for his overall design of Warsaw.

In 1926 a new construction law for the city was developed. Even though it included some up-to-date elements, it was mostly based on the law created during the Prussian rule. On the basis of this law Sylwester Pajzderski created an *Overall development plan for the city (Plan ogólny zabudowania miasta)* in 1929. It constituted, however, a bit unfortunate mix of modern elements such as a functional division of the city, classification of various types of streets (for example communication routes and streets in the living areas) and creation of several 'satellite cities' around Poznań whose role would be to take over some of the inhabitants (for example Starołęka, Mosina, Fabianowo, Golęcin, Swarzędz) with ideas which even then were unacceptable. These included an idea to create wide routes connecting the Old Market Square with Osiedle Warszawskie, which was under construction, or Podgórna Street with St Roch Bridge.

The growing awareness of the need to protect the historical tissue of the city did not allow people to implement ideas which had roots in the 19<sup>th</sup>-century urban planning and did not care about old streets and buildings. Pajzderski's design was eventually turned down and a new competition was held. This time the winner was Władysław Czarnecki.

**Despite the fact that he never officially entered the competition....**

As the city's urban planner, Czarnecki was the chancellor of the competition's jury. Although he did not have much experience in terms of city planning, he was the one who was eventually entrusted with the task to create a new design. In 1931 he replaced Pajzderski as the head of the Department of Urban Planning and City Development. The work on the design was the beginning of his brilliant career as an urban planner, teacher and urban planning theoretician, which, in my view, overshadowed his achievements in architecture.

The work of Czarnecki's team was based on numerous preliminary analyses. Such were the standards and the methodology for urban planning at the time. Often these analyses were completely innovative and groundbreaking in Poland and comprised research on the capacity of the city routes and road and rail hubs, research on the area affected by the routes, searching for the best ideas for spacing the industrial sector, as well as research on the spacing of garages and car parks (bear in mind that we are talking about the 1930s when having your own car was rare in Poland) and many other. The design was probably ready before the outbreak of the Second World War but it was not officially approved yet. Extracts of it survived till this day and, as Grażyna Kodym-Kozaczko notes, they have become a legend among the Poznań community. This work helped to establish Władysław Czarnecki's position.



**Emilia Kiecko** – art historian, associate professor at the Faculty of Art History at the University of Wrocław. The author of *Przyszłość do zbudowania. Futurologia i architektura w PRL (The future to be created. Futurology and architecture in The Polish People's Republic)* (2018). She was awarded a scholarship from Fundacja Lanckorońskich (2019). Since 2016 she has been engaged in a research programme titled *Myśl urbanistyczna i planowanie miejskie na ziemiach polskich w pierwszej połowie XX wieku (Thoughts on city architecture and urban planning in Poland in the first half of the 20<sup>th</sup> century)* thanks to the National Science Centre's scholarship programme "FUGA 5".

**Come and visit a new temporary exhibition at Porta Posnania inspired by the lives of Janina and Władysław Czarnecki which will open on the 28<sup>th</sup> of September.**



# The power of a story — the power of interpretation

Adam Pisarek



Freeman Tilden, photo: M. Woodbridge Williams, from National Park Service

Not everyone knows how to create a captivating story. Most probably, however, all of us had the pleasure to meet in our lives an engaging guide who explained to us the intricacies of the world in an accessible and compelling way. On the other hand, unfortunately, we probably have also encountered people who flooded us with facts making us feel exhausted and bored to death rather than excited. Instinctively, or sometimes even physically, we know the difference between a story that engages us and a story which leaves us indifferent. For a long time the employees of museums, national parks and open-air museums have also instinctively created such stories drawing from their intuition, experiences, observations, passions and talents. The outcome may have been varied.

One of the pioneers of a systematic approach to the subject of storytelling was Freeman Tilden. Above all, he thought that heritage interpretation can be learnt. He considered it both, an art form and a craft, which is why, according to him, everyone is able to acquire a certain level of competence in it. And if so, he thought, everyone interested in developing skills in this field should be helped and given a series of basic rules to follow so that knowledge shared by them did not kill the visitors' curiosity but aroused it.

Even though the book presenting this school of thought was written more than fifteen years before the creation of the UNESCO's

World Heritage List and ten years before people landed on the Moon, it remains one of the most inspiring, significant and irreplaceable instruction books for those wishing to master the art of heritage interpretation. How is that possible at the times when storytelling seems to be at the peak of popularity and the guidelines for creating compelling narratives are a foundation for planning interactive exhibitions around the world?

Tilden managed to write a book which stood the test of time. Not only is it no less magnificent than other similar publications which followed it, but it also outclasses them in many respects. Most probably, the very author takes credit for this, as he decided to combine useful guidelines concerning the use of effective figures of speech with an imaginative vision of the social and cultural role of the interpreter. What is interesting is the very place where Tilden's idea was born. It was on the trails of American national parks where rangers from the National Park Service (an agency of the United States Department of the Interior which takes care of the American wildlife and historical sites) for many years had been trying to combine emotions of the visitors enchanted with natural wonders with engaging stories about the wildlife.

Tilden, who was a journalist and an esteemed playwright and writer, took an interest in nature reserves only when he was about sixty years old. However, this journey he embarked on so late in

his life brought him undying fame which lasts up to this day. He wrote *Interpreting our heritage* a decade later and reading it we can indeed get the impression that we encounter a wonderful, well-thought instruction book written in a light manner by a person of considerable experience and undying passion.

Behind this passion lied the conviction that improving the skill of heritage interpretation is the best way to save heritage. This belief is probably the most important part of the book and sets the tone for it. Everything that Tilden writes results from his deep concern for the need to keep our planet in good shape and remember about the life and achievements of our ancestors. It is most accurately expressed by a saying from the National Service Park's brochure quoted by the Tilden: "Through interpretation, understanding; through understanding, appreciation; through appreciation, protection." Behind this effusive sentence lies a fundamental truth that people care only about the things which have some meaning to them and which constitute some kind of value to them.

Value, however, will not be attached to something if we present solely the facts and figures. It will not be achieved if we use enigmatic scientific jargon. At the same time, however, facts and scientific research are the foundation on which this value has to be built. This is where the interpreter comes in. The interpreter who is an expert providing meaning to the things seen by the visitors. He or she should not only explain, but also provoke a sense of connection with the natural phenomenon or an object created by people. Tilden does not focus on how to teach but on how to exert fascination, how to provoke us to deeply care about the issue at hand and decide to delve deeper into it ourselves. Contemporary non-formal education often draws from this approach. It is, after all, about developing behaviour based on respect, understanding and fascination for heritage.

The interpreter, however, explains not only the facts, but also emotions. He or she translates the passion and engagement of the experts in a given field (be that biologists, archaeologists, historians) into a comprehensive language. He or she seems to be saying that our knowledge about the world is also a value in itself which should be appreciated. Therefore, we need to learn how to talk about it in a beautiful way.

Thus, we have reached a crucial moment – a set of guidelines helping us achieve this difficult, yet desirable outcome. How can we use words, images, presentations and various forms of participation to bring the world of nature and history close to us as well as get to know it better and understand it? Tilden shows us ways which really work using as an example a museum caption describing a skeleton of a mammoth. The author talks about prehistoric mammoths which lived in Texas thousands of years ago as if it were not so long ago. He excites our imagination showing us what most probably happened in the distant past (animals plucking grass, huge herds moving around the plains) as if it were happening "here and now". He refers to the general rules such as the one which says that interpretation which demonstrates solely facts and objects and does not refer them to the personality and experiences of the audience is futile. This is exactly why Tilden gushes over a text presenting a mammoth standing exactly where the visitors are standing.

Above all, however, the author of *Interpreting our heritage* draws our attention to the fact that when we interpret we need to always present the whole issue, not just part of it. This idea does not imply that there is only one absolute truth. A good interpreter simply tells a story that is coherent. His or her story connects our experiences with the experiences that are foreign to us. Good interpreters do this in a simple way which excites imagination. This may be the most important lesson and the best advice given by Tilden. It may be even more up-to-date today than ever before.

In the world of the information chaos, the words of 'the healing power of the whole and coherent story' sound more fresh than ever before. The power of stories which help us see the meaning in things which seem to lack it will grow. Therefore, today we need instruction books which consider interpretation to be a mission and which show us how to reinvigorate our common heritage through the power of imagination.

**Adam Pisarek** – PhD, associate professor at the Institute of Research on Culture and Interdisciplinary Studies (Instytut Nauk o Kulturze i Studiów Interdyscyplinarnych) at the University of Silesia in Katowice. He is the author of *Gościnność polska. O kulturowych konkretyzacjach idei (Polish hospitality. On cultural implementation of the idea)* (2016)



# Pop-up museum —

## connecting the opposites

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Natalia Adamczyk

WHAT IS A POP-UP MUSEUM?

To put it briefly, it is a product of pop-up culture in which we live. The term 'pop up' illustrates very vividly the characteristic features of the *pop-up museum*. It is a short and light, yet powerful form based on the element of surprise and spontaneity. It disappears as quickly as it appears and leaves no viewer untouched. The second word of the term ('museum') seems to contradict the first one. It is associated with something formal, long-lasting and unchangeable. It reminds us of a norm or standard put in a frame which keeps its viewers at bay. It also makes us think of the field of visual arts, as it is a type of exhibition. Once you find a creative way to connect those seemingly distant worlds, you end up with a wonderful space in which visual art can constantly redefine itself drawing from other artistic forms as well as from social animation, new technology, advertising and everyday life experiences.

MORE OF POP OR MORE OF A MUSEUM?

The form which the *pop-up museum* can take is an element hard to grasp and harness. However, it is possible to distinct in the whole ocean of pop-up productions the directions which

pop-up museums seem to take. A trend which I would consider the most **museum-like** for the purpose of this article comprises all the professional productions created by various institutions such as museums, art galleries etc. in order to find new means of communication with the visitors and bring art closer to the wider audience. Projects which can be considered more pop-like, on the other hand, are incredibly attractive places often created by famous designers and visited by huge crowds. When you google names such as *Happy place pop-up museum*, *Pizza pop-up museum*, *The Cado* (a pop-up museum of avocado), you get numerous results presenting films, reports and photos of attractive and colourful places. Creating the wow-effect requires the designers to be highly creative. They receive great recognition, however there is a worldwide debate on whether or not such productions can still be considered pop-up museums. Such 'museums' are created solely to entertain and generate income from visitors who come to these 'selfie-paradises'.

There are also many amateur low-budget productions which introduce a whole new quality to the field of pop-up museum. Since 2012, thanks to Santa Cruz Museum of Art & History and www.popupmuseum.org developed by Nora Grant who works for the Santa Cruz Museum, a new and growing trend has evolved which binds more tightly pop-up museum with social animation of local communities. Its aims are communication, integration and art therapy. Art acts here as an intermediary, whereas the exhibition is not a purpose in itself but a reason to meet and talk.

WHY HAVE WE CHOSEN POP-UP MUSEUM?

Let's start with something really obvious – pop-up is our everyday reality. We have been reading and publishing Polish pop-up books, buying pop-up postcards and we have even come to like the form and architecture of temporary shops and restaurants. However, when it comes to the pop-up museums we have only just begun to take our first steps in this field, even though it has currently reached the peak of popularity worldwide. So far, we have produced several Polish pop-up museums (bear in mind that not all of them can be found on Google). Polish Wikipedia, however, still lacks the definition of the term.

Fortunately, something has started to change in the world of museums and cultural institutions are beginning to create their first one-off pop-up museums. Last year, the first pop-up museum for children opened in Warsaw. Following this trend, Porta Posnania has also begun to explore the subject. In October 2018 it organised a workshop for teachers which presented pop-up museums as an inspiring, multipurpose and incredibly flexible tool to be used with students. Thanks to this event, pop-up museums in the spirit of Nora Grant are being set up in several dozen Polish schools. This May Porta Posnania is putting pop-up museum theory into practice for the first time. Together with Porta

Posnania's Education Department and Dawid Korzeniewski who designed and produced the elements for the display, we have dreamt of an exhibition which would be both, finished and incomplete, open and closed, and most importantly, multi-faceted so that everyone can choose an area through which they wish to join the conversation. The aim of the exhibition is to create an opportunity to interact with other people and provide an impulse to meet with yourself, to reflect but not necessarily to utter your thoughts out loud. The exhibition is intended to inspire and start a conversation but not to finish it so that there is room for the participants' input. The objects at the exhibition are both, works of art and an unusual educational tool.

We wanted to season this original mixture of opposites with a pinch of passion. The subject of our pop-up museum is „Putting down roots”. Not only does it symbolically refer to the theme of this year's May Picnic, but it is also an expression of our personal passion shared by Porta Posnania – this is not the first exhibition based on plants which is taking place here. We juxtapose the opposites, introduce the plant world into the exhibition space and present natural processes as an art form in itself. This also means that we both, are and are not its authors. I am describing our pop-up museum to you not knowing what the end result is going to be and entrusting it to you, your hands, thoughts and emotions. It is an incredibly interesting experience and another bridge between the two worlds.



Natalia Adamczyk – she wanted to be a Polish philologist and publish books but she took the risk and searched for her professional career further than that, over the hills, far away and over five reading rooms. Currently, she works in the field of art for children used for education and social animation. Art therapy and the work with stories and fables which goes beyond a simple reading of a book are also close to her heart. She has worked with Porta Posnania, children's book publishers, CK ZAMEK and Fundacja Serdecznik. She is interested in craft and the green side of the world. She connects those two fields learning the intricacies of making natural soaps and creams.



Chefs from the faraway lands

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Justyna Molik,  
TRAKT CTC



Muhsin Nassir Ali, photo: Jacek Majta

## THE STORY OF TWO PIZZAS

When I was a kid I saw Italian food as thick crust pizza (with mushrooms, caramelised onion and cheese) “sunken” in tomato sauce. I loved going to fast food bars where you could order dumplings, meat-stuffed cabbage, French fries, hamburgers and this very pizza. That is what the quaint Polish-Italian-American cuisine looked like in the early 1990s. When I was a little older, during my first trip to Italy, I discovered pizza anew. The dough was thin, there were hardly any mushrooms, the onion was uncooked, the cheese was barely noticeable, there was no sauce whatsoever, and you could never eat your fill after just one slice. I was disappointed.

Today, there are several pizzerias not far from where I live, which use genuine mozzarella and even have its vegan counterpart. Foodies are not interested only in all that is tamed, simple and has its own name in the Polish language. A very successful place is a restaurant serving a dozen or so types of bagels. This is a real mecca for anyone wanting to eat the New York’s breakfast special. There is also a Vietnamese restaurant in the neighbourhood, a Spanish tapas bar, a place serving Indian and Thai curry and a place serving the vegetarian take on the Middle Eastern food. You can eat Japanese ramen at one end of the street and Vietnamese pho soup at the other.

Some of those places are run by the Poles, others by foreigners. What matters is the genuineness of the food served there. Nowadays, “fluffy” pizza is not very popular. Some food novelties may pose a challenge, whereas others are considered a dainty. However, the very human longing for native dishes cannot be deceived. When people migrate they do not abandon their tastes and preferences. Cooking allows them to share their culture as well as satisfy the needs of their fellow countrymen who also live far away from home. Here are the examples of a few people who had travelled a long way before they became the inhabitants of Poznań. Today, they bring the world flavours to us thanks to their passion.

## THE SMELL OF CARDAMOM

Muhsin Nassir Ali comes from Mombasa – a seaport city along the Indian Ocean. He has been living in Poznań for 13 years. For a few years now, he has been working in a restaurant called Wypas where he has been diversifying the menu with African flavours. Restaurant guests already had the opportunity to try ugali, bhajjiya, kachori and sukuma wiki here. The challenge is not only to prepare food in a country in which the necessary ingredients are hard to find, but also to adapt Muhsin’s native cuisine to the plants offered on the menu here. Cooking gives Muhsin both, pleasure and solace. Thanks to the familiar smells he can move in time and space, if only for a little while.

The first few years away from home were not easy for a lad who was not used to cooking for himself. To recreate the dishes he knew from his mom’s kitchen he had to import spices from Africa. Locally available chili, cumin, cinnamon or garam masala did not meet his expectations. Even the smell of black pepper seemed not rich enough for him. Step by step, Muhsin taught himself how to cook Kenyan dishes. However, he could not get Kenyan fish, sweets and fresh fruit growing in the sun. Where would you find fresh mango ice cream or mandazi smelling of cardamom in Poznań? Fortunately, he could still return to his favourite dish from the family home – the French fries.

Muhsin’s first encounter with the Polish cuisine was not fortunate. The girls living next door at the student residence hall

were eager to share the bottled meals from their mothers with international friends. One of the meals was bigos (English: cabbage stew). The diversity and intensity of new flavours made young Kenyan lad keep the cabbage specialty off his menu for many years.

## ONE HUNDRED TYPES OF CHILI

Bengali meals are served in Spice House by Abdul Mokit. Before he settled at the heart of the Poznań district of Jeżyce, he had spent most of his life in England where he met his Polish wife – Karolina. They run the restaurant together: he is the face of the place, whereas she is the good spirit managing the whole business.

From the moment they enter the restaurant, customers are welcomed by exotic scents. Their taste buds and imaginations are awakened by the intensive scent of curry, hot peppers, cumin and green coriander. The foundation of Bengali cuisine is rice. To meet the standards of his mother’s and grandmother’s cuisine,



Abdul and Karolina, photo: private collection

Abdul is forced to import rice from Germany and choose the correct amount of the various types of seeds by himself.

There are several types of meat and fish on the menu but you can also find meals for vegetarians. When you order your food, you have to say how spicy you want it to be. You can use the cheat sheet hanging on the wall or rely on the advice of the host. People in Poland and Bengal understand spicy food in a completely different way. If, however, you do not trust your endurance, you can choose the less spicy option and add the peppers grated in mortar and pestle at any time during your meal. The chef can easily tell you the whole list of the hottest peppers. They are an integral part of his cuisine.

Polish dish that Abdul holds most dear is his mother-in-law's roll-up. What he would recommend to his own mother, however, are dumplings. In terms of shape, they are strikingly similar to Bengali fried puli pitha made from rice flour, which is served either sweet or savoury.

## TO EAT A CACTUS

Jesús Rodrigo Vazquez Paz comes from Mexico. Before he moved to Poland, he had lived in Holland, where he also worked in the restaurant industry. In his colourful restaurant named Taco, he serves tacos, quesadillas and burritos with either sweet potatoes or different types of meat. A unique variety are the dishes containing cochinita pibil. The pork for the Yucatan special should be marinated in a juice made from bitter oranges, onion, habanero with achiote seeds, and then wrapped in a banana leaf and baked in earth oven.

Although the meal is prepared a bit differently in Poland, its taste remains distinctly Mexican. Jesús did not give up on the original recipe to win the Poles over. He wants to serve genuine Mexican food which would bring his country closer to Poznań inhabitants and which he himself would not feel ashamed of in front of his fellow countrymen. Finding corn tortillas, which are radically different from wheat tortillas in terms of texture, taste and purpose, proved to be a huge challenge for him. However, even this problem has been overcome. The Latin chef dreams of serving his customers prickly pear pads one day. They are a popular Mexican delicacy tasting like nothing else. Prickly

pear pads can be fried, baked, cooked or served with salsa or salad. A significant ingredient of Jesús' cuisine is fresh coriander, habanero and jalapeño. Sometimes you can also try chocolate mole salsa at the restaurant. Its preparation is a long and intensive process taking many hours. Although Jesús likes Polish cuisine, especially game, he thinks it includes far too many fried meals.



Jesús Rodrigo Vazquez Paz, photo: Justyna Molik

# Vibibi

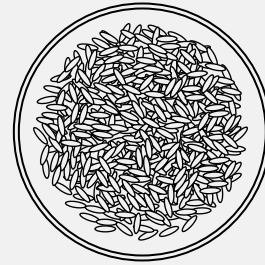
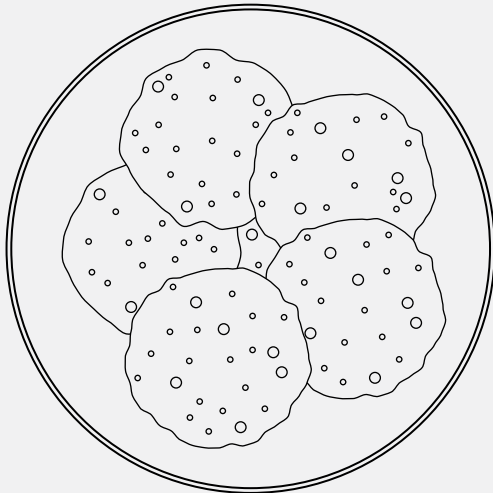
## Kenyan rice pancakes

### Ingredients:

- 1 cup of rice flour
- 1 cup of coconut milk
- 15 g of fresh yeast
- 1 teaspoon of sugar
- Pinch of cardamom
- Cooking oil

### Instructions:

Blend flour, milk and yeast, then add sugar and cardamom. Cover the batter and leave it for 30 minutes to grow. Form pancakes about the size of your palm and fry them in a cast-iron pan in just a small drop of oil.



## Fried rice

### A Bengali version of the Chinese breakfast delicacy

This recipe will allow you to use the surplus of rice from the previous dish. If you have a little bowl of cooked rice, you can turn it into an Asian delicacy.

### Ingredients:

- 1 cup of cooked rice
- 1 small onion
- 1 or more cloves of garlic (depending on your preferences)
- Turmeric (a piece of fresh turmeric root or a pinch of turmeric powder)
- Pinch of chili powder
- 1 egg
- Pinch of salt
- Cooking oil

### Instructions:

Cut an onion into slices and fry it in oil until caramelised. Add crushed or finely cut clove of glover and fry it for a while. Add cooked rice, turmeric powder, chili powder and a pinch of salt and stir until it turns gold. Move the rice to one side of the pan and crack an egg. When it becomes white, mix it with the rice.

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The ecological relations of roots.  
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