

2021

DZIKHI

HERITAGE
INTERPRETATION
CULTURE
HISTORY

BIT



**THERE IS NO ONE
WAY TO DESCRIBE
A CITY. WE HAVE TO
ALWAYS SEARCH FOR
NEW, ENGAGING AND
ACCESSIBLE WAYS
TO TELL ITS STORY,
WORKING TOGETHER
AND USING VARIOUS
METHODS AND FORMS.**

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WE TALK ABOUT THE CITY AND ITS HERITAGE

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Photo: J. Wittchen

CITY BIOGRAPHIES

Monika Herkt
Director of PHC

The biography of our institution and our team could be divided into three acts. The first chapter of this story was set at the Poznań City Hall thanks to the first opportunities arising from the European funds and the process of revitalisation. In the second chapter we were already an independent entity – TRAKT Cultural Tourism Centre – taking our first steps in heritage interpretation and developing the Royal-Imperial Route and Porta Posnania. The third chapter is starting now – with a brand new mission, development strategy and name – Poznan Heritage Centre. Will we have to add some further chapters to this biography in a few years? Probably yes. Like everyone, we keep reacting to what is going on around us, changing and searching for the new paths. At the same time, we stay true to our values which have been important to us for the last 15 years and remain at the centre of our interest – Poznań heritage.

Meanwhile, we are trying not to get ahead of ourselves too much and rather focus on the here and now, that is on the Enigma Cipher Centre – a new place on the educational and cultural map of the city. The idea to create it came several years ago from community activists and enthusiasts. The City of Poznań saw the project's potential and engaged in obtaining the funds and managing the investment process. This relay race of sorts will be taken over on

the home stretch by our team. Already this year we will welcome you at Collegium Martineum where you will be able to visit an exhibition presenting the people and events that changed the course of world history.

I began this editorial with the word “biography” on purpose. It defines the thematic scope of this issue of *Dzikhi BIT*. You will find here articles presenting biographies of (extra)ordinary men and women – Poznań city dwellers (either by birth or by choice or out of necessity), objects, buildings and districts, all of which contribute to the diverse character of our city. I would like to encourage you to immerse yourselves in this wonderful collection of articles and interviews. They were written for you by my colleagues and invited experts. I hope that they will inspire you to do some further research on your own, reflect and weave your own stories about Poznań. We continue to welcome you at Porta Posnania, at the Royal-Imperial Route, the Poznań Legends Route for Children, in the districts of Jeżyce, Łazarz and Wilda, the Śluza Gallery and soon at the Enigma Cipher Centre.

See you there!

Interview with Szymon Mazur,
the person behind the idea of the
Enigma Cipher Centre

“ENIGMA” COMES FROM A GREEK WORD MEANING “MYSTERY”

Michał Kępski, Poznan Heritage Centre: Marian Rejewski is a hero from Bydgoszcz. Jerzy Różycki, born in Olszana – a city which used to be located in the Kiev Governorate, is remembered as a graduate of a pre-war gymnasium in Wyszaków. Only Henryk Zygalski was born in Poznań. The achievements of these three mathematicians are recognised in the whole Poland, if not internationally, which is proven by the fact that the place chosen for their final rest was Poland’s National Pantheon in the Church of Saints Peter and Paul in Cracow. Why then should the story of their lives and the role they played in breaking the Enigma code be told in Poznań?

Szymon Mazur: There is a tendency in Poland to commemorate tragedies, catastrophes and national calamities. Not many places, be that museums or monuments, actually show the stories of our success and victories. And I do not mean success only in terms of military victory but success in other areas of life as well for example in science. Working out the principles of operation of the German cipher machine Enigma, was the success of Poznań and Polish science on an international scale. It was in Poznań that in 1930 systematic work on breaking Enigma commenced. It became a seedbed of the digital revolution and led to the development of the first programmable and “thinking” machines. It was in Poznań that Rejewski, Różycki and Zygalski first encountered the mystery of Enigma and it was here that they received the first information on the new German machine cipher. The three young mathematicians, and then cryptologists, came here to study. At the turn of 1928

and 1929 they took part in a course on cryptology organised by the Second Division of the Polish Army Main Staff. They were outstanding students and were the best in the group. It took only several seconds for Zygalski to solve a cryptographic puzzle given to them by their instructor. The course on cryptology was organised in Poznań because students in this city knew the German language and culture very well, which could prove useful in their work on breaking the Enigma code. Besides, a radio listening station, which intercepted German radio communication, was also located in the city. The course attendees would visit the station, which was probably located at the Cytadela Park, to learn the rudiments of radio listening and interception of wire communication.

What were the beginnings of the journey to commemorate these groundbreaking events?

I have been fighting for an Enigma museum for nearly 15 years now. As a journalist I watched the process of erecting the Cryptologists Monument, which today stands in front of the Imperial Castle and in my opinion is one of the most interesting in Poznań. When the idea to put it up emerged, a public fundraiser was announced. Unfortunately, back then people were not as keen to contribute as they are today. And though it is embarrassing to admit, the amount of money required for the project was not raised. The initiative was saved by Marek Woźniak, Marshal of the Wielkopolska Region, who allocated a substantial amount of money for this purpose

from the local government's budget. The very competition for the design of the monument was interesting. There were several great designs but the favourite one was a monolithic triangular prism. When the winner of the competition was announced I overheard someone saying politely that this monument was too little, that our cryptologists deserved something grander. Dr Marek Grajek, who was in the jury of the competition, said firmly that the story of breaking Enigma could become the magnet attracting tourists to Poznań. From that moment on, the idea was already on my mind. However, it was only the beginning of the journey because I had absolutely no idea where to start. I did not know whom to turn to in order to create a museum, and how. Working on Radio Merkury, I tried, along with my colleague Adam Sołtysiak, to draw the attention of various decision makers as well as of the local government and city institutions to this issue. We sent over one hundred letters to various people and institutions, and only three or four of them responded. The idea to build a museum was also put forward to Poznań Participatory Budget. However, despite achieving good results in voting, it did not enter the final group

of projects intended for funding. Fortunately, then came a city councillor at the time, and now Poznań's Deputy Mayor, Mariusz Wiśniewski. As the Head of the Revitalisation Committee, he invited me in November 2013 to a joint session of the Poznań City Council to present the idea for the future Enigma Museum. The councillors backed this idea and made an appeal to the Mayor, the Marshal of the voivodship and the President of Adam Mickiewicz University, which was the first formal step in the process of creating the Museum. Then the city filed an application to WRPO (Regional Operational Programme of Wielkopolska) to obtain a grant to create the Museum. To my great happiness it was successful. This meant that we had the money to build the Museum. Since then the project has been taken over by Poznań City Hall which is now responsible for carrying it out.

So it was really a grassroots initiative to commemorate the cryptologists. What happened then?

At the beginning I struggled for a long time with the lack of



reaction. No one wanted to help or even discuss the issue of the future museum. We had to raise the subject several times: I began an initiative called “Let’s create the Enigma Museum in Poznań” on social media; we also organised a Day with Enigma on Radio Merkury and created the “Living Enigma” float which was presented during St Martin’s Day Parade (the scouts from Poznań’s 100th Troop were the machine’s keys). I came up with the idea for this Enigma-themed float and it was constructed by my friend artists – Ewa Bone and Ewa Kozubal. I have to say that the 4-metre-wide and 4-metre-long machine attracted a lot of attention during the parade. Another way of commemorating the breaking of Enigma was a scene which we have been showing for a few years during the reenactment of “The Battle of Poznań”. On February 22, 1945 a German cryptographer and wireless operator destroyed an Enigma machine in Cytadela when it was about to surrender. We know exactly what it looked like and where it happened so we reenact this event with the help of historical reenactors from SGRH “Warta”.

When the project was taken over by the city and a decision was made to go ahead with it, we were joined by researchers from Adam Mickiewicz University (for example by a mathematician and cryptologist Professor Jerzy Jaworski) as well as by other experienced popularisers of the history of the Enigma code breaking like me: Tomasz Orłowski and Szymon Dąbrowski. Tomasz was engaged in the project “Enigma. Deciphering the victory” at the Marshal’s Office of the Wielkopolska Region. This touring exhibition was shown in many cities worldwide. Szymon Dąbrowski, on the other hand, is the author of international cryptologic games and he initiated and developed the so-called “Szyfrokontener”, which was a teaser of sorts of our Cipher Centre and served as a mini museum at the time when the Enigma Cipher Centre was under construction.

Over the years there were also other initiatives in the city commemorating the cryptologists. Adam Mickiewicz University established a Cryptology Day and organised conferences and lectures to celebrate it; there is a commemorative plaque in Collegium Maius and the aforementioned monument. Furthermore, Marshal Marek Woźniak and his Office have been popularising abroad the history of Enigma for many years now.

For a long time the project was known as the Enigma Museum. Eventually, however, it took the form and name of the Enigma Cipher Centre.

During the work, it was even suggested that the word “Enigma”, as the name of the German cipher machine, should also be removed. I opposed this. The Enigma Cipher Centre is not just about the machine itself. It is about everything that was going on and was somehow connected to it like the birth of modern machine cryptography, the beginnings of the digital revolution, the issues concerning the security of communication, breaking the codes, ciphers and passwords. “Enigma” comes from a Greek word meaning “mystery”. But it is also a symbol used in pop culture, which is known all over the world thanks to films and books.

Did you consider any other locations apart from Adam Mickiewicz University’s Collegium Martineum?

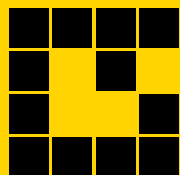
From the very beginning we had only two locations in mind, both of which were connected with the history of the breaking of the Enigma code in Poznań: the Imperial Castle and Collegium Historicum, which has been renamed Collegium Martineum. Very early on we backed down on the idea to open the museum in the Castle due to various reasons. It is a shame because there are wonderful, huge spaces in the Castle and it was there that our cryptologists actually studied. Collegium Martineum, on the other hand, which was built after the war, is not the actual building in which the cryptologists worked but it stands on the exact spot where the garrison headquarters used to be. Eventually, it was decided that the museum would open in Collegium Martineum located at Święty Marcin Street. I hope that the Enigma Cipher Centre will contribute to the process of revitalisation and revival of the street. So many times have I seen foreign tourists, probably Japanese or Korean, wandering helplessly around the nearby Cryptologists Monument. They were interested in it but had no idea what it was all about. Now they will be able to satisfy their curiosity.



Szymon Mazur – a Poznań journalist, enthusiast and populariser of the modern city history, fortifications and militaria. A graduate in sociology of Adam Mickiewicz University.

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ENIGMA
CIPHER
CENTRE

OPENING: SUMMER 2021

BIOGRAPHY OF COLLEGIUM MARTINEUM IN THE BIGGER HISTORICAL CONTEXT

Maksym Kempański
PHC

It is 1847. On the corner of Święty Marcin Street and Wałowa Street (today's Kościuszki Street) the construction of the building of the military supply depot, which replaced two wattle and daub buildings, has just been completed. If we took a stroll along Sankt Martin-Strasse (which was the name of the street at the time), we would notice that this building, whose style resembled medieval castle architecture, stood alone, dominating this part of the city. Few low tenement houses would still blend with the architecture of the old suburbs, including farmhouses and small mansions. Apart from serving practical purposes as the headquarters of the quartermaster service command, which provided supplies for the army, the building was also supposed to play a role in the propaganda. Buildings connected to the running of the fortress, which began to appear in the city, were the symbols of the Prussian rule and the importance and high status of the army in the country. Three years later, on the other side of Wałowa Street, the biggest gate in the city-fortress was built – the Berlin Gate (located in the vicinity of today's tram stop opposite the Imperial Castle). If we were to walk to this place from the east today, we would see wide, big-city streets and Kaponiera Roundabout with contemporary architecture. Back then, however, the city surrounded with fortifications would end here. The gates, closed for the night, would only heighten the feeling of being inside a fortress – a prison of sorts.

For a long time, up to the turn of the 20th century, no other building could match this one. From the 1870s the development of the modern city, enhanced by the money from the war contributions paid by France, stimulated the economy in the field of construction. New, multi-storey tenement houses were

emerging on a vast scale at that time. In the immediate vicinity of the military supply depot, new hotels were built, which were a popular destination for the travellers coming from the nearby railway station. Extraordinary population density in Poznań, the lack of space for further development as well as the efforts of the authorities and new priorities of the government in Berlin contributed to the decision to pull down the eastern part of the fortifications at the beginning of the 20th century. It was then that the work on the construction of the monumental Imperial Castle opposite the building of the military supply depot commenced. The Castle began to dominate the new glamorous district. The aim of this undertaking was to demonstrate the strength of the German state and highlight Poznań's status as the residence of Wilhelm II.


After the success of the Wielkopolska uprising, the Castle was turned from the seat of Kaiser to a residence, one of many, of the President of Poland. Part of the building was given to the University of Poznań and turned into Collegium Maius. It was there, at the newly-founded Department of Mathematics and Philosophy, that in 1929 the candidates for a secret course on cryptology organised by the Polish secret intelligence were selected from the best students of mathematics. These students were Marian Rejewski, Henryk Zygalski and Jerzy Różycki, who joined the section of the Cipher Bureau of the Second Division of the Polish Army Main Staff, which had its headquarters in the building of the military supply depot. It was there that at the turn of the 1920s and the 1930s these brilliant mathematicians began their work as cryptologists. The experience they gained there contributed to their success in breaking the German cipher machine Enigma in

Warsaw. Historians agree that this tremendous achievement had enormous influence on the course of the Second World War.

After the Battle of Poznań (which lasted from January to February 1945) the building of the military supply depot, which was not just damaged but completely destroyed, was intended by the military authorities for rebuilding. The work soon ceased because the decision-makers changed their plans as to the future of the plot. Due to its prestigious location in the city centre as well as due to the neighbourhood of the buildings epitomising former German rule, it was decided that the so-called Party's House, that is the seat of the Regional Committee of the Polish United Workers' Party, should be built here. The modernist building was designed by a renowned urban planner and architect Władysław Czarnecki. It was built in 1948-1950 and was one of the most impressive new seats of the Party in Poland. It was here that regional secretaries would reside. Here the regional party apparatus would operate, plenary meetings would take place and courses on Marxism and Leninism would be organised.

During the Poznań protests of 1956 some of the protesters stormed the building because they could not reach an agreement with the secretary of the propaganda. Banners were hanged and propaganda materials were removed but the building itself was not vandalised. The second extraordinary event in the history of the building took place in January 1990 when a group of students from the Independent Students' Association began to occupy it, demanding handing it over by the dissolved Polish United Workers' Party for the public benefit. This happened thanks to the decision of the Poznań Mayor Andrzej Wituski, and up to 2015 the building functioned as Collegium Historicum of Adam Mickiewicz University. Generations of future historians, archaeologists and ethnologists were taught there. When the Department was moved to the campus in Morasko in 2018, the building was renamed Collegium Martineum. Soon the Enigma Cipher Centre, along with a multimedia library, will open there. The library will hold a collection of digital resources, and will promote the history of the building in this part of the city.





Agnieszka
Jankowiak-Maik

OPEN MINDS. Who were Enigma codebreakers?

Despite the fact that their work significantly contributed to changing the course of the Second World War, they were never properly appreciated on an international scale. The success of breaking Enigma was ascribed to British cryptologists. This is the image that is perpetuated around the world. Only recently have the first suggestions been made in the West that Polish contribution should also be recognised. Fortunately, in our country the knowledge of the subject is becoming more and more widespread. Marian Rejewski, Henryk Zygalski and Jerzy Różycki are examples of brilliant minds. The cryptologists always emphasised the cooperative nature of their unusual work.

Who were these heroes?

Marian Rejewski

Marian Rejewski came from Bydgoszcz. He was born on August 16, 1905 in a family with strong tradition of patriotism, which he nurtured at school. Marek Grajek wrote in his book *Enigma. Bliżej prawdy* (*Enigma. Closer to the truth*):

“Bertrand Russell used to say that genius is common sense pushed to the limit. If that is true, a great deal of Rejewski’s talent was inherited. Both on his father’s, who thrived as a tabaco merchant, and on his mother’s side of the family (...) common sense and keeping your feet on the ground were highly-valued qualities.”

Marian graduated from a German primary school (thanks to which he was bilingual, which proved an additional asset in the future) and then from a prestigious gymnasium. From a very young age he showed remarkable talent for mathematics and physics: “Marian Rejewski was a mathematics enthusiast and his appearance seemed to align with that. He was the youngest of seven, he wore glasses and there was some seriousness about his looks and behaviour.” His outstanding abilities took him to the Department of Mathematics and Science of the University of Poznań.

There he met people who helped him develop his talent. Young Rejewski’s true mentor was Professor Zdzisław Krygowski who very early on noticed his student’s exceptional abilities. Under his academic supervision Rejewski wrote his dissertation titled *Formulating a theory of a doubly periodic function of the second and third kind and finding application for it in the integration of Lamé’s equations*. After he received the diploma, Rejewski was offered the position of the professor’s teaching assistant. When Maj. Franciszek Pokorny and Lt Maksymilian Ciężki were looking for students for a special course on cryptology, Marian Rejewski was an obvious candidate.

Although he stood out from other course participants, before he took up a job at the Cipher Bureau, he left for a placement in Göttingen. However, he missed both home and his beloved who stayed in Bydgoszcz. Besides, an anti-Semitic atmosphere was already present in the German city, which Rejewski did not like: “his stay in Göttingen meant not only exploring higher mathematics, but also having to deal with the toxic political climate.” He returned to Poznań in 1930 and continued his work as Prof. Krygowski’s

teaching assistant. He was also co-opted to the Poznań section of the Cipher Bureau, in which his future colleagues had already been working: Jerzy Różycki and Henryk Zygalski. Historians emphasise the incredible mental agility and creativity of the young cryptologist. These qualities proved very useful in the new job.

In September 1932 the whole trio moved to Warsaw where they were engaged in breaking the Kriegsmarine code. Then they were assigned to work on breaking Enigma. Zdzisław J. Kapera described the results of their work in his book *Marian Rejewski. Pogromca Enigmy* (*Marian Rejewski. Enigma codebreaker*) saying: “Comprehensive knowledge of mathematics, brilliant assumptions and incredible intuition were enough for Rejewski to break Enigma’s machine code, which not only the Germans, but also the British and Americans had deemed unbreakable.” During the last days of 1932 Rejewski reported that he had broken the code. The work was not finished, however, as the Germans kept changing the code. Over the following months the team focused on working out the current key, which enabled them to decipher German communication on a relatively regular basis. In his memoirs Rejewski highlighted that “all that had to be done in order to read 90 per cent of the communication was to hire more wireless operators and train additional cryptologists.”

In 1936 the cryptologist began working on a cyclometer. This innovative device made the work of the whole team a lot easier. Marian Rejewski was awarded the Gold Cross of Merit by the President of Poland. He also received a financial reward, which allowed him to improve his family situation. He was married to Irena Lewandowska and the couple had two children.

When the Second World War broke out Marian Rejewski was demobilised and had to leave Warsaw with the Cipher Bureau. His family stayed in the city. Unfortunately, his superiors did not guarantee a safe journey for him. He reached Romania and after an unsuccessful attempt to obtain a British visa, he went to Paris. There he was assigned to the radio intelligence. In June 1940 the team was evacuated to southern France, where it worked with the British and the French on deciphering German communication. The cryptologists did not stay there long, however, as they were soon evacuated to Algiers where they stayed till autumn 1940. After they returned to France, they joined a secret centre in Cadix where they were very successful. Unfortunately, Różycki did not join Zygalski and Rejewski, as he had died in a shipwreck.

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After the Germans marched into southern France, another evacuation followed. This time their destination was Great Britain, however both of the cryptologists were interned in Spain. Zdzisław Kapera notes: “On January 30, 1943 Rejewski and Zygalski, after crossing the border in the mountains, were left on their own by their guide. They left the border behind but did not reach inland Spain. Eventually, they landed in an internment camp (...), from which they were fortunately rescued thanks to the efforts of the Polish Red Cross.” Then, via Portugal and Gibraltar, they reached London. There they were assigned to section “N” of the Commander-in-chief’s Communication Battalion, where they performed some spectacular actions.

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Due to the planned operation in Normandy they were assigned completely new tasks. They began working in section “R”, where they dealt with Russian codes. However, their experience was not used in the work on deciphering German communication. At the beginning of May 1945 both cryptologists visited France once again and managed to retrieve some of their belongings.

After the war Rejewski and Zygalski went to Scotland to participate in the Course on Perfecting Military Administration. However, when Rejewski managed to contact his wife Irena, he reached a decision to return to the country.

Rejewski landed in Gdynia on November 20, 1946. He was welcomed with some unusual words: “Don’t be frightened. We won’t harm you.” He moved to Bydgoszcz, as his flat in Warsaw had been taken over by squatters. He took up a job at Kabel Polski, a factory producing cables. Soon Security Police took interest in him and in March 1950 he lost his job. His past in the Cipher Bureau made it impossible for him to get promoted in any job. Marek Grajek comments on this: “Very early on he began to realise how this worked and that his status in a communist country was very uncertain. Therefore, he gave up on his ambition in order to protect his family.” He took up low positions in the accounting departments and ended his career in 1966. When he started receiving a pension, he began writing his memoirs. Rejewski was also engaged in correcting historical inadequacies in publications pertaining to breaking Enigma, “giving countless interviews to the historians and journalists from around the world and completing his own memoirs.” He died suddenly in February 1980 and was buried in a former military cemetery in Powązki in Warsaw.

Henryk Zygalski

Henryk Zygalski was born in 1908 in Poznań. His parents were middle class bourgeoisie and ran a tailoring studio. Henryk attended St Mary Magdalene Gymnasium and immediately after his school-leaving exam he began to study mathematics at the University of Poznań.

Dermot Turing notes: “Zygalski liked music, and both of them [Zygalski and Różycki – editor’s note] liked good fun, girls and puzzles with double transposition ciphers.”

Henryk, like the other two, would definitely stand out from the rest of the students. In his third year he was admitted to a special course on cryptology. After graduation he took up work at the university and at the same time he worked in radio counterintelligence in the Poznań section of the Cipher Bureau. In 1932, along with Rejewski and Różycki, he was employed by the Cipher Bureau of the Polish Army Main Staff. Since then his life was connected to the lives of his colleagues for a long time.

Breaking the Enigma code became possible thanks to the method he developed – the so-called Zygalski sheets which helped to determine the order of Enigma’s coding rotors.

The events from the cryptologist’s further life were the same as the aforementioned events from the life of Rejewski. He was evacuated with the whole team to Romania and then to France and Algiers. After his return to the continent, he worked with Rejewski at a secret centre in Cadix and then, after being interned in Spain, he eventually reached Great Britain.

They went their separate ways after the war. Zygalski did not return to the country. He spent his time in Great Britain in good company: “About 1950 the most important person in his life became a widow, Berta Blofield, whose husband was a British officer. Zygalski shared with her a similar taste in music.” He took up work as a maths teacher in Wandsworth near London. During his retirement he moved with his partner to Liss. One year before his death he was awarded degree honoris causa by the Polish University Abroad. During the ceremony he was already partially paralysed due to his disease. He died in 1978 in Liss. His beloved did not want to live without him: “Apart from his talent

for mathematics and music, he had to be a man who deserved great and beautiful love. For soon after his death, Berta Blofield decided that life without him had no value.”

Jerzy Różycki

Jerzy Różycki was born in 1909 in Olszana. Marek Grajek highlighted that: “Jerzy Różycki, as the only one from the three of them, did not come from the territories of the former Prussian Partition, introducing the spirit of the Polish Borderlands.” Already during the war Jerzy began education in the Polish Borderland Gymnasium, however he was forced to leave school due to the war. He graduated from a school in Wyszaków by the Bug River. Marek Grajek highlighted the influence of tradition on the young scientist’s life: “Career in science was a reasonable choice if you were born in a family of a pharmacist and a graduate of Saint Petersburg State University.” Thus, Różycki began his studies at the Department of Mathematics and Science at the University of Poznań. Apart from his love for maths, he was also interested in geography, astronomy and foreign languages, especially German.

When the Institute of Mathematics engaged in the work of the Cipher Bureau, Jerzy Różycki was among the outstanding students who passed the test. He shared the fate of his colleagues – Marian Rejewski and Henryk Zygalski. Till 1941 he was working on the Enigma code. He also worked on cracking the German telegraph system with Zygalski and Rejewski. Różycki devised the method of the so-called clock, which enabled him to determine the choice and position of the rotor in the Enigma machine. In the summer of 1941 he was sent with his team to Algiers. The work the cryptologists did was crucial for the future work of the Allies.

At the turn of 1941 and 1942 he was given orders to return to France, which proved fatal for him. Jerzy Różycki died in the shipwreck of Lamoricière when he was travelling from Algiers to the decryption centre in Cadix. An account of events by Henryk Paskowski, who lived to tell the tale, survived till today:

“Without a single word we started preparing to jump into the sea. Around noon Ralewski [Garliński] left us and went to the bows. About 12:10 p.m., after a short conversation, Rouget [Różycki] went after him. Me and Smolny [Smoleński] stayed in the bar. About 12:20 p.m. the water reached the bridge near the bar

and started rushing in to the bar. So we left the bar and tried to reach the stern. When we got there, Ralewski and Rouget were nowhere to be found. (...) At 12:27 p.m. (according to my watch) I jumped into the sea.”

At that time, Jerzy Różycki’s son was over two years old. He never met his father. The news about the shipwreck did not reach the Germans, however, who were looking for the brilliant Pole even several months after it.

Without a doubt Marian Rejewski, Henryk Zygalski and Jerzy Różycki are among the most outstanding cryptologists of the 20th century. Their contribution to breaking Enigma, and thus changing the course of the war, is invaluable. Their work saved the lives of hundreds or perhaps even thousands of people. Despite that, they had to wait a long time for the recognition of their achievements. When Poland was a People’s Republic (1947-1989) the fact that they cooperated with the pre-war secret intelligence made them “marked”. It occurred to no one that their knowledge and skills could be put to use. For a long time they were forgotten, even after Poland became a free country. It was only in 2000 that they were posthumously awarded the Order of Polonia Restituta by President Aleksander Kwaśniewski.

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Quotations used in this article come from the following publications:

M. Grajek, *Enigma. Blżej prawdy*, Dom Wydawniczy Rebis 2007; Z. J. Kapera, *Marian Rejewski. Pogromca Enigmy*, The Enigma Press 2005; M. Rejewski, *Wspomnienia z mej pracy w Biurze Szyfrów Oddziału II Sztabu Głównego w latach 1930–1945*, Wydawnictwo Naukowe UAM 2011; D. Turing, *XYZ. Prawdziwa historia złamania szyfru Enigmy*, Dom Wydawniczy Rebis, 2018.

Agnieszka Jankowiak-Maik – a historian, teacher and education activist, known online as *Babka od histy*; the editor of two portals on history: CiekawostkiHistoryczne.pl and TwojaHistoria.pl; the author of numerous publications and research papers concerning the modern history of Poland as well as of popular science articles about women in history; a feature writer for Lubimyczytać.pl; an award winner of the 15th Irena Sendler Award “For Repairing the World”.

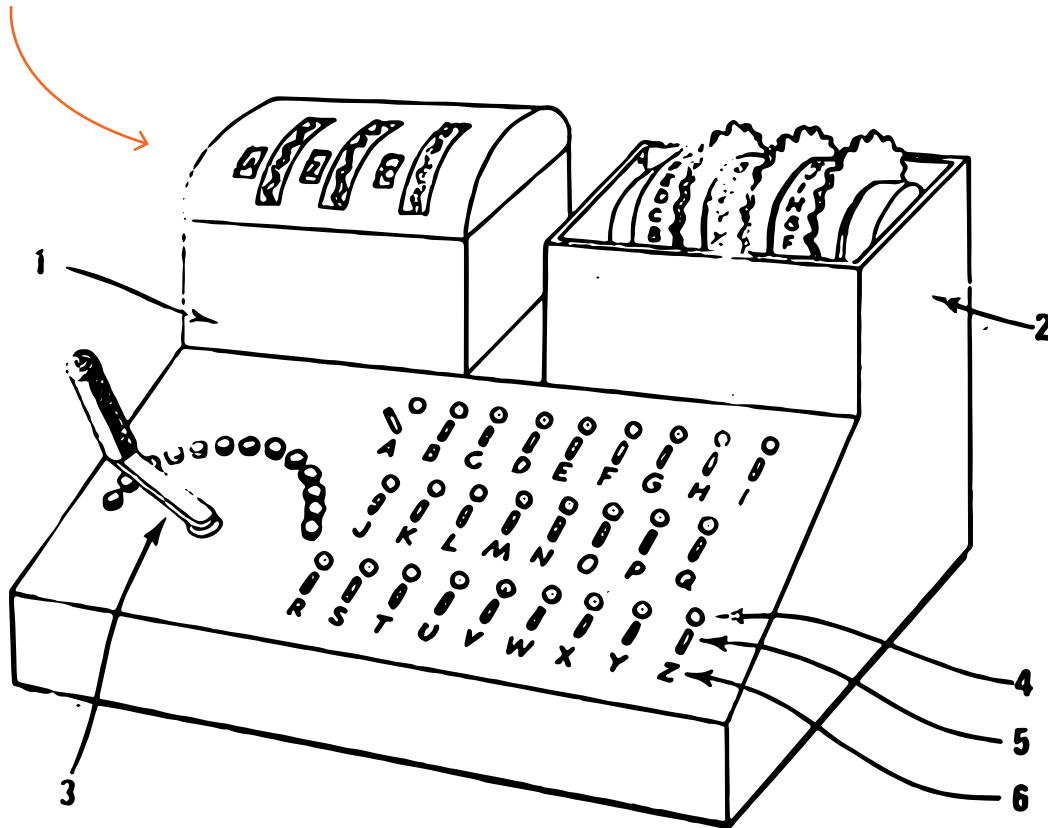
TO WIN THE RACE AGAINST TIME.

Polish inventions which helped break the Enigma code

An inconceivable amount of permutations produced by the Enigma code was a challenge that the teams of cryptographers from the countries interested in the secrets of the Weimar Republic, and then the Third Reich, had to face. German cryptologists were positive that the code used by their armed forces was impossible to break in any reasonable amount of time. It turned out they were wrong. The reason for their mistake was the assumption that all attempts to break the Enigma code would rely on the methods known from the previous war and would be based on the linguistic analysis of encrypted messages by teams of linguists and translators. They did not foresee that their machine code would have to face a brand new enemy – other machines.

Discovering the secrets guarded by the Enigma code meant that Polish mathematicians had to reconstruct the design of an unknown device and discover the key to messages, that is the correct initial position of rotors. The brilliant mind of Marian Rejewski and the materials obtained by the French secret intelligence enabled them to reconstruct the machine, create Polish models of the device and break the Enigma code. In order to make the most of the achievement, they had to develop a quick method that would enable them to determine the initial position of the coding machine's rotors. The problem was that even when only three rotors were used, there were 105,456 possible ways in which they could be positioned. This is why an idea emerged to fight Enigma with the use of another machine.

Cyclometer

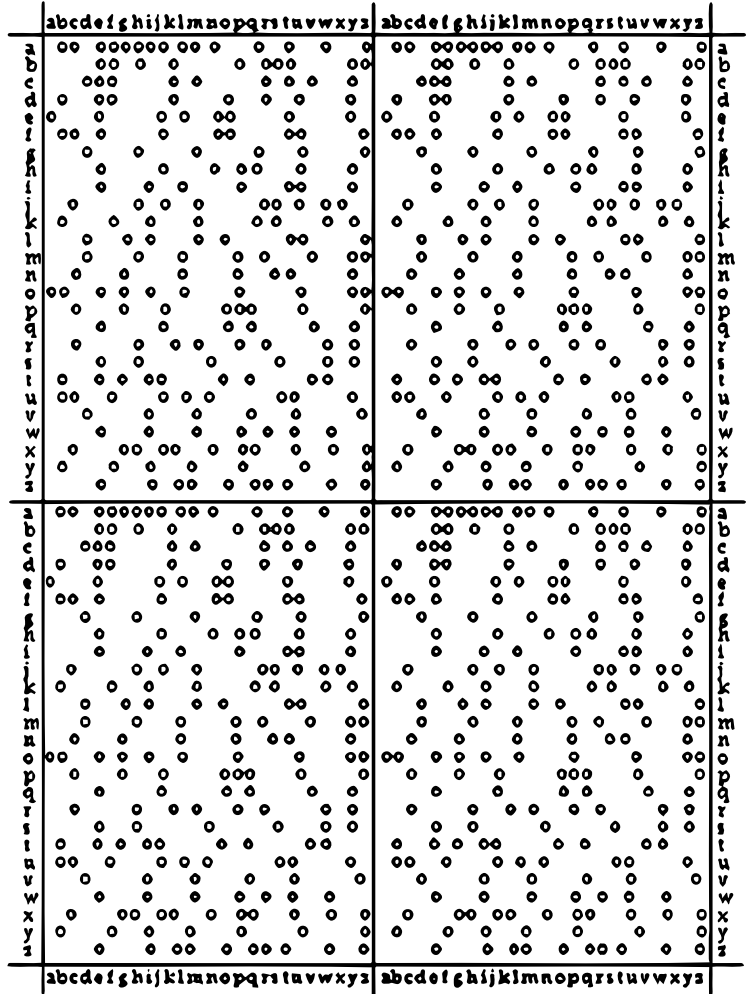


Marian Rejewski noticed that all communication encrypted by Enigma began with a sequence of six letters which were a key to a message that was repeated twice. This meant that every first letter was the same as the fourth one, second the same as the fifth, and third the same as the sixth. If enough number of messages was intercepted in a day, it was possible to notice cyclicity of the Enigma code. This enabled them to create a catalogue of all possible positions of the machine's rotors. To create this catalogue by hand would take many years, which is why the Cipher Bureau decided to speed up the work with the use

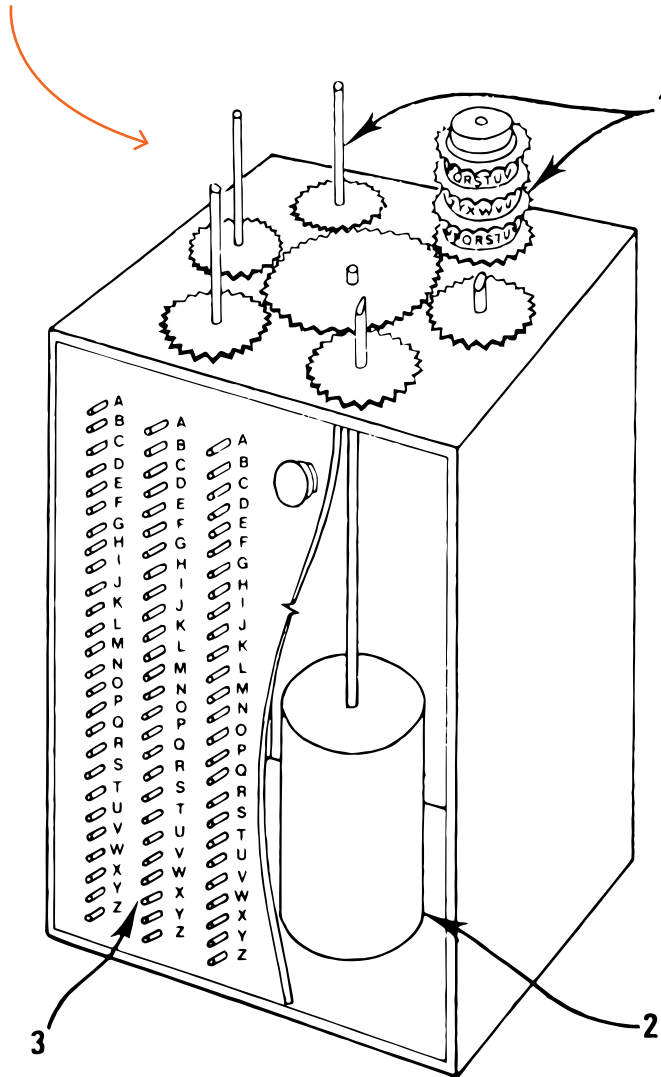
of a machine. A cyclometer was invented to determine the number and length of the cycles. The cyclometer was a combination of two sets of rotors with a simple display board with lamps. This innovative device enabled them to analyse and catalogue all possible characteristics of Enigma's cycles in one year. After that, it took only a few minutes to determine the key to a message. Unfortunately, the catalogue of Enigma's settings became out-of-date due to the changes in the structure of the coding machine. What is more, its further use was pointless due to the new German communication's security procedures.

Zygalski sheets

Introducing the policy of encoding every message with the use of a key chosen by a cryptographer for a particular message (not with a key chosen for the whole day) made it impossible to collect enough data to determine complete cycles produced by a particular setting of the machine. However, the key would still be encoded twice, which meant that it was possible to determine a specific, one-character cycle in which a given letter of the key would change into the same letter of the encrypted message. This became the toehold for devising new tools facilitating message decryption. Zygalski's invention were perforated sheets of paper with holes punched in the places where the characteristic cycles of the Enigma code would appear. Their purpose was to determine the initial setting of the rotors. The device resembled the cycle catalogue used earlier by the Polish cryptologists, however it was adjusted to the new circumstances resulting from the changes in the German communication policy. To make this method work, it was necessary to prepare sets of sheets for every setting of the rotors, which proved an extremely laborious task. For three rotors some 468 sheets and 200,000 holes had to be made in very precise positions. How were the sheets used? First, the cryptologist had to assume a particular setting of the rotors. Then, several sheets were placed on top of each other against lighted surface. If the light shone through one of the holes, it meant that the correct position of the rotors had been found.



Rejewski's bomba



At the time when Zygaliski was working on his sheets, another device was being developed – the so-called bomba (Polish for “bomb”). It was a device consisting of six Enigma rotors powered by an engine, which was additionally equipped with a control system. The purpose of the machine was to quickly check all the possible settings of the three rotors and find the setting that was used, along with the letter that was repeated in the cycle. When the machine found the repeated letter, it stopped, which allowed the cryptologists to write down the possible initial position of the rotors. Checking all possible positions of the rotors by one machine would take only twelve hours. In order to speed up the work, six bombas were used simultaneously, which reduced the time necessary to find the key to two hours. The machines were designed and made by the Warsaw company AVA, which cooperated with the secret intelligence, in only one month since they had been given instructions by the Cipher Bureau. Rejewski's bomba was a revolutionary invention and the first specialised code-breaking machine in history. It became the foundation which helped the Allies in their further struggle to break the Enigma code.

Breaking the Enigma code by Marian Rejewski, Jerzy Różycki and Henryk Zygaliski was a groundbreaking event for various reasons. This success of the secret intelligence was at the same time a revolution in the world of cryptography, where the application of maths would contribute to creating machines which facilitated decryption of German messages. This in turn, would contribute significantly to the development of computer science. Already during the Second World War sophisticated machines inspired by the work of Polish mathematicians would be invented. The real breakthrough came with the invention of programmable machines which would solve various problems, paving the way for modern computers. It is worth bearing in mind that this story began in Poznan during the course on cryptology in 1929.

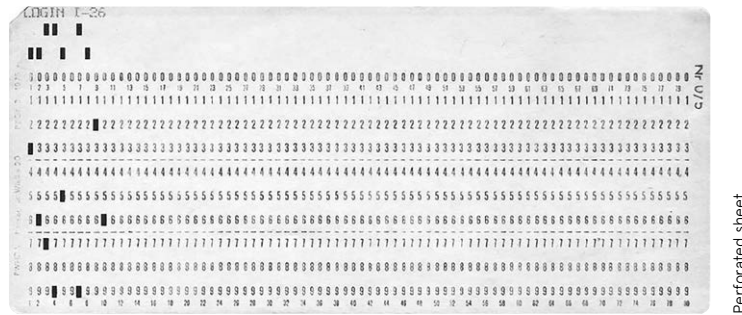
Anna Gruszka

COMPUTER PROGRAMMING AS A FEMALE PROFESSION – herstory of cyber girls



Daguerreotype of Ada Lovelace

I have this memory from my childhood. I was little, maybe six or seven years old. In the kitchen of my family home there was a drawer in which my mom used to keep rectangular cardboard sheets for taking notes and making shopping lists. One of the corners of each sheet was cut, and on the back there were rows of numbers printed in bright grey ink. I remember playing with these sheets, as they were perfect for my pretend office or shop – they would help me make sense of what I, as a child, thought people did at work. I would write some numbers on these sheets and use my own coding system, as I had no idea what they were actually used for.



Later, it turned out that they were the so-called perforated sheets, which my dad used to bring home – they were used by machines with automatic data processing to write down information. I do not know if I associated this with information technology or even how I understood it back then. At that time, it was still rare to have a computer at home. I also remember that my aunt used to be a lecturer at the Department of Computer Science at the Silesian University of Technology. As far as I could understand it back then, she said that in order to study there, it was not necessary to know how to start a computer; all you needed to know was mathematics. All of this was very vague but interesting. What was less interesting, though, were the IT lessons at school. Then, when I was growing up, it turned out that computer programming and IT belonged to the boys' world. I was marked as a "humanist", studying arts and humanities, and thus this field of study was somewhere beyond my reach and I would gradually lose my ability to understand maths. Probably everyone remembers the boring questions like: "What would you need it for?"

There were people who needed it and made use of it (their future was inextricably connected to the maths). History shows us (although not well enough) that the development of science and IT was also due to the work and academic achievements of women, including the Poles. The achievements of Polish men in mathematics, like in the case of Rejewski, Zygański and Różycki who were Enigma code breakers, are commemorated by monuments, museums and street names. And what about the women's heritage?

On an international scale, inventions designed by women such as Ada Lovelace or Hedy Lamarr are recognised as the foundation

of today's digital world. Ada Lovelace went down in history as the first programmer in the world. She was introduced to the world of mathematics by her mother. As a child she was interested in mechanics and stayed on top of the technological development. Despite the fact that she was not allowed to study, as in the 19th century this was only men's prerogative, she enjoyed the privilege resulting from her higher status and fostered her passion for science, becoming better than her teachers and extending her knowledge by staying in touch with the greatest minds of the era. She gained fame thanks to Charles Babbage's Analytical Engine, which is sometimes considered the first computer. She translated the working of the machine and added her own notes (including the first published algorithm which was supposed to be used in the machine that initially was able only to process numbers; according to Ada's idea, it was supposed to be able to even compose music and be used in many other ways outside of mathematics).

Hedy Lamarr, who tried to make a career during the Golden Age of Hollywood, would design machines when she was not currently filming. She had access to the world of technology thanks to her marriage to Fritz Mandl – a fascist and businessman who had access to the members of the ruling elite at the time. His work also involved radio communication. After the divorce, she escaped to London where in 1941 she patented with her friend, a pianist George Antheil, a frequency-hopping spread spectrum. It was used (with some changes) by the United States Army and eventually it became the foundation for the GSM network. They received an award for American inventors for their contribution to the development of electronics.

To give you another example, space exploration was also possible thanks to a woman – Margaret Hamilton. She made a career in science as the director of the Software Engineering Division of MIT Instrumentation Laboratory, which developed software for NASA, including on-board flight software for the Apollo programme. The Apollo Guidance Computer (AGC) took the first people to the Moon. From 1959 she was working on software development, despite the fact that this field was only beginning to develop itself and was not even part of higher education programme. Software was created from scratch by trial and error during sleepless nights spent over designing algorithms. This work could only be done by true enthusiasts. Including women from Poland!

I knew nothing of the Polish female programmers – the cyber girls. I heard something about Odra (computer) and that was it. That was my whole knowledge of Polish computer science. I did not realise that the field was developed by women who feminised the profession and developed software on the go, just like Margaret Hamilton. They were valued and held high offices. They made careers which were equal to the careers of men.

In her book *Cyfrodziewczyny. Pionierki polskiej informatyki (Cyber girls. Pioneers of Polish computer science; Krytyka Polityczna 2020)* Karolina Wasilewska writes: “These were the times when women would work in the teams designing the first computers – they would often amount to one third of the employees. And it did not surprise anyone. And a female computer programmer? That was a truly female profession.” It was natural that women studied mathematics at universities. Newly-emerging specialisation in “mathematical machines”, although it was not entirely clear what these were, attracted female students who wanted to learn something completely new. Less women would study at polytechnics, but let us remember that information technology relies on is mathematics and its algorithms.

Cyber girls. Pioneers of Polish computer science is a story about women but also a wonderful tale of Polish ambition and determination to design our own computers at the times when these machines were only being developed: they were becoming smaller and their capabilities and, more importantly, their use in everyday life (for example to calculate the spreading of the energy load in Poland) were increasing. The author unearthed the stories of

women working as software developers who were surprised that someone was interested in their achievements.

The history of information technology is discovered through personal stories of women, which are brought back to us from memories, but also through documents and information about the companies constructing digital machines such as Elwro in Wrocław. It is also discovered through the memory of the people who have passed like Wanda Rutkiewicz, whom we know better as a Himalayan climber, not a computer programmer. What the accounts of women show us is that work was first and foremost their passion. It allowed them to constantly grow and create new software from scratch. The only difficulty when reading the book may be the language used to describe issues pertaining to technological aspects. However, its peculiarity conveys accurately the change that happened in the language of computer programming: from the language comprehensive only to the experts to the language of everyday, easily-understandable words which entered our everyday conversations due to the widespread computerisation.

Apart from a huge dose of herstory, *Cyber girls* offer also an analysis of the development and the fall of the computer industry in Poland at the end of the People’s Republic. The book cannot be viewed as a complete account of the history of Polish computer science. It is a story of the scientific and technological achievement from the perspective of herstory, which is not well-known.

The story of women whom the author managed to reach, opens our eyes to the part of history that has been hidden. History that should be taught at primary schools to show boys and girls that the division into male and female professions, minds and fields of study does not exist.

Today girls are encouraged to take up computer programming through special projects and programmes organised for example by Girls Code Fun Foundation, which runs the initiative Klub Koderek Ada (Ada’s Coding Club), named after the 19th-century inventor. We are slowly coming back to the school of thought of the 1950s, when women in science did not surprise anyone.

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Anna Gruszka – anthropologist, ethnobotanist, ecofeminist activist, working in the culture sector.

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POZnań*



BLACKBOARD AND INTERACTIVE MONITOR

– maths and IT lessons in Polish schools

Interview with
Zyta Czechowska

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Natalia Szenrok-Brożyńska, PHC: Why do contemporary adults often find maths difficult? It seems to me that many adults find it hard to help their kids with their maths homework – even at the very early and basic level of education.

Zyta Czechowska: Maths has never been a favourite school subject. We should realise that the main purpose of teaching it is not just to teach the content listed in the curriculum but also to develop in students a desirable intellectual attitude. In particular, to stimulate students' intellectual activity and desire to solve problems on their own, develop logical and critical thinking skills as well as the ability to prescind and analyse events mathematically. What is more, teaching should be done in such a way as to gradually create in a child's mind a complete, structural and lasting image of mathematics. A student should realise its usefulness and application not only to understand its intricacies, but first and foremost to want to learn it. At the first stage, maths should be taught through active and creative educational games. Unfortunately, most of us did not have mindful and reflective maths teachers who would focus on developing their pupils' mathematical competence rather than worry about ticking off the material from the curriculum. Everything that is unclear, learnt by heart and has no reference to everyday life is simply ephemeral. Thus, many of us, when

we reach adulthood, cannot do even the simplest calculations. Many students also struggle with dyscalculia, which is a specific difficulty with learning maths. Today it is diagnosed more often than in the past. Contrary to what it may seem, this difficulty does not result from laziness or unwillingness to learn maths, but from an anomaly in the part of the brain responsible for mathematical skills. It is a disfunction of the ability to do arithmetic tasks. Hence the development of mental processes responsible for acquiring mathematical skills takes more time.

How can we use mathematical competence in our everyday lives? Does contemporary Polish school teach this kind of useful mathematics?

I teach mathematics to students with mild intellectual disability at a school for students with special educational needs. They follow the same general education curriculum as other students without disability who find maths difficult and often not enjoyable at all. The difficulties with cause-and-effect thinking, drawing conclusions, prescinding and processing information resulting from their disability lead to discouragement and lack of motivation to take on the challenge and increase their mathematical competence. My way of getting them interested in maths is to show them how it

can be used in everyday life and always compare it to the situations they know from their own lives as well as practice on specific examples and in the most practical way possible. When we are learning how to use money, we organise a classroom shop and a school fair, we visit a nearby shop to buy ingredients for a cake or for making some dish. When we are cooking, we are learning how to read, weigh and measure the ingredients. We make models and use educational mats on which we build structures from coloured cups, programme robots and plan their routes. During our games we read bus and train timetables. We measure the time needed to complete the tasks. We measure the circumference of trees in the park next to the school and gauge distances. We organise outdoor games and design our own board games. What is more, during our maths lessons, we do educational projects, which enable every student to be creative and active regardless of their individual preference as

far as the learning style, capability and development potential are concerned. These projects give agency to every child and, what is most important, enable everyone to be successful. New technology plays a significant part in teaching maths.

What is even more crucial in developing any type of competence, is good atmosphere during the lesson, the sense of security, the assurance that when we are doing the exercises and searching for solutions, we are allowed to make mistakes which will teach us something and we will not be punished by receiving a bad grade. Bad grades petrify students and stifle their ability to explore as well as their cognitive needs. Let's appreciate, not evaluate our students. Let's offer them support and be their guides.





Photo: Zylta Czechowska's private collection

What does the situation in Polish schools look like today when it comes to modern technology? What do you think about the teachers' and students' digital competence? Do we know how to use computers, educational apps etc.? How has the pandemic and the temporary periods of distance learning changed that?

I think that the current situation has shown us how much we need new, digital school: new teaching methods, new approach, innovative equipment and continuous development of our digital competence. To paraphrase the words from a fantastic book by Jordan Shapiro *The New Childhood: Raising Kids to Thrive in a Connected World*, resisting the digital school is like Socrates resisting the written word; it is futile. I can see the change of approach we all need. Let us use this experience, draw on good models and examples, on the competence of the forerunners as well as teachers who revolutionise education and for many years have been sharing their experience on their blogs and fan pages on social media. I also have to mention non-governmental organisations and foundations which have been implementing programmes raising digital competence of teachers and students for many years now. I hope there will come a change in the attitude towards these programmes and interest in them will increase.

All of us, teachers, parents, students, have taken a crash course on modern technology and developed our digital competence. That is why we cannot waste this potential. I look forward for this to continue and for us to combine the use of a traditional blackboard and interactive monitors. I would also like to encourage you to reflect on your own practice and professional development path, and thus, on your professional advancement plans. The pandemic and distance learning have proved that difficult times breed creativity and resourcefulness and inspire us to explore and learn new things.

Can you explain in simple words what is coding? Why should we learn it? Is coding for everyone?

There is more and more discussion about coding and computer programming in the context of competence and the language of the future. The laymen associate it with complicated algorithms and computer codes. It turns out, however, that coding is not just the apps and computer programmes, but also offline activities, which children find extremely engaging (for example activities on an educational mat), team plays, board games, exercise with coloured cups, LEGO bricks and other gadgets. It also encompasses incredibly enriching exercises with robots, which encourage students to practice and learn well. Working with tablets and computers is only the next stage of education.

Coding is definitely for everyone. The key when it comes to these activities is to adapt the teaching material and the level of difficulty of the tasks to your students. Coding involves designing steps to do something, making plans, developing logical thinking skills and spatial cognition, solving problems and reading ciphers. Learning and developing these crucial abilities has a considerable influence on the process of supporting and developing every student's potential regardless of their abilities and level of competence. When I am introducing the elements of coding into my lessons, I usually work on real-life objects that can be touched such as gadgets, toys, bricks, cups and educational mats. These can be used in offline activities,

which do not require the use of computers or mobile devices. Time for those comes later, after these tasks. I use Korbo construction blocks and even chromatic bells which help us code melodies and are great fun. When I teach maths, I practice with my students the multiplication table using a mat, make tangrams and geometric shapes and determine their coordinates, find surface areas and do exercises on symmetry. We make scripts on how to do the exercise, design ciphers and encode messages – students love that. To determine spatial relationships and develop logical thinking skills, we also use robots – most often Dash and Dot. I always try not to make coding the aim of the lesson but rather consider it one of its elements which can be used to keep it together, sum up the knowledge gained during the lesson or introduce the subject.

What is your personal, perhaps Utopian, vision of maths and IT education in Polish schools?

At the risk of sounding boring, I constantly keep raising the issue of changing the curriculum and removing unnecessary content. We should also abandon the current grading system and opt for a more formative assessment, which would provide insight into the level of competence development and student's abilities and would offer guidelines on how to further broaden the knowledge. I am dreaming about a school equipped with good computers, which would be used by competent teachers – guides identifying appropriate development paths for students and showing them how they can extend their knowledge online. I am dreaming of teachers who help their students select information, teach them critical thinking and problem solving skills. I am dreaming of a school in which there is time for a talk, discussion and for developing students' passions and interests, carrying out projects and developing social competence, which helps to build and foster relationships. After all, they are the key to success in any school.

Zyła Czechowska – a teacher, special education teacher, lecturer. In 2017 she received an award for outstanding achievements in education and pedagogy from the Ministry of Education. In 2019 she received the Teacher of the Year Award. She is currently teaching at Zespół Szkół Specjalnych (Special Schools Complex) in Kowanówko in the Wielkopolska Region. She is the co-creator of *Czas TIKa*, which is a network facilitating teacher cooperation, and a programming coach in the programme *Mistrzowie Kodowania* (Masters of Coding). She is a member of the Superbelrzy RP community (Super teachers of Poland). She co-creates (with Jolanta Majkowska) a blog specjalni.pl and many other educational projects making maths and coding easier for both children and adults.

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STORY OF
A FOOTBALL GAME
AND THE ŁOWMIAŃSKI
HALL



Photo: Ł. Gddek, 2020 © PHC

For ten years Collegium Historicum was my home from home. Without a doubt I consider the time between 2000, when I began my studies, and 2010, when I completed my doctorate, some wonderful years in an interesting building. The first place I have been to was probably the Łowmiański Hall – a huge room that must have witnessed many historic moments from the times when this building housed the Regional Committee of the Polish United Workers’ Party. Secret passages, hidden doors, a secret room at the back – all of this contributed to the unique atmosphere of the place. I first entered the Hall as a secondary school student, lured by an offer of lectures preparing for the school-leaving exam. Then there were the traditional open days, entrance exams (written and oral), which used to be a prerequisite for an admission to the University, numerous exams during my studies, student meetings. Back then nearly two hundred students were admitted to the first year, which meant that the only place that could accommodate us all was the Łowmiański Hall. Next to the Hall were the famed stairs which used to serve as the news-exchange centre. There were also equally famous showcases where the Institute’s Director at the time would personally hang the timetable at the beginning of the term. He would always do this in a dignified way and at such a deliberate pace that it made many students gathered around him experience additional adrenaline rush.

The year 2002 particularly stands out from the rest of my memories. Not only due to the general census taking place at that time, but first and foremost due to the FIFA World Cup. Polish national team qualified for it for the first time in sixteen years, taking the hearts of their faithful fans to the fields in Japan and Korea. Group matches were scheduled for the beginning of June – a very intense time for students due to exam sessions. Football matches usually take place in the afternoon or in the evening. That was the case with this World Cup, however due to the time difference between the Far East and Europe, the games were broadcasted in our country somewhere around noon. Naturally, as luck would have it, the first two matches in the group stage were played on the days of my scheduled exams. On June 4 at 11:30 a.m. of the Polish time, so almost at noon, we were playing an extremely important match – the so-called opening match with our Korean hosts. On that day, fortunately in the early hours of the morning, I fought an equally important battle – an oral exam in the history of German philosophy. I finished quickly (it was a good idea to wake up early and get in line) with a good result. My good mood lasted when I left to see the game, remembering the famous football match between the German and Greek philosophers by Monty Python: “The Germans are disputing it. Hegel is arguing that the reality is merely an a priori adjunct of non-naturalistic ethics; Kant, via the categorical imperative, is holding that ontologically it exists only in the imagination; and Marx is claiming it was offside.” I was going home in a slightly worse mood. The score 2:0 hit us like a bucket of cold water. The rendition of the Polish national anthem before the game was even worse. It made our jaws drop...

The climax of the football fever took place on June 10. The opening match was behind us and now was the time for the customary game called “the last hope”. The time was the same – 11:30 a.m. Polish time. The opposing team – Portugal. The main problem for a student fan? An exam in modern history starting at noon in the Łowmiański Hall. Even in the worst nightmares no one has ever predicted such an accumulation of emotions in one day. It was a screenplay that would make even Hitchcock proud. We managed to watch the beginning of the game in a neighbouring place serving gold drinks at Kościuszki Street. The very first minutes of the game already spelled the impending disaster. Before the end of the first fifteen minutes of the game, we were losing 1:0. And then... Then we had to pack up our stuff and run to make it for the exam, as it would not do to be late. We rushed into the Hall and the irony of the

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Photo: Ł. Gddek, 2020 © PHC

place hit us. The walls seemed to be shouting: “Comrades! Studying peoples! Will you help?” The thing was that no one helped us.

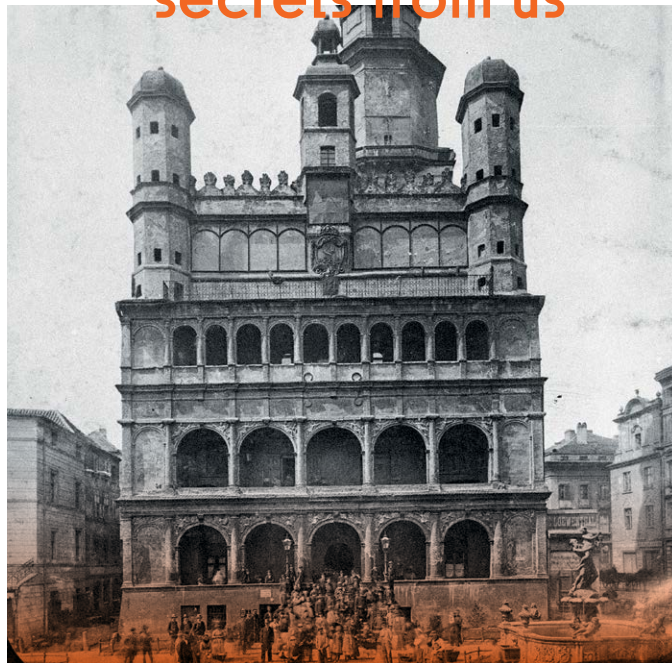
Everyone had to fight this battle with the Łowmiański Hall on their own. At the sound of the first whistle we rush to answer the exam questions. It is not too bad; we pick up the pace to finish as quickly as possible and catch the second half of the game. However, then the Hall takes the lead and now it has the ball. Suddenly we can hear a roar outside made by hundreds of throats. Was it a goal that levelled the score? There is no way to find out; these were the prehistoric times with no internet on the mobile phones. Some of us cannot take it anymore; they hand in almost empty sheets and hurriedly leave. The Hall is triumphant. And then another blow comes. One of the examiners leaves the room and comes back with the distressing news: it’s already 2:0! For us it is like a yellow card. But we are not giving up. In a flash we play a long pass and move around the Hall, passing one by one: the Reformation – dribbling; the Counter-Reformation – dummy; Babur’s agrarian reform in Mongolia – overhead kick in the penalty area; the Prussian Homage – impressive volley. We look at the clock. The last fifteen minutes of the game. We will make it. This time we are triumphant; the Hall is defeated. At least until the results are announced. The only thing left is to sign your sheet, put it on the examiner’s desk and rush back to Kościuszki Street. We made it, although it did not help our brave players. This game had only one hero. Pauleta scored a hat trick, however not a classic one. One goal was scored also by Rui Costa. Our last chance was the game against the USA. It was a fight to defend our honour. It turned out that on that day the Łowmiański Hall was a lot kinder to us than the Portuguese were to our team.

My fight ended with a good result. After that I had an opportunity to sit at these historic desks many times, always remembering with a bit of melancholy the thriller that was set in this huge Hall in June. Yes... The final whistle.

Michał Kierzkowski – a Poznań historian and oral history populariser. In 2010 he defended his PhD thesis titled *Oral history as a research method of history. Study on the history and methodology* at the Faculty of Historical Studies at Adam Mickiewicz University. He is the author of several articles and reviews, and a co-editor of joint publications.

LIFE OF THE POZNAŃ CITY HALL – the place which is still keeping secrets from us

Interview with Magdalena
Mrugalska-Banaszak



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The Museum of the History of Poznań is a branch of the National Museum in Poznań located at the heart of the city – inside the old-town City Hall. For almost 70 years it has been telling the story of the past of the capital city of the Wielkopolska Region. Today the Museum is on the threshold of some major changes. Currently they are preparing

to open to visitors the Gothic basements, which are the oldest surviving rooms in the building. That is why it is a good opportunity to talk to Magdalena Mrugalska-Banaszak, the Director of the Museum, about the transformation that the Poznań City Hall has undergone over the years.

Maciej Moszyński, Marcin Słomiński, PHC: Everyone who had a chance to visit the City Hall before the renovation work remembers the huge amount of exhibits displayed in the historic rooms. They come from various eras and differ from one another in terms of form and purpose they used to serve. Do they have anything in common?

Magdalena Mrugalska-Banaszak: Currently the museum collection comprises 41,500 objects pertaining to everything that is related to the history of Poznań and its inhabitants. Thus, the scope of the collection is just incredible. From remarkable works of art, including paintings and handcraft, to postcards, family archive, photos and examples of stonemasonry. The common denominator is the city and its inhabitants.

Can you tell us which of the displayed objects have been most popular among the visitors?

In general, the objects which attracted most attention were the ones that were displayed at the exhibition. As we know, there were not many of those. What we showed at the main exhibition was only a small part of our collection. We were trying to show some more objects during our temporary exhibitions, but the choice of particular items depended on the theme. Fortunately, thanks to the renovation, this is going to change. We will gain more space for displaying objects from our collection.

What do you think are the most interesting objects when you look at the collection from the perspective of an insider?

The most interesting are always the objects which you are currently working with. For me, for example, it once was everything connected to the district of Wilda. Now, on the other hand, I find the City Hall itself most fascinating, as I am currently working on its monograph. Until recently I have been convinced that the oldest photo of the City Hall came from 1887. However no later than yesterday, I discovered in our collection a photo from 1870. It is a difference of almost 20 years! It is one of the thousands of photos from our collection that we are still doing research on, exploring the old images of the city. They are still a kind of mystery to us.

Many of the City Hall's visitors have probably come to the Museum to see the symbol of the city from the inside. Others may have been interested in thematic exhibitions. It is possible, however, that

the growing interest in the everyday life of the old inhabitants of Poznań, which we have been observing in recent years, may have contributed to attracting visitors to the Museum. This trend is visible for example in virtual reality. Does the Museum collection include objects that could help us explore this aspect of the city's past?

Various objects can tell us something about the inhabitants' everyday lives. These include for instance old homeware belonging to the inhabitants of Poznań. A good example of those is a beautiful bath belonging to Maria Wicherkiewiczowa, adorned with Art Nouveau tiles. Everyday objects include also clothes, linen, household items and many other. We have them in our collection and we want to show them again. Of course, we could put everything on display; the only thing limiting us is the space available to do so.

It is often the case that a museum collection contains various peculiar and unusual objects which may not be the most precious ones but definitely arouse curiosity. Do you also have such items in your collection?

We have several such objects. The first thing that comes to my mind is a Cracow Nativity set which resembles the City Hall. It dates back to the 1970s. The idea for it came from Poznań decision-makers at the time who thought that if Cracow had its own city Nativity set competition, we should also have one in Poznań. However, the idea has never caught on and the competition was held only once. One of these Nativity sets, which is actually quite big, resembles the City Hall. This peculiar City Hall and Nativity set in one, made of coloured paper and with a little light bulb, is in our collection. We are going to display it in the new, refurbished exhibition space.

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Since we are talking about this new space, it is worth mentioning that thanks to the renovation the visitors will have an opportunity to see medieval basements. What are we going to see there?

After many years the Gothic basements will finally be open to visitors, along with part of the City Hall's ground floor. This is the first stage of the renovation work. The plan for the whole Museum is to present two main themes. On the one hand, we want to demonstrate the City Hall and its history – the building's biography of sorts. On the other hand, we want to show the history of Poznań. In the basements, which are the oldest part of the building, we want to show the history of Poznań from the 10th to the 16th century. Why?

Because this is the part of the City Hall which comes from the period before Giovanni Battista di Quadro's redevelopment. And it just fits perfectly in this space. On the other hand, we will also show the history of this space, which visitors will surely find interesting. For it was here that the prison, the torture chamber and the court were located. Of course, we are not going to shock people by displaying cruelty. We will put on display the tools which were used to torture people at the City Hall. We will also present the courtroom box in which two representatives of the city and a scribe would sit. Their job was to supervise the work of the torturer to see if he was doing his job well. We will also display an old whipping post – the original one, as what you can see at the Old Market Square is only a copy of this one.

There will still be more to see apart from the Gothic basements.

Yes. When we leave the Gothic basements and enter the part of the building that was designed by Quadro, that is the western rooms, we will reach a studio storage in which we are going to display part of our collection. The key to selecting the objects will be diversity. We would like to show here large objects such as the aforementioned bath as well as an old cast-iron gas lamp, which is probably the last one in Poznań. After visiting the studio store, the visitors will be invited to the ground floor. In the old Bars Hall we will find a café. From there we will reach the Gothic Hallway, that is a place which used to be the seat of the city council at the times of the medieval City Hall. There we will see a display of images depicting the city. After that we will leave the City Hall through the History Hall, in which we will be able to watch various multimedia presentations, for example on the building's past. Upon entering and leaving the City Hall, we will see a treasury, which is actually quite a mysterious place.

What is it?

It is a small room behind the late-Gothic door adorned with a fish swim bladder. It has never been shown to visitors before. However, we wanted to open it and exhibit there a treasure found in the 1970s in a basement of a tenement house at Kramarska Street. The treasure consists of thousands of gold coins in a large clay jar. We know that at the times of Walter Bettenstaedt [he was an architect who worked on the renovation of the City Hall in 1910-1913 – editorial note] there were stairs under the floor of this room, leading to the basements. They had been built so that the city councillors did not

have to go outside to reach a restaurant located downstairs. When we removed the floor, we found many examples of stonemasonry dating back to the times of the restoration of the Old Market Square (from the Renaissance and later periods) as well as two pieces of the burnt City Hall bell dating back to the 18th century. In 1945, when the City Hall was burning and the tower collapsed, the bell must have also fallen down and burnt. We have also discovered there parts of Gothic walls dating back to the times even before Quadro's reconstruction. They will be uncovered and displayed, along with the damaged bell. As you can see, the building is still keeping many secrets from us.

Apart from the plans for the immediate future, you are probably also thinking about some long-term plans. If you were to let your imagination run free, what other changes would you like to introduce in the City Hall in the coming years?

My dream is to complete the renovation of the City Hall and change the other part of the exhibition, but also to conduct a conservator's examination on the whole first floor. There is a chance to find something interesting there. Of course, in the 1950s everything was done in great haste – the reconstructed building was to open on July 22, 1954 to commemorate the 10th anniversary of the Polish People's Republic. The effects of that can still be seen. My another dream would be to install a lift in the building. Interestingly enough, this idea is not new. At the end of the 1940s when there were plans for the redevelopment of the City Hall (not for the purpose of turning it into a museum but to renovate it as the seat of the municipal authorities), it was already decided that the staircase would be turned into a lift shaft. What back then may have appeared to be an innovative move, at the same time was an act of barbarity, as the ceilings of the medieval chambers in the tower were irrecoverably destroyed. No research or examination of the space was done back then. However, this only proves how unusual and fascinating the history of the Poznań City Hall is.

Magdalena Mrugalska-Banaszak – an art historian holding a PhD in arts and humanities, the Director of the Museum of the History of Poznań (a branch of the National Museum) and a deputy editor of *Kronika Miasta Poznań* (Chronicle of the City of Poznań); she is an author of numerous articles, books and exhibitions on the history of Poznań and its inhabitants.

WHY GARDENERS DON'T MAKE WARS?



Permaculture, or in other words permanent agriculture, is an alternative approach to gardening. This article focuses on permaculture gardens, however permaculture is a much broader concept encompassing many areas of life. Most of us associate gardens with tidy flower beds where plants grow nicely and obediently and everything else is immediately removed. We think that the flower beds need to be weeded, hoed, sprayed and fertilised or else none of our dream plants will ever grow. There is another way, however. The basic difference between a traditional and a permaculture garden can be explained on the basis of the following simple principles. First of

all, the soil in a permaculture garden should not be dig. Thanks to this its composition remains intact. What is more, the garden does not need to be watered because the plant litter prevents water from evaporating. Moreover, instead of chemical and artificial fertilisers, the principle of good neighbourhood should be implemented: it means that certain species of plants make other plants stronger and therefore they should grow next to each other. Finally, nothing is viewed as weeds or pests. All of this shows that permaculture is actually about copying the self-regulating, biodiverse natural ecosystems. Idyllic though it may seem, it is possible.

Let's start at the beginning

In 1929 Joseph Russell Smith wrote about three fundamental ethical principles of permaculture. These are: earth care, that is caring for the natural environment and all its inhabitants; people care, that is caring for the social groups engaged in the fight for the common good; and fair share, that is distributing equitably all that is produced. By no means are these principles new but they are still difficult to accept and implement. A very interesting definition of permaculture was created by Patrick Whitefield who said: "The essence of permaculture is that it takes natural ecosystems as models for our own human habitats. Natural ecosystems are by definition self-sustainable and if we can understand how they function, we can make our lives more independent."

However, community gardening and agricultural movements began to develop even much earlier than that. Already in the 17th century an anarchist and agricultural group called the Diggers was established. They are considered to be the forerunners of community gardening. They advocated working for the peace and promoted the vision of society based on small, egalitarian rural communities.

Permaculture design

Permaculture is a tribute to nature. As a general rule, gardens transform the surrounding and interfere with nature. Although this is also true about permaculture gardens, it should be noted that they do it with respect towards nature, imitating it and drawing on its shapes and processes. Therefore, they may seem chaotic but there is some bigger plan in this chaos. Wild gardens, however, still appear controversial. People are used to order and to the traditional French and English gardens which have entered the beauty standards for good. We like to feel that we can control nature, that we have subdued it. We associate wilderness with danger. However, it is actually the urban space, with all its straight lines and acute angles, that is unnatural. Although it may be pleasing to look at, it does not help us rest and it does not give us comfort. Getting used to the wilderness once more can only prove beneficial for the city dwellers for whom access to at least some nature is very limited.



What about the weeds?

Permaculture is based on respect towards nature. In nature's dictionary there are no words like "weeds", "pests" and "volunteer plants". These are all elements of the natural environment which have every right to be there. It was the human beings who began to perceive the flowers, herbs and trees they planted, the plants they wanted and cared for, as better than the plants that grew by themselves. Everything that takes the land intended for cultivation is unwelcome. Everything that threatens our plants is considered a pest. However, weeds are herbaceous plants which not only are important for insects and have a commonly acknowledged decorative value (for example cornflower and corn poppy), but they can also be used in a number of ways. A good example of this is common nettle – an inconspicuous plant which is often considered a weed. It is not only used in medicine, but also as food and fodder, in the dyeing, cosmetic and textile industry and in gardening. Nettles extract contains substances which naturally stimulate other plants and thus speed up their growth and boost their endurance against insects and fungi. Therefore, nettles and other herbaceous plants are good neighbours for other species. They also increase biodiversity and stabilise the garden ecosystem.

People in the garden

Permaculture gardens are created by communities of people who work together. There is no place there for words like "hierarchy", "management" and "formal training". Work on permaculture gardens extends over a period of many years. Everything is created by the community of people who feel attachment to the place due to the effort they put into making it. These gardens enable people to observe the natural processes first hand. To understand them, we need humbleness, time and open eyes. These qualities help us notice even the simplest things like: where the snow and dew stays the longest, which way the plants tend to lean, which part of the garden is best for them and what patterns they create. The garden is always changing, always growing. That is why people who create it do their best to visit it as often as possible and take responsibility for it. It turns out that you can build close relationships in gardens, as people who are drawn to such places share similar values. This is how a community is built. A community that wants to work together for a good cause.

How does this approach to gardening, agriculture and nature in general, affect our lifestyle? Andrzej Młynarczyk and Monika Podsiadła, who is the forerunner of permaculture in Poland, said that "gardeners don't make wars". This statement describes the attitude towards this idea well. Contact with nature and spending time in its surrounding have a positive influence on our mental and physical health and improve our well-being. Besides, the more active we are when we are spending time surrounded by nature, the better for us. For the bacteria living in the soil, *Mycobacterium vaccae*, have a soothing effect on human beings. Scientists have proven that these bacteria are responsible for enhancing the metabolism of serotonin (also known as the happiness hormone) in the prefrontal cortex, which is the part of the brain responsible for cognitive functions as well as for emotional responses and mood. Serotonin deficiency can cause fatigue, increased stress, aggression, depression and problems with learning. When we work in a garden with our bare hands and touch the soil, we come into contact with the bacteria. And because of the effect the bacteria have on us, this contact can make us happy and relaxed. It should be borne in mind, however, that this good state lasts up to two weeks.

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Quotations used in the article come from the following sources: Monika Podsiadła, Andrzej Młynarczyk, *Ogrody permakultury. Dotknąć Ziemi*, Lublin 2015. www.permakultura.com.pl



Interview with Art Education
and Curatorial Studies' students
(University of the Arts in Poznań)

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TRAPS AND BAITS

Anna Pikuła, PHC: You are studying at the Faculty of Art Education and Curatorial Studies at the University of the Arts in Poznań. As part of your course, you are currently designing an exhibition at the Śluza Gallery. You chose an unlikely hero. Who, or what, is it and how do you understand it?

Ola Staśkiewicz: After long conversations we decided that the main character we are going to use to tell the story at our exhibition would be a rat. We were particularly interested in the symbolism of this choice as well as the emotions we may associate with this animal and the effect that its presence has on us. You cannot deny that from the historical perspective our hero has

been a somewhat ambiguous character. On the one hand, a rat is commonly associated with a repelling carrier of serious diseases and the animal that caused medieval epidemics. On the other hand, it is a laboratory animal which often saves people's lives. What is more, we were also intrigued by the idea of rats as participants in the life of the city. As it turns out, rats are a huge group of city inhabitants and constant companions of people. They are present and active, even though they remain unseen. Thus, due to this dual perception of rats as well as due to their inconspicuous proximity to human dwellings, our exhibition will explore different facets of invisibility and apparent absence. Within the scope of this theme, the exhibition space will become a place where we will try to explore and demonstrate the phenomena pertaining to both ambivalent invisibility as well as exclusion, fear, insatiability, shame and even extermination.

This year in particular we are focusing on the biography of the city. We are reflecting upon the issue of how to talk about the city, how to show its diversity and complexity. We are trying to understand how the past affects the present. How does your exhibition fit into this conversation about the various biographies of the city? What topics and issues do you want to raise?

Katarzyna Sinoracka: Biographies usually present only one side of the story, which means they focus on the things someone wants to show off, glorify and draw attention to. Unfortunately, a frequent strategy for writing biographies is to whitewash and idealise people, social spaces and events in history. We want the exhibition held at the Śluza Gallery to adhere to the principles of an anti-biography rather than a classical form of biography. In this context our goal is to complement the visual tale of the city which can be explored at Porta Posnania's main exhibition. Therefore, we will try to present on the opposite bank of the Cybina River, which is the place where the exhibition will be held, things which are somewhat beyond mainstream history. We will talk about the things which did not enter history books but have significantly contributed to creating history. We will demonstrate people who until now have been absent from the official exhibitions and tales but deserve to be there.

The exhibition will be held at the Śluza Gallery which is a historic building that is part of a bigger complex along with Porta Posnania. Did this location pose a challenge for you? How do you address it in your exhibition?

Jarek Rusiński: The Śluza Gallery, its history and architecture are very inspiring for us. In a way, the Cybina River separates two worlds but at the same time it connects two banks. And I mean both the actual banks of the river as well as the symbolic ones: one that is modern and interactive and the other that is historic and associated with military purposes. The place we are going to set up our exhibition in is a labyrinth of sorts in which we have to walk from one room to the other. Eventually, we go downstairs and find ourselves underground. It is almost as if we were looking for a hiding place, a shelter and a sense of security. However, our plan is to address these impressions in a surprising way, giving them a quirky twist. For in the basement, which is usually a place where we want to hide the most precious and mysterious objects, we want to create a storeroom with hidden, unwanted facts, desires, objects, images and even people. People whose presence in society is for many unwelcome.

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So you want to touch the issues and themes in history which cannot be found in the official narrative about the city's past and in the tourist guidebooks. Which themes are you most interested in?

Juliana Kulczyńska: We want to present at this exhibition the phenomenon of the unseen. We are particularly interested in these kinds of absence which pertain to the issues of social exclusion, homelessness, disease and disability. However, the range of contexts which we want to present includes also questions about ourselves, about the things we are hiding and the things we usually avert our eyes from and choose not to pay attention to.

You want to tell this story through works of art. What are we going to see at the exhibition?

Jakub Kosecki: We want to present various works of art which will address, directly or indirectly, the questions, problems and issues we are going to raise. It is worth mentioning that apart from presenting objects, we also want to use and display quotes, translated texts, press materials and documents pertaining to both the history of our hero and of Poznań. This peculiar strategy of combining art and mostly informative resources will enable us to construct a narrative whose form will be enriched by local elements as well as history and social stories.

Jarek Rusiński: One of the elements of the exhibition will be a series of photos presenting the life of the homeless people in Poznań. These photos were taken by Agnieszka Rusińska-Yelizarov who is actively engaged in streetworking. For the sake of clarity, this English term describes the practice of finding marginalised people, including the homeless, and building close relationships with them. Agnieszka's photos are a visual transcript of the places and spaces in which our usually unwanted neighbours – the homeless – live. However, this is not all that these photos show! We have chosen from a rich collection of over one hundred photos the ones that depict moments in which the homeless show appreciation and tenderness towards the few objects that they possess. Through this tenderness and care, we want to demonstrate that the homeless attach value to the places in which they live and thus dignify their own existence. We believe that these images and phenomena are universal. They reveal some truth about all of us – about dignity and being human.

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Can contemporary art help us face difficult social phenomena? How?

Julianna Kulczyńska: Contemporary art is often said to use peculiar language which can often be described as nonliteral, figurative and even poetic. It is probably this peculiar nature of the language of contemporary art that can make it challenging and difficult to understand. However, in our opinion, this symbolic dimension of contemporary art is its great power. For every form and idea within the realm of contemporary art can be interpreted broadly in a number of ways. Thanks to this every viewer is free, which means that it depends only on him or her how much he or she wants to engage with the work of art.

Ola Stańkiewicz: What is more, we also want to note that paradoxically this nonliteral nature of language actually helps us to give and highlight specific examples of situations, problems and





social phenomena. Contemporary art helps us understand both the world in which we live as well as ourselves. It shows us new ways of approaching particular issues. It makes us aware of the things we lack and complements this awareness. In terms of this exhibition, contemporary art will help us manifest the hidden history not only pertaining to human beings, but also to the society and ourselves.

*The exhibition is created in cooperation with the University of the Arts in Poznań as part of the following courses: curatorial projects and museum and gallery education, under the academic supervision of Dr Witold Kanicki and Dr Marcin Szeląg.

Ola Stańkiewicz /
Katarzyna Sinoracka /
Julianna Kulczyńska /
Jarek Rusiński /
Jakub Kosecki

2nd year of the second cycle degree programme
Faculty of Art Education and Curatorial Studies
University of the Arts in Poznań



ŚLUZA GALLERY

Anna Pięka,
Olga Tarczyńska-Polus
PHC

When we opened Porta Posnania to visitors in 2014, we also opened a space intended for holding temporary exhibitions. It is located in the historic building of the Cathedral Lock by the Cybina River and connected to Porta Posnania by a glass bridge. Originally, the building served military purposes. Its interior has been renovated and turned into exhibition halls.



Photo: Ł. Gdalk, 2019 © PHC

For the last seven years we have been gaining more and more experience in exhibition design. With every new exhibition we have been searching for our own forms of expression and identity. We began with the subjects directly connected to the history of the place (the first exhibition titled *Framed by the River. The Biography of Cathedral Lock* was held in 2014) and touching the themes that are explored also at Porta Posnania's main exhibition (the exhibition titled *The unKNOWN Cardinal* in 2015). Over time we turned to the more general issues pertaining to the heritage of Poznań. This year we are stepping out of the shadow of our elder sister – Porta Posnania and beginning to act on our own hook as the Śluza Gallery.

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Things that matter

Through our exhibitions held at the Śluza Gallery, we want to talk about contemporary Poznań and how it has been shaped by its past. We study the heritage of the city and search for the people and themes which are important to us even today. We reflect on the issue of how events and people from many years or even centuries ago can help us understand our contemporary times. We believe that the study of the local context enables us to address universal issues which are important not only here and now. After all, despite the passage of time, people's needs and ambitions inspiring them to act have not changed all that much. We can learn something really important about the world not only from Jan Lubrański, who lived over five hundred years ago (the exhibition titled *In God's and people's books. The world of Jan Lubrański* in 2020), but also from community activists who several years ago were trying to bring Cybiński Bridge back to the district of Śródka (the exhibition titled *Bridge effect* in 2017). You can learn more about the city by both studying old maps (the exhibition in 2018 about Poznań and striving to design an ideal city) as well as following an artist's sensitivity (the exhibition titled *Scenes of no importance* in 2019).

City, people, environment

The exhibitions at the Śluza Gallery will focus on three major themes, which have also been present in our past events.

Our main focal point is the city. In line with our mission, we carefully study the city we live in. And the city comprises buildings, streets, infrastructure as well as human relationships, opportunities for development and our everyday lives. How do we "read" the city space? What makes a city a good place to live in – and what can be done to make it even better? Which path should it take to develop so that we all manage to find a place in it for ourselves? The city is a never-ending story and its heritage can be a source of inspiration. This has been proven for example by the debate on the potential and the future of post-industrial buildings, which was sparked off by the exhibition titled *Garbary Power Plant. Documenting potentiality*, held in 2017. This year's exhibition *The City (re)constructed. Post-war restoration*

of the stately buildings in Poznań, which demonstrates how the reconstruction of the city after the Second World War affected contemporary Poznań, also encourages reflection.

At the same time, let us remember that a city is not an anonymous creation. Behind its shape and development are always people and their needs. They shape the city. Therefore, it is the people who are the second theme explored at the Śluza Gallery – both those who lived in the distant past and those from more recent times; the heroes of well-known history and ordinary people. By looking at their biographies, we are searching for answers to important questions. We discover how they approached challenges, how they coped with obstacles and how they were courageous enough to air their own opinions and often times had an impact on the development of many fields. Both Julia Woykowska, who was active in the 19th century (the exhibition in 2018 titled No compromise!) as well as Władysław Czarnecki, who nearly one hundred years ago spoke up about the importance of nature in the city (the exhibition in 2019 titled *Home. City. Garden. The work of Janina and Władysław Czarnecki*), can inspire us today to act courageously.

Just like the aforementioned Władysław Czarnecki, we also see the importance of nature in the contemporary world. That is why the third theme presented at the Śluza Gallery is environment. The discussion of heritage cannot ignore nature. Cultural and natural elements affect one another. From the historical perspective, it was the available natural resources that facilitated the development of civilisation and culture. Today, however, our negative influence on the environment is so huge that it is necessary to take action and protect it. This is where heritage interpretation can prove instrumental. By talking about nature we can help instil an attitude of respect for it and enhance a mindful approach to its protection. We are inspired to raise the issues relating to nature by the neighbourhood in which the Śluza Gallery is located – the Valley of the Cybina River. It became the theme of two exhibitions pertaining to the flora and fauna in the vicinity of the building (*Cybina's flora* in 2018 and *The animals of Cybina* in 2019).

We act together...

... and create space for exchanging thoughts and inspiring one another. This is another extract from the Śluza Gallery's mission statement, which highlights the issues important to us in what we do.

Our exhibitions are the products of cooperation between us – the operators of the Śluza Gallery – and the experts and artists invited to co-create the projects with us. Inviting various points of view and levels of sensibility to the discussion is an integral part of the process of designing each exhibition.

We believe that thanks to this approach, our exhibitions are a source of inspiration and provoke also our visitors to start important conversations. Following the principles of heritage interpretation, we do not want to demonstrate the only one correct path to understanding the phenomena we present. We always try to create space for exchanging thoughts and views, where every visitor has a chance to confront the presented material with their own opinions. And these opinions are most interesting for us. That is why we have often provided space at the exhibitions where visitors could express their own views. In the immediate future we are going to search for new solutions enabling your voice to be heard even louder.

What is still in store for us?

This year we are going to put the Śluza Gallery on the map of Poznań galleries. The Gallery will have its own visual identity and signage system inside the building. We will also launch communication channels providing up-to-date information on what is happening at the Gallery.

We will also invite you to three temporary exhibitions. The first will be a form of an art statement designed by the students of the University of the Arts in Poznań. Using the metaphor of a rat, it will draw our attention to the things we prefer to ignore.

The next exhibition will take us to the world of sound. We will explore the soundscape of the Valley of the Cybina River and reflect on how it affects our perception of space.

The third exhibition will present the first women who made university careers. It will also explore the social and cultural context in which the first female scientists had to fight for their place, not only in Poznań.

We hope that we will meet you at the Śluza Gallery and that this year's exhibitions will encourage you to start many inspiring conversations!





ŚLUZA
GALLERY

2021 at the Śluza Gallery



POZNAŃ
HERITAGE
CENTRE

POZnań*

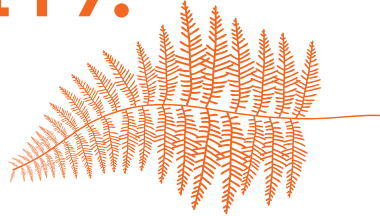
Traps and baits May 2021

Sounds of Cybina July 2021

Scientists. Women November 2021

HELPING TO UNDERSTAND THE CITY.

Interview with
Julia Karczewska



Design: Lucyna Kaczmarkiewicz

Poznaniacy i poznaniarki, poznaj ich! (Meet Poznań men and women!) is another education pack designed to teach Polish as a second language published by Poznan Heritage Centre. It was launched this February as part of the project *Witaj w Poznaniu* (Welcome to Poznań), which we have been running with the Centre for Migration Studies / Migrant Info Point since 2019. The education pack *Poznaniacy i poznaniarki* is addressed to teachers of Polish as a second language working with young immigrant students. During the work, we were trying to combine the language component and the culture component. The history of Poznań and its inhabitants, the city's map and traditions – these were the elements which we consistently include in the process of mastering the Polish language. I invited Julia Karczewska to talk about it. She is the author of both *Witaj w Poznaniu* and this year's pack based on the biographies of the well-known inhabitants of Poznań.

Anna Mieszkała, PHC: Can we influence the children and adult migrants' sense of belonging to the local community by telling them about the people connected to the city?

Julia Karczewska: Definitely. When I was preparing for today's interview, I came up with a metaphor of sorts. Streets, places, buildings and their past constitute a theatre set. It is very important, however it is also irrelevant until actors come to the stage. A city lives, changes and enters further stages of its development not due to some unidentified forces, but thanks to the people who live in it and create it. If we want the new inhabitants of Poznań and their children to feel part of our Poznań community, we have to help them get to know and understand this city. Only then can we hope that they will consider it their own. There is no better way to decipher a new place and find oneself in the maze of interconnection and interdependence, which may be unclear for someone from the outside. Street names, history of buildings, people immortalised in monuments – we can pass them by every day but until we learn something about them, we cannot say that we know the city we are part of.

Is it important for the new Poznań inhabitants, who have chosen our city for various reasons, to know its history and identify with the local surrounding?

This is the condition that has to be fulfilled for integration to take place. And integration is a process in which both sides have to be active. Assuming that foreigners who come to us want to be part of our community, we need to realise that we also have a certain role to play in this process. So much has been said in recent years about the educational concept called inclusive education. It refers also to migrant students. Including someone means making two gestures. One step has to be taken by the person who comes to us. They need to show their engagement and their will to be one of us. This is crucial. However, it is not enough. Because if we do not make some space for them among us, we will not make a gesture inviting them and they will not be able to join us. The worksheets designed for both of the *Witaj w Poznaniu* education packs are this gesture made by the Poznań community welcoming migrants. We are saying: "Look, we have prepared something especially for you. We want you to feel good in our city. We care." When it comes to children and teenagers, we could say that it is the teachers who have this superpower – they can accelerate the integration process. If they

decide to do that, the education packs we created can help them. If they do not use this superpower but only passively observe, the integration process will surely take longer.

When you were working on *Poznaniacy i poznanianki* why did you decide to use the biographies of the well-known Poznań inhabitants as your starting point?

I thought that by demonstrating the men and women who are well-known in Poznań and who created this city in the 19th and 20th century I was choosing the easy way. Introducing intriguing figures is an excuse to introducing the map of the city, its history, heritage and impact not only on Poland, but often also on the world. At the same time I wanted to show the children and young people that they have come to a city which has always provided opportunities for its inhabitants to receive great education, develop their interests and change their reality. If you want to grow, change the world, make bold decisions, Poznań is the right place for you. I am sure that this is exactly what we managed to show the teenagers through these five fascinating biographies.

Who did you choose for the education pack's heroes and heroines? For me it is very important that there are also women in this group.

Each of the five sets was created on the basis of the biography and heritage of one of the figures. These include: Hipolit Cegielski, Julia Woykowska, Kazimierz Nowak, Henryk Zygalski and Halszka Osmólska. From the very beginning it was clear to me that we needed women in this group. We have to take advantage of every opportunity to enhance self-confidence in young girls. Although each of these figures had a different profession and achieved success in a different field, they have something in common. They all share certain curiosity about the world, which lies at the root of their achievements. It motivated them to action, made them bold, enabled them to do things which seemed impossible. Even contemporary teenagers may find these role models fascinating. The biographies we present are so inspiring that discovering them is bound to be interesting. It is hard to attract teenagers' attention these days but I am sure we will achieve this goal.

Language is the most important tool facilitating functioning in a new community. Thanks to it we can obtain information, gain

knowledge, learn values and customs. Did you take all that into consideration as well when you were designing the exercises?

Of course. But the exercises in the packs do not focus solely on the language. It is true that language is the key. However, if a school wants to fully engage, it should not only provide help with acquiring the language, but also combine it with intercultural education. Children may also need help with learning particular school subjects, for example due to the differences in the curriculum between Poland and the country they have come from. It is also necessary to strengthen them emotionally. All these elements are present in our education materials. By doing the exercises, students not only learn the language but also discover the city map, important places and some history. They are also asked about their own countries, their experience and opinions.

Do you get any feedback from the teachers of Polish as a second language? Do you already know their opinion about the education pack?

Those who took part in the meeting in February, during which we presented the pack, were impressed. Now we have to wait and give them time to work with it. I am sure they will share with us not only their views, but also their students' reaction.

Thank you.

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Julia Karczewska – a Poznań philologist and Polish teacher; she cooperates with the Centre for Migration Studies and Migrant Info Point, where she runs courses on the Polish language for foreigners; she is an author of articles on methodology and a coordinator of the network created by Ośrodek Doskonalenia Nauczycieli (Teacher Training Service) – *Student with migration experience* and Poznań Network of School Multiculturalism Leaders.

All materials are available online at www.bramapoznania.pl in the section: Dla nauczycieli i nauczycielek.

Partnership: **Centre for Migration Studies / Migrant Info Point**
Patronage: **Ośrodek Doskonalenia Nauczycieli in Poznań, Fundacja Wspierania Języka i Kultury Polskiej im. Mikołaja Reja**

TIME FOR REBELLION.

Examples from Poznań districts

Maciej Moszyński,
Marcin Słomiński
PHC

Rosa Luxemburg

One of the most famous Polish women recognised around the world and one of the most important politicians of the 20th century used to live in the district of Jeżyce. Up to this day she is commemorated by a plaque on the wall of a tenement house at 21 Szamarzewskiego Street, which still causes heated disputes.

Rosa Luxemburg, for it is her we are talking about, lived in an era marked by a rapidly changing world. The world in which industry was becoming more and more important, replacing farming which used to dominate. The world in which factory workers were becoming more and more persistent in fighting for their rights.

Rosa Luxemburg was working hard to fight for a place for herself and other women in the male-dominated world. She received excellent education and confidently engaged in intellectual disputes with the leading political thinkers of the era. She was born in Zamość into a Jewish family. Hence her sensitivity to unjust treatment of minority groups. She advocated respect for national autonomy, even though as a socialist she thought that the future of the world lied in voluntary transnational structures.

At the turn of the 20th century, socialists in the Wielkopolska Region did not receive much support. Nevertheless, they remained active. Workers' demands were intertwined with resistance against Germanisation as well as with striving for independence. On the other hand, a new political movement emerged on the Left, which valued real equality over political sovereignty. This was the group in which Rosa Luxemburg was active.

Back then engagement in politics required a lot of effort – in particular, it required organisational work at a local level. Rosa Luxemburg made contact with Poznań activists from the Polish Socialist Party in the Prussian Partition. Despite the ideological differences, she was trying to use it in the execution of her plans.

She visited Poznań several times. We know for sure that she stayed in the district of Jeżyce during her longest visit in May 1903. The flat at today's Szamarzewskiego Street was her "base camp" which



Szamarzewskiego Street:
Rosa Luxemburg's temporary flat

she used to participate in meetings and conferences held in the whole area of Wielkopolska.

“I reached my destination safe and sound. I already have a room: very nice and in a good neighbourhood. This is my address: Kaiser Wilhelmstrasse 21. I am very well; tomorrow I am going to work.” This is how she describes the beginning of her stay in Poznań. However, her attempts to stimulate political activity in Wielkopolska were not as successful as she had hoped. She returned to Poznań several times, however she did not stay long.

Rosa Luxemburg was a confirmed pacifist. She advocated universal suffrage regardless of the social standing. Her way of thinking was revolutionary and she would often make enemies. She never lived to see women gain the right to vote, which was something she had fiercely fought for. At the beginning of 1919 she was murdered on the streets of Berlin by the members of the infamous Freikorps troops.

Konrad Doberschütz

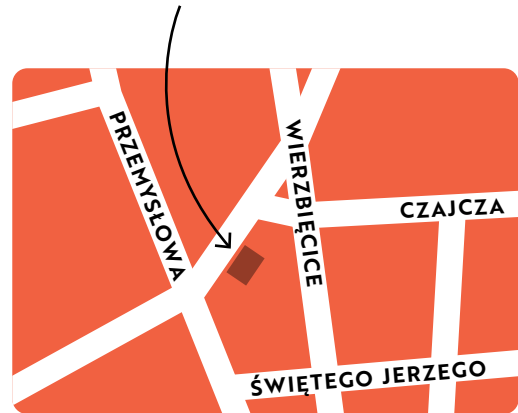
Rebellion has many faces: both the strategy implemented and the signs can differ. It can be a short and rapid collective experience or it can go on peacefully for years and engage only a small group of people. The most well-known riots are the ones involving many participants who dare to manifest their dissatisfaction with the surrounding reality. Achievements of individuals, who usually remain alone in their actions, are less likely to be noticed and remembered. The stronger the system which makes sure they are forgotten, the harder it is to remember their achievements.

Konrad Doberschütz, who lived for many years in the neighbourhood of Rynek Wildecki, was one of such individuals. It was decided that his extraordinary achievements should be forgotten. His incredibly colourful life could easily fill up memoirs of at least several people. As a soldier of the Home Army during the Second World War and then a talented journalist and poet, he distinguished himself many times by showing selfless courage. Yet, he remained a remarkably humble man.

Opposing Polish post-war communist reality, Konrad Doberschütz wrote politically-engaged poems, limericks and novellas for example about the Poznań protests of 1956, the Soviet intervention

Rynek Wildecki:
Konrad Doberschütz's flat

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in Hungary, the crimes of the Red Army and the cult of Stalin. His work incisively exposed the shameful and carefully hidden side of the communist reality. At first, the majority of his texts were put in the drawer. As time passed, he decided to bring them together in one volume titled *Zakazana Poezja* (Forbidden Poems) and read to his friends during private meetings.

In 1959 his work attracted the attention of the Security Service, which was probably caused by Doberschütz's decision to send his poems to the editors of Poznań newspapers. Of course, none of them decided to publish his work. Soon he was arrested and charged not only with slandering the people's government, but also with encouraging people to fight against the Soviet Union. The evidence supporting the indictment included a poem-lullaby titled *Sleep peacefully, my little boy*, dedicated to the memory of the youngest victim of the Poznań protests of 1956 – Romek Strzałkowski.

Konrad Doberschütz was sentenced for his literary activity to three years in prison. Thanks to Stanisław Hejmwski, the famous defence attorney of the participants of the Poznań protests, his sentence

was shortened to one year in the second instance. However, naming the poet a “criminal” proved an effective way of keeping him quiet and making him forgotten.

After he left jail, Konrad Doberschütz began to write under a pen name. He died in 2000. Only at the end of his life was he acquitted and vindicated. Today he is an important symbol of an artist who challenges the system he disagrees with.

Janusz Kulas

“Gangsters”, “provocateurs”, “vandals” – these are the terms that oppressive regimes, regardless of time and place, like to use to describe their opponents. The same terms were used during the Poznań protests of 1956.



Eki z Małeki public square

Poznań uprising was the first group demonstration against the conditions in the post-war Poland of this scale. It was a grassroots rebellion of workers who did not agree to the economic exploitation as well as to the restrictions in other spheres of life.

Although the rebellion was not of generational nature, young people played an important part in it – the men and women working in Poznań manufacturing plants as well as the boys and girls

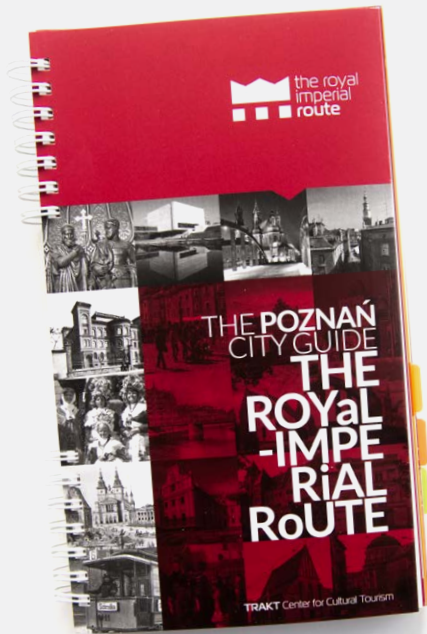
of Poznań streets. They were the driving force behind the events. Many of them, especially those who did not fit the image of an ideal citizen, were defamed and called “vandals”.

Among them was 20-year-old Janusz Kulas working as a driver for the Transportation Company of the City Construction. He made money on the side selling unofficially tickets to the cinemas such as Bałtyk and Apollo. Thus, he was the so-called tout, well-known in the community. He also visited *Stodka Dziurka* café at Apollo, which back then was a popular meeting place among young people. He was said to have been given a nickname “Eddie Polo”, which allegedly was inspired by some silent cinema actor (probably because of his activity as a tout). This was before the events in June. As a result of the propaganda he was later renamed “Eddie Polo – an Italian gangster”.

On June 28, 1956 Janusz Kulas and his friends refused to go to work and joined the factory workers who took to the streets in the city centre. Then, when the protest turned into a bloody conflict, he was seen wherever the most important events took place: when the protesters stormed the prison at Młyńska Street, at the Poznań International Fair, when the police stations were being seized, and finally, at Kochanowskiego Street where the most fierce fight took place.

He was arrested and put on trial in the famous political trial of the participants of Poznań protests of 1956. Although he was not convicted, for the rest of his life he suffered repression for taking part in the rebellion against the system. He died in 1972.

During his life Janusz Kulas lived in various parts of Poznań. He was also connected to the district of Łazarz where he is still remembered and esteemed. The inhabitants of Łazarz say that he was held in high esteem by the local rebels. He is also remembered by informal groups called “eka” (German word for “street corners”; these were people who would hang out in the street corners), including the most famous “eka z Małeki”, as well as by contemporary community activists and social animators in Łazarz.



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ONE SLICE OF DELICIOUS HISTORY

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As I reminisce about my time as a university student, what I remember best, apart from some peculiar lecturers, is the cafeteria and the food I could try there. My time as a student of history invariably evokes memories of dinners, just like at home, eaten at the cafeteria which used to be in Collegium Historicum (today's Collegium Martineum). For many years it was run by Maria Królska – an amazing figure in the world of Poznań restaurant industry.

The university cafeteria consisted of three rooms: a restaurant, a canteen for students and the so-called professors' hall. Today we would call this last room a VIP area for important guests and new doctors. It was customary for the latter to invite their supervisors to formal dinners to celebrate at Ms Maria's place receiving a degree. I used to spend hours in that cafeteria to pass the time between classes. It was there that me and my friends would come up with secret methods to study for the hardest exam in the history of Antiquity.

The history of the building at Święty Marcin Street, which used to house "Ms Maria's garden of tastes", is very rich. Until 1990 it was the seat of the Regional Committee of the Polish United Workers' Party. After the Party was dissolved, the building was handed over to Adam Mickiewicz University and thereby the underground was adapted for a restaurant. The majority of the décor remained the

same. Massive pillars, stone floor, chandeliers – all of that created the unique atmosphere of the place. From the very beginning, the canteen was run by the Królska family, with Ms Maria as the boss. However, I do not want to talk about the building but about the food and the people who made it. Numerous articles have been written about Maria Królska and a lot of films have been made. I read and watched many of them. I also talked to my husband who is a graduate in history himself. Both of us have different memories connected to the place pertaining to the tastes and smells of home-like meals. What I remember best are mushroom soup and pancakes with spinach filling. From the canteen's menu I remember well the giant sandwiches. They were sold by a nice, bearded man. My husband remembers with nostalgia cold beet soup and braised beef. There is even a term for the food which brings back good memories – comfort food. It is the food that makes us reminisce about the people, places and events from the past.



I wanted to learn more about the Królskas's culinary heritage so I decided to arrange a meeting with Ms Maria. Anyone who has ever had a chance to meet her knows that it is an extremely warm-hearted and open person. She would never let anyone go hungry. Thus, our meeting began with a plate full of delicious sandwiches. This is how my sentimental journey began – full of memories of the people and good food.

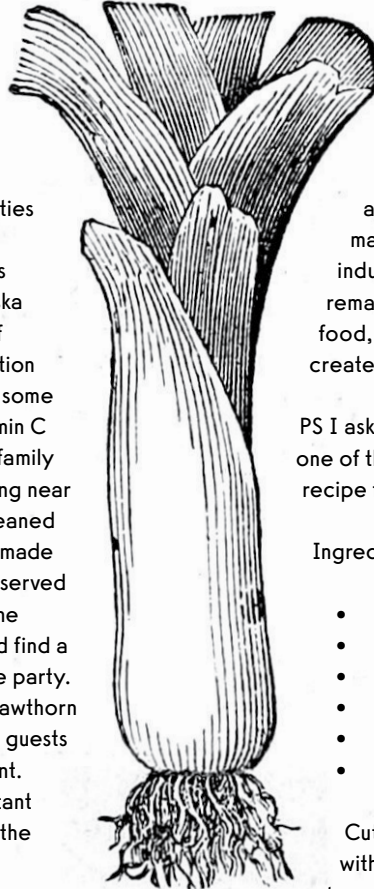
People from all walks of life used to eat in Collegium Historicum: students, professors, famous people like Krystyna Feldman – an actress who was a regular here. Many customers had their favourite tables. There was a token system. The green token entitled you

to go to the counter and choose a soup. The most popular soups were naturally the classics – tomato soup and cucumber soup. If you bought a second course, you received a red token. These would be placed on the table and after a while someone would come and ask you what you would like to eat.

A huge part of the customers were seniors. For them, dinners at Święty Marcin Street were social events. You could discuss everyday matters during the meal. The most popular types of food among the seniors were mainly traditional meat dishes such as meatballs, gizzards and pork chops. Students, on the other hand, preferred all kinds of sweet pancakes and dumplings. Various thematic parties were organised for the academia, for example the famed Christmas parties and dinners after postdoctoral exams, during which more exquisite dishes were served such as goose and veal. At every event like this Ms Królska liked to surprise her guests. For instance, one of the parties was thrown to celebrate the completion of a dissertation on ascorbic acid. Ms Maria did some research of her own and learnt that a lot of vitamin C can be found in hawthorn berries. She took her family for a walk and they picked up the berries growing near their house. With her own fair hands Ms Maria cleaned and wiped the fruit. Then she prepared a syrup made of water, sugar, fruit and lemon juice, which she served during the party. She did not tell her secret to the invited guests. She only asked them if they could find a dish with an ingredient that was a leitmotiv of the party. Naturally, someone did recognise the taste of hawthorn berries and put two and two together. All of the guests were touched by Ms Maria's level of engagement. During our meeting, she emphasised how important it was in her profession to be able to recognise the needs of other people.

The fame of Ms Maria's kitchen soon spread in the academic circles. She was flooded with orders for other events. A true source of information on the Królska family and what they did are the guest books. By courtesy of Ms Maria I had a chance to read them. This is one of the messages from the books: "If there is one thing that you

always want and sometimes can get, it is dinner at this place!" The list of guests of the students' cafeteria, from outside the academic circles, is also impressive! Actors, politicians, artists. Among the names I need to mention are Prime Minister Tadeusz Mazowiecki, President Lech Wałęsa, Javier Solana and even Margaret Thatcher! (The Iron Lady was spellbound by Ms Maria's cold beet soup.)



The company Gastro-Królscy i Gebru ran the cafeteria at Święty Marcin Street for over 30 years. Due to the new development plans for the building and the pandemic, the iconic place has disappeared from the culinary map of Poznań. Ms Maria and her employees moved to a hall of residence Dom Studencki Jowita at Zwierzyniecka Street. This is where her daughter and her son-in-law have been running a canteen for many years. These are hard times for the restaurant industry but the family has switched to takeaway and remains optimistic. If you would like to try Mr Maria's food, come to Jowita. After all, it is the people who create the unique atmosphere, not the buildings.

PS I asked Ms Maria and her grandson Adam to write down one of their favourite recipes. Here, especially for you, is a recipe for vegan meatballs by Gastro-Królscy i Gebru.

Ingredients:

- favourite kasha
- mirepoix (leek, carrot, celery)
- garlic
- 1 egg
- breadcrumbs
- paprika (sweet and hot)

Cut the vegetables into thin strips and fry them in a pot with paprika, salt and garlic until they are tender. Leave to cool. Cook the kasha. When it is completely cooled, mix it with the vegetables, the egg and a bit of breadcrumbs. Form the meatballs with your hands and coat them in breadcrumbs. Fry over medium heat.

Enjoy!

**The purpose of this publication is to present different viewpoints
and juxtapose various opinions.**

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