

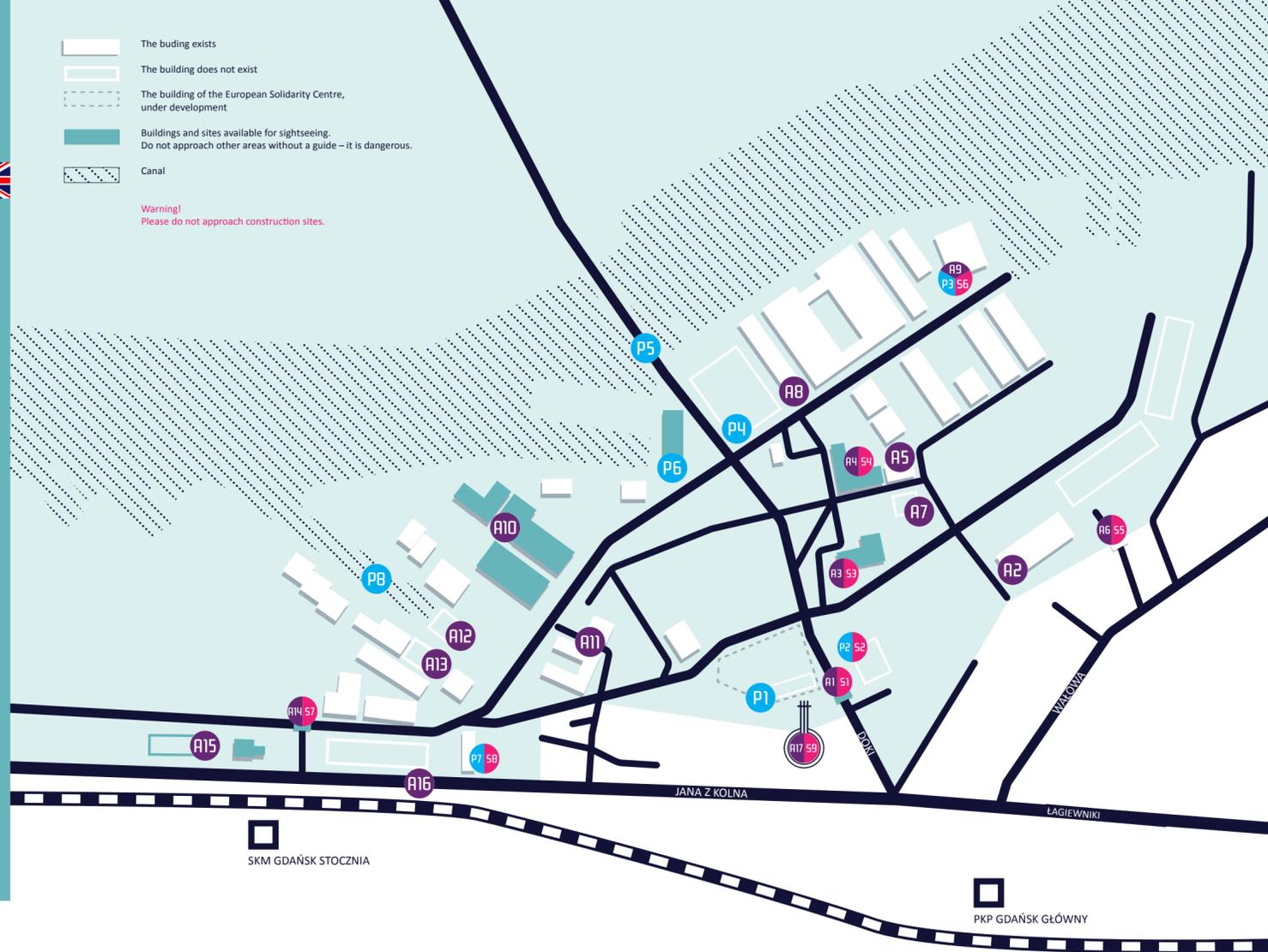


Women Routes of Gdansk Shipyard



- The building exists
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- The building of the European Solidarity Centre, under development
- Buildings and sites available for sightseeing. Do not approach other areas without a guide – it is dangerous.
- Canal

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Please do not approach construction sites.



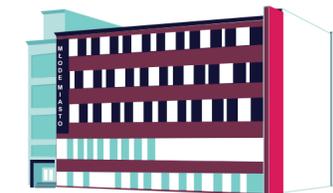
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- The Shipyard may be visited on three routes:
- A** about women artists creating in the Shipyard area;
 - P** about the women workers of the Shipyard;
 - S** about women activists of the Solidarity movement.

We will visit the places where, for several decades, up to 5,000 women worked, created, and lived at one time. We will tell the history of the woman who decorates the Shipyard's gate with flowers, recall the contributions of Solidarity movement activists, and look at the everyday contributions of women who worked as crane operators, insulators, and forklift operators. We will meet the artists who went on the shipyard welding course inspired by the place which was their home and place of creative work.

On our tour, we will discover the Shipyard gardens where the tulips and carnations for Woman's Day were grown, where the, now non-existent Director's Villa and AKU Sound Gallery were located, and the cranes that Solidarity activist Anna Walentynowicz worked on as well as what had one of the cranes to do with the famous theatrical play "H."

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WE INVITE YOU TO EXPLORE THE PATHS OF WOMEN IN THE FORMER GDANSK SHIPYARD

Shipyard cranes are one of the characteristic symbols of Gdansk. The same can be said about the Gdansk Shipyard, a place of utmost importance in the contemporary history of Poland. Independent Self-governing Trade Union "Solidarity" („Solidarność”) – the first non-communist party-controlled trade union in a Warsaw Pact country was started in the Shipyard. Recently, the post-shipyard space was opened for visitors. In cooperation with the "Metropolitanka" project, City Culture Institute invites you for regular walking tours from the perspective of herstory – through the roles and experiences of women.

The Gdansk Shipyard used to be one of the biggest workplaces in the Pomerania region, employing up to 17 thousand people at its peak. Until recently, it had been associated exclusively with men: welders, ship-builders, strikers, and we tended to forget that there were also women among them, composing up to 1/3 of the staff. In the 1980s, several women even engaged in oppositional activities and distributed illegal magazines and leaflets in the Shipyard area. Dismissal of one of them led to the strike outbreak, which ended with the signing of agreements perceived as the beginning of the end of USSR domination in Central Europe. „Metropolitanka" re-discovers this forgotten fragment of the Shipyard's history, by walking the paths of women whose lives and actions changed the course of history.

Excursions are led by project authors and artists connected with the Shipyard.

More information about the project:
www.metropolitanka.ikm.gda.pl

Organized by: city culture institute

Partners: ECS European Solidarity Centre, AKADEMIA SZTUKI PIĘKNOŚCI W GDAŃSKU, GDANSK city of freedom, arteria

Special thanks to: YOUNG CITY GDANSK, GDANSK city of freedom, GDANSK city of freedom



photo: Wojciech Milewski / ECS

Alina Pienkowska and Joanna Duda-Gwiazda, among others, were reading and sorting demands coming from factories joining the Interfactory Strike Committee (MKS). They have influenced their final wording of the demands.

SHIPYARD ADMINISTRATION

P1 Here, the Shipyard offices were located, employing mainly women. As accountants and staff managers, women dealt with logistics, sales, and supplies. The administration decided on assignation of flats and rooms in hostels for workers living in the Shipyard area. Also, children were assigned to summer camps, and families to allowances of coal and other necessities.

REPRESENTATIVE CANTEEN

P2 **SP** The majority of the staff here consisted of women who served food during the lunch break. During the August 1980 strike, they cooked over 700 three-course lunches every day. They completely took over the dish preparation only after negotiations with the strike committee, where they were granted men's help in potato peeling. The authorities representatives, both Party and government-related, were entertained in the Canteen while visiting the shipyard. One of Andrzej Wajda's film "Wałęsa" (scheduled release in 2013). Since 2012, the walks connected with the "Metropolitanka – Women's Routes of the Gdansk Shipyard" project have started near the Gate. The herstorical route was visited by over 800 persons. The project is developed by 14 women related to the City Culture Institute.

S1 It was here where, on 16 August 1980, Anna Walentynowicz and Alina Pienkowska stopped the workers of the Shipyard and persuaded them to continue the strike as a sympathy strike with other factories that supported the Shipyard.

HALL 89A

P2 Here, the works of Galeria Bezdonna ("The Homeless Gallery") were presented, as well as the exposition "Znajomi znad morza"



Ewa Ossowska (trzecia z lewej), photo: Leszek Biernacki / ECS

("Seaside Acquaintances") (2012), co-created by Ania Witkowska. Currently, the Hall is occupied by Gdansk Shipyard Centre, where Anna Maria Jopek, Kora, Speech Debelles, and Tricity-based fire show female group Mamadoo have performed, among others. For Solidarity anniversary ceremonies, artists such as Marianne Faithful, Macy Gray, and Kylie Minogue have performed in the plaza in front of the Hall. Inside, there is, among others, an exhibition of Young City Gdansk's vision for development. The project envisages conservation and restoration of the most important historical shipyard buildings, their adaptation to new functions, and the building of new, attractive spaces of various designations which would allow to emphasize the unique history of this place, while simultaneously supplementing it with a new spatial-architectonic quality.

BHP (OCCUPATIONAL SAFETY AND HEALTH) HALL

P3 In People's Republic of Poland (PRL), Miss Shipyard competitions were organized here on various occasions, e.g. May 1 and others. During strikes in the 1980s, female artists and actresses from Teatr Wybrzeże ("The Seaside Theatre"), such as Bogusława Czosnowska, Elżbieta Goetel, Halina Łabonarska, Halina Słojewska (co-author of the artistic programme), and Halina Winiarska (since September 1980 the president of "Solidarity" Staff Committee in the Teatr Wybrzeże), among others, performed here for the strikers.

Here, the first edition of the "Droga do wolności" ("Road to Freedom") (2000) exhibition took place, under the custody of Aneta Szyłak and Bożena Czubak.

An alternative proposal for the development of the New Town area was presented here by four female students of Gdansk Academy of Fine Arts: Katarzyna Mieczkowska, Magdalena Mellin, Katarzyna Stuczynska, and Natalia Buczkowska (2013).

S3 The Headquarters of Interfactory Strike Committee, where, among others, Anna Walentynowicz, Alina

Pienkowska, Henryka Krzywonos, and Joanna Duda-Gwiazda served. Here, the Gdansk Agreement was signed by the following signatories: Walentynowicz, Pienkowska, and Krzywonos. Duda-Gwiazda, a graduate of Faculty of Ship Technology from the Gdansk University of Technology, was also the co-author of the demands. Political scientist Jadwiga Staniszki participated in negotiations with the government (as a member of the Committee of Experts at MKS Gdansk). Maryla Płońska, co-author of the defence manifesto of dismissed Walentynowicz, served as a secretary in works of MKS, participated in formulating the demands, and organized a translation office for foreign media. She was one of the people who persuaded factories to join the solidarity strike in the Shipyard. In BHP Hall, dozens of female workers (physical workers and engineers) prepared



Anna Walentynowicz, photo: Leonard Szmajlik / ECS

sandwiches for participants of plenary debates.

August events contrary to radio presidency prohibitions were documented by the journalist Janina Jankowska. These recordings were emitted in the „Polski Sierpień” ("Polish August") report. „Strajkowy Biuletyn Informacyjny Solidarność” ("Strike Information Booklet Solidarity") was edited by, among others, Bernadeta Staniszevska and Ewa Milewicz; the latter also conducted a registration of factories joining the MKS. Henryka Krzywonos supervised the gasoline division for the strikers needs, and Alina Pienkowska directed the Shipyard traffic. Krystyna Janiszewska is deemed to be a co-author of the "Solidarity" emblem.

SUPERVISION BUILDING

P4 Currently, the studios of Iwona Zająć, Magdalena Małjasiak, Agata Nowosielska, Bogna Burska, and Jolanta Woszczenko are located here. Also, there are two galleries here: Galeria Gablotka ("Cabinet Gallery") and Galeria na Korytarzu ("In the Corridor Gallery"). What is more, the temporary headquarters of the European Solidarity Centre are

located here while the new museum is under construction. ECS employs numerous women as culture animators, historians, and archivists. At the main staircase, on the landing, paintings by shipyard workers can be seen, together with corresponding works by Iwona Zająć.

S4 In front of the Supervision Building, there was a cabinet where photos of udamniks (the most efficient workers) were displayed. In 1950s, one of them was Anna Walentynowicz. As a welder, she achieved up to 270% of the norm, and for her exemplary work she was rewarded multiple times by the Shipyard Supervision and PRL government. It was on the plaza in front of the Supervision Building on 14 August 1980, where Shipyard workers gathered and demanded to reinstate Walentynowicz to work after her lawless dismissal.

Here, Walentynowicz spoke to them on the same day, enthusiastically welcomed as a longstanding activist for workmen dignity defence and member of Free Trade Unions of the Coast.

TELEPHONE SWITCH BUILDING

P5 In 2002–2008, the Colony of Artists was located here. They were invited to the area in 2001 to warm up the Shipyard's image and create a new, creative space in the city. It gave many debuting artists a chance for self-development. It included studies, rehearsal rooms, dance studios, and galleries. Some women connected with this place include: Anna Steller (dancer and choreographer), Bożena Eltermann (dancer, choreographer) and Cynada Theatre, Agata Nowosielska (painter, essayist, art custodian), Małgorzata Patrini (fashion designer), Anna Patrini (singer), Katarzyna Chmielewska (dancer, choreographer), Iwona Zająć (visual artist, painter), Beata Czerepak (artist), Bogna Burska (intermedial artist), Emilia Grubba (visual artist), Młoda Załoga ("Young Crew") with Magdaleną Małjasiaki (photographer). Also, the studio of OBIN.org

Maryla Płońska, photo: Zdzisław Andrzej Fic / ECS



("Organization Without Interesting Name") was located here. There, among others, Joanna Grochocka created hers screen prints. Also, the Klosz.Art gallery was located in the Switch building, with exhibiting works and performances by Angelika Fojtuch, Ania Witkowska, Agata Nowosielska, Anna Kalwajtys, and others.

The book devoted to the Colony of Artists, "Kolonja Artystów w Stoczni Gdańskiej 2001–2011" ("Colony of Artists in Gdansk Shipyard 2001-2011") (2012), was published by custodian Jolanta Woszczenko and printed by the Gdansk-based Laznia Centre for Contemporary Art. A movie about this place, "Legenda Kolonii Artystów" ("The Legend of the Colony of Artists") was created by Alina Zemojdzin and Artur Trzcinski. In 2012, the "NARRACJE Festival – Installations and Interventions in Public Space" took place, coordinated by, among others, Natalia Cyrzan and Joanna Weltrowska. The project included an installation titled „I am a tourist here myself / Sam nie jestem stąd". Its custodian, Jolanta Woszczenko, has invited artists who once co-created the Colony of Artists to one-time return and exhibit their works in the Switch. The current owner plans to preserve the building because of its esthetic and historical value, as well as to adapt the space to new functions.

GATE N° 1

S5 Here, on 16 August 1980, Ewa Ossowska stopped the workers of the Shipyard and persuaded them to continue the strike as a sympathy strike along with factories that supported the Shipyard.

P6 Buildings no longer exist. Near the Gate no 1, in the building belonging to the Factory Community Centre, the Panorama cinema was located.

DIRECTOR'S VILLA

P7 This building no longer exists. During the Gdansk Shipyard's peak, the nursery school for worker's children



Alina Pienkowska, photo: Stanisław Składanowski / ECS

was located here, surrounded with a garden and a greenhouse. In the time of the Colony of Artists, the Teatr Znak ("Sign Theatre") was located there. Also, Alicja Mojko's „Teatr Lustra Strona Druga" ("Of the Mirror, Side Another Theatre") rehearsed in this area. Marzena Niecko-Gawrysiak created here in her sculptor studio. Many of her works were tightly connected with the Shipyard: "Przystanek Barok" ("Station: Baroque"), "Wystawa w Warszawie" ("Exhibition in Warsaw").

HALL 49A

P8 Two theatrical productions were presented here: „Stółówka" ("Canteen") (2009) by Dutch theatre director Polly Maggoo, created on the basis of interviews with, among others, Krzywonos-Strycharska, starring Julia van de Graff, with scenography made by Barbara Kruzewska. In 2010, there was a dance-music performance for the 30th anniversary of the formation of the Independent Self-governing Trade Union "Solidarity". The performance, titled „Sny o Wolności" ("Dreams of Freedom"), starred dancers Katarzyna Antosiak, Franciszka Kierc, Marta Śrama and Ewelina Dańko. The music was co-created by Krystyna Prońko, Sylwia Jasnoch-Boczkowska, Beata Wojtowicz and Aneta Wądołowska, and video was co-created by Agnieszka Lenzion.

HALL 42A

P9 In Hall 42A, Teatr Wybrzeże staged several famous performances, including "H." (based on Shakespeare's "Hamlet") and "Happy End", with songs by Bertold Brecht and Kurt Weill. The following Gdansk-based actresses performed here: Joanna Bogacka, Marta Kalmus, Alina Lipnicka, Małgorzata Oracz, Ewa Andruszkiewicz, Tamara Arciuch-Szyc, Maria Mielnikow, and Marzena Nieczuja-Urbańska. Here, Michał Szłaga photographed Anna Walentynowicz in his work „Anna Proletariuszka" ("Proletarian Anna") (2004).

P3 **S6** It was here that Walentynowicz was work-

ing as a crane operator when, due to a health condition, she demanded to be transferred to the position of a welder. Unlike men who transferred, her earnings were decreased. While many crane operators were women, the brigade was usually supervised by a man. Walentynowicz was dismissed on 7 August 1980. The demand to reinstate her became the main source of strike in the Shipyard in August 1980 and the first demand of the strikers.

„SZATNIOWIEC" ("THE CHANGER")

P4 Here, changing rooms, mainly women's, were located. Separate changing rooms and bathrooms were required near the departments where a minimum of five women worked. However, this regulation was widely disrespected and female workers had to fight for it. "Szatniowiec" was kept clean by cleaning women employed by Shipyard Service Worker Cooperative "Marlinka".

FLOATING BRIDGE

P5 From the bridge, one can admire the Production Hall K1 on the Ostrów Island, where the contemporary Gdansk Shipyard S.A. employs women as crane operators, among other jobs.

W2 DEPARTMENT

P6 Here, numerous women worked as insulators, caulking pipes with asbestos. They were preferred for this job because of their "small size." When some of the women fell sick with pneumoconiosis, they fought so that the Shipyard would acknowledge it as an occupational disease and pay indemnification on this account. In time, because of technological development, the whole staff of the Department was dismissed.

Also, the history of a child, most likely conceived as a result of a rape in the factory area, is connected with this place. The Shipyard acknowledged the child as "belonging to it" and, consequently, provided the mother with financial support.

HALL 90B

P10 A space of IS Wyspa ("Institute of Art Wyspa"), this building hosts a series of exhibitions and events accompanying the ALTERNATIVA Festival, which shows the works of many Polish and foreign female artists. The festival theme is closely

connected with the Shipyard space. The exhibition is open from Tuesday to Sunday, 11 a.m. – 6 p.m., admission is free.

INSTYTUT SZTUKI WYSPA ("WYSPA INSTITUTE OF ART")

P11 The Wyspa Institute of Art has existed for 25 years and has made its home in the area of the former Shipyard since 2004. Its Director is Aneta Zemojdzin, thanks to whom numerous valued artists and ALTERNATIVA exhibition series have visited Gdańsk. Ewa Tatar, a critic and art historian, as well as curator of many exhibitions, is connected to Wyspa. In 2012, a "re.act feminism" exhibition came to Wyspa, with Aleksandra Grzonkowska as one of its curators. Book promotions and film shows have been organized in Wyspa by film expert and philologist, Julia Gierczak. Also, sociologist, culture expert, and photographer, Marta Szymańska, worked in the centre.

Many foreign artists resided in ISW, including Patrizia Karda and Seline Baumgartner from Switzerland, and Rozhgar Mahmood Mustafa, Kurdish artist from Iraq. ISW is regularly visited by Canadian Melissa Decaire, who is making an independent document about the Gdansk Shipyard. It is home to many socio-artistic initiatives, including: „Dźwignij Gdańsk - Nie dla burzenia Stoczni" ("Heave Gdansk – Say NO to Shipyard Demolition") and Rady Interesariuszy Młodego Miasta ("Council of New Town Stakeholders"), among others.

In the building of the former shipyard school, there is a popular Buffet club and design group called Lukrecja Aqsamit, which is co-created by Agnieszka Biernat and Joanna Maltańska.

RAMPS

P8 Formerly, ships were launched and trial cruises started here. During the launch, a godmother was always present, most often the owner's or captain's wife. However, sometimes also female "udarniks" were chosen, and in 1953, Walentynowicz became the godmother of "Nysa". As she recalls, trial cruises were accompanied by alcohol raves, often ending with sexual harassment of women on the ship (cleaning women were especially endangered).

HALL 57B

P12 The building no longer exists. However, experimental music lovers still remember events taking place in the former Galeria Dźwięków AKU ("AKU Sound Gallery"), co-established by Joanna Maltańska.

MODELARNIA ("HOUSE OF MODELS")

P13 The building no longer exists. An artistic space established by Wyspa Progress Foundation. Its programme was co-created by Lena Dula and Zuzanna Malicka. Curator Roma Piotrowska



photo: Stanisław Składanowski / ECS

realized her international projects here. Artists such as Dorota Zgłobicka (video), Alina Zemojdzin (co-author of film about the Shipyard „Legendy Kolonii Artystów" ("Legends of the Colony of Artists")), Anna Kalwajtys (performer), Joanna Maltańska, Monika Pudlis, Dominika Skutnik, Magda Matlacz, and Leokadia Kapuścińska created here. Also, an individual exhibition of Jeanne Susplugas „Skutki uboczne" ("Side Effects") (2007) took place here, as well as expositions by Dorota Nieznalska. A day before the building was demolished (26 June 2012), it was bade farewell with a performance by Angelika Fojtuch and Jakub Bielawski. The last event in Modelarnia was photographed by Alina Zemojdzin.

GATE N° 3

P14 Here, the last scene of Andrzej Wajda's "Man of Marble" film takes place, along with an unforgettable role by Krystyna Janda.

S7 Here, on 16 August 1980, Pienkowska called for workers to stay in the Shipyard and continue the strike as a sympathy strike. Her actions led to the closing of the gates, and about 1000 persons remained in the Shipyard area.

SPORT ARENA

P15 The Arena no longer exists (it burned down in

1994). Once finished, it was one of the state-of-the-art concert venues in northern Poland, hosting political, social, and cultural events, including the famous International Song Festivals (currently Sopot Festival) from 1961–1963. In 1957, Miss Wybrzeża (Miss Seaside) competition took place here, honoured by Maria Koterbska with Wagabunda ("Vagabond") cabaret. Also in 1957, the first Miss Polonia competition for 20 years (won by Alicja "Kaszubka" Bobrowska) took place in the Hall. In 1966, Marlena Dietrich gave a concert here.

THE WALL

P16 The wall no longer exists. The mural "Shipyard" was painted in 2004 by Iwona Zająć. The work was dubbed as „Nike Stoczniowa" ("Shipyard Nike"). Quotations from interviews with shipbuilders were composed with patterns representing cranes and ships. Beginning in October 2012, the mural was gradually painted over, and finally demolished in January 2013. You can listen to the interviews which composed the mural on "Shipyard on Air" (www.stoczniaweterze.com) website. Next to the wall, there was a second mural, also Shipyard-inspired, and created by Młoda Załoga.

THE CLINIC

S8 Here, Alina Pienkowska, the leader of the clinic Strike Committee, member of Interfactory Strike Committee, signatory of the Gdansk Agreement, worked as a nurse at the ophthalmologist office. She edited texts for „Robotnik Wybrzeża" ("The Seaside Worker") – the press agency of Free Trade Unions of the Coast. She



photo: Stanisław Składanowski / ECS

wrote, among other things, about causes of occupational diseases, accidents at work, and Shipyard health services. She was harassed for oppositional activities with inspections and workplace transfers. It was Pienkowska who passed on the information about strike beginning and strikes demands outside the Shipyard. Together with Barbara Przedwojska, she edited the 16th demand,

connected with health service. She watched over the food consignments. Nurses and doctors, among others Joanna Muszkowska-Penson, provided the strikers with medical aid.

P7 The women (doctors, nurses, physical therapists) composed the majority of the staff at the Complex of Industrial Health Service of Gdansk Shipyard. The pride of the shipyard health centre was, directed by Dr. Hanna Kisielnicka, the Physical Therapy Clinic, offering full recovery after illnesses and injuries. The women entering the clinic were mostly affected by occupational diseases: pneumoconioses such as asbestosis and siderosis (especially welders and insulators), and allergies (cleaning women and painters).

MONUMENT TO THE FALLEN SHIPYARD WORKERS

P17 The Monument was co-designed by Gdansk-based sculptor Elżbieta Szczodrowska. Maria Korpalska participated in creation of the first plastic form of the monument.

S9 The building of the Monument to the Fallen Shipyard Workers was one of the first demands of the strikers. During the strike, the funds for this goal were collected. Where the Monument stands today, there were illegal demonstrations taking place, aimed at commemoration of shipyard workers who were shot in December 1970. Here, in 1979, Maryla Płońska gave a speech in the name of Free Trade Unions.