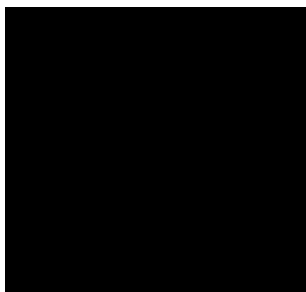
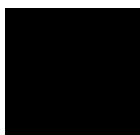
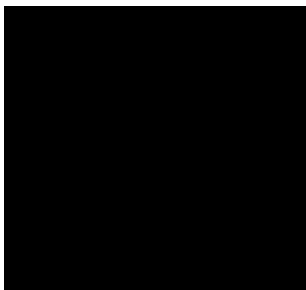
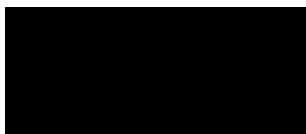
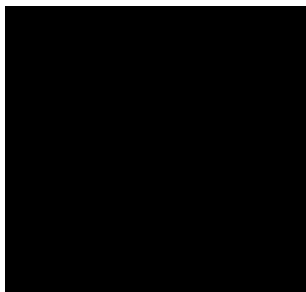
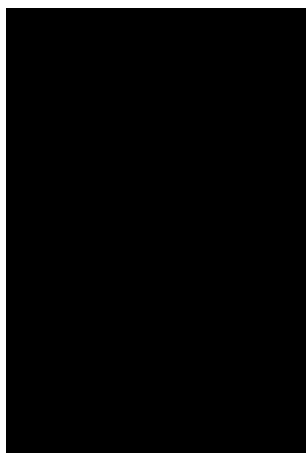
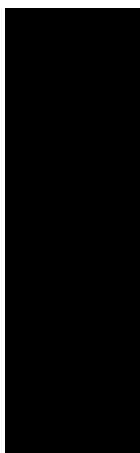
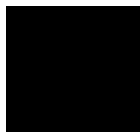
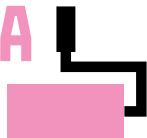


Instytut  
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T H E G U I D E T O

**GDAŃSK\_ZASPA**  
**MONUMENTAL**  
**ART COLLECTION**





The Monumental Art Collection is an integrated open air gallery consisting of 59 large-format murals painted on gable walls of residential blocks and of 19 artistic designs of staircase entrances. The collection integrates three other related activities: Monumental Art Festival, Gdansk School of Mural and Local Guides, all projects are run by The City Culture Institute.

The first pieces in the Collection were painted in 1997 during the international festival organised by Rafał Roskowiński to celebrate the 1000<sup>th</sup> anniversary of Gdansk. Mural painting in Zaspą gained momentum in 2009. Then the new murals created during Monumental Art Festival, curated by Piotr Szwabe vel Pisz, covered the gable walls of other Zaspą blocks. Thanks to eight editions of the festival the Collection gained 38 new pieces painted by renowned artists from all over the world. The Collection also features the murals painted by “the residents,” participants of Gdańsk School of Mural workshops run by Rafał Roskowiński and professor Jacek Zdybel – mainly students and graduates of The Academy of Fine Arts in Gdańsk and The Academy of Fine Arts in Wrocław.

The Collection is also the walks with Local Guides group, year after year walking the tours through Zaspą and showing the murals to thousands of visitors from Poland and abroad.

Zaspą murals breathe life into the space of the modernist housing estate and enable visitors to have contact with variety of artistic styles and trends in contemporary monumental painting. Here we can see examples of street art, classical mural painting, figurative painting, graphics and conceptual art, historical painting as well as purely decorative painting. The works were created by artists representing various cultures and generations. Some murals refer directly to the context of the space they were created in, others are purely abstract or refer to personal experiences of their authors.

**This guide presents the outcome of 21 years of mural painting in Zaspą.**



## Zaspą

Although it is only 44 years old as a residential district (first blocks at Pilotów street were completed in 1974), Zaspą's history is much longer. Its origins go back to the 13<sup>th</sup> century, to a Zaspą fishing settlement at the coastal lake of the same name, situated in the area of present day Letnica district. In 1238 Duke Świętopełk II transferred the ownership of the lake, along with the fishing rights to The Cistercian Order of Oliwa. Since then the territory spreading from the lake to the monastery in Oliwa was commonly referred to as Zaspą. The wetlands on which today's housing estate is located were for ages covered with meadows and heaths. There were also several manors, their names were given to some streets and districts of present day Gdańsk – Rozstaje, Czerwony Dwór, and Młyniec (Mühlendorf), where The Monumental Art Collection can be found. Only one manor, Dwór Rozstaje (Eckhof)



at Chrobrego street, near bus depot, has remained to this day. The area of today's housing estate was bought in 1829 by the Prussian army from the Gdańsk city authorities with the aim to establish there The Great Military Training Grounds. The Hussars of Death, stationed at the Wrzeszcz garrison, came here for military exercise. Zaspą became a venue for parades and military manoeuvres, also those attended by German Emperor Wilhelm II. From 1910 the southern part of the proving ground was used as a military airport, which after World War I was transferred back to the city authorities. This was the first civilian airport on the present territory of Poland which operated the route Berlin–Gdańsk– Königsberg. It was also the venue for aviation picnics, during which airship landings took place, for instance the famous Graf Zeppelin. In 1939, after an illegal trial, the defenders of The Polish Post Office were executed



\*

In the 1950s the 30<sup>th</sup> Air Force Regiment stationed at the airport in Wrzeszcz. It consisted of two units: attack squadron and long range reconnaissance escadrille. In 1954 a plane crash happened here. At about 1.00 pm, a two-seater military airplane, after a serious flight-control problem, crashed into a residential building at Kościuszki street. The plane was carrying armament, which caused enormous problems with extinguishing the fire after the crash, as the exploding ammunition made it impossible for the fire fighters to approach the plane. The fire was extinguished only late in the evening. The crew members were killed in the crash. Until today the part of the building into which the plane crashed has a brick wall of a different colour than the rest of the houses in the street.

Katarzyna Michałowska  
LOCAL GUIDE

at the ZaspA airport. After World War II the airport was rebuilt and operated until 1974. Topographical limitations and the hazards related to the location of the airport in the city centre (in the 1950s a small airplane crashed into a building at Kościuszki street) finally led to a decision made by city authorities to build a new airport in Rębiechowo, at the outskirts of Gdańsk, and to announce the competition for the architectural project: a new housing estate. In 1968 the team under the leadership of Roman Horodyński won the competition. Their ambitious project, meant to create a new city centre, consisted not only of the residential part but also of a grand avenue, designed to be located on today's Jana Pawła II Avenue, with a promenade leading from SKM station to the footbridge over Rzeczypospolitej Avenue (hence its size), numerous public utility buildings, including a philharmonic and a modern art museum. In the end the design was not implemented in its original form, only the residential part and basic social service facilities (schools, healthcare centres, shops) were constructed, forming a characteristic hexagonal model. In spite of failure to implement the original architectural design, ZaspA, like Ursynów estate in Warsaw, is the last urban development concept designed on such a grand scale in post-war Poland. ZaspA is also a part of the history of democratic opposition of the 1980s. It is here where Lech Wałęsa with his family and other Solidarity activists used to live. Radio Solidarity, an illegal radio station, was based here, and its transmitters were very hard to locate due to the specific layout of the buildings. ZaspA is one of the last housing estates in Poland which has maintained most of its original urban layout. This, together with its convenient location in the city centre, makes it a comfortable place to live.



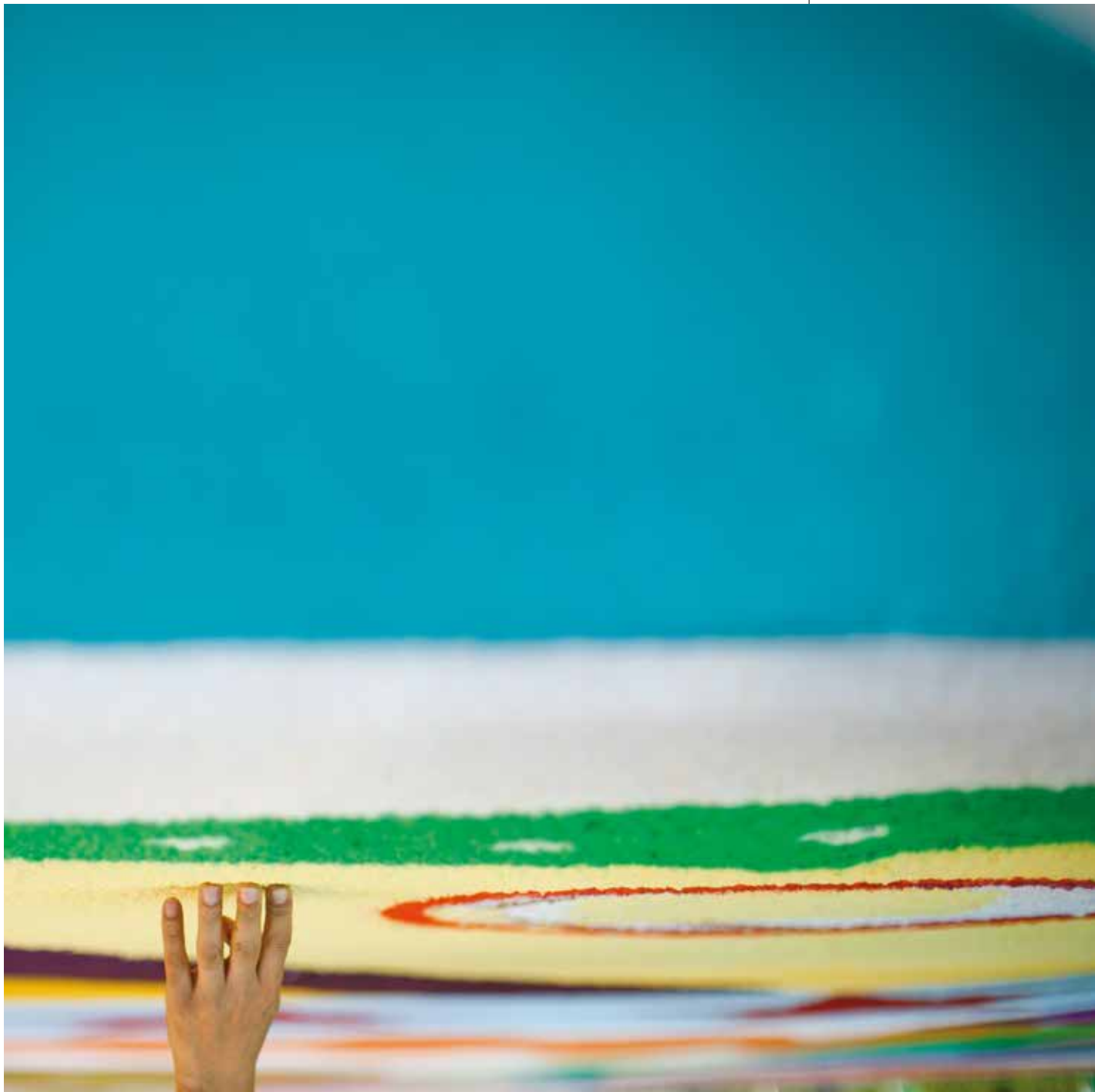
I really like the moment when the visitors walk into ZaspA and discover the place full of green areas, where the blocks are separated by a distance of a few dozen meters, allowing the inhabitants enough privacy and not letting neighbours look into each others windows. The visitors are invariably surprised with the small gardens made by the inhabitants living on the ground floors of the tower blocks. In one of such gardens a lady picked some

beautiful flowers and gave them to the artist Shai Dahan, who created a stunning mural on the block she lived in. All of these events and people who took part in them intertwine. ZaspA is also a housing estate where Lech Wałęsa used to live, here we can hear many stories about his family, about the events that happened here in the past, about the struggle for freedom. It is interesting to hear older inhabitants of ZaspA reminisce about Wałęsa's chil-

dren and how they used to play with them in the nearby park. During our walks we often go past a hair salon at Pilotów 14E, which has been in business continuously since the 1980s. Danuta Wałęsa mentions the salon in her autobiography because she still is a regular customer of Dorota Bednarska, its owner and a hairdresser.

Katarzyna Michałowska  
LOCAL GUIDE







The order of murals in the guide and on the map offers the visitors the most convenient route. If you would like to see all the murals in The Collection, be ready for a 7 km walk. The most convenient means of transport to reach Zaspą Młyniec district is SKM train or tram. We suggest starting the tour from the tram stop at Jana Pawła II street, from under the largest footbridge in Poland or from SKM Zaspą train station. If you start at SKM station, on your way to mural no. 1, the work created by Donatas Pirstelis in 1997 at Startowa 7e street, you will see other murals, but in order not to get lost in the maze of Zaspą estate, just pass them by and go on, you will have a chance to look at them in detail later on during the walk.

1

**Donatas Pirstelis**  
Lithuania  
1997  
Startowa 7e

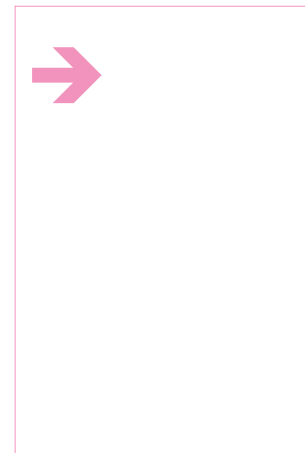
Before the football pitch and athletics track, funded from participatory budget, were built between two Lithuanian murals, they were separated by hectares of wasteland, affectionately known as the 'Sahara' to the locals. The dense symbolism of Pirstelis's mural harks back to the history of Gdańsk. Apart from the lion and the shipyard workers on their way to work, the expert eye can pick out unsettling symbols hidden in the antique ornaments.



2

**Jonas Zagorskas**  
Lithuania  
1997  
Pilotów 13a

A futuristic work by the then young Lithuanian shows industrial structures scattered randomly against the dunes of one Gdańsk beach. Later in his artistic career Jonas Zagorskas quit mural painting, focusing on performance and video art.



3

**Piotr Szwabe**  
Poland  
**Lech Wałęsa**  
2008  
Pilotów 17f

On our way to the next mural we pass the building at Startowa 17. The mural created here in 1997 we can now only see in the photo. Józef Czerniawski, its author – is a painter, installation maker and a lecturer at The Academy of Fine Arts in Gdańsk. The mural with a shoal of small fish glittering in the Baltic Sea water was created during the festival organised to celebrate the 1000<sup>th</sup> anniversary of Gdańsk. It was also one of the first murals which is no longer a part

of The Collection, but it does not mean that it is irretrievably lost. The block at Startowa 17 was the one chosen to be experimentally heated with heating pumps and, as such, was also one of the first concrete buildings in Poland which underwent thorough thermal insulation. Józef Czerniawski's mural was covered with a layer of polystyrene, which makes it by far the most well-preserved mural in the entire Collection.



Pilotów 17d is one of Gdańsk's most significant opposition addresses. It was here that Lech Wałęsa with his family used to live. As Wałęsa was returning from internment, a crowd of tens of thousands of people gathered. The mural was created on the exact 25<sup>th</sup> anniversary of the awarding of the Nobel Peace Prize to Lech Wałęsa. It is an image of Lech from the internment period enlarged to the size of a wall. Seen from up close, it is ambivalent

and unclear. From a distance, it is undeniably the face of the Solidarity leader. The work has become a herald of the return of large-format painting to Zaspą.



# 4

**Rafał Roskowiński**  
**Poland**  
*Miłosz in a Tower Block Estate*  
**2010**  
**The Year of Miłosz**  
**Startowa 29e**

The mural was created as part of the celebrations for the Year of Miłosz and is based on a photograph by Janusz Kobyliński documenting a meeting between Czesław Miłosz and shipyard workers during his visit to Gdańsk in 1981. Miłosz is passing Lech Wałęsa a pistol and appears to be saying “Make a revolution, Sir.”



Czesław Miłosz's visit to The Gdańsk Shipyard nearly caused a scandal. During the works on the design of The Monument to the Fallen Shipyard Workers Miłosz was asked for his permission to use a quotation from his poem “You who wronged a simple man.” After being awarded with Noble Prize, Miłosz did not want to be labelled as a political poet, so he offered his translation of psalm

29 to be used instead. The poet's request was overlooked by The Monument Building Committee, in the heated atmosphere and speedy pace of monument construction and, in the end, both quotations were put on it. The organizers became aware of such unfortunate oversight just a few days before Miłosz's visit to Gdańsk, when he was already on his way. Gdańsk telephone operators were called

for help. Thanks to their networking skills, they contacted their colleagues from abroad and traced the poet in Sweden so as to inform him in advance about the unfortunate oversight. Fortunately, Czesław Miłosz showed his understanding and took it calmly.

*Jarek Orłowski*  
 LOCAL GUIDE



# 5

**Dariusz Milczarek, Jan Podgórski, Artur Prymon, Tomasz Prymon**  
**Poland**  
**2016**  
**Pilotów 20d**  
 MONUMENTAL ART

The project of this artists' collective from Cracow refers to the two of Milczarek's paintings: *In the Search of the Simplest Solution* and *Unsolvable*. Mural shows a figure who multiplies his image by means of light. The figure has no facial features and his next clones have no personal characteristics. The composition has an open structure – we can expect that the process will continue on and on and there are other, identical, multiplied images

being created behind the frame, emerging in a beam of light as if replicas of one individual to be used in social media.





6

**Zosen Bandido**  
Spain/  
Japan  
2014  
Pilotów 18e  
MONUMENTAL ART

Zosen Bandido creates his own mythology, covering the walls and canvases with fantasy characters whose names, stories and mutual relations are only known to the artist himself. His work on a Zaspá block is, as he puts it, the bestiary of his imagination.



7

**Wallride**  
Sweden  
*The Future Was Here*  
2012  
Pilotów 18a  
MONUMENTAL ART

The mural of this Swedish trio depicts a rocket, a totem symbolising an avaricious civilisation. The rocket will allow humanity to emigrate to another planet when Earth has been fully exhausted of natural resources. The title *The Future Was Here* is a tag, or a signature in graffiti culture, left behind by the artists to indicate where they've been. The Swedes leave no room for doubt – if we don't limit our greed, our days on Earth are numbered.





# 8

**Rafał Roskowiński, Jacek Zdybel**  
Poland  
2016  
Pilotów 16f



After many years of creative acquaintance, it is the first authorial collaboration of Rafał Roskowiński and Jacek Zdybel. The mural directly refers to the aviation history of the space on which ZaspA was founded and praises the aesthetics of modernism and Polish technical thought of the inter-war period. The plane depicted on the mural is PZL 37 Łoś, a Polish bomber designed by an engineer, Jerzy Dąbrowski. The style in which

it is painted mimics an advertising poster prepared for the Paris Air Show in 1938. The image of a woman – pilot at the bottom of the wall is inspired by Tamara Lempicka, a Polish modernist painter. Although Lempicka did not fly herself, she loved speed – hence her famous self-portrait in the green Bugatti. Movement, momentum, machine, futurism were the key slogans of the modernism. Patterns on Lempicka's scarf come

straight from the visual setting of the Polish pavilion from the international design exhibition in Paris in 1925, when the term art deco, commonly used nowadays, was coined.



# 9

**David de la Mano, Pablo Sanchez Herrero**  
Spain  
Shelter  
2015  
Pilotów 16a  
MONUMENTAL ART

The artists from Spain intentionally chose the gable wall hidden behind the trees. The mural depicts the human community as a network, a system which works in a way similar to nature's order. According to Spanish artists, the human being is still a part of nature and, notwithstanding the development and technological progress, it is nature that offers an individual an ultimate shelter.



# 10

**Jorge Pomar**  
Argentina  
Stairway to the Sun  
2016  
Pilotów 17a  
MONUMENTAL ART

The image shows a big ladder made of flags reaching the sun, which is the element common to all the flags. The exceptions are the flags of Poland and Moldova – one of the artist's assistants was Radu Dumbrava, a renowned Moldovan muralist from Chişinău and a friend of The Collection. The mural features 25 flags of the following countries: Bangladesh, Japan, Uruguay, Rwanda, Kiribati, Argentina, Macedonia, Antigua and Barbuda, Niger,

Taiwan, Namibia, Malawi, Kyrgyzstan, Kazakhstan, the Philippines, Nepal, The Australian Aboriginal Flag, Ecuador, Biafra, Kurdistan, Afghanistan, Mongolia, Malaysia, Poland and the flag of Tibet as the murals culmination point.





# 11

**David Petroni**  
**Argentina**  
*Memories of Amber*  
 2016  
 Pilotów 14f  
 MONUMENTAL ART



David Petroni sees the buildings as enormous trees in the dense urban jungle. The proportions of the gable wall at Pilotów spark off associations with the tall conifer tree, the source of Baltic amber. The colours, warm and cold, are presented as a metaphor of the Polish climate. Geometric shapes are based on fractals that shape every single piece of life that grows on Planet Earth and in the Universe.

Once I was giving a tour to a group in which there was a mum with two children, the younger one was about 7 years old. I was trying to use such words so as to make it attractive for the grown-ups and at the same time comprehensible for children. It is difficult sometimes, so describing Petroni's mural I mentioned that it is quite abstract. At that moment, I asked the 7-year old if he had ever heard of abstraction. – Yes

– the boy replied – abstractio, from Latin separation from reality, from realism. My jaw dropped with such noise that it could surely be heard as far as on the 10<sup>th</sup> floor. – He is like that all the time! – his mother said, smiling.

Krzysztof Rzeźniowiecki  
 LOCAL GUIDE



# 12

**Mazu Prozak**  
**Brazil**  
*The Fountain of Happiness*  
 2011  
 Pilotów 14a  
 MONUMENTAL ART

*The Fountain of Happiness* created by the Brazilian artist Prozak was the most time-consuming mural in the entire Collection. Prozak needed more than thirty colours and a lot of time to paint his work, mostly improvising. First, he spent many hours drawing a network of random lines, which he later used as an inspiration for what finally appeared on the wall. The result of such long process of look-

This was the most time-consuming of all monumental pieces. It is sometimes described as 'psychedelic ivy.' Improvised to a large degree, it is painted in a record number of colours. In the battle against the inexorable march of time, help has come from the residents of Pilotów Street, who are responsible for the individual splashes of colour on the lower part of the wall.

ing for inspiration was a frantic attempt to finish the work on time. In the end, the artist, desperate to meet the deadline, asked the locals for help. Thanks to that, as an inhabitant of the block at Pilotów 12 street, I could partake in the creative process and paint a few blots of colour on the mural located next to the building in which I live.

Jarek Orłowski  
 LOCAL GUIDE



# 13

**Same 84**  
**Greece**  
 2015  
 Pilotów 13a  
 MONUMENTAL ART

Traces of graffiti background are quite conspicuous in the work which the Greek painter and tattoo artist created in Zaspá. The wealth of detail, colour and themes in the mural seems to be saying that everything is imperatively important to the artist and he has no intention of limiting himself in his message.

# 14

**Alfalfa,  
Licuado  
Uruguay  
2015  
Pilotów 12f**

MONUMENTAL ART

This mural in Zaspá is the largest work in the history of Uruguayan muralism. It shows a cockerel with a comb representing the skyline of Gdańsk and a Polish girl helping a Uruguayan boy to realise his dreams. On the boy's T-shirt, apart from the Uruguayan flag, we see badges, showing a cup for drinking yerba mate, the most popular South American infusion, Palacio Salvio, the most recognisable building in Montevideo,

an artist's roller and the artists themselves holding hands.



# 15

**Mariusz Waras  
M-City  
Poland  
2009  
Pilotów 12a**

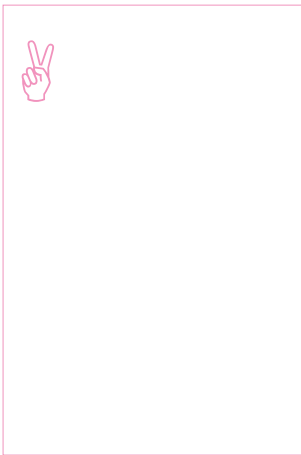
MONUMENTAL ART

The mural recalls the 70<sup>th</sup> anniversary of the outbreak of World War II. Like Waras's other work, it was created with the aid of a stencil. The technique allows work to be created very quickly on walls but is preceded by the painstaking work of cutting out the stencil in the studio. After consultations with residents, the initial plan for a plane was replaced by an airship. This is not the first airship in Zaspá. A few hundred metres further along

today's Hynka Street, the famous Graf Zeppelin landed near the first airfield in 1932, as had the SL-1 in 1913, a vessel built by Johann Schütte, professor at the Technische Hochschule, or the present Technical University of Gdańsk.







Before the M-City mural was created, the same wall became the scene of an unusual event. In the winter night of 1984, on the very same wall, Marek Czachor and Zbigniew Mielewczyk called for freedom of the activist Andrzej Gwiazda, their friend from Tricity Mountaineering Club. Seven floor tall inscription "Free Gwiazda" was created in a few minutes, using a brush bench and sweepings. Zbigniew Mielewczyk, who

was responsible for the word "Gwiazda," was not equipped with the right tools, which resulted in a lower quality of the work on the right side of the wall. The next day, the fire fighters called by the government officials to clean the wall, painted it over in such a way that it became easy to read even at night as the first letters were left untouched due to a low boom. Government officials, desperate to remove



**16**  
**Joanna Skiba**  
**Poland**  
**2011**  
**Pilotów 10h**  
**MONUMENTAL ART**



the writing, turned to the companies specializing in work at heights. This sector was at the time dominated by opposition activists. All companies refused to do the job due to heavy workload. The inscription was finally painted over, but got permanently inscribed in the local memory.

*Jarek Orłowski*  
**LOCAL GUIDE**

A Zasp pyramid of animals, painted in exceptional circumstances. With the scaffolding already prepared on Pilotów street, one of the invited guests cancelled the trip to Gdańsk. In the heated search for a replacement, the Gdańsk artist Joanna Skiba was persuaded to step in – her first experience of a 36 metre-tall wall.

**17**

**Collective work:**

Emil Goś, Justyna Posiecz-  
 -Polkowska, Rafał Roskowiński,  
 Anna Taut, Michał Węgrzyn,  
 Wojciech Woźniak, Jacek Zdybel

**Poland**  
**Baltic Sea**  
**2010**  
**Pilotów 10a**  
**GDAŃSK SCHOOL**  
**OF MURAL**



The starting point in the design process was a diver submerged in the depths of the Baltic Sea, observing with horror the shoals of various creatures and objects around him. A different artist was responsible for each shoal. The tones of the mural recall the actual colour of the Baltic.



# 18

**PGR ART**  
**Poland**  
**Witkacy's Code**  
**2009**  
**Pilotów 8h**  
MONUMENTAL ART

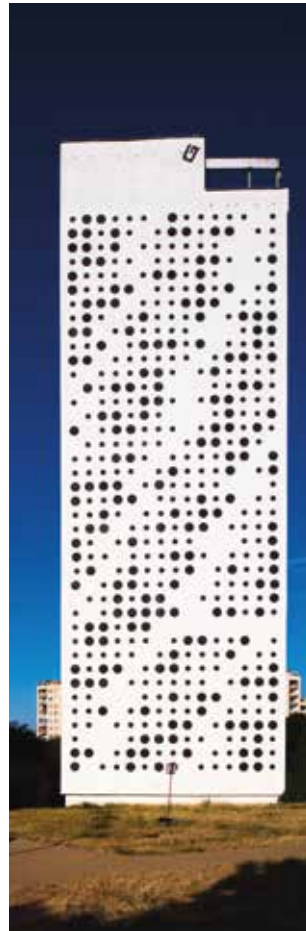
The mural represents a coded binary quotation from the work of Witkacy. The extract "Art is a world apart, the ultimate reflection of the unity of existence" comes from the story *The 622 Downfalls of Bungo, or the Demon-ic Woman* and was chosen from submissions to PGR-Art as part of the project 'ALPHABET/Opening Scene: Witkacy.' The six-binary code is made up of small and large dots between 50 and 20 cm in diameter, the total recalling the 70<sup>th</sup>

anniversary of the artist's death, which fell in 2009.

Although we placed a board with the instruction on how to decode its content right below the mural, nobody – not even the artists themselves – was keen to take on such a time-consuming task. The pattern painted on the wall was generated by a computer program. During one of the walks, one of the visitors, a professor of mathematics at the Technical University of Gdańsk noticed an error in one of the lines of

the code, which would make it impossible to decode its transcript. Not only did we find this error but also found out that, contrary to the artists' intention, the signature being a part of the composition decodes as "Stanisław Ignacy Viśkiewicz." Doesn't it seem like Witkacy's own interference from the other world?

Jarek Orłowski  
LOCAL GUIDE



# 19

**Run**  
**Italy**  
**2011**  
**Pilotów 8a**  
MONUMENTAL ART

The characteristic profile, the particular rendering of the hands and a figure painted in a different colour to what was intended. Run had only to see the scale of the wall with his own eyes to understand that the original plan for black as the dominant colour was not the best idea for his work at Pilotów 8a. Despite the scale of Run's mural, the figure blending in with the sky does not dominate the neighbouring space.





# 20

**Shai Dahan**  
**USA**  
**2013**  
**Pilotów 6f**

MONUMENTAL ART

This mural is inspired by the history of the American Express pilot from the 1920s, who made an emergency landing in a field of cows. In his attempt to save the animals, he damaged the fence, which allowed the frightened herd to escape. The artist working in large format in public space is in a similar situation to the unlucky pilot. Even the best of intentions do not guarantee a positive reception of his work. When taking the decision to paint

the pilot, Shai had no idea that his work would end up on a street named after pilots, on the site of the former airport from which Zaspá emerged.

During our walks I ask the visitors to turn their attention to the pilot's outfit, particularly to the part of it which at first glance resembles a military winter camouflage pattern. Using their imagination, the visitors can see the abstract image or a winter landscape with little birds – tits, sitting on the pilot's shoulders.

Anna Wesolowska-Owczarska  
LOCAL GUIDE



# 21

**Ekta**  
**Sweden**  
**Narcissus**  
**2011**  
**Pilotów 5a**

MONUMENTAL ART

Ekta's mural has made it to the *World Atlas of Street Art and Graffiti*, published by Yale University in 2013. It is one of the few 36-metre high murals in Zaspá which was created without the help of assistants. It shows Narcissus, so much in love with himself that he needs no contact with the outside world. In the desire to fulfil his love, Narcissus cuts off a piece of his own flesh so that he can taste himself.



This piece is the one open to the biggest number of different interpretations. The part Narcissus is holding in his fingers is interpreted as the missing element and evokes many associations varying from sexual to religious ones, the latter may have something to do with the proximity of the Saint Casimir church. Black colour painted on a large space can be a little overwhelming. Apparently one of the inhabitants from

the block opposite the mural expressed his discontent with the black hand of Narcissus.

Anna Wesolowska-Owczarska  
LOCAL GUIDE





# 22

**Wojciech Woźniak**  
**Poland**  
**2010-2011**  
**Pilotów 5e**

GDAŃSK SCHOOL  
OF MURAL

The work is made up of three elements. The composition of staircase entrances is also the first work by the Gdańsk School of Mural in public space. In the lower section of the facade, the mural makes stylistic references to the earlier decoration of the entrances, and the whole work is crowned with a fifth Spitfire, painted a year later in the upper section, thanks to which the address (5 Pilot Street) takes on a new significance.



# 23

**Ozmo**  
**Italy**  
**Rock'n'Roll**  
**2009**  
**Pilotów 6a**

MONUMENTAL ART

The mural was created on the 50<sup>th</sup> anniversary of Poland's first rock concert, which took place in Rudy Kot (The Ginger Cat) club in Gdańsk. The artist had first planned to paint the 'Devil' card from the Tarot. The proximity of a church led to a change in the vision and Ozmo finally painted a self-portrait based on an old Japanese print.



# 24

**Justyna Posiecz-  
-Palkowska**  
**Poland**  
**303 Squadron**  
**2010**

**Dywizjonu 303 3a**  
GDAŃSK SCHOOL  
OF MURAL

Based on an archive photograph taken at RAF station in Northolt, West London in 1940, the design uses the blueprints of a Spitfire fighter plane as a background. The aim is to show the pilots of 303 Squadron in an individual context away from the glamour of war heroes. The best example of an unconventional personality is the Lieutenant Colonel Jan Zumbach (the fifth from the left), nickname: Donald Duck, who after the war was a mercenary, smuggler, disco

owner in Paris and airborne taxi pilot.



# X

**Jacek Wielebski**  
**Poland**  
**Shaping of the  
Individual**  
**2010**

**Dywizjonu 303 5f**  
GDAŃSK SCHOOL  
OF MURAL

This mural was created on the 30<sup>th</sup> anniversary of the formation of the Independent 'Solidarity' Trade Union. This event in Polish history began the process of constructing social relations founded on human rights as well as on the freedom and dignity of the individual. Due to poor technical condition of the wall on which it was painted, in 2018 the mural was covered with new plaster and today we can only see it in the photo.





# 25

**Emil Goś**  
**Poland**  
**Baltic Sea**  
**2011**  
**Dywizjonu 303 3f**  
GDAŃSK SCHOOL  
OF MURAL

The most active native of Wrocław from the Gdańsk School of Mural has transformed the wall of a block in Dywizjonu 303 Street into an atypical tin containing the most popular fish from the Baltic Sea – flounder, cod, herring and goby.



# 26

**Kamil Kuzko**  
**Poland**  
**2016**  
**Skarżyskiego**  
**12d**  
MONUMENTAL ART

The project of the artist from The Academy of Fine Arts in Cracow refers to the stained glass technique. The stained glass image is based on the hexagonal pattern, which refers directly to the urban design that the architects Stefan Grochowski and Roman Horodyński made to create the Zaspas estate layout. The mural blends into the surroundings because of its reflection of green colour and its scale. The only bright colourful element is the

Tricity SKM train, which many of our visitors use to get to Zaspas and see The Collection.



# 27

**Tomasz Bielak**  
**Poland**  
**New Idol**  
**Is Coming**  
**2010**  
**Skarżyskiego**  
**12a**  
MONUMENTAL ART

One example of Tomasz Bielak's 'bomb art' transferred to the wall of a block of flats in Skarżyskiego Street. The characteristic pictograms, also known as "Art-Squares," are a hallmark of this Lublin artist's style. This is not, however, the first mural by Tomasz Bielak on a wall in Zaspas. On a block at 5 Pilotów Street, which now hosts a composition by Wojtek Woźniak, in 1997 Tomasz Bielak painted his self-portrait. Unfortunately, the mural

disappeared after essential repairs to the plaster.



# X

**Tomasz Bielak**  
**Poland**  
**1997**  
**Pilotów 5**



# 28

**Clemens Behr**  
**Germany**  
**2012**  
**Skarżyskiego**  
**10g**  
MONUMENTAL ART

The German artist's mural is a patchwork of the European community, linked by the thin thread of economic interests. Another prophetic mural from The Monumental Art Collection. Events in subsequent years have shown on more than one occasion how fragile a community based on money is.



# 29

**Krzysztof  
Wróblewski**  
Poland  
Westerplatte  
2009  
Skarżyńskiego  
14f  
MONUMENTAL ART

The mural was painted in shades that echo the colours of the Polish flag. It is an interpretation of photographs taken during a typical summer's day in Westerplatte, the place which witnessed the outbreak of World War II. This is why we can see a pirate flag from a souvenir stall next to Major Sucharski's uniform. The work illustrates the process of metamorphosis and the blotting out of details that collective memory of historical events is subject to.

The oil painting *The Shipyard and Westerplatte*, on which the mural was based, also depicts the creation of 'Solidarity' movement in The Gdańsk Shipyard.



# 30

**Piotr Szwabe  
vel Pisz**  
Poland  
Magma/Round Table  
2009  
Skarżyńskiego  
14a  
MONUMENTAL ART

On the one hand, the mural is connected with the 20<sup>th</sup> anniversary of the Round Table Talks and on the other, with the work of Witkacy. The monster emerging from the molten magma, as if in one of the visions described in Witkacy's *Narcotics*, is a symbol of the politics and uncertainty which surrounded the architects of the new régime in Poland.

# 31

**Edeltraut Rath**  
Germany  
Rock'n'Roll  
2009  
Skarżyńskiego 8a  
MONUMENTAL ART

The second mural to recall the historic concert in the Rudy Kot club, namely, the first rock concert in Poland. The German artist takes us back to the 1950s, using a colour scheme and print styles straight from the early years of rock'n'roll. The painter's journey in time was made easier by one resident of Skarżyńskiego Street, who, through an open window, played the music of Rhythm'n'Blues band, which Franciszek Walicki put on the

stage of the Rudy Kot on the 24<sup>th</sup> of March 1959.



# 32

**Paweł Paulus**  
Mazur  
Poland  
2012  
Skarżyńskiego 8f  
MONUMENTAL ART

A man balancing on a coin and trying once again to make ends meet. In the case of failure, the hero, who is taken straight from a comic-strip, will have to take on the chasm waiting at the bottom of the wall.



# 33

**Gualicho**  
**Argentina**  
**Eternia**  
**2014**  
**Skarżyńskiego**  
**10a**

MONUMENTAL ART

*Eternia* shows a world within a world, a micro and a macro-cosm, the eternal cycle of day and night, birth and death, rise and fall. The breath which brings life also brings death. Happiness is the road to attaining your own internal state of mind, in which we see things as they are, without any extra elements.



The visitors sometimes say that the bearded men on Gualicho's mural remind them of Gandalf and Saruman from *The Lord of the Rings* trilogy. The colour of their clothes as well as the entire style and atmosphere of the work may evoke such association.

Anna Wesolowska-Owczarska

LOCAL GUIDE



# 34

**Piotr Szwabe**  
**Poland**  
**Memling.**  
**The Last Judgment**  
**Alive in Pixels**  
**2017**  
**Skarżyńskiego 6f**

The mural is inspired by the medieval altar of *The Last Judgment* by Hans Memling, the most significant work of art available in Gdańsk museums. The original painting was commissioned by the Florentine Medici, and arrived in Gdańsk thanks to the captain Paul Beneke, who flogged it at the Flemish coast in 1472. Interestingly, Paul Beneke achieved this from the deck of the ship "Peter of Gdansk", one of the largest vessels spreading fear on

the medieval seas. In its form, the mural refers to the first piece Piotr Szwabe added to the Zaspą Collection, that is the 'pixelated' portrait of Lech Wałęsa from 2008. The mural consists of about 4500 pixels painted using a palette of 40 colours. The mural shows the detail of the altar where weighing of good souls is carried out.



# 35

**Key Detail**  
**Belarus**  
**2013**  
**Skarżyńskiego 6a**

MONUMENTAL ART

The theme of the fourth Monumental Art festival was taken from the title of a painting by Paul Gauguin. *Key Detail* directly refers to the work of the French painter by bringing one of his Polynesian beauties straight into the 21<sup>st</sup> century and with the aesthetics associated with Japanese Manga. The mural shows a woman as a sorceress, using her charm to gain hypnotic control over man.





# 36

**Jan Onepoint**  
**Kaláb**  
**Czech Republic**  
**2013**  
**Skarżyńskiego 4d**  
MONUMENTAL ART



Jan Kaláb, or Cakes at the time, was one of the pioneers of the Czech graffiti scene. Like many of his peers, he went down the long path from tagging and the illegal painting of trains to exhibitions in galleries. Particularly in the Czech's gallery work, the most frequent motif is the one seen in Zaspá – interlocking spheres and an attempt to capture the phenomenon of infinity.

One day in July I was giving a tour to a group in which there was a family from Prague. It was sunny, but after a moment, just when we crossed the runway, it started raining. We stood under a tree for a while and the Czech family was trying to protect the children from the rain. Watching how they struggled with the water element I was trying to make a small talk and mentioned the mural made by Jan Kaláb,

which is part of The Collection. The man smiled and said he knew Jan and added that they used to go to the same school. It turned out he was a painter, Martin Sarovec. When the sun came out again, we resumed our walk and our conversation filled with new stories and original interpretations of the works that we saw during our tour.

*Katarzyna Michałowska*  
LOCAL GUIDE



# 37

**Monstfur**  
**Poland**  
**Arctium.m4**  
**2015**  
**Skarżyńskiego 4a**  
MONUMENTAL ART

The mural was created using the hand-cut stencil technique. The main feature of the work is *arctium*, or burdock, also colloquially called 'pauper.' It is one of those plants of the ruderal species, which has successfully adapted to the changes brought about by aggressive urbanisation. Burdock is found everywhere in large urban residential estates and as such, can be seen as symbolic of them.



# 38

**Jub Münster**  
**Germany**  
**Grand Finale**  
**2010**  
**Dywizjonu 303**  
**17a**  
MONUMENTAL ART

The modest caretaker sweeping the wall of a block on Dywizjonu 303 Street is in fact the neighbour of Jub Münster, a Bremen lawyer who begins the day with a ritual sweeping of the street in front of his house. The shadow of the sweeper has been painted in such a way as to create an illusion on a sunny morning, when all the sweepers in the world take to the streets with their brooms.







39

**Dem**  
**Italy**  
**2011**  
**Dywizjonu 303**  
**17b**

MONUMENTAL ART

A woman with Neapolitan features impatiently waits for a chick to hatch. In the design sent by Dem before the festival began, the eggshell was already broken and the newly hatched bird was flying from the nest. We're hoping that one day Dem will relieve the heroine of her suspense and paint a happy ending.



in a Copenhagen museum. The couple has only been re-united on section F (for Frederick) of the block thanks to Piotr Szwabe.

40

**Piotr Szwabe**  
**Poland**  
**Chopin in a Tower**  
**Block Estate**  
**2010**  
**Dywizjonu 303**  
**15f**

THE YEAR  
 OF CHOPIN

This mural was created as part of the Year of Chopin celebrations. It is inspired by an unfinished portrait of Frederick Chopin and George Sand. The painting, commissioned from Eugène Delacroix, fell victim to the changing moods of the composer, who no longer wanted his female friend in the canvas. This is how the most famous image of Chopin, now on view in the Louvre, came about. The unfinished part showing Georges Sand is on display



41

**2501**  
**Italy**  
**I Love You**  
**2010**  
**Dywizjonu 303**  
**13a**

MONUMENTAL ART

At first glance, a cheerful mural and one pleasant to look at, but it has hidden depths when we pay closer attention to detail. This is artist 2501's last such colourful wall. Shortly after completing the mural in Zaspa, the artist changed his style altogether, working from then on exclusively in monochrome lines.



42

**Lucas Lasnier**  
**aka Parbo**  
**Argentina**  
**2012**  
**Dywizjonu 303**  
**13b**

MONUMENTAL ART

An apathetic rider with a banner displaying indifference and protected by a dubious shield of modern-day European currency. In 2012 the Euro crisis was just beginning and the significance of the Argentinian mural gained in strength along with the deepening problems of European debtors.



# 43

**Ryszard Inwazja  
Niedzielski  
Poland  
2010  
Dywizjonu 303 9a  
MONUMENTAL ART**

Ryszard Niedzielski is the name behind one of the most recognizable long-term graffiti projects. An alien invasion successfully conquered hundreds of walls, fences, chimneys and alleyways in the Tri-City during the 1990s. This mural, created as part of the Monumental Art event, is a collection of portraits of friends and family, who allow us to maintain “freedom in times of crisis.” The wall in Zaspa has not, however, totally escaped an invasion from

space. In one of the blue squares we can spot a characteristic ‘aggressor.’



# 44

**Michał Ujczak,  
Magdalena  
Biodrowicz  
Poland  
Cosmos  
2015  
Dywizjonu 303 9  
GDAŃSK SCHOOL  
OF MURAL**

The leitmotif of the series of murals on four staircase entrances is the cosmos, depicted in the form of outer space scenery. The common feature visible on all the entrances is the human being and the planets that the humankind could populate.



# 45

**Opiemme  
Italy  
Whirlpool  
and Rainbow  
Radiation  
2014  
Dywizjonu 303 9d  
MONUMENTAL ART**

The colours falling in a cascade from the top of the building are a symbol of the restoration that street art brings into public space. Opiemme, himself a poet, dedicated his mural to Wisława Szymborska. The colours in the upper part of the mural are designed to draw the observers towards the wall, where they are confronted with Szymborska’s poetry, a line from the poem “Under One Small Star”: “Truth, please don’t pay me

much attention. Dignity, please be magnanimous.”





# 46

## Collective work:

Monika Bielińska, Anna Dębska, Marcelina Groń, Grażyna Małkiewicz, Damian Nowakowski, Iwona Helena Ogrodzka, Miriam Ptak, Sonia Ruciak, Krzysztof Witkowski, Anita Welter, Joanna Żyłowska.

## Opieka artystyczna:

Adam Chmielowiec, Rafał Roskowiński, Jacek Zdybel

## Poland

**A Train Is Coming from Wrocław to Gdańsk**

**2013**  
**Dywizjonu 303 5**

GDAAŃSK SCHOOL OF MURAL

The murals on the entrances of the longest block in Zaspka are the effect of cooperation between The Academy of Fine Arts in Wrocław, Gdańsk School of Mural and The City Culture Institute. The authors of these works are students of Architectural Painting and Art in Public Space Faculty at The Academy of Fine Arts in Wrocław. They worked on the design and arrangement of 10 staircase entrances as a part of their project work in the academic

year of 2012/2013, under the supervision of professor Adam Chmielowiec.



# 47

## Rafał Roskowiński Poland

**John Paul II and Lech Wałęsa**  
**1999**  
**Dywizjonu 303 33a**

The mural was created in the very same part of the city where a mass was held as part of John Paul II's third pilgrimage to Poland in 1987. The sketch of the papal altar designed by Marian Kołodziej and visible in the background of the mural echoes this event. The Pope, painted in a 'devotional' style, recalls the large format banners which decorated the uppermost walls of blocks during the papal mass. Wałęsa, however, has been done with the dynamism

characteristic of Roskowiński and in sharp, comic lines. The motif of the mural was used by Roskowiński in 2012 on the wall of a block in Chişinău, Moldova.

Most of the colours have faded since the day the mural was painted 20 years ago, only the blue colour of the eyes has remained vivid, despite the passage of time. One of the visitors noticed that John Paul II is looking towards the sea and its colour is reflected in his eyes. From up here we have a panoramic view of the park where in 1987 the pope celebrated Holy Mass. The banners put up at that time on gable walls

of the blocks around the park were a direct inspiration for Rafał Roskowiński in his work in Zaspka, which he created ten years later. The mural's frame resembles the edge of a postage stamp, which may lead the viewers to interpret the work as the souvenir from the past and the testimony to political and social changes in the recent decades in Poland.

Anna Wesotowska-Owczarska  
LOCAL GUIDE





# 48

**Maciej Salamon**  
**Poland**  
**2014**  
**Nagórskiego 5c**  
MONUMENTAL ART

The mural depicts a construction with which we could go on a journey beyond daily life, forget about the destination and concentrate on the fact that the road itself might be more interesting than what awaits us at its end. In the artist's eyes, the road is more significant than the destination to which it leads.



# 49

**Paweł Karczewski**  
**Poland**  
**1997**  
**Nagórskiego 7d**

interesting example of the definition of authorship in monumental art. Paweł Karczewski himself did not take part in the works on the scaffolding. The work was carried out by "Bąkowski and Roman".

The experiment to bring a dash of antiquity to the modernist space proved very convincing. Paweł Karczewski juxtaposed two incongruent worlds: the ruins of The Roman Colosseum, one of the world's most renowned monuments and the impersonal space of a modernist housing estate. What's more, the fading of colours, so unavoidable in mural painting, only adds charm to the romantic mural on Nagórskiego street. The work is also an



# 50

**Piotr Bondarczyk**  
**Poland**  
**1997**  
**Nagórskiego 7a**

Piotr Bondarczyk, a film-maker working in California, created this mural as a direct link to his profession. The work is the famous kiss scene from *Gone with the Wind*, enlarged to the proportions of a wall. Clark Gable's pixelated face might suggest a different interpretation, however, with locals seeing in it rather a kiss between Lech and Danuta Wałęsa.



# 51

**Tim Portlock**  
**USA**  
**1997**  
**Nagórskiego 9g**

The American from Chicago decided to recall the context of the festival, i.e. the millennium of Gdańsk, in an unambiguous way. The mural is a city landscape from a bird's-eye view. After the scaffolding had come down, it became obvious that the artist had left out a key element in identifying the Bay of Gdańsk. The image of The Hel Peninsula was added from a scissor-lift.





# 52

**Rustam Qbic**  
**Russia**  
**2015**  
**Nagórskiego 9a**  
MONUMENTAL ART

The mural tells of the relations between a parent and a child. According to Rustam Qbic, the harmonious development of a child demands that the parent sorts out his or her own knowledge and experience before they are able to pass them on to their children through playing and learning.



This mural gains an additional layer of interpretation juxtaposed with the nearby work by Michał Węgrzyn, where the main motif is war. In this context, however the author himself did not mean it, solving Rubik's cube may be interpreted as indoctrinating the young generation with the opinions or ideology which could later have tragic consequences.

*Anna Wesolowska-Owczarska*  
LOCAL GUIDE



# 53

**Michał Węgrzyn**  
**Poland**  
**National Armed Forces**  
**2012**  
**Nagórskiego 11c**  
GDAŃSK SCHOOL OF MURAL

The mural was created for the 70<sup>th</sup> anniversary of the National Armed Forces, a force of 100,000 in armed conflict with the communist regime during the years directly after the conclusion of the Second World War. It shows the dreadful fate of these 'enduring' troops who did not lay down their weapons when the rest of the world was celebrating the end of the war.



# 54

**Edeltraut Rath,**  
**Pan Liping**  
**Germany/China**  
**2010**  
**Nagórskiego 11a**  
MONUMENTAL ART

An encounter of generations, cultures and artistic visions. The systematic geometric structures of Edeltraut Rath from Germany and the spontaneity of Pan Liping from China meet on a wall in Nagórskiego Street. The result is a mural which really should be viewed in the full sunlight of the afternoon.



# 55

**Rafał Roskowiński**  
**Poland**  
**Toucans**  
**1997**  
**Bajana 3c**

One of the ten works painted during the festival organised to celebrate the 1000<sup>th</sup> anniversary of Gdańsk. This mural brings the leading theme of the festival – colour – into the concrete-dominated space of the housing estate. Rafał Roskowiński has used the motif many times and his toucans can still be seen on Karolkowa Street in Warsaw. Fearing intervention by the local graffiti scene, Roskowiński anticipated the fact and left the lower part of the wall

to Zaspas's TKA crew. In line with the unwritten code, the "Gdańsk" graffiti was saved and still complements Roskowiński's colourful mural.



# 56

**Alejandro Sanchez Vigil**  
Mexico  
1997  
Bajana 5d

Mexico is the cradle of muralism. The trend came about at the beginning of the 20<sup>th</sup> century on the wave of the Mexican revolution, as an attempt to discover an identity in art. One link with the roots of muralism is the work of the Mexican artist Alejandro Sanchez Vigil, who portrays dreamscapes of reconciliation between the Aztecs and conquistadors. In the nineties, the word 'mural' was just beginning to be used in the Polish language and in everyday use you would often hear the word 'murales,' taken directly from Spanish.



# 57

**Klaus Klinger**  
Germany  
The New Future  
2012  
Bajana 5a  
MONUMENTAL ART

A model worker of the Age of Consumption wanders through a flowery meadow pushing a bottomless shopping trolley. The mural deliberately recalls the style of socialist-realist propaganda. Interestingly, the woman in the mural is headed straight for a shopping mall built from a converted hangar on Żwirki i Wigury Street, where Gdańsk Wrzeszcz airport terminal was located until 1974.



We stopped by this mural and I was telling the visitors that it was the work created in 2011, when the theme of the festival was *Love Is Temptation*. A lady came out of the building, looked at the mural and said she didn't like it, that the person depicted on it is fat, square-shaped, that it does not even look like a woman. One of the visitors in the group was a young history of art student, who instantly replied that

she loved this work because it reminds her of Picasso's paintings from his Blue Period. Then the lady's perspective changed completely – it is so much nicer to live next to a Picasso painting from the Blue Period than next to some square-shaped hag.

Grażyna Król  
LOCAL GUIDE



# 58

**San**  
Spain  
2013  
Bajana 7a  
MONUMENTAL ART

This work is a discussion on the process of globalisation and the tourism industry. The figures in the mural come from earlier photographs taken by San in popular tourist destinations – the Great Wall, the Grand Canyon, Uluru in Australia, and also in Spain in the artist's home town. Travelling has never been as easy and as ubiquitous as it is now, and yet the contemporary tourist is up to the ankles in formulas laid down by the culture of their origin.





59

**Rafał Ewertowski**  
**Poland**  
**1997**  
**Bajana 9e**

Rafał Ewertowski, alongside Rafał Roskowiński, is one of the pioneers of Polish muralism. Together they set up the 'Murales Workshop,' the first Polish group to use the mural as a means of artistic expression. The work is ahead of its time. Spray paint was used in many areas and it looks like an isolated frame from an unpublished comic.



60

**Collective work:**

Natalia Buza, Alicja Czarna, Emil Goś, Agata Kędra, Alicja Piskorz, Justyna Posiecz-Polkowska, Rafał Roskowiński, Anna Taut, Michał Węgrzyn, Wojciech Woźniak, Anna Wrona,

Jacek Zdybel

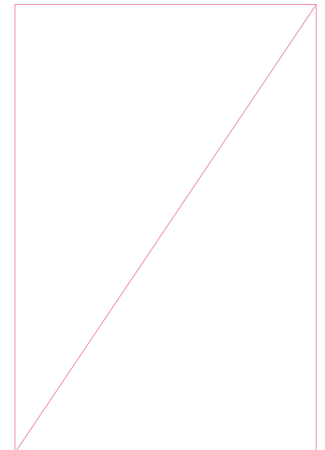
**Poland**  
**Homage to Polish Painting**

**2012**  
**Bajana 9a/11c**

**GDAŃSK SCHOOL OF MURAL**

The project task for the year 2011/2012 at the Gdańsk School of Mural was to create a mural inspired by Polish painting. After a series of unsuccessful attempts to produce pop interpretations of Matejko, Kossak and Chelmoński, the breakthrough came when the artists' attention turned to the 20<sup>th</sup> century painting. In this way, based on the concept by professor Jacek Zdybel, a diptych was created, visually linked by a ribbon of road

and using direct quotations from the Polish 20<sup>th</sup> century painters: Tomasz Tatarkiewicz, Jan Tarasin, Stefan Gierowski and Jan Dobkowski.











## lokalni przewodnicy i przewodniczki



We encourage you to visit the mural gallery with its hosts – Zaspalocal. Local Guides will share their extensive knowledge of the murals and their own experiences as well as anecdotes connected with the artists and the creation process of the works in The Collection. You will find out more about the history of the housing estate, its architecture, urban planning and finally, you will learn why the Zaspalocal residents are the most satisfied with their quality of life among all Gdansk inhabitants! Being the long-time residents, Local Guides will lead you along their own paths, they will show you Zaspalocal and The Collection from their personal perspective and will make each walk unique.

Local Guides of Zaspalocal in 2019:  
Katarzyna Michałowska, Monika Serafin, Krzysztof Rzeźniowiecki, Barbara Mejsner, Marcin Szumny, Antoni Polakowski, Grażyna Król, Jarosław Orłowski, Anna Wesółowska-Owczarska


**The tours with our Local Guides in the summer season are free of charge!**

**MORE DETAILS AT:**

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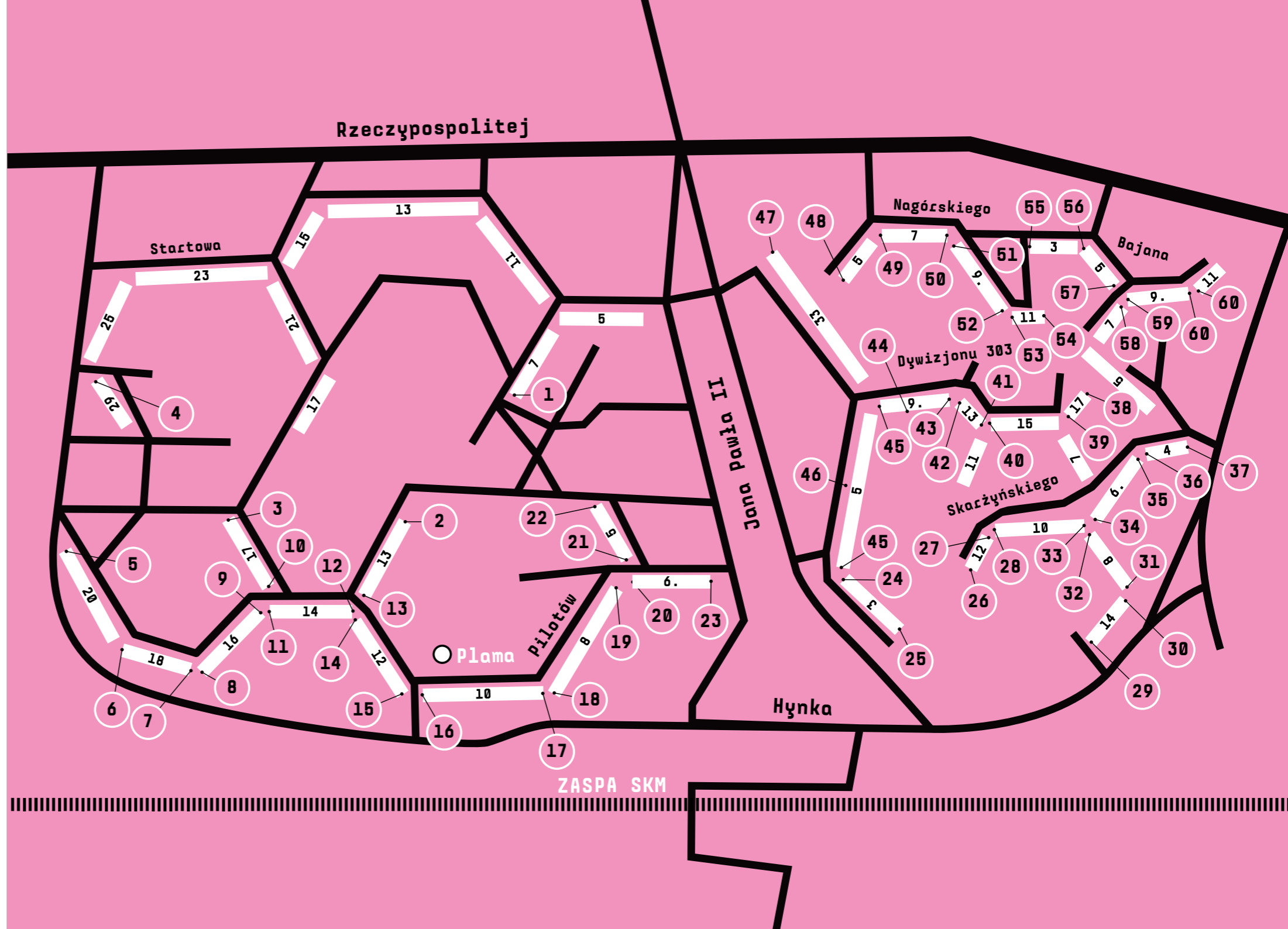
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**KEY**

- |  |  |   |
|--|--|---|
| <b>1</b><br>Donatas Pirstelis  | <b>20</b><br>Shai Dahan  | <b>41</b><br>2501, <i>I Love You</i>  |
| <b>2</b><br>Jonas Zagorskas  | <b>21</b><br>Ekta, <i>Narcissus</i>  | <b>42</b><br>Lucas Lasnier aka Parbo  |
| <b>3</b><br>Piotr Szwabe, <i>Wałęsa</i>  | <b>22</b><br>GSM   Wojciech Woźniak  | <b>43</b><br>Ryszard Inwazja Niedzielski                                    |
| <b>4</b><br>Rafał Roskowiński,<br><i>Miłosz in a Tower Block Estate</i>          | <b>23</b><br>Ozmo, <i>Rock'n'Roll</i>  | <b>44</b><br>GSM   Michał Ujczak,<br>Magdalena Biodrowicz,<br><i>Cosmos</i> |
| <b>5</b><br>Dariusz Milczarek, Jan Podgórski,<br>Tomasz Prymon                   | <b>24</b><br>GSM   Justyna Posiecz-Polkowska                                 | <b>45</b><br>Opiemme,<br><i>Whirlpool and Rainbow Radiation</i>             |
| <b>6</b><br>Zosen Bandido  | <b>25</b><br>GSM   Emil Goś, <i>Baltic Sea</i>                               | <b>46</b><br>GSM, <i>A Train Is Coming from<br/>Wrocław to Gdańsk</i>       |
| <b>7</b><br>Wallride   | <b>26</b><br>Kamil Kuzko   | <b>47</b><br>Rafał Roskowiński,<br><i>John Paul II and Lech Wałęsa</i>      |
| <b>8</b><br>Rafał Roskowiński,<br>Jacek Zdybel                                   | <b>27</b><br>Tomasz Bielak, <i>New Idol Is Coming</i>                        | <b>48</b><br>Maciej Salamon   |
| <b>9</b><br>David de La Mano,<br>Pablo Sanchez Herrero,<br><i>Shelter</i>        | <b>28</b><br>Clemens Behr  | <b>49</b><br>Paweł Karczewski   |
| <b>10</b><br>Jorge Pomar, <i>Stairway to the Sun</i>                             | <b>29</b><br>Krzysztof Wróblewski,<br><i>Westerplatte</i>                    | <b>50</b><br>Piotr Bondarczyk   |
| <b>11</b><br>David Petroni,<br><i>Memories of Amber /<br/>Memorias del Ambar</i> | <b>30</b><br>Piotr Szwabe,<br><i>Magma/Round Table</i>                       | <b>51</b><br>Tim Portlock   |
| <b>12</b><br>Mazu Prozak   | <b>31</b><br>Edeltraut Rath, <i>Rock'n'Roll</i>                              | <b>52</b><br>Rustam Qbic  |
| <b>13</b><br>Same 84   | <b>32</b><br>Paweł Paulus Mazur  | <b>53</b><br>Michał Węgrzyn   |
| <b>14</b><br>Alfalfa Licuado   | <b>33</b><br>Gualicho  | <b>54</b><br>Edeltraut Rath, Pan Liping                                     |
| <b>15</b><br>M-City  | <b>34</b><br>Piotr Szwabe,<br><i>Memling</i>                                 | <b>55</b><br>Rafał Roskowiński, <i>Toucans</i>                              |
| <b>16</b><br>Joanna Skiba  | <b>35</b><br><i>Last Judgement Alive in Pixels</i>                           | <b>56</b><br>Alejandro Sanchez Vigil  |
| <b>17</b><br>GSM, <i>Baltic Sea</i>  | <b>36</b><br>Key Detail  | <b>57</b><br>Klaus Klinger, <i>The New Future</i>                           |
| <b>18</b><br>PGR ART, <i>Witkacy's Code</i>                                      | <b>37</b><br>Jan Onepoint Kaláb  | <b>58</b><br>San  |
| <b>19</b><br>Run   | <b>38</b><br>Monstfur, <i>Arctium.m4</i>                                     | <b>59</b><br>Rafał Ewertowski   |
|  | <b>39</b><br>Jub Mönster, <i>Grand Finale</i>                                | <b>60</b><br>GSM,<br><i>Homage to Polish Painting</i>                       |
|  | <b>40</b><br>Dem   |   |
|  | <b>41</b><br>Piotr Szwabe vel Pisz,<br><i>Chopin in a Tower Block Estate</i> |   |





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p. 1 Urban design of Zaspa housing estate | authors of the design: R. Hordyński, S. Grochowski, T. Opic | model: Z. Wiklend | Wiesław Gruszkowski, *Nowa dzielnica mieszkaniowa w Gdańsku. Konkurs zamknięty SARP nr 423*, „Architektura” nr 8/273, VIII'1970

p. 2 Jerzy Pinkas/www.gdansk.pl

pp. 3–5 Łukasz Głowala

p. 6 from Rafał Roskowiński's archive

p. 7 Adam Korzeniewski; Lech Wałęsa at Pilotów 17 on the 30<sup>th</sup> anniversary of awarding the Nobel Peace Prize/Lech Wałęsa's Office; from Rafał Roskowiński's archive

p. 8 Wojtek Woźniak (2); Czesław Miłosz meeting the shipbuilders during his visit to Gdańsk in 1981/photo by Janusz Kobyliński, Agencja Forum

pp. 9–11 Łukasz Głowala

p. 12 Jarek Orłowski (2), Bartosz Bańka

pp. 13–14 Łukasz Głowala

p. 15 Prozac, Łukasz Głowala

p. 16 Łukasz Głowala

p. 17 Adam Korzeniewski; Robert Sochacki; Postcard advertising the aviation picnic at the airport in Gdańsk in July 1932, with its main attraction being the landing of Zeppelin airship; Łukasz Głowala

p. 18 Łukasz Głowala, Alina Żemojdzin

p. 19 Wojtek Woźniak, Dawid Sobijane (2)

p. 20 Adam Korzeniewski, Łukasz Głowala

p. 21 Alina Żemojdzin (3), Bartosz Bańka, Alina Żemojdzin

p. 22 Łukasz Głowala

p. 23 Łukasz Głowala, Alina Żemojdzin (2)

p. 24 Adam Korzeniewski (2), Robert Sochacki, Adam Korzeniewski

p. 25 Adam Korzeniewski; Pilots of 303 Squadron at the airfield of RAF station in Northolt, 1940; Adam Korzeniewski

p. 26 Adam Korzeniewski, Łukasz Głowala (2)

p. 27 Adam Korzeniewski, from Rafał Roskowiński's archive, Łukasz Głowala

p. 28 Adam Korzeniewski, Robert Sochacki, Adam Korzeniewski

p. 29 Adam Korzeniewski, Robert Sochacki, Łukasz Głowala

p. 30 Łukasz Głowala

p. 31 Jarek Orłowski (2), Łukasz Głowala

p. 32 Łukasz Głowala

p. 33 Łukasz Głowala, Adam Korzeniewski, Bartosz Bańka

p. 34 Adam Korzeniewski, Alina Żemojdzin, Adam Korzeniewski

p. 35 Adam Korzeniewski, Łukasz Głowala (2), Barbara Sroka

p. 36 Adam Korzeniewski, Karol Filip Madyjewicz (2)

p. 37 Łukasz Głowala

p. 38 Wojtek Woźniak

p. 39 from Rafał Roskowiński's archive, Bartosz Bańka

p. 40 Łukasz Głowala (3), from Rafał Roskowiński's archive

p. 41 from Rafał Roskowiński's archive (2), Bartosz Bańka

p. 42 Łukasz Głowala (2), Jarek Orłowski

p. 43 Adam Korzeniewski, from Rafał Roskowiński's archive, Łukasz Głowala

p. 44 from Rafał Roskowiński's archive, Bartosz Bańka, Łukasz Głowala

p. 45 Łukasz Głowala

p. 46 from Rafał Roskowiński's archive, Jacek Zdybel

p. 47 Bartosz Bańka

pp. 48–49 Collage Jarek Orłowski

p. 50 Łukasz Głowala, Bartosz Bańka (2), Łukasz Głowala, Jarek Orłowski,

Łukasz Głowala, Paweł Klinkosz

p. 51 Bartosz Bańka

**BASED ON:**

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