

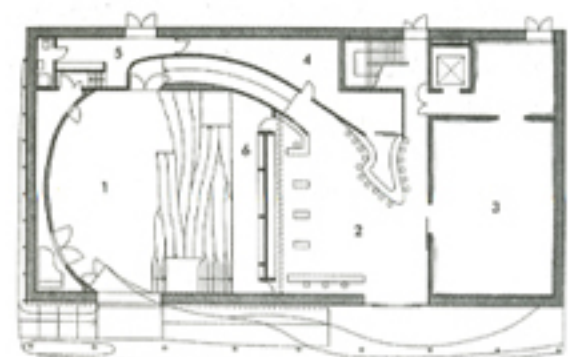
# Polish Pavilion for EXPO'05

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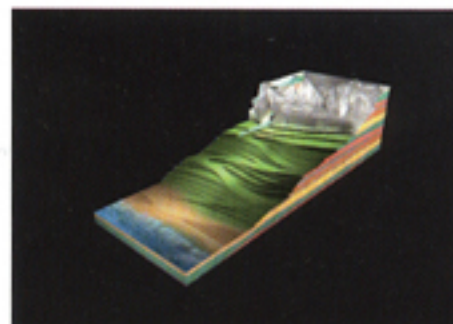
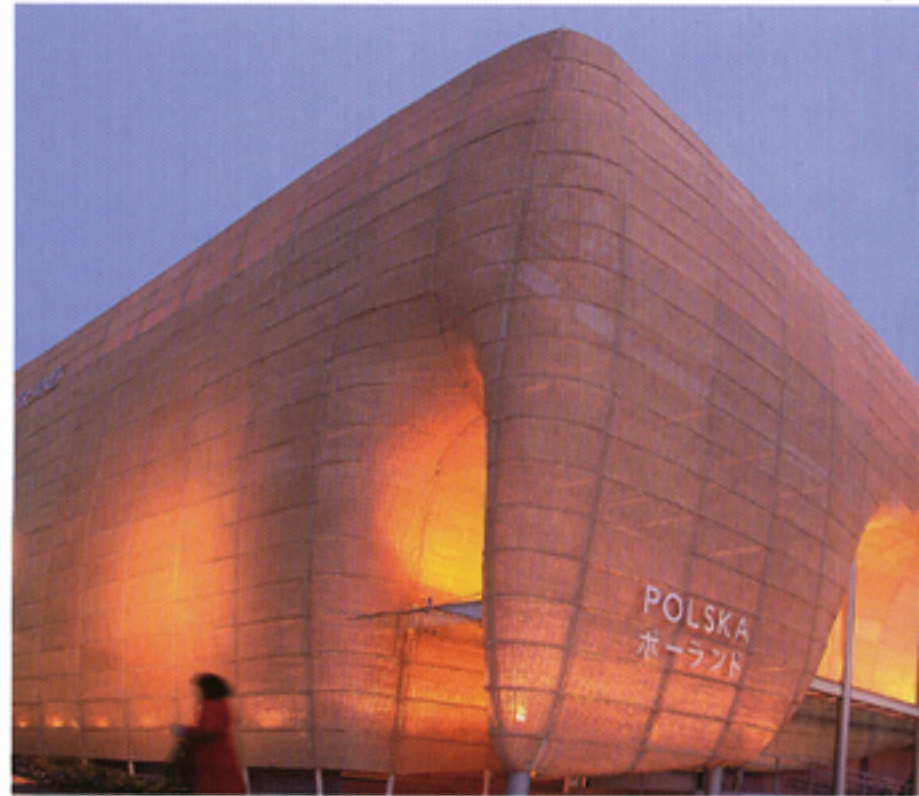
by Krzysztof Ingarden, Aleksander Janicki (Ingarden & Ewý, Architekci)

2004 – 2005

The overall theme of Expo'2005, which was held in Japan, was 'Nature's Wisdom', whereas the main theme of the Polish presentation was narrowed down to 'Perceiving Beauty', and emphasized two very basic elements of Polish culture: the music of Frederick Chopin and the Salt Mines in Wieliczka near Cracow, which have been known since the Middle Ages. Both these themes were displayed in the very unusual Polish pavilion, which was planned as an area of metaphoric space and could be interpreted in various ways. The expressive, organic form of the structure was a combination of the latest techniques used in computer designing and the age-long Polish tradition of wickerwork. The construction of the pavilion was based on prototype technology using modules and bent steel frames that were clad with white wickerwork which had been hand-woven by craftsmen from 20 villages on the river San. The interiors were transformed into a symbolic model of Poland, from the sea in the North to the mountains in the South, where the dominant features were the two main elements of the Polish exhibition: the crystal chamber of the Wieliczka Salt Mine (author Marek Grabowski) and the music of Chopin. The interior, with its theatre-like layout, which also fulfilled the role of a concert hall, had an abstract glass sculpture of a piano hanging from the ceiling (the author was the architect Tomasz Urbanowicz), which was a direct reference to Chopin's music and, as was the designers' intention, the natural background for this music was the wickerwork imitating the 'Polish' landscape. This original dialogue between memory (history) and modernity, the very latest achievements in high-tech and the Polish tradition of handmade crafts and ecology, were a very attractive distinguishing mark at the Expo World Fair, and the originality of the Polish exhibit received international acclaim.









# Wyspiański 2000 Pavillion

Wszystkich Świętych Square, Cracow

by Krzysztof Ingarden (Ingarden & Ewy Architects) and Andrzej Wajda

for Wyspiański 2000 Foundation, City of Cracow

1998 – 2007

This intriguing narrow building (floor area of 620 m<sup>2</sup>) is one of the most exceptional newly designed buildings in Poland, notably in Cracow. The idea to build the pavilion was put forward in 1998 by the world-famous film-maker Andrzej Wajda, who proposed that the building should be used to display copies of three stained glass windows designed by the leading Polish artist of the turn of the 19th and 20th centuries Stanisław Wyspiański (hence the name of the pavilion). In 1895, Wyspiański made the cartoons for the windows, depicting Saint Stanislaus and two Polish kings: Casimir the Great and Henry the Pious for the Wawel Cathedral, but the church authorities rejected them. The architectural design of the pavilion – reflecting the idea expressed by Andrzej Wajda – was accomplished by the Cracovian architect Krzysztof Ingarden, who perfectly dealt with the problem of fitting the function and form of the new building in the historical surroundings and managed to reflect the personality of Wyspiański, whose stained glass windows and polychromes may be seen inside the nearby Franciscan's Church and the Saint Mary's Basilica in the Main Square.

The building combines two main functions, namely a tourist information office and an exhibition hall for the stained glass windows (windows were made, according to Wyspiański's cartoons, by Piotr Ostrowski from the Cracow Stained Glass Company S.G. Żeleński). The two spaces were designed in such a way as to provide different lighting conditions. The stained glass windows are displayed in a high, dark, church-like space, while the tourist information section is located in an open and brightly lit section. In order to achieve the desired light effect, Ingarden gave the facade an original and mobile form. The narrow shape of the building, with a rounded corner – reminiscent of Erich Mendelsohn's buildings – is fully covered with brick 'blinds' made of mobile trapezoidal bricks fitted on metal bars. By changing the position of the bricks, the light in the interior can be controlled. What also adds to the uniqueness of the building is the use of brick – material corresponding to the nearby Franciscan and Dominican Gothic churches. The ceramic mobile facade, with its play of the different shades of medieval brick, has perfectly fitted in the surroundings.

