

## CENTRALA notes on the exhibition

### Top - Left

**The Wetland Album**, 2019, in the frame of social projects of the Ujazdowski Castle Centre for Contemporary Art, in collaboration with Wetlands Preservation Centre. Curator: Anna Czaban.

Events introduced the topic of the diversity of urban wetlands to the debate about the city. "Wetlands Tondo", a model of the Warsaw's wetscape, envisioned through the use of natural sponges helped navigate wetlands during the group expeditions led by natural scientists from the Wetlands Preservation Centre.

Represented by photo documentation from the expeditions; photographs of the model and the sponges used to create it (harvested in the traditional way so as not to harm the sponge colony by fished in the tradition of the Kokkinos workshop).

**The Waterland**, 2021, for the exhibition Regeneration Field at the Dizajn BWA Gallery in Wrocław. Curator: Katarzyna Roj.

The sewage treatment farm is transformed into hydrobotanic plantations. Between the reed beds and meadows, nurseries for water

and mud plants are introduced for Wrocław's cultivation, herb beds, mosslands, and park-leaf decomposing soil are established. The orthogonal landscape is extremely diverse in nature and becomes again essential for the city's metabolism.

Represented by a model from the exhibition.

**Warsaw Wetlands**, 2018, for the exhibition FUTURAMA at the Zodiak Pavilion of Architecture in Warsaw. Curator: Jakub Szczęsny.

A vision of Warsaw in which, as a result of the rewilding proposed in the project, pools form coinciding with the periodic surges of the Vistula river.

Represented by Warsaw's panorama; a pennant designed by Zofka Kofta; waste marbled paper from the Venetian bindery, used by CENTRALA for the architectural models from Wetscape series.

### Top - Middle

**Amplifying Nature**, 2018, represented Poland at the Biennale Architettura in Venice, as a result of winning the open competition. In collaboration with Iza Tarasewicz and Jacek Damiński. Curator: Anna Ptak, organized by Zachęta—National Gallery of Art in Warsaw.

The exhibition explored the atmospheric processes, the solar- and astral- rhythms that regulate the earth's biosphere as the maker and the material of architecture. The installation also included a couple of CENTRALA's own projects concerning chronobiology and the element of water: the home vertically open to the sky and the pavilion used for listening to rainfall.

Represented by exhibition photos by Michał Matejko and fragments from the dismantled exhibition: floor wooden cubes (one from the zone that soaked water that splashed out from water basin for 6 months of exhibition duration, second from a dry zone); basin model made by sculptor Iza Tarasewicz and fragments from Tarasewicz's installation presenting seven types of Polish rain.

**Aquatic Plant Pot**, 2018–ongoing, every season, self initiated, in

collaboration with Warsaw's Botanical Garden and Zachęta—National Gallery of Art in Warsaw.

Project recreates a street pond in one of the basins from the 1960's. Using a varied set of aquatic plants provides an education in the fundamentals of hydrobiology.

Represented by dried plant leaves; a historical picture of the pot and a photo by Weronika Wysocka, 2019.

**Artisanal urban microclimates**, 2021–ongoing. Concept awarded in Futuwawa 2021 competition, popularized by „Autoportret” magazine and currently researched and supported by National Institute of Architecture and Urban Planning.

A study on how we can use natural phenomena and the thermodynamic interdependencies between various forms of life and existence to shape urban microclimates, without relying on energy-dependent technologies.

Represented by a cyanometer, an instrument for measuring the colour intensity of the sky; watercolours and photos from microclimatic walks.

### Top - Right

**The Clothed Home: Tuning In To The Seasonal Imagination**, 2021-2022, with Alicja Bielawska and Aleksandra Kędziorek, represented Poland at the London Design Biennale 2021 as a result of winning the open competition. exhibition organized by the Adam Mickiewicz Institute.

The exhibition explores the ways in which textiles have been used to reflect the rhythm of seasonal changes in domestic interiors. The art installation draws on bygone practices, from which it takes its cue for contemporary climate-responsive design.

Represented by a woven sketch of kilim with calendar of twelve Polish seasons, 3 1:10 scale models, and exhibition photographs by Michał Matejko.

**History of landforms**, 2013–ongoing, for various cultural institutions.

The conscious strengthening of the relationship between architecture and nature is recognised by CENTRALA as an overlooked theme present throughout the history of Polish architecture. This is why we often undertake research

into the history of modernist projects created in socialist Poland.

Represented by concrete rubble; picture of the architectural model of Polish People's Republic embassy in North Korea, 1966 designed by Alina Scholtz and fragment of the model.

#### **Bottom - Left**

**Drifting Architecture**, 2020-2021, self initiated, realized as part of the scholarship of the Minister of Culture and National Heritage of the Republic of Poland.

A study of sometimes aquatic, sometime terrestrial forms, a play with archetypes of the ark (a round boat) and of architecture, transforming familiar forms in the search for new meanings.

Represented by part of a series of models and a collage.

**Multi-material House**, 2021–ongoing, a research project, inspired by students of Kharkiv School of Architecture and conversations with architecture historian and curator Aleksandra Kędziorek.

With each room made of different, traditional, sometimes repellent and decaying materials that also invite other species in, the Multi-material House creates opportunity to experience how does natural architecture modulate temperature, mood, ambience, air flow, moisture and sense of a safe space.

Represented by sketches and material samples.

#### **Bottom - Middle**

**Nenúfars blancs / White water lilies**, 2022 at the Barcelona Pavilion, Fundació Mies van der Rohe. Curator: Aleksandra Kędziorek.

The intervention reintroduces a constellation of water lilies that have once inhabited the larger pool of the Barcelona Pavilion and contemplates the richness of aquatic botany and its relation to architecture.

Represented by fragments of a working model 1:50; stills from a movie made during the intervention by Akerblom Studio and a historical picture from 1929.

#### **Bottom - Right**

**Fauna District in Lieu of the Zoo**, 2019–ongoing. With Natalia Budnik.

A long-term, speculative project dedicated to the city of the future where animals are not isolated or concealed, and therefore an animal exhibition is redundant.

Represented by a wooden bird and photographs taken by Simone De Iacobis during a study of modernist zoo architecture in Warsaw, Rome and Madrid.