



IDEA - TEXT PART

# **CZECH REPUBLIC**

## **Urbanised Landscape**

### **a) The concept idea**

In the twenty-first century, cities are the venue of the densest system of social forms. They are a place, in which, more than at any other time in the past, there is reason to heed the meaningfulness of a future where human needs and the fast development of technology are in harmony.

During their lives, people come across the various **"fruits of civilisation"** which are reflected in their preferred lifestyle. **A "better" city with a natural and balanced environment** is ideal for life. We want to feel good in it, without stress and to feel at home.

The Czech pavilion wants to present the Czech Republic as a place (which symbolises a city, the structure of human relations and human activities) which has a positive future and in which emphasis is mainly placed on the person as an individual, from whom the society is structured. The Czech Republic prefers human interests, human needs.

As well as an unlimited information network, the period of globalisation has also brought a **"cynical" network of social forms, in which people have lost their former certainties.**

The Czech presentation should be an example of the positive contexts of human life which is represented by the city where people create, enchant, manufacture, travel, observe and listen and where all passersby can become actively involved. Various Czech products (ranging from industrial products to art) will be presented by means of this form. The viewers should have a feeling of ease, solace, joy and relaxation. They will find themselves in a city which is pleasant and where nothing threatens them.

The pavilion and exhibition design is based on urban city structures which are created on the facades, in front of the pavilion and within the exhibition in a certain abbreviated and exaggerated form.

### **b) The outer pavilion walls**

**The façade has been conceived in a uniform manner from all sides.** The main theme is a city in accordance with the main concept of the Expo and the Czech exhibition. The structure of a city, which has been taken from one of the highest quality units on a worldwide scale and the centre of the Czech state, has been created on the facade. In this way, we will come across part of the preserved area of historical Prague as we enter it via the Old Town Square and this will thus become the notional focal point of the pavilion. The other facades will fluently connect to the Lesser Town and the New Town. The structure consists of small units which together form the individual city blocks. **These units on the façade are rubber pucks, also a significant export article for our state.** The base surface is white; the empty public area is the antithesis of the city blocks and is the setting for human relations and individual lives. This polarity is emphasised by the contrast from **the transformation of the façade for night viewing.**

The overall composition of the pucks placed on the front of the white surface of the **pavilion using steel pins gives the façade the spatial impression of a living and valuable creation of human activities over the course of the centuries in Central Europe.**

The individual facades are perceived from various distances, which (especially in **the case of the main southern façade**) enables placement within the areas of the square. The **northern façade** can only be viewed from the raised walkway (the so-called Skywalk) and for that reason the urban picture on that facade is located only at a level above the

Skywalk. The western and eastern facades connect to the main section and are suitably supplemented with doors and windows. The northern and southern facades are supplemented with a plastic, lit sign with the legend "The Czech Republic" in both Czech and Chinese and in red and blue. Together with the white background, these colours will symbolise the Czech flag.

The pucks which form the extended structure are simply screwed into threaded inserts using plated steel bars with threads. They are mounted in a prescribed pattern on wood-based panels (for example OSB) with a white surface finish and a slightly visible pattern. **The pre-treated panels are anchored on battens to the sheet metal façade of the pavilion.**

The roof remains unchanged in the design; it is not visible for any point within the framework of the area of the exhibition area.

### c) **The external area**

The area in front of the pavilion draws attention and corresponds to the contents of our exhibition. It is defined by an undulating surface of reduced cubes referring to the interior concept. Here, however, the architecture directly touches the ground and it has a simple practical use – the easier direction of large numbers of people in the peak visitor hours. The cubes have been shaped in such a way so as to create the view of a continuous surface and they are cut in such a way so as to enable the exit from the queue or the modification of the queue according to the number of expected visitors. The set of cubes can also be used to have a rest when waiting in front of the building. The installation in front of the building is also in accordance with the facade which remains the main point of attraction.

It is possible to place a flag of the Czech Republic on the flagpole within the framework of the resolved area.

### d) **The description of the exhibition**

A city representing human civilisation is dependent upon natural resources. It is a place of life which is directly associated with the surrounding landscape.

In the Czech pavilion, we recall this connected and unavoidable duality in the layout of the pavilion. We move through an undulating landscape forming a notional base for civilisation, above which hovers a city which grows out of the landscape and cannot do without it.

In both reality and the exhibition, the city is created by the fruits which civilisation has brought us and which essentially serve to simplify human life. These fruits are contained and framed in light, suspended cubes, in the same way as architecture frames our world. Naturally, there are two types of output from civilisation: positive and negative. We do not reject this contradiction and the exhibition takes place within the framework of a **wide range of civilisation's pluses and minuses**. We react to the negative elements with exaggeration and we raise the possibility of changing the negative factors into positives through human activities by presenting positive products of the Czech Republic.

Visitors to the pavilion walk in soft artificial turf and pass through the undulating terrain which consists of two hillocks, which form a depression between them. People can relax on the waves during the exhibition and perceive the entire area or view just part of the exhibition. As well as the artificial turf, there is also urban paving in part of the pavilion and this draws our attention once again to the interaction between the urbanised landscape (city) and the cultivated landscape (the countryside). It is possible to pass through the pavilion without any limiting measures concerning the numbers of people and the movement of the visitors through the exhibition is continuous.

Above the terrain, there is a city of uniform shapes which endeavours to adapt to the given terrain by means of its orthogonality. Our town is depicted using uniform white **hollow shapes and the areas between them which create the regular network of "streets"**.

We move between the streets and in the blocks we come across, look for and perceive various types of displayed exhibits which differ in many respects and ways. They are the fruits of our civilisation.

The exhibits are not presentations by artists; they should represent the individual civilisation topics in an attractive or even magical form: the viewer should be enchanted, emotionally affected and surprised. The exhibition does not attack the visitor, but draws him or her to it. Five cubes reaching to the ground are partially open into the space and they contain exhibits on the themes of technology (scientific successes), home (the space where we live), transport (its problems and necessity), energy (positive uses) and the senses (it is important how a person feels). The exhibitions are associated with the names of artists, with the creators of products and with individual production technologies and scientific research, **but they act only on the viewer's senses**. There are no complicated descriptions and explanations which mean that the visitor can pass through the pavilion and be enchanted. Some exhibitions are interactive and react to the numbers of the visitors and there is a play area for children, but it is also possible to simply pass through the pavilion and enjoy its atmosphere. A historical documentary offering a view of various places in the Czech Republic is projected onto the inner side of the outer wall.

#### e) **A description of the exhibits**

The libretto themes broken down into individual spatial modules, some of which are lowered all the way down to the floor:

1

##### Technology

- This presents the successes of science and technology which improve the quality of human life and the successes of Czech medicine

A large glass heart in realistic form levitates above the heads of the visitors, its lighting changes from outside and inside, the sound changes (the pulse, flowing liquids, a symphony) and a 3D simulation reminiscent of an operation, but also technological activities involving complicated production is screened on the walls

creative design: **Federico Díaz**

music, sounds: **Hynek Šnajdr**

2

##### The nearest space in which we live

- emphasises the human desire for privacy inside the bustle of the city, the need of a home
- presents innovative young Czech design

in the model, a realistic living room has been created at above life size, all of the design projects have been created especially for the EXPO (the furniture, lamps, accessories, cubist chess ...)

realisation: **UP závody ([www.upzavody.cz](http://www.upzavody.cz))**

design products: **A. Tomášek, G. Vach, David Crla, Jaroslav Jurica, Jan Čapek** ([www.qubus.cz](http://www.qubus.cz), [www.whitefruits.cz](http://www.whitefruits.cz), [www.davidcrla.com](http://www.davidcrla.com), [www.huberokororo.cz](http://www.huberokororo.cz), [www.jancapek.net](http://www.jancapek.net))

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##### Transport

- on the one hand, this presents technical perfection and the refinement of the design of means of transport and their fast development, while on the other hand it sets out the problems of bloated mobilisation with humour

a) design – models of design automobiles from the history of Czech production (for example, "tatrovka", "spartak", the **Otakar Diblík** trailer and the **Petr Tučný** train units in contrast with ecological means of transport such as scooters, bicycles etc.)

realisation: the NTM archive, cooperation with the product design galleries at **VŠUP Zlín**  
 installation: **Tomáš Džadoň**, the Roubenka trailer, the life-sized object with screenings placed in the module which is only open to the visitors in various parts of its walls

b) the screening of **Jakub Nepraš's video**, Generator P 730 (the actual bustle of a city placed in miniature electronically printed connections by a computer), Fresco Plant (a large-format light flower projected on a wall consisting of a human anthill of shots from various places in the city)

4

#### Energy

- energy is presented as a current topic which points out its rational and human use

The module includes a large moving statue on the floor, a kind of robot, which is beautiful, but possibly also dangerous, if we do not control it sensibly

A parallel between Golem and a robot which has its own "shem", the object is interactive and also functions as a children's climbing frame; there is a photographic cell where every visitor can create a portrait with the statue, the outputs will be downloadable on the web

Creative design: **David Černý**

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#### The senses and their loss or manipulation

- the purely sensual presentation serves to attract the attention of the visitors and to make the visitors concentrate on something other than material pleasures, it leads to self-reflection

lights, colours, aromas and sounds merge from the module which ends above the heads of the visitors; the intensity of the stimuli reacts interactively to the number of people under it

music: Jan P. Muchow

special effects: Artcom ([www.artcom.cz](http://www.artcom.cz))

Free space:

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#### Ecology

- the hot contemporary topic of possible ecological catastrophes has been conceived as a warning, but also with humour

a black lake appears in a depression in the free space or the landscape-floor under the module and this reacts to the incoming visitors with a mysterious bubbling (the interactive installation of the lake using coloured glycerine, an electronic device for air on the base of the inserted pool)

in contrast, the vegetation in the environs grows at an accelerated speed – the transformation of the ecological load into a positive product (3D simulation)

installation: the Rafani artistic group  
glycerine: Glycona  
special effects: Avion Film

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#### The Czech Republic

- the presentation of the guest country which is unknown to most visitors

live views and documentaries from the cities and landscapes of the Czech Republic, the projection of shots on the internal walls of the pavilion or the ceiling (speeded-up and slowed-down documentaries from everyday life, city x landscape, day x night) or appearing in "holes" in the landscape, through which we can see to the depths

holes formed in the landscape through to the depths of the earth

objects: **Jakub Nepraš, Ementál, video**

**film: Vratislav Šlajer, Bionaut**

alternative

#### Sport

An above-life-sized football placed in formaldehyde in a large glass jar (like compote, also a reference to the famous work by Jeff Koons) in one of the modules or freely in space

#### f) **The authorial and realisation team**

The specialist team:

Project Manager  
Designer  
Architect  
Design engineer  
Concept idea

Jaroslav Švarc  
Tomáš Veselý  
Jiří Buček  
Josef Franc  
Lenka Lindaurová

Architects:

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Pavel Šťastný (SIAL)

Artists, designers:

Federico Díaz, A. Tomášek, G. Vach, David Crla, Jaroslav Jurica, Jan Čapek, Otakar Diblík, Petr Tučný, Tomáš Džadoň, David Černý, Rafani, Jakub Nepraš

Music, sounds:

Hynek Šnajdr, Jan P. Muchow

Film, video:

Vratislav Šlajer, Jakub Nepraš

Project  
Constructors  
Static engineers  
Engineering  
Heating, ventilation

SIAL – architects and engineers  
M. Mašek, P. Dolenský, F. Bielik, V. Schneider,  
Z. Dřevěný, V. Šrámek  
J. Tauš  
V. Škoda, V. Rais

Realisation

all of the realisation will be secured by  
FILM DEKOR and its subcontractors