

**Steedman**

Central Park, NY

2006

128 m2 (Variable)

Gerardo Recoder

Steedman nace bajo la premisa de un observatorio al interior mediante el juego y percepción del objeto en diferentes circunstancias y representaciones, los sentidos son las herramientas que registran un mismo objeto: entre lo real y virtual, lo interior y exterior y sus diferentes variantes anímicas.

Al interior y/o exterior se integran elementos como esculturas e iluminación artificial que, con la posibilidad de cambiar de lugar permitirían al visitante, experimentar nuevamente el espacio dependiendo del día en que lo visite y la configuración que se presente.

Como lo exige este tipo de instalaciones, son estructuras clásicas sin distinción de clases sociales y accesibles para países aun menos desarrollados, con un funcionalismo claramente influenciado por sistemas estructurales como los subways en NY, creamos y creamos en un pabellón factible a desplazarse a otros sitios para explorar en él, otros entornos de ciudad.

Taking the NYC subway system and its train cars as reference point while inserting a rigorous grid on it, the pavilion is generated with proportion; able to be inserted in a variety of locations, but now in a single location we have different pavilion variants, conceived with three main elements: floor, ceiling and axis; easy to built and assemble; floor and ceiling are movable, they slide independently from the main structure while generating new points of reference, this three simple elements are susceptible bodies to get dressed for different expression skins: glass, marble, concrete, copper, stainless steel, fiberglass. Etc.

An Axis-Pavilion which concentrates on the individual instead of the surroundings; having the senses as main tool, perceiving, associating and playing with the overlapping of virtual and real, supported in the virtual technology of hologram, they will put on in juxtaposition oneself object, in the day virtual inside the boxcar and real in the exterior, and at night, vice versa, understanding that the boxcar will be able to have different positions, moreover, this configuration generates more opportunities to engage dialogue with nature: light and shadow, inside and outside, cover and exposed, rain, speed, wind and reflections are some of the elements that change depending on the different configuration the pavilion may adopt.

The senses help the observer to interact with the human and non-human, while allowing different forms of expression. Freeing it self from a single form of reference.

The architecture moves now, stopping to be sedentary for now returning to be nomadic.