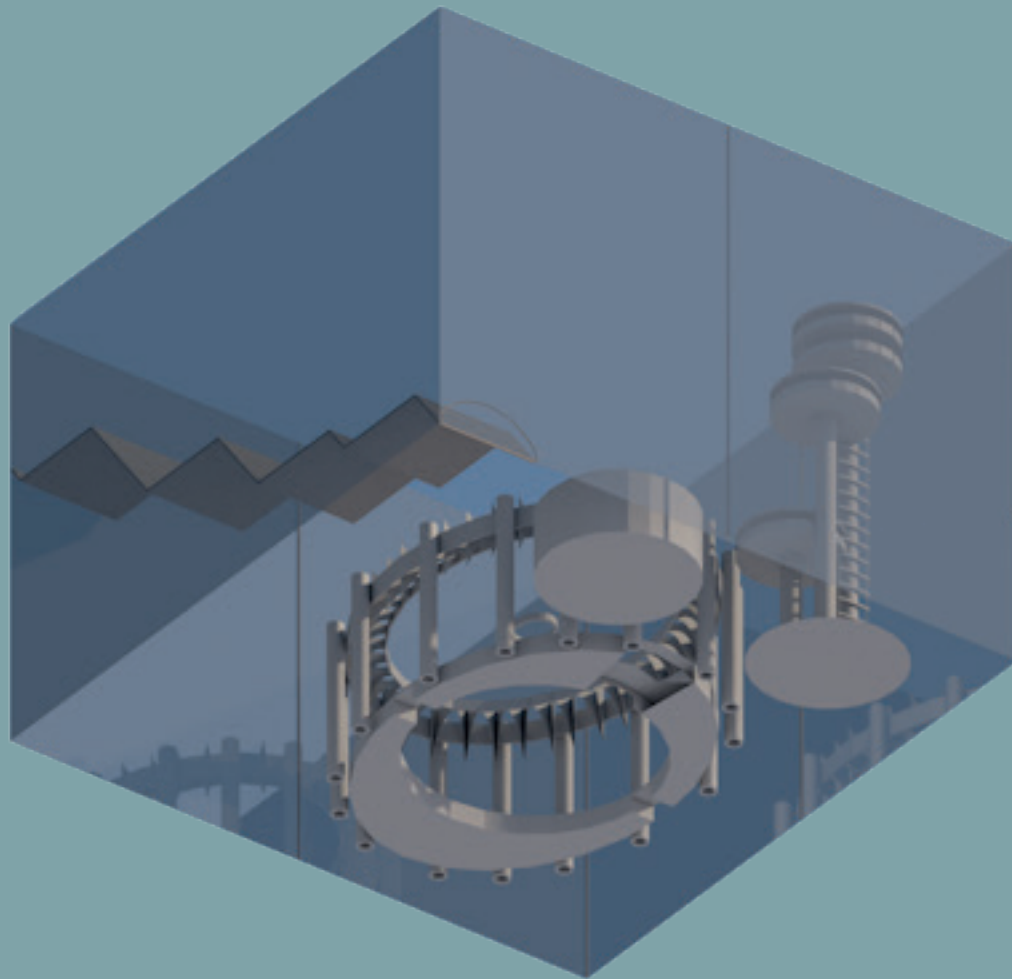


ALL IN A BOX

New York State Pavilion



After decades of disuse and deterioration this one-of-a-kind structure is poised for a dramatic comeback, but AS WHAT?

The idea behind the choice for the design follows conceptually the idea of preservation.

How to bring back to life and at the same time protect and preserve an object, a monument, such an institution?

The project wants to be cause of different reactions and impressions therefore play with the user's senses: the glass box is surrounding the New York State Pavilion in a way that it is still accessible for one's sight, as much as it used to be.

Although the only access to the new structure is the grand door by the bottom of the grand staircase which only allows the visitors to start the promenade towards the top where it's finally possible to admire the monument by Philip Johnson in its whole beauty and meaningfulness.

You can see it, you can't touch it.

You can get very close to it, either standing outside the glass box or from up the stairs, but still you can't touch it.

This project is sensational in the sense that it stimulates the senses: a mono-directional promenade towards up, the height itself, a forced perspective, vertigos, light, unreachability, frustration, see-through. All these emotions are now part of the Pavilion itself.

The grandness of the installation allows the users to use the new space freely: it is part of a bigger area and both the box and the staircase can be considered as independent elements which have multiple functions. I like to imagine people surrounding the glass box or informally sitting while having picnic on the numerous steps and platforms that the staircase structure offers. This is an opportunity to look at the same object, but through new lenses.