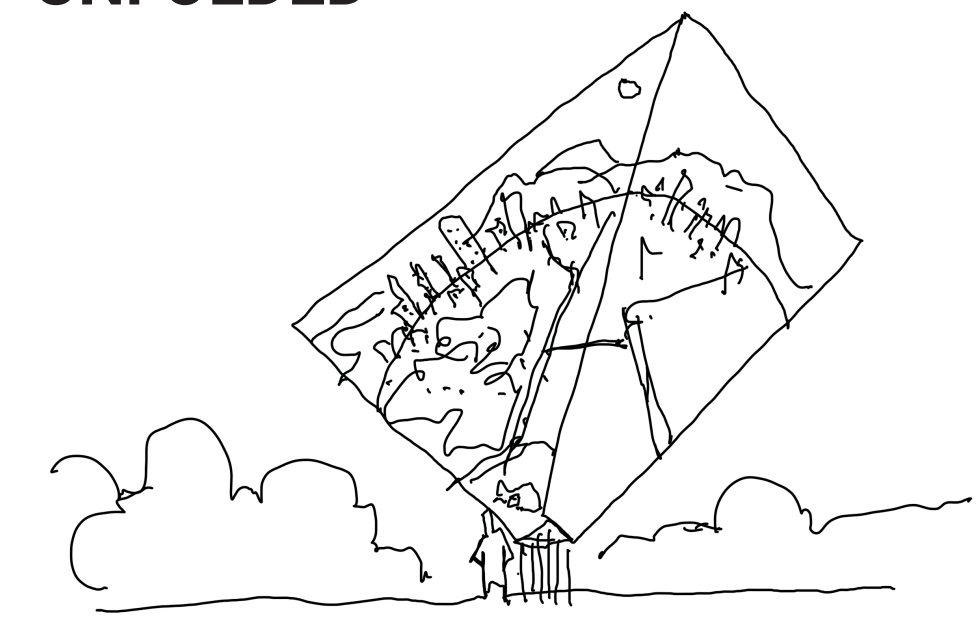




UNFOLDED



SYMBOL: The iconic nature of the proposed project lies in its potential to demonstrate the value of the pre-existing city and its development dynamics. San José is recognized as a symbol by itself, which is evidenced through a new gaze that allows it to be discovered through a structure that reflects, projects and amplifies it. The reflected landscape is ephemeral, but as it represents the dynamic capacity of transformation of the city, it becomes the real icon of the project.

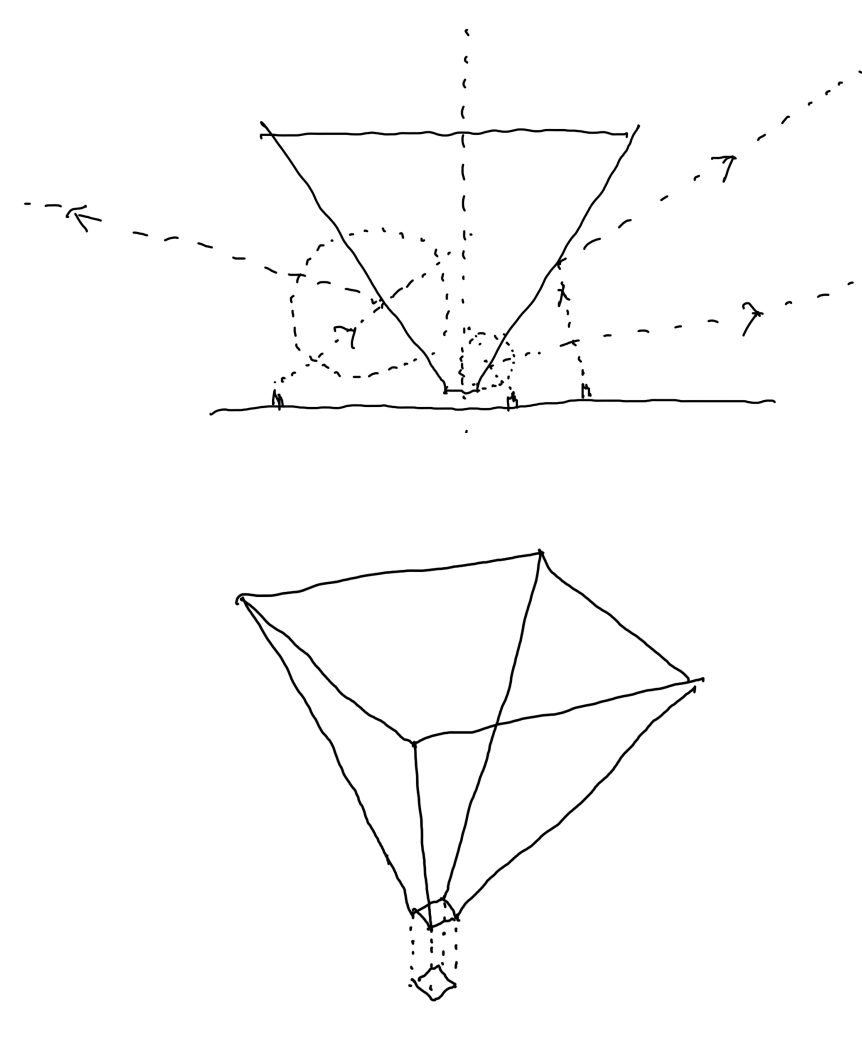
REFLECTION: It is positioned at the core of the city, where the key natural structures of the territory intertwine with the urban structure. The forma-

lization of the inverted pyramid is one of the possible scenarios one can imagine, in the face of the search for revaluation of the existing, through the generation of an urban viewpoint on a pedestrian scale.

While reflecting the city, the object disappears, leaving in evidence the value of the pre existence in the territory. Its shape is a direct consequence of that purpose. It works as a witness to urban transformation.

WATER: The use of water as a project material is a manifesto that revindicates a territory, which is in a process of recognition of its basic geo-structural characteristics, seeking to recover the structural support on which it is based through project strategies that tend to a re-naturalization of the urban landscape. The stream of water itself refers to a constant presence of nature in the urbanized territory. The project multiplies the presence of water in the landscape, through a fifth façade, which remains unchanged. While the rest of the faces, as they function as a record of urban alterations, change over time, the upper face refers to the condition of persistence of natural elements in the territory.

DUALISM: The landscape reflected in the inclined surfaces of the inverted pyramid will depend on the distance of the person's approach to the object. From the urban perspective, the surfaces will show the reflection of the park, perceptively amplifying the impact of green on the city. As you approach, the perspective will expand, reaching the point that allows you to appreciate the skyline of the entire city. This multi-scalar condition speaks of the duality of the project at a territorial scale. The attraction to the project as a monumental object due to its scale and materiality, coexists with its dematerialization by projecting in a single point the entire city.



REFLECTION: the city as an icon, the temporality of the intervention is ephemeral, it does not repeat itself, it does not respond to a specific moment. Is the city in its present image. It is an anachronistic archeology, reedited in successive encounters. The reflection is a glance at the present that is in constant evolution and change. The city (the icon) is atemporal, the same and different every time it is revisited.

INVERTED PYRAMID: it is not an icon for its shape, but for what it reflects. The shape is a pregnant grommets consequence, a possible imaginary. Confluence of images, to look, look at oneself, discover the value of what is "behind our backs". The true icon is the speed and de ability of transformation of the city. It is a reminder, " what matter is already there, it is always there, beyond time".

ATTRACT TO PROJECT: A disruption in the landscape to activate the park and magnetize the public interest. The mirrored surface reflects the city to highlight it, to make it evident, its condition as an icon will be a projection of the evolution over time of city itself.

