

# M<sup>2</sup>

Attempt to encourage people to step on to the m2 piece of plastic by placing it in front of artworks like a 'viewing platform'. They would not step on the plastic until they observed me standing on it to view the artworks, then they treated it with reverence as a place to stand and view the art.





R  
+  
J

Recontextualize Romeo + Juliet by placing the two characters across the canal running through Vienna's Stadtpark, removing the difference in height from the balcony scene, and using the two characters to draw commentary about the relationship between the districts of Vienna on either side of the canal.



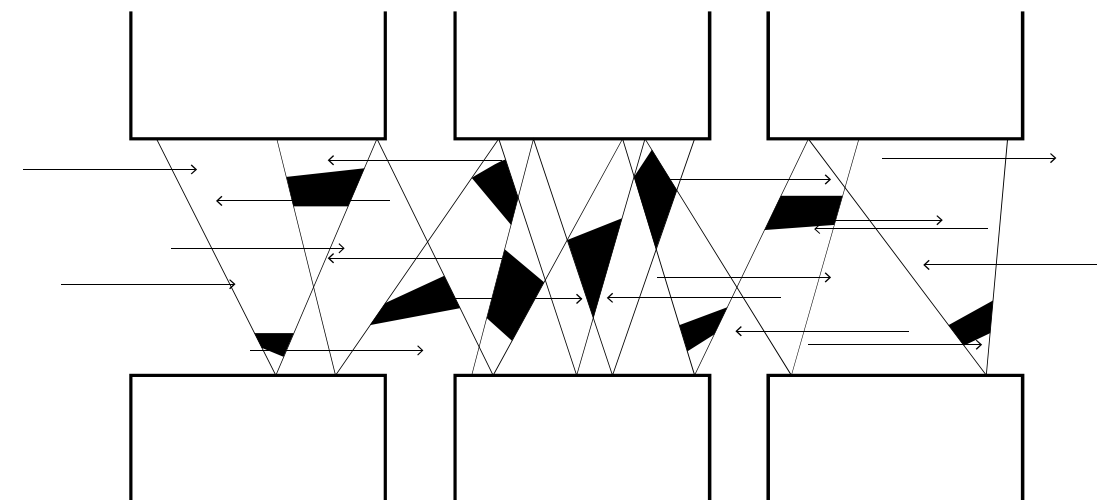
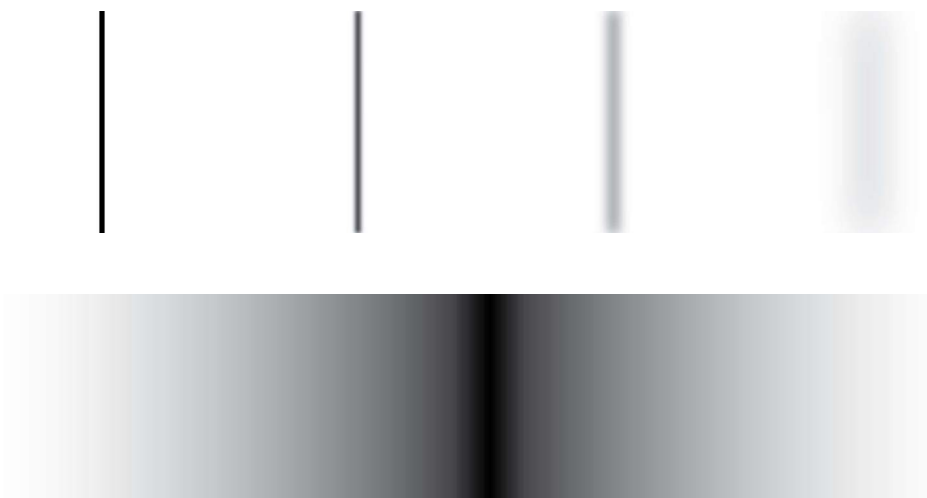
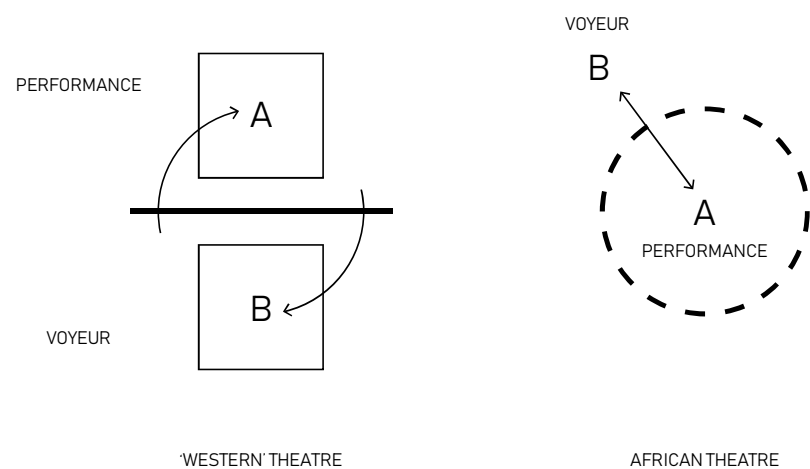




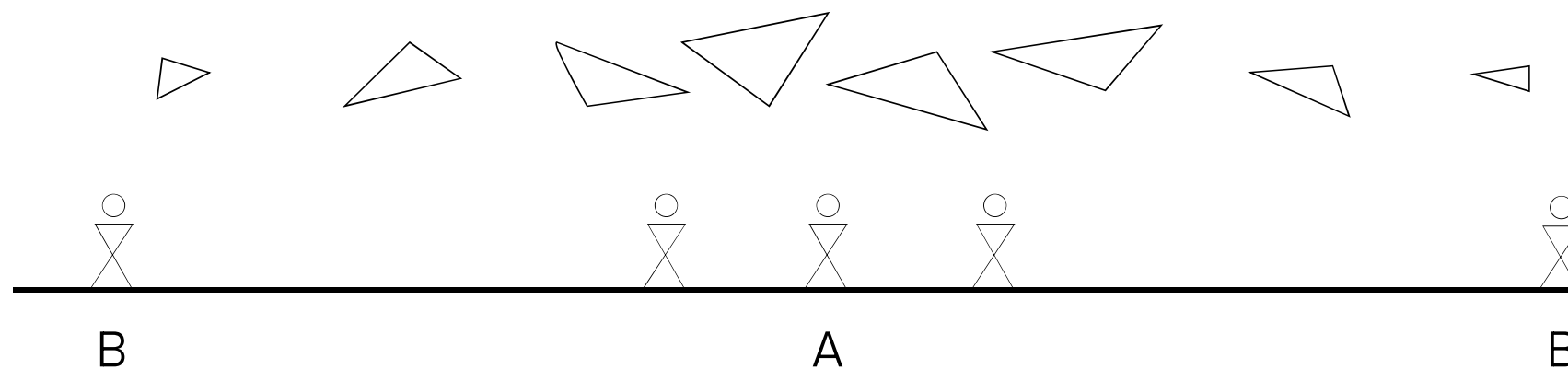
# objekt

Express through discussion: how an object can both have its own, internalized history, as well as the 'applied' history that we impress on to the object.

This piece of petrified wood has a history of millions of years, though, as I've carried it through my life, I have impressed my own memories and meanings on to it. For me, the journey of the stone through time is both millions of years, and the four that it has been mine. I see these perspectives as equal.



# THE METABOLIC BORDER



A CANOPY SYSTEM THAT IS SUSPENDED BY WIRES, RUNNING BETWEEN BUILDINGS, WITH A HIGHER CONCENTRATION OF CANOPIES AT THE CENTER OF THE INSTALLATION ACHIEVES THE EFFECT OF CREATING A SPACE WHOSE THRESHOLD IS BLURRED.

A metabolic boundary is a boundary between two systems in a symbiotic relationship. System 'A' produces something, which System 'B' consumes, and vice versa. The metabolic boundary exists between the two elements of theatre, audience and performance. In this relationship, no element can exist without the other. The audience produces voyeurism, the performance accepts voyeurism, and creates performance, which the audience accepts. As observed in the M2 project, members of the public will rarely cross the threshold from 'audience' to 'performance' from the audience space, that outside the square. In order to encourage the transgression of the metabolic border, the boundary needs to be blurred, so the audience does not realize that they're crossing into the threshold of performance, and the performance is created by those unaware they are performing.





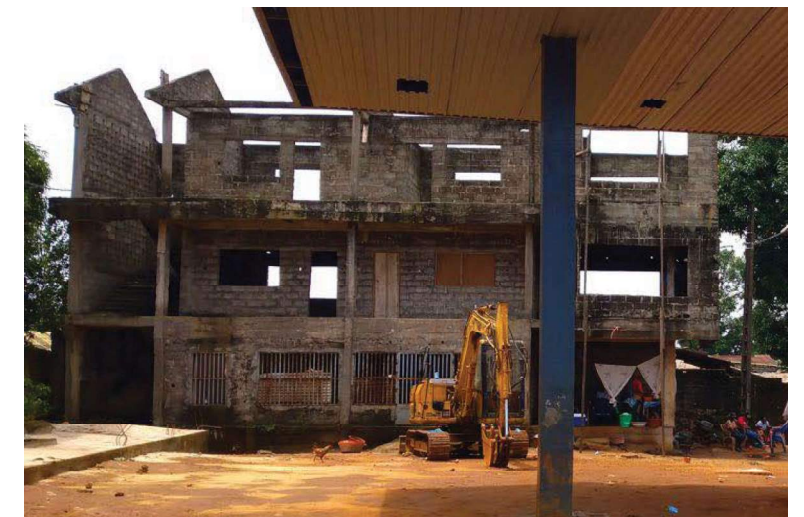
# COSA

// The tall shelter space created by the station overhang **frames** a well-defined space for **gathering**.

// In opposition to this gathering space, is an abandoned building, with multiple **exposed rooms**, where different **activities or elements can be framed**.

// The **lack of a roof** on the existing building gives the structure the ability to dissolve into the sky, **destabilizing its boundary**.

//The **proximity to street** traffic on two sides means massive amounts of **exposure**, though perhaps some noise.







Manuel Ameztoy

// Form a **refined shape** in an **unrefined space**, using **ephemeral materials** to create a 'ghost' of **poche-form**.

// Using **textiles**, ideally custom, shaped and hung. Importantly they would be **transparent**.

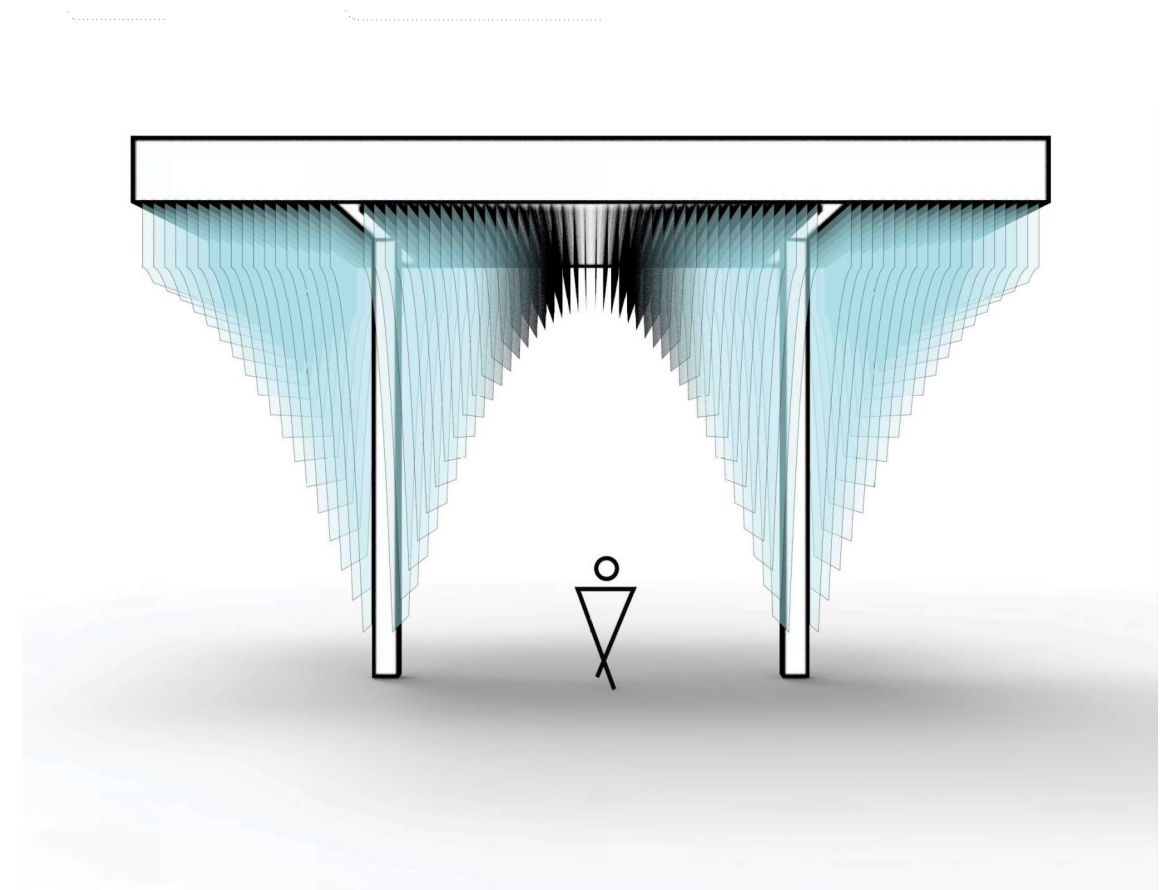
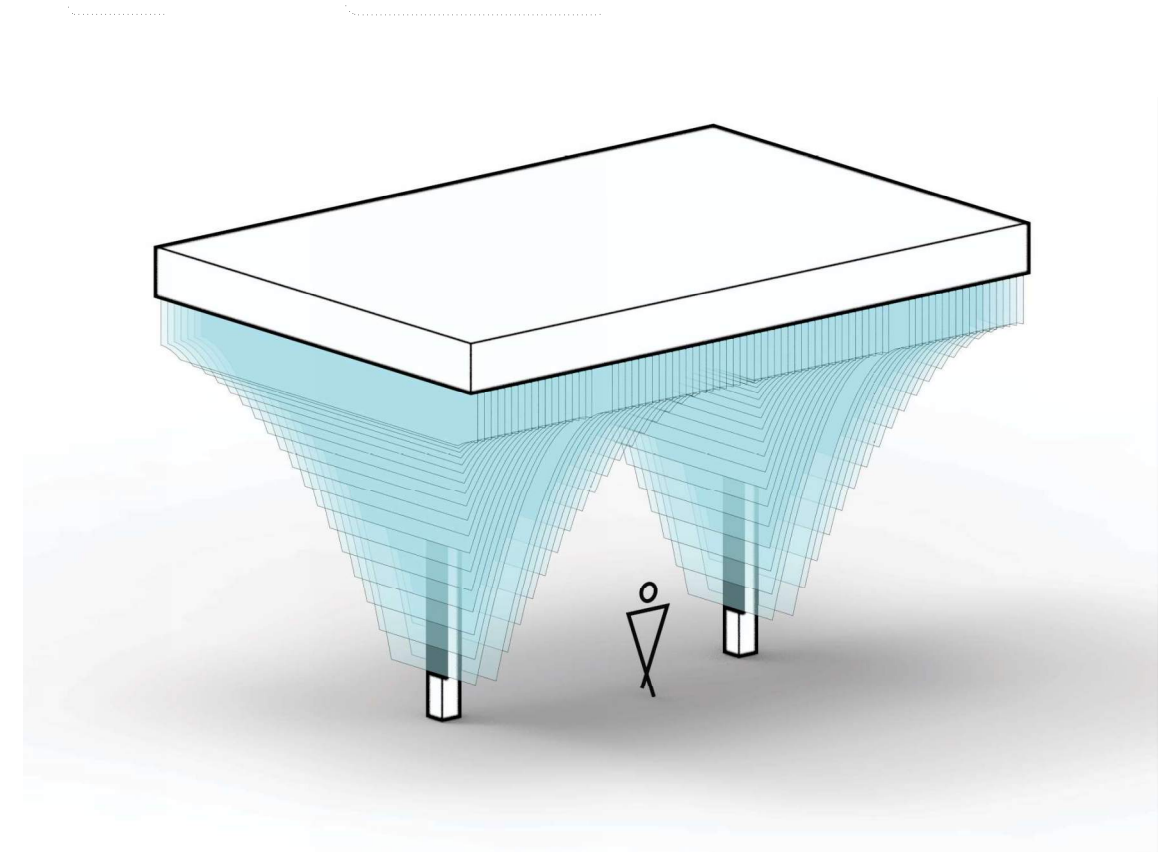
// Reinforce the existing **architectural boundary of space** beneath the canopy, to **frame a subject** within.

// The **poche-boundary is non-rigid**. It has no definite border, so **'blurs'** the division between **poche and void**.

//The space underneath can exist as **audience space**, for events either on the **street**, in the **neighboring building**, or **around** the canopy itself.

// The **poche** can also act as a **proscenium**, framing a **performance in the void**.

# COSA







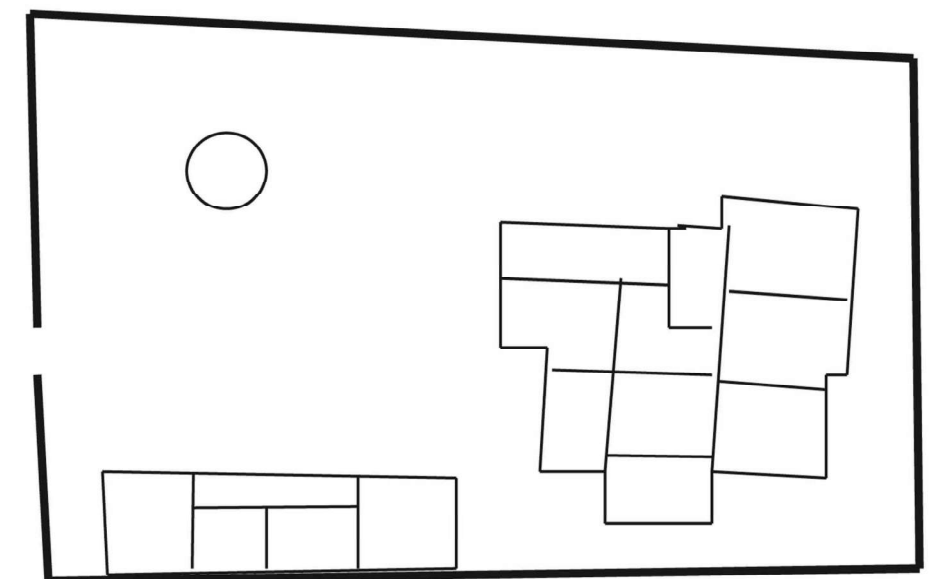
# OURÉBÉ 3

// The apparently abandoned building at the far end of the space exists as an **isolated 'monument'** with different **framed zones** (exposed rooms) that can be **activated**.

// The unfinished upper floor, with its exposed beams **opens the building** to the sky, **diffusing the 'boundaryness'** of its volume.

// Opposite from the building is an existing **platform**, excellent for an **element to stand in opposition** to the building volume.

// Walls provide an **isolation** from local context, which can increase the impact of the interior, as well as provide **fascination from afar**, if elements are visible at the top of the building, to the outside.





# OURÉBÉ 3

// On the **round platform**, a **winding of strands** that changes in **density** from the ground up, converts a space that would be seen as a stage into a **viewing platform for the adjacent building** mass.

// The **building mass** itself is filled with **hanging fabrics**, similar to the **cosa proposal**, framing **different conditions of spaces** in different locations of the skeletal mass.

// The **different framings** imply **different activities**, and convert **homogeneous** spaces into **heterogeneous** ones.

// **Bold colors** allow a sense of **refinement** to previously **unrefined** objects.

