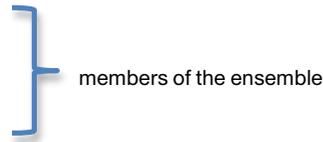


FITTING & DIVINGS

A PAIR OF ZAHA - SHOES, young diva

THE MAJOLICA FOUNTAIN, old and respected actor

A BARE WALL, contemplative, with philosophic ambitions



WMF - FORK

WMF - SPOON



DRESSER, bearer of ancient knowledge

*In the dressing room;
dimmed light; smell of powder and
hairspray; some are sitting on their
make-up tables; huge costume drafts
pinned onto the wall, facing the line of
mirrors; WMF - Spoon standing in the
middle of the room, wriggling
impatiently, while a dresser is draping a
half-completed gown.*

WMF - SPOON:
aaaaa!

DRESSER:
Indian and Persian veils and shawls
have hard edged patterns, which are
justified by their drapery, smoothening
the contrasts. European women hang
them flatly round their neck - which is
WRONG!

WMF - SPOON:
whatever...

DRESSER *vigorously pulls and pushes
the heavy fabric:*
and the Greeks never cut a body
horizontally -

A PAIR OF ZAHA SHOES:
hey guys, I'm learning my lines, I'm not
quite interested in your conversations
and complains...
murmuring But all these delicate
devices making for the permanence of
the edifice were as nothing to those
which he employed when he elaborated
the emotions and vibrations of the
soul of the future beholder of the work.
*looks over the textbook's edge into the
mirror to catch a glimpse of the dressing
scene, while still muttering words*
To be in the work of a human being like

fish in the wave, to bathe in it
thoroughly, to live in it, to belong to
it, ... Were it not as if you lived in a
mobile building, constantly
renewed and reconstructed, in
itself completely dedicated to the
metamorphoses of a soul that
would be the soul of space? ...
Would it not appear as if entities
surrounded you –
unwittingly raising its voice
you, a slave to the distributed
presence of music?

WMF-SPOON:
I feel compelled to chat about the
arts. ... A painting, my dear friend,
only covers a surface (like a plate
or a wall) ... But a temple –
approaching its forecourt, or even
the interior of this temple – gives
rise for us to a kind of absolute
greatness in which we live. ... We
are, we move, we live in the work of
a human being! ... We are taken in
and mastered by the order he has
chosen. We cannot escape him.

A BARE WALL:
Somehow he had understood that
one has to design a habitat in order
to cultivate one's spirit: create a
room and an ensemble of
practices, which can be
instrumentalised as body-habits.
The need for cosmetics and
decoration of the human body is a
general trait of human behavior.
Decoration must be seen as a
means, by which man makes the
outer things his own.

WMF-SPOON:

No, I see ornament as something strictly determined by natural law, not leaving any scope for the subjectively active side

A PAIR OF ZAHA SHOES *throwing its head around, gazing at A BARE WALL and WMF-FORK in disgust:*

You were not asked to step in here! Ruthless vermin. I'll get the vacuum cleaner and tell you goodbye! You know exactly well, that I can't deal with this text, and hate to learn it, so please leave me alone with this misery of a play!

People say there are no playwrights nowadays. Well, that isn't true! In fact there are no plays!

A brief interval of silence ensues

THE MAJOLICA FOUNTAIN *humming:*
hummm....

still silence

THE MAJOLICA FOUNTAIN:
hmmm....

to the DRESSER

I'd be pleased to try on the new costume now.

DRESSER:

Yes my Greatness, I will be right with you, just as you wish.

THE MAJOLICA FOUNTAIN *now grunting in deep voice:*
rrrrrrmmmmmm

DRESSER *carefully putting different layers of the silken robe into place:*

Evidently you know the wide relations of the term 'textile' which is etymologically related to Greek 'tekton', meaning carpenter, or constructor.

It is further related to Greek 'techne', with the meanings of craft, art, skill, in the sense of the modern term 'technique' devoid of aesthetic implications.

THE MAJOLICA FOUNTAIN nods in approval

DRESSER:

And finally the word 'tekton' is also related to the word 'text'.

The rich symbols of the Ancient Near East, the Egyptian plant pillars, even the whole temple architecture of Ancient Egypt once belonged to the class of 'textiles' and, by means of criteria like durability and monumentality were transmuted into stone.

THE MAJOLICA FOUNTAIN:

This reminds me of a letter from my father, the architect to my mother, who was a sculptress. He wrote "Darling, the play always reoccurs. And it has to reoccur. Building is primary play instinct."

A PAIR OF ZAHA SHOES:

Goddamn I can't stand these subjects in here. Can we not entertain ourselves with something more pleasant? Talk about.... colors of spring?

Exit A PAIR OF ZAHA SHOES

THE MAJOLICA FOUNTAIN *in his ever deep voice, slowly speaking:*
The play always reoccurs - and it has to reoccur! Building is primary play instinct.

crackling noise of the loudspeakers. "Everybody getting ready for rehearsal. On stage in 5 minutes."

Enter WMF-FORK with an alarm-clock. Halts besides A BARE WALL's chair

A BARE WALL *addressing THE MAJOLICA FOUNTAIN:*

Did he fear a critic of the traditional architect's role or the revelation of the relation between lust and the art of building?

turning round, looking at WMF-FORK

what is the matter?

looking fiercely into WMF-FORK's eyes

Featuring the ability to produce singular relations between the space, sexuality, pleasure - as well as audiovisual and biochemical technology.

They alter the conventions of sexuality and gender identity and which produce sexual subjectivity as derivative of their operations in the space.

By repeating architectural conventions, the sexual regime is performatively produced, as forms of visibilities are being created, access is allowed or refused, spaces distributed and divisions between public and private are being installed.

WMF-FORK, puzzled, starts to move about the room, looking for a place to put down the alarm-clock.