

# VESTRY

#meteoraS2E3 scenography

*The VESTRY is a flexible institution, consisting of a network of natural and artificial fibers.* (01) It provides you space to form a new role, a new character, a new identity. You are here to argue. **As yourself, or as someoneelse. Dress, undress, redress.** Argue, reargue. You can observe, you can talk, you can fight, but the Freihaus *does not permit you to remain “neutral”.* (02)

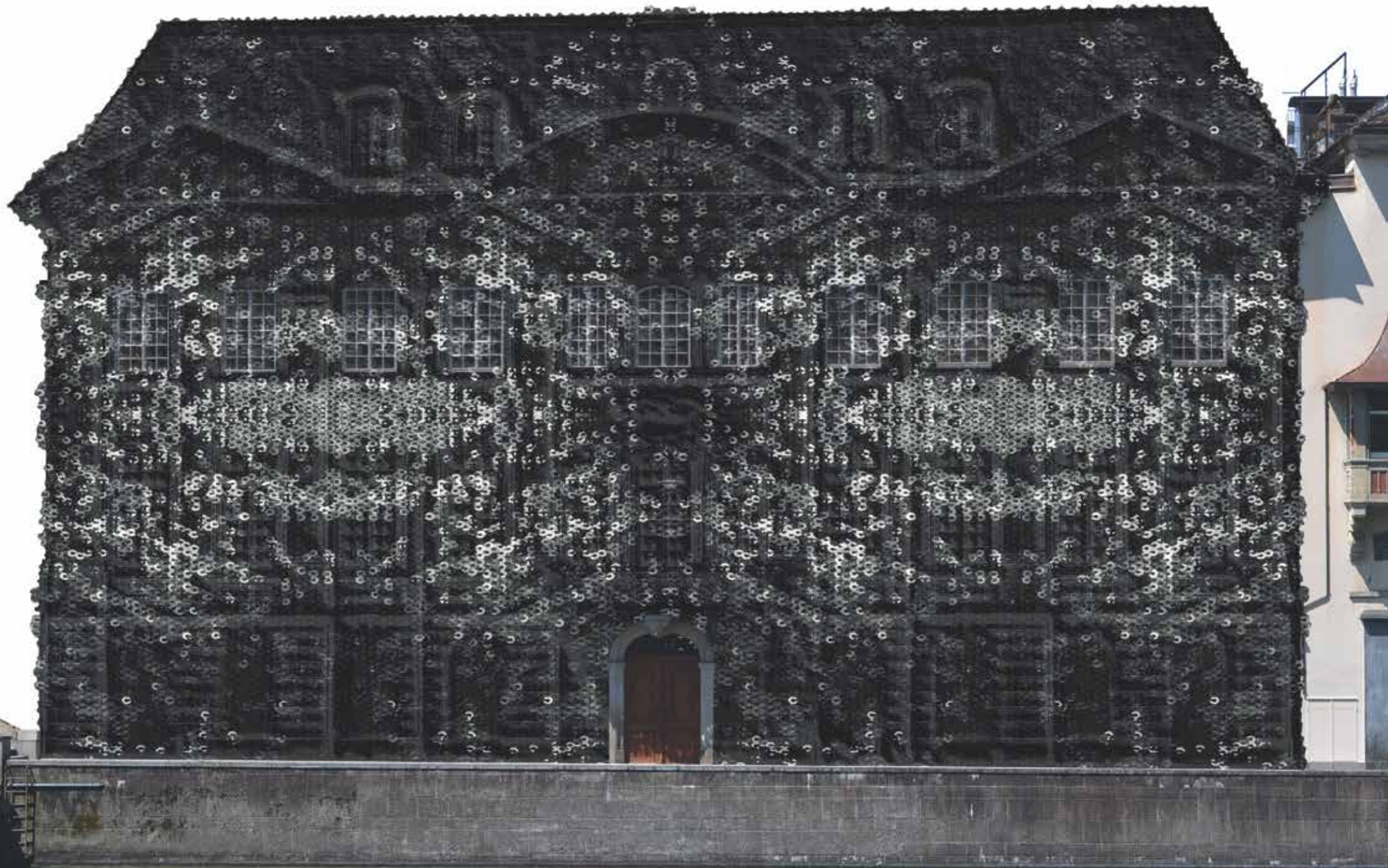












The city is devdivided. The spiritual vs the rational, the sane vs insane. The tamed vs savage. No dialogue in-between, only monologues.

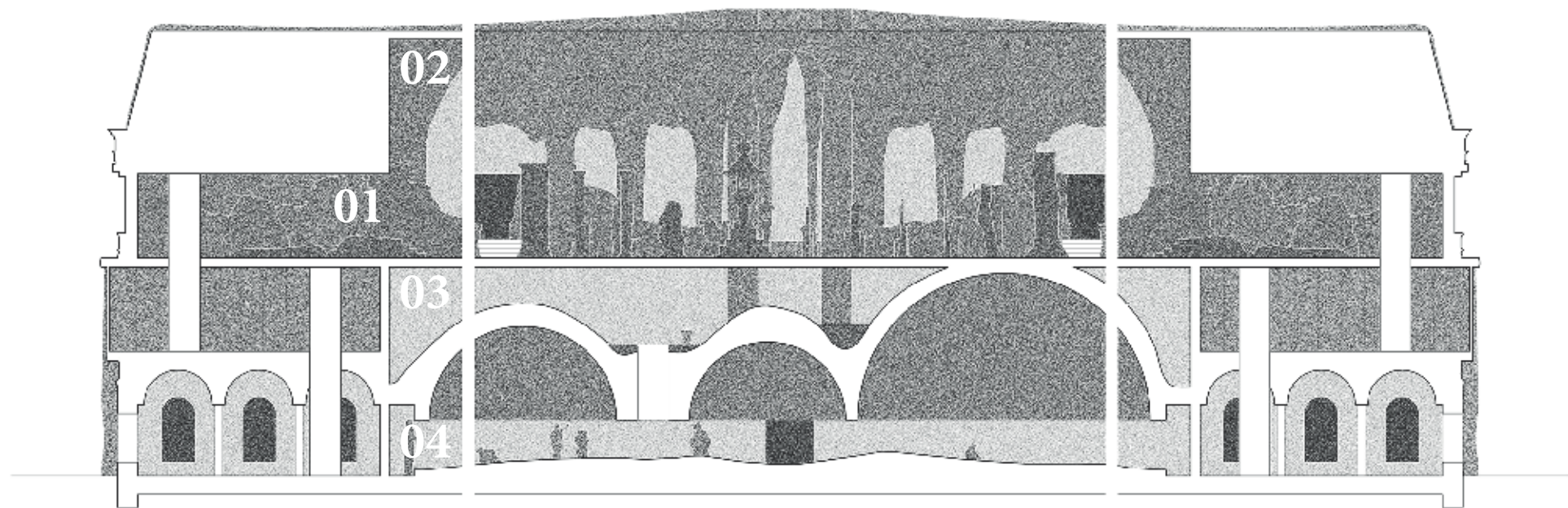
A and B stay silent, C is preaching, D vs E. No empathy. Fixed arguments and beliefs. No possibility to change, no possibility to rethink. Stagnancy.

The VESTRY is here to reflect, rearrange, redesign, rethink. Small things, big things. The facade covers and shows, reflects and hides. Inside 4 chambers, interwoven and yet independent:

- 01 wardrobe
- 02 chamber of dreams
- 03 chamber of ecstasy
- 04 void

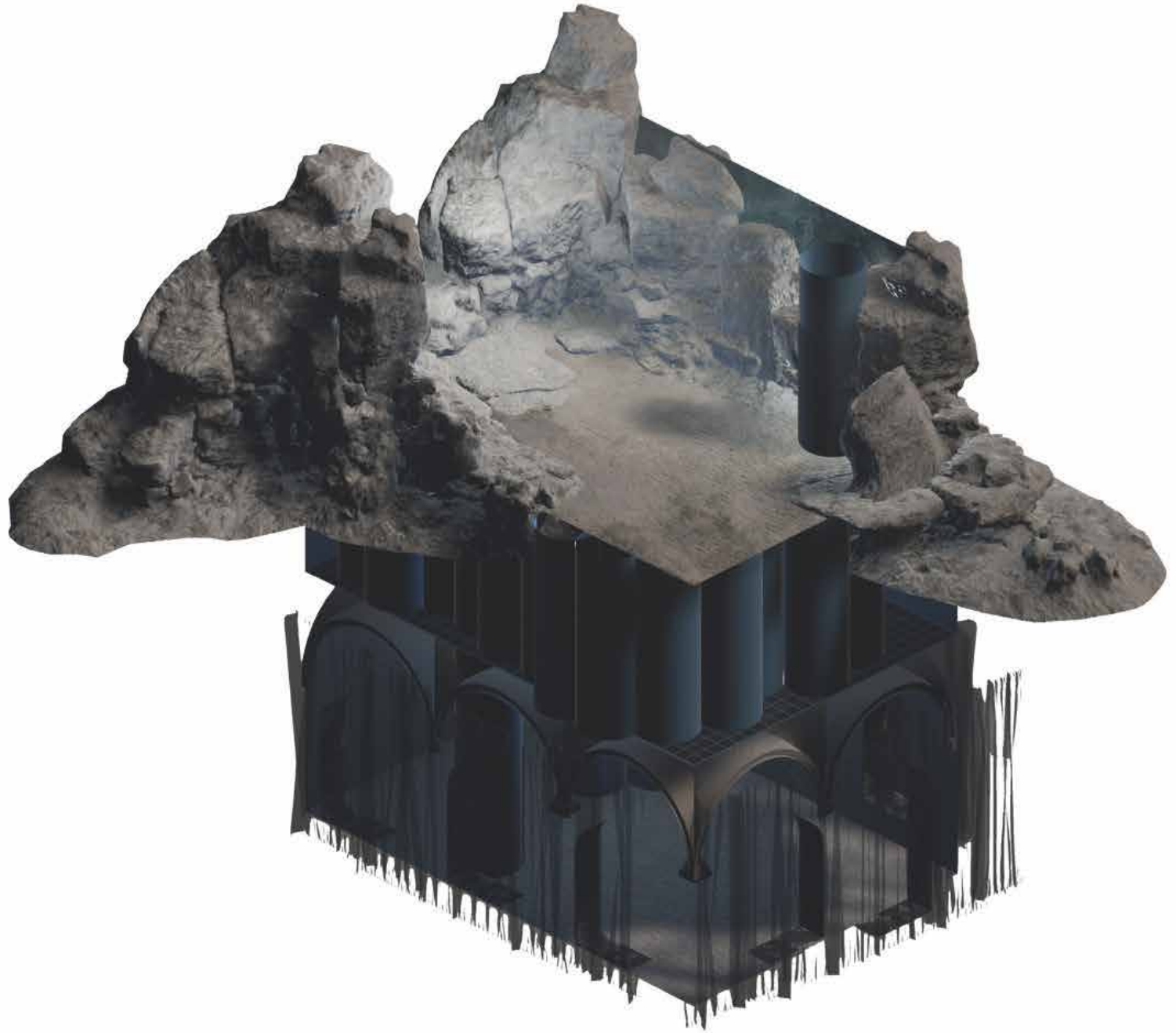
We enter the building.



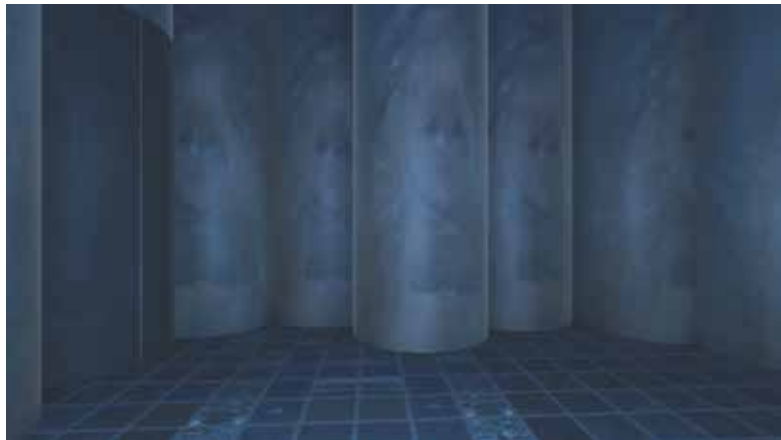




01 wardrobe







*All beginning lies in an absence; the deepest potency, which holds fast to everything, is non-being and its hunger for being. (03)*

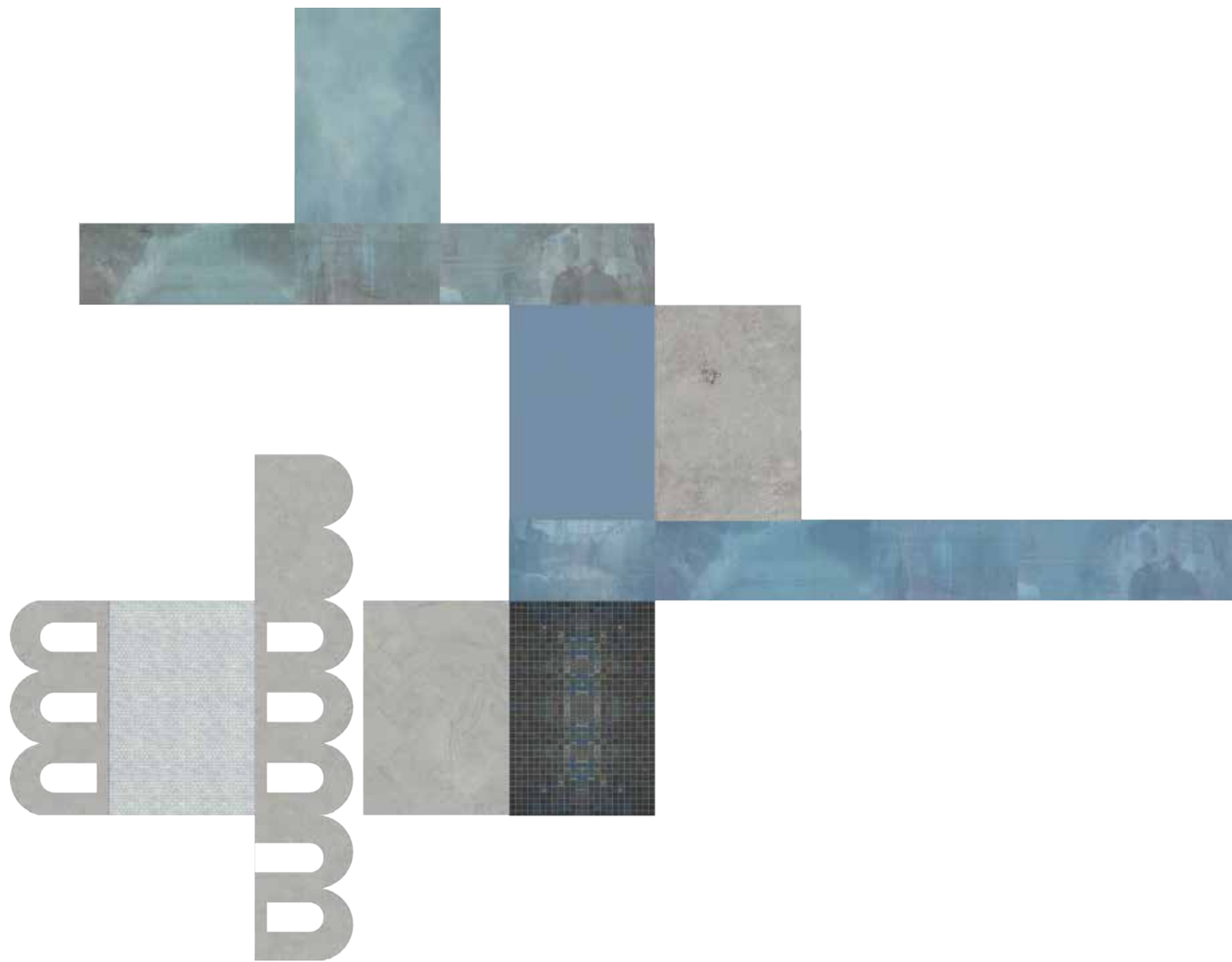
The alphabet has to undress. *The reflective surfaces of the glass, mirrors(...) altered perception, expanding small rooms (...); and the (...)soffit lighting, through reflection, rendered all these transparent spaces private. (04)* To gain some privacy, all the characters are drawn to the edge of the room. In darker niches they take off their clothes and look at themselves in the mirror. Then they turn around and step into the brighter centre.

A smiles at B, C observes D, E and F start to talk.

*Now, having performed the gestures of “submersion,” „undressing,” and “surfacing,” you feel part of a natural landscape into which you have been subtly and sensitively introduced. The decisive moment - as you emerge from a (...) protected (...) into the open landscape - now calls for initiative and active involvement as you begin the exploration of the complex topography. (04)*



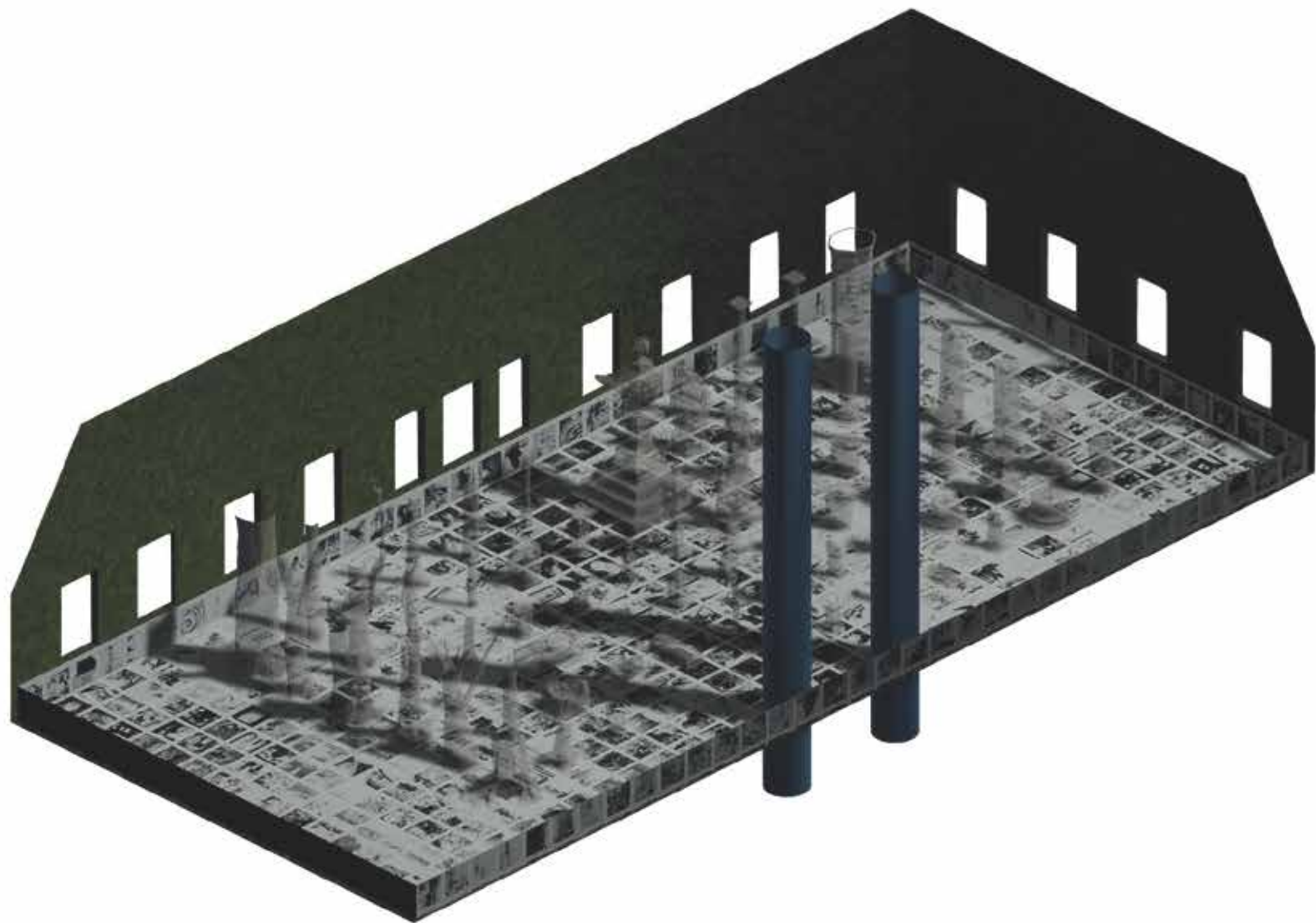




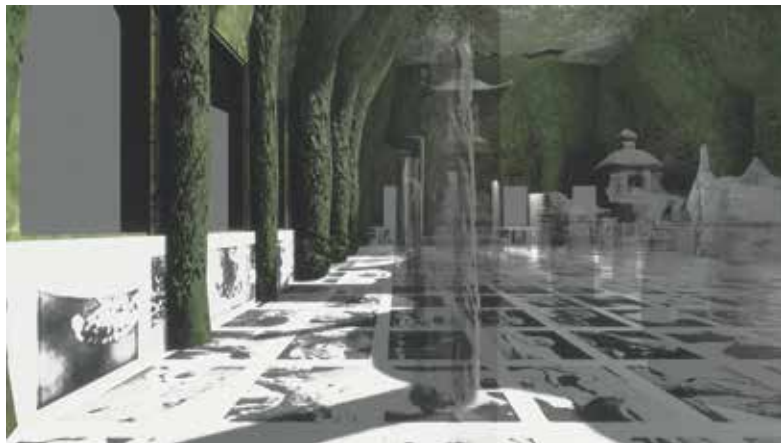
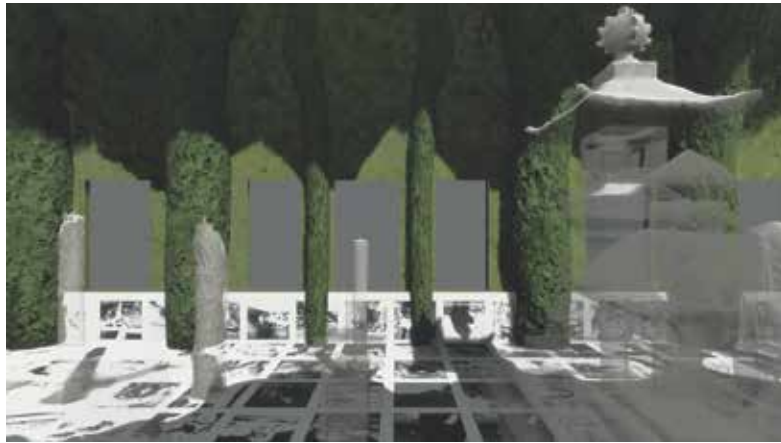
02 chamber of dreams



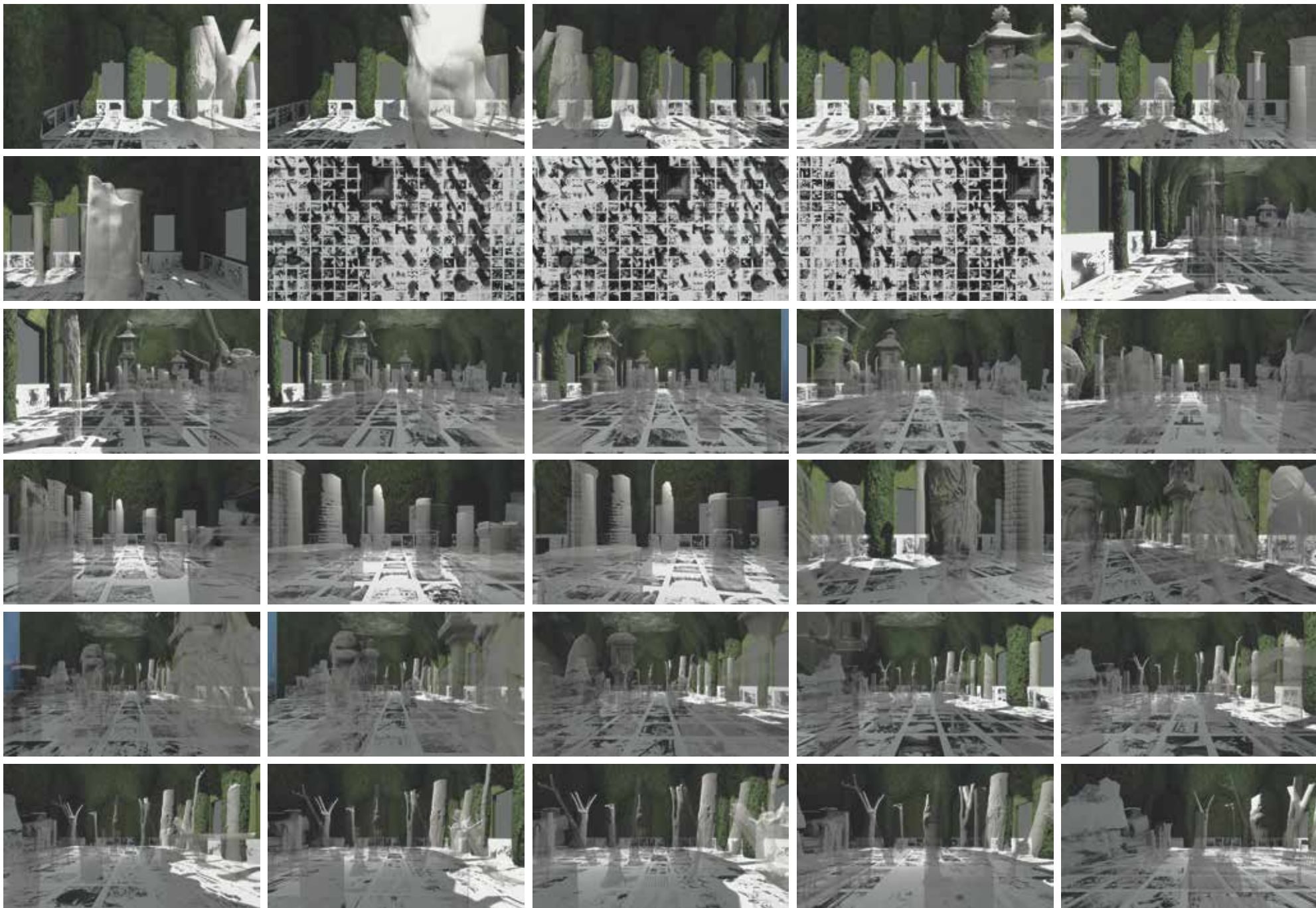




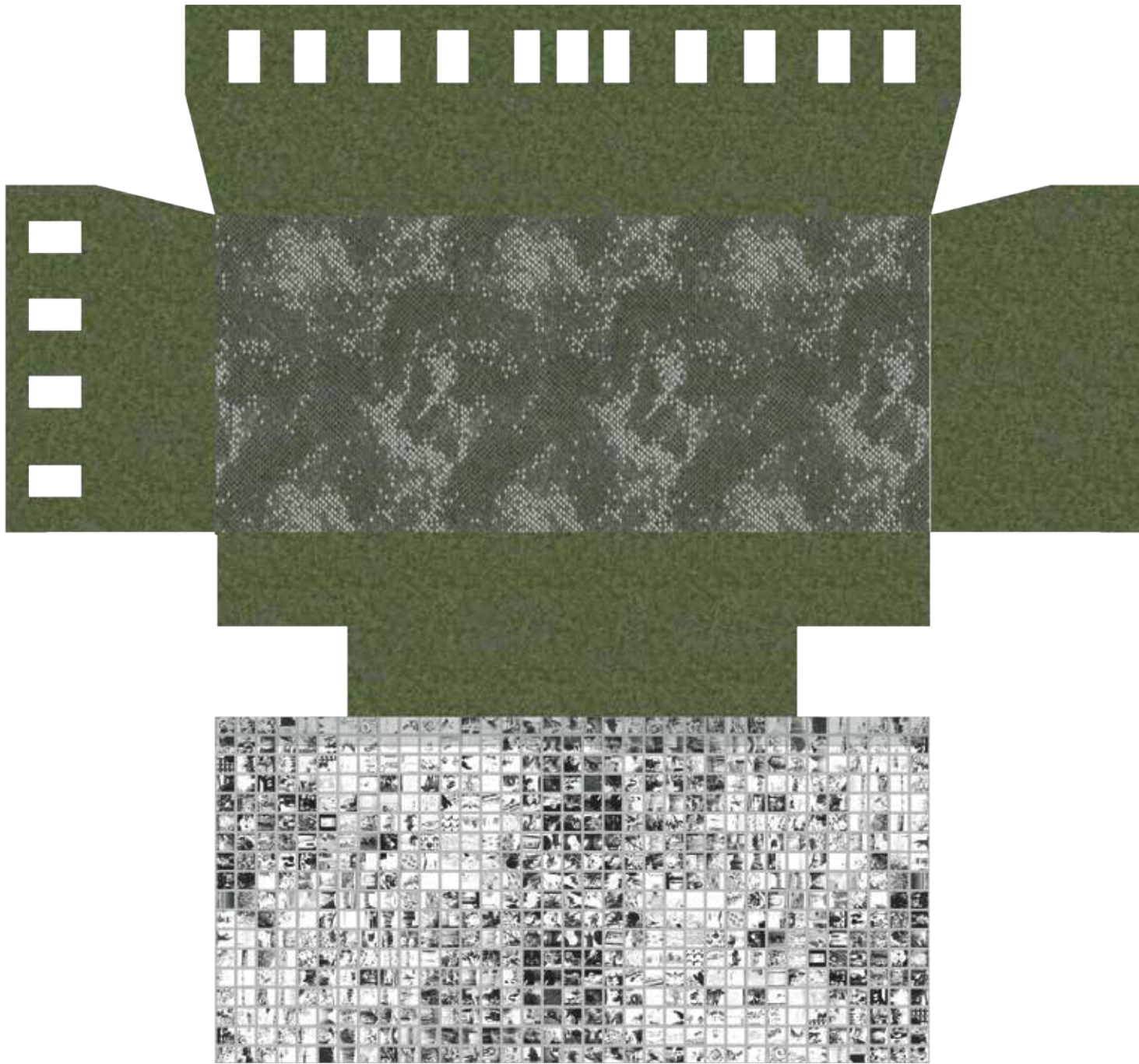




It is filled with dreams. As you *take pleasure in all the beauties of this landscape, you seem to find yourself, so to speak, in a strange region of the universe, no longer completely enclosed in the mire of the earth or completely free in the purity of heaven.* (05) A, B, C, D, E, F, .... *delve into, uncover, disclose, reveal, divulge, discover, unfold* (06) create new outfits, identities, get lost in the maze, until they find themselves again in ecstasy.

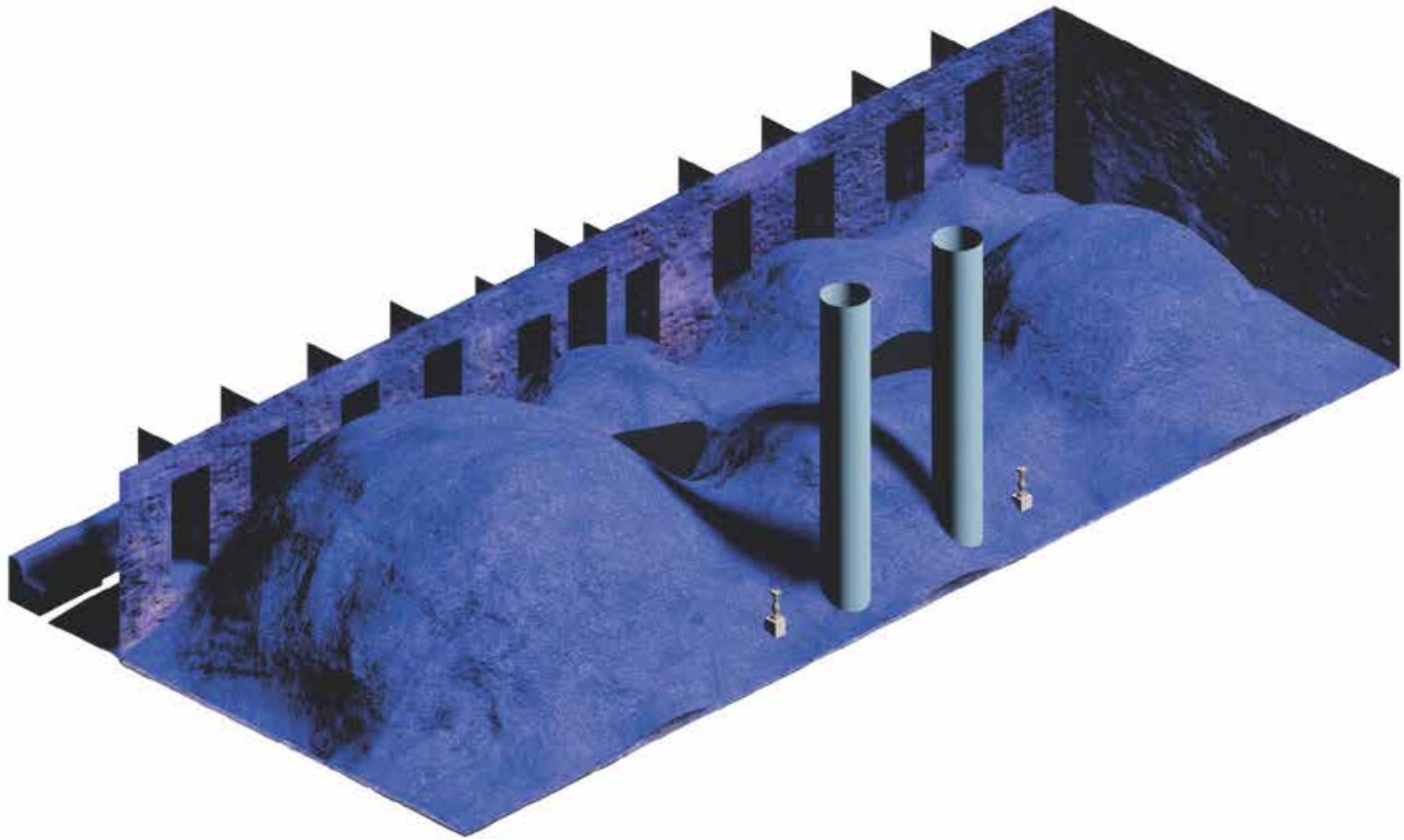


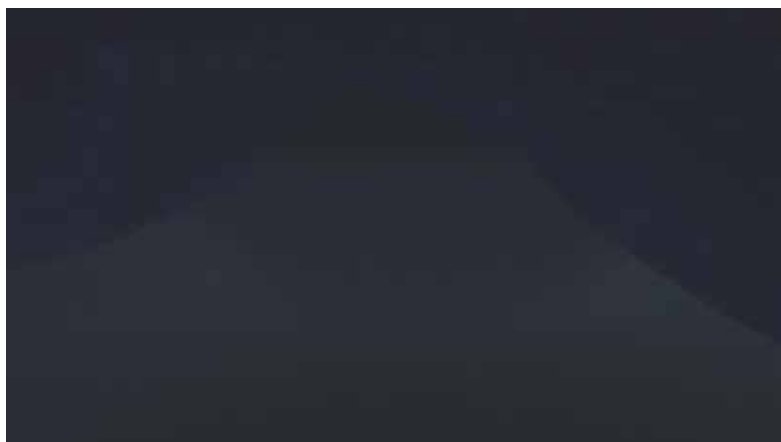
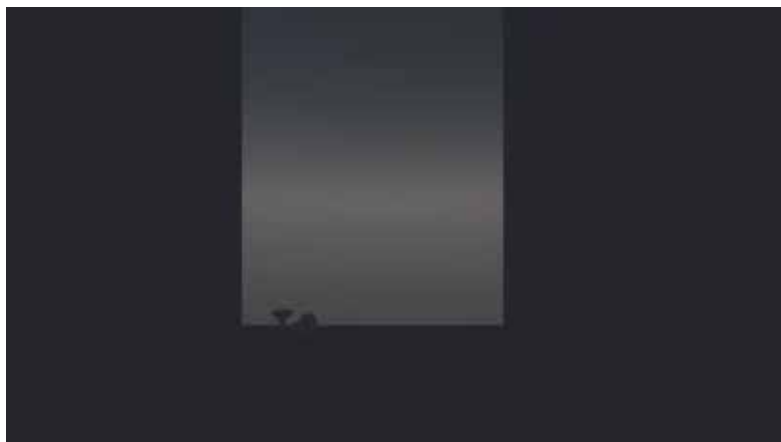






03 chamber of ecstasy





It is a dark room, impossible to see the outfits of other guests. The alphabet gets presented with a stimulant. The characters become less prejudiced and interact. The mood is cheerful and exuberant.

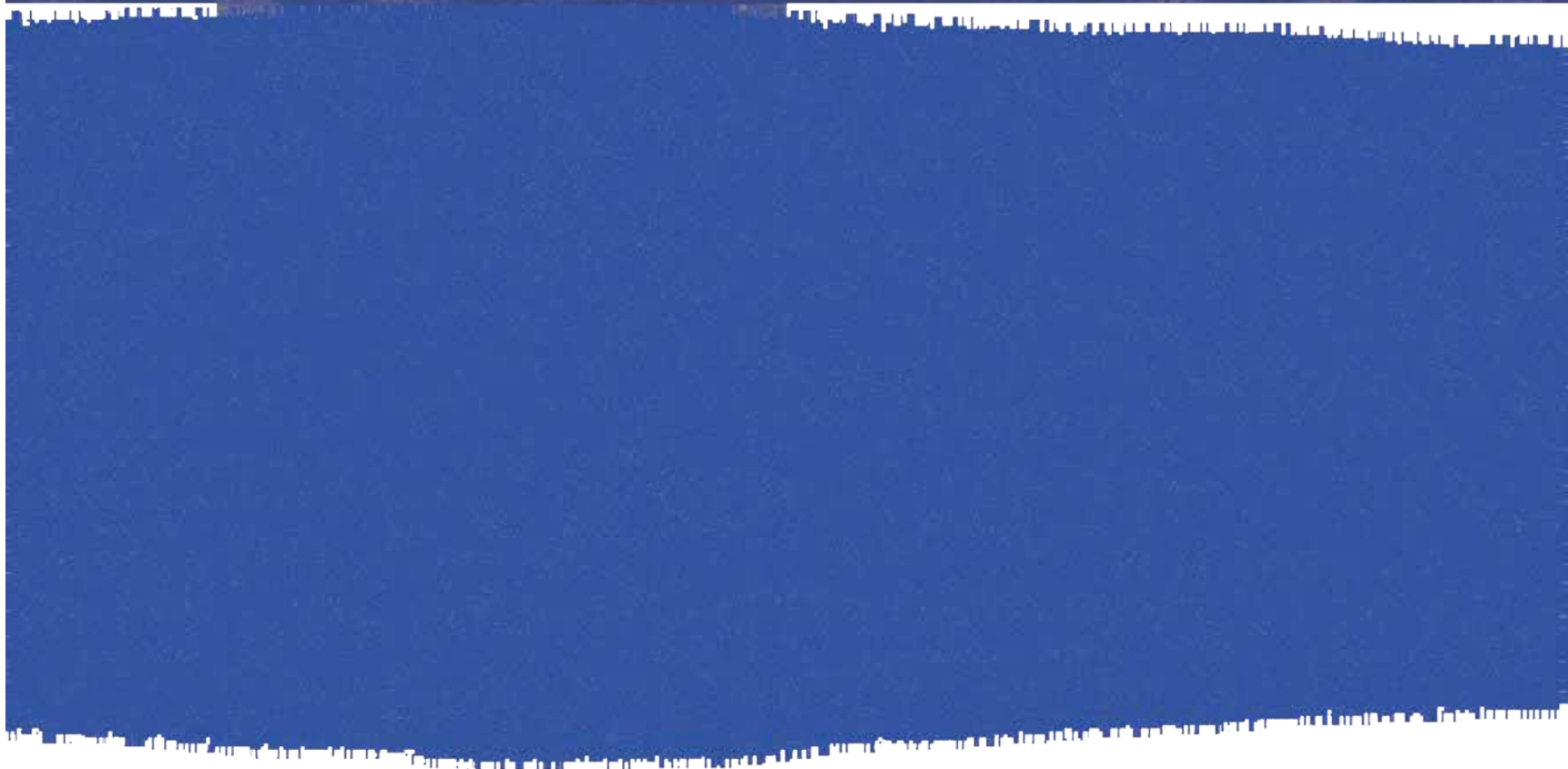
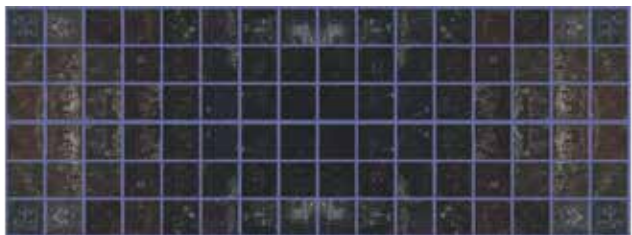
*High aloft, with all that improbability which is in nature; neither at the nadir nor at the zenith, between man and seraphim, above the mire, below the ether, in the clouds; hardly flesh and blood, soul and ecstasy from head to foot; already too sublime to walk the earth, still too heavily charged with humanity to disappear in the blue, ususpended like atoms which are waiting to be precipitated; apparently beyond the bounds of destiny; ignorant of that rut; yesterday, to-day, tomorrow; **amazed, rapturous, floating, soaring; at times so light that they could take their flight out into the infinite; almost prepared to soar away to all eternity.** (02)*

A and B fall in love. So are C and D. E and F have deep talks.

But then *condemned finally to reveal themselves in their true, diabolical nature to the soul that in ecstasy asks „Who are you?,“ who knows how to grip the soul and delude the body.* (05) The alphabet falls into the void.







04 void







It is empty, no reference point, no hint. Only the visitors and their costumes. All the alphabet can do is talk to each other, or fight. **The void (...) gives play to the pieces, it constructs/deconstructs itself (...). The articulated pieces separate, compose and recompose.**(06) *It is an inextricable unity of order and disorder, of the reasonable being of things and the nothingness of madness. (...) Joining vision and blindness, image and judgement, phantasm and language, sleep and waking, day and night* (07) *“the point where there is neither good nor evil, neither life nor death, neither nothingness or somethingness.”* (03) *the void encompassed everything.* (08)

A sees B in all its splendour. C sees D's identity. E sees F's believes, so different from his own. A debates with B, C disagrees with D, E attacks F.

A fights against B, C against D, E against F.

Like a choreography they change dance partners.

A vs C, B vs E, D vs F.

They change partners again.

Spirituality against Rationality.

Tamed against Savage.

Paradise against Jungle.

Heaven against Earth.

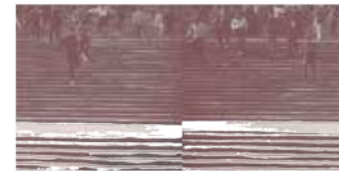
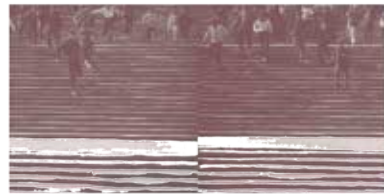
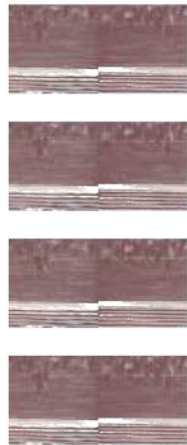
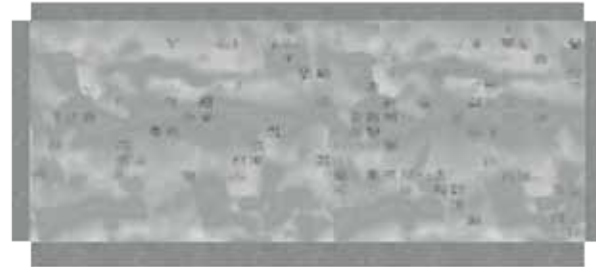
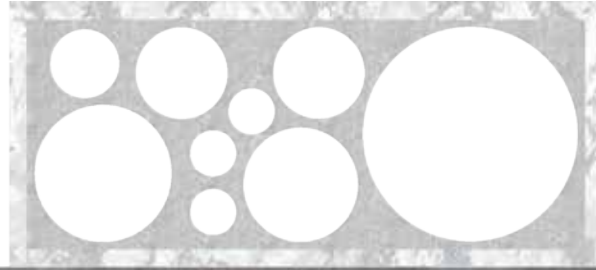
Mind against the Soul.

Talk against Fight.

Love against Hate.

Until it all collapses.







The characters pick themselves up, collect their remains, leave the VOID. In the WARDROBE, they put back on their everyday costumes. Then they leave the VESTRY, A and B hand in hand, C together with E, D alone.

01 Wikipedia\_Textile

02 Hugo\_Les Miserables

03 Zizek\_Less Than Nothing

04 Leatherbarrow, Eisenschmidt\_Twentieth Century Architecture

05 Eco\_the Name of the Rose

06 Hays\_Architecture Theory since 1968

07 Foucault\_History of Madness

08 Deleuze\_The Logic of Sense

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