

ARCHITECTURE

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A group of friends lives together. Two of them, the Architect and Laura, are in a relationship. One day Laura breaks up with the Architect because she has fallen in love with someone else and doesn't need him anymore. Because of this the Architect plans to murder Laura. Not out of affect, but because he wants to. He builds a model of the room, where he wants to murder Laura. He plans the murder in detail. Laura watches him plan the murder. She stabs him with a knife. In the end the group of friends sits together but just talks briefly about Laura and the planned killing. They continue with their usual gossip and small talk and show very little empathy.

Eine Gruppe von Freunden lebt zusammen. Zwei von ihnen, der Architekt und Laura, haben eine Beziehung. Eines Tages macht Laura mit dem Architekten Schluss, weil sie sich in einen anderen verliebt hat und ihn nicht mehr braucht. Nachdem dies geschehen ist, plant der Architekt, Laura zu ermorden. Nicht aus einem Affekt heraus, sondern weil er es will. Er baut ein Modell des Zimmers, in dem er Laura ermorden will. Er plant den Mord sehr detailliert. Laura beobachtet ihn bei der Planung des Mordes. Sie sticht mit einem Messer auf ihn ein. Am Ende sitzt die Gruppe der Freunde zusammen, spricht aber nur kurz über Laura und den geplanten Mord. Sie fahren mit ihrem üblichen Klatsch und Tratsch fort und zeigen nur sehr wenig Empathie.

SCENE 01/DAY/INT/ARCHITECT'S OFFICE

In the middle of the room we can see a model on which the Architect is working right now.

ARCHITECT

What a beautiful room. Finally i work on something important.

(Pause)

The big window is essential. This window is the center point of this space and defines the structure. The window nowadays is more and more used as a major architectural element to provide natural light in buildings. In this case it also guarantees a detailed insight from the outside and therefore more control for myself. The doors are the second characteristic part. Inspired by the idea of the cloister I will place several doors which all lead to the same room: the living room. They establish a spatial organization, that is unique. There is a certain dramaturgy in it, that I like. She would probably like it, too.

The Architect walks around the model.

I could add another wall here.

He takes a wall and places the wall inside the model.

SCENE 2/EVENING/INT/INSIDE THE MODEL

Laura and the Architect's friends hang out in a generic living room with purple painted walls, many doors and two couches. It's some kind of party, but near the end. The Architect and Laura are dancing closely in the middle of the room while being watched by their friends.

LAURA

(counts with the
rhythm of the slow
dance steps)

One two maybe three. This is me and
him.

ARCHITECT

Four Ever. This is us and I'm the
architect.

LAURA

He is my accessory. And I'm his.

ARCHITECT

I'm hers. I'm what?

LAURA

You wear it like a fool. For five,
six days, in this case seven years.
And then, after all you get bored.

Laura takes off her sunglasses. Laura and the Architect stop dancing. They stand next to each other.

ARCHITECT

Do you like the sunglasses I got you
for your birthday?

LAURA

On the walls of my office it says in
big printed letters:
Life is just a Lie with an 'f' in it.
Do you get it? No one gets it the
first time.

(Pause)

You look strange.

ARCHITECT

What does the 'f' in life stand for?

BECKET AND PHILIPP

FAKE

ALEXANDRA
FRIENDS

HENNA AND ANDERS
FAILURE

JOHANNA
FAME. Can i go now?

Laura goes to Henna, who plays quietly the flute in one corner of the room.

LAURA
Stop it. You are doing it again.

HENNA
I am not doing anything.

LAURA
The noise. It`s disturbing my birds.

HENNA
You don`t have birds.

LAURA
I could have birds.

HENNA
You have a cat.

The Architect walks towards Henna and Laura.

ARCHITECT
What does the `f` in life stand for?

LAURA
Feet, my feet hurt from dancing.

ARCHITECT
Your feet?
(Pause)
I also have to go now. We are planning a new shopping mall. In Essen. I want to build a mall that looks like a spaceship from the outside, and a kitchen from the inside. See you tomorrow.

The Architect leaves.

SCENE 03/EVENING/INT/INSIDE THE MODEL

Somewhere else in the room, three of the friends are talking. They sit on the couch. In front of them lays a Rimowa with miniature couches on top. Two apples sit on the couches.

PHILIPP
Do you think they'll break up soon?

BECKET
(takes the apple and
pretends the apple
can speak)
Under the moon? Or the sun? I'm done
and he's a douchebag.

PHILIPP
(takes the other
apple and pretends
the apple can speak)
Don't wave the flag.

BECKET
For whom?

PHILIPP
For her.

BECKET
I'd rather be dead.

Becket starts eating the apple.

PHILIPP
Why so sad? It will end soon.

JOHANNA
If your gossip sounds like a poem - i
can tell you - it won't hurt anyone.

BECKET
Right.

Becket eats the whole apple (including the seeds).

SCENE 04/EVENING/INT/INSIDE THE MODEL

The Architect stumbles through different corridors. The corridors have many doors. He is lost.

SCENE 05/EVENING/INT/SNACK BAR

After running through the hallways, the Architect opens a door and enters the snack bar. Laura waits in the snack bar for the Architect. It's their favorite spot to meet. It's been some days since they saw each other last. It was at the party when they were dancing. At one of the tables around them sits a person with a saxophone.

ARCHITECT

Laura, what do you want to talk about? Why did you want to meet here? I think it's about time for us to find a new favorite snackbar. Last time you had fun here was when we watched the world cup and I got food poisoned from their fish. Remember?

Laura starts eating fries.

LAURA

Listen: This was not the world cup, we watched Champion League. We lost 2:1. You cried.

ARCHITECT

Cry a river, build a bridge. Then walk your ass right over it.

LAURA

I have sad news for you.

ARCHITECT

Will it hurt?

LAURA

It won't hurt me. But it will hurt you.

(Pause)

There is no more 'us'. From now on there will be you and there will be me.

ARCHITECT

Who did you meet?

The Architect takes a step towards Laura. She takes one step away from him at the same time.

LAURA

Someone who wants me, but doesn't need me.

Someone from the table around stands up and plays the saxophone, walks towards them. Laura turns around.

LAURA (cont'd)
Not yet. Please! Wait till I have finished... and then you start playing.

Sax player stops playing. Laura turns toward the architect again.

LAURA (cont'd)
You pretend to be supportive but you only care about yourself. Your honesty is FAKE. You are a politician, not a lover.

ARCHITECT
An architect, not a politician.

LAURA
A manipulator. A shit. I wanted to buy a cherry pie and end up with an apple cake.

ARCHITECT
Dont you like apples?

LAURA
I want my cherry pie, for fuck sake.

ARCHITECT
I always thought you like apples.

Laura walks around the table. Laura starts eating her fries with her fingers. She looks at the fries while guiding them to her mouth. The Architect stands next to her and watches her eat.

LAURA
This feels like a trap being trapped in a trap.

ARCHITECT
Or a narcissist being jealous of himself.

LAURA
Or a surgeon operating herself.

ARCHITECT
Or a nightmare having a nightmare.

LAURA

Or a pistol shooting itself.

ARCHITECT

I'm losing it.

The Sax player starts playing again. The Architect leaves the snack bar.

SCENE 06/DAY/INT/ARCHITECT'S OFFICE

The Architect decides to kill Laura. He is building an architectural model of the room in which he wants to murder Laura.

ARCHITECT

In the living room I want her dead.
All doors lead to the living room. It
is the perfect stage. The perfect
picture.

The Architect places a miniature version of Laura's red coat into the model. He looks at it and starts singing.

(singing)

I don't want to talk
About the things we've gone through
Though it's hurting me
Now it's history
I've played all my cards
And that's what you've done too
Nothing more to say
No more ace to play
(looks into the camera)
The winner takes it all.
The loser standing small...
The winner takes it all.

The Architect stops singing when he realizes Laura has been watching him. She walks towards him. She holds a knife in her hand. She stabs him. He doesn't react.

LAURA

With only a knife, I take your life.

SCENE 07/EVENING/INT/INSIDE THE MODEL

Laura and the Architect's friends sit together in the same room from the beginning. But this time only without Laura and the Architect.

ALEXANDRA
Everything that was meant to happen,
does. Eventually.

ANDERS
I don't care.

BECKET
You would, if it were you.
(Pause)

JOHANNA
Have you ever known anybody who died?

BECKET
Have you ever known anybody who
killed?

Henna knocks at the door.

ANDERS
Who is it?

BECKET
How do I know who is behind that
door?!
(Pause)

Henna enters.

HENNA
Hey.

JOHANNA
Do you know why Laura broke up with
him?

BECKET
He made her feel responsible for him
all the time, because he is smart and
knows how to manipulate. That made
her sick and even when she loved him,
she didn't want to be needed that
much. She told me that her mum once
said: Being in a relationship, you
want to be wanted and not needed.
(MORE)

BECKET (cont'd)

(Pause) Or was it: Being in a relationship you need to be wanted and not needed. Anyway, I can't remember anymore.

JOHANNA

How would you end a relationship? I mean, what would you say?

PHILIPP

I don't know. I don't remember what relationship means.

(Pause)

I'm used to others breaking up with me. Not the other way around.

ANDERS

If love doesn't knock, build a door.
(Pause)

HENNA

I would ghost her, not kill her.

BECKET

Who do you mean?

HENNA

The one i will break up with.

BECKET

But if you make her a ghost, you have to kill her before.

JOHANNA

But when you kill her, she is a ghost. And when she is a ghost, you won't be able to ghost her anymore.

HENNA

Do you believe in ghosts?

BECKET

I do not.

ANDERS

Can you hand me over my glass of wine?

No one reacts.

PHILIPP

Tomorrow nine o'clock someone comes to have a look at Laura's room.

BECKET

Her room was always quite empty. Too empty somehow. As she didn't want to distract herself with anything nice.

PHILIPP

She was nice.

HENNA

Nicer than him.

PHILIPP

She was successful.

HENNA

More successful than him.

ANDERS

Can you hand me over my glass of wine?

ALEXANDRA

(takes out a folded letter.)

Dear

(Pause, thinks of a name)

whoever. I'll always have a special place in my heart for you. At times, our relationship felt like it was the best thing that had ever happened to me, but lately...

JOHANNA

(interrupts)

Keep your words. They mean nothing.

ALEXANDRA

(continues)

It pains me to admit this, but my love for you has faded away. I can't stay in a relationship where there is no love, and it isn't fair to you to be stuck in a life that is a lie. I hope you're able to move on, and meet someone who will love you the way you deserve to be loved.

ANDERS

Is there any way to sell a murder house?

HENNA

No. Tear it down and build a new one.

ANDERS

A new murder house?

HENNA

Just a house. It's expensive anyways.

ANDERS

Yes i know. Someone I studied with just built a house herself. Or at least something that looks like a house. It was so expensive that for the same amount of money they could have rented a three-room apartment just around the corner for one hundred and eighty-seven years.

PHILIPP

Kind of sad. We just moved in and so far, I liked living here. I like that we have a big window. But I never liked the purple.

(Pause)

ALEXANDRA

How did he describe their relationship when we had dinner the last time?

BECKET

Modern, brutal, bright and light. Or something like that. Like a hallway without doors. But this doesn't make any sense. Right?

JOHANNA

Well, sounds like an architect describing his relationship.

HENNA

For me this sounds boring. I mean she was really great for him. But she could have done better.

ANDERS

I heard someone saying it takes up to nine months to build a new house. And three months to tear it down.

ALEXANDRA

I always liked her apple pies.

PHILIPP

But she didn't make them herself, she bought them somewhere.

BECKET

Really? That is disappointing.

PHILIPP

Who did you date the other day? I have seen you from across the street.

JOHANNA

That's none of your business.

HENNA

I was flirting with a girl, but she lived far away. It was a good fuck. But I don't know. (Pause) Now I'm starting to flirt with a girl who is a lawyer. Don't think I will visit the other one again.

ANDERS

You wanna know what I dreamed last night?

BECKET

God. Please don't. There's nothing more boring than other people's dreams.