

T h e r e

stands a

V I L L A

outside a

V I L L A G E

inhabited

by a

V I L L A I N

VILLA DE VIL

The story of a woman, her fetishes,
society and how architecture frames it all.

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DIPLOMA THESIS

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Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening.

Coco Chanel

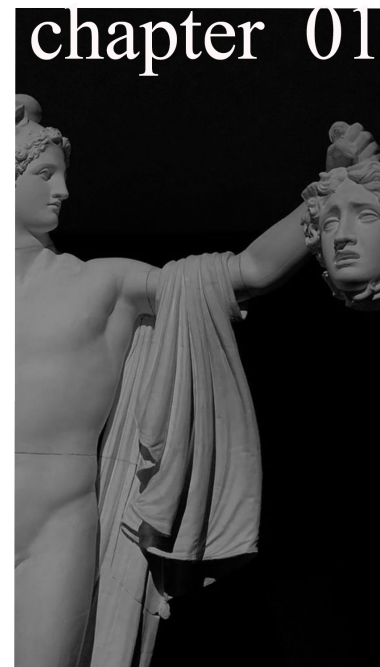
chapter 00

YOU MUST NOW ALLOW ME TO TELL YOU A LITTLE **STORY!**

Seneca, Complete Works

Once upon a time might be the most common start of a story, but screw the mainstream. I will start with „Let me tell you a story.“

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GIRLS ARE SUCH EXQUISITE HELL.

Ovid, the erotic poem

Opening hells doors. **Cruella de Vil**, now known as **the fallen angel**, forced to move to **Berlin**, to **Hellersdorf**. The chosen city. Perfect place for **a villa**, for her villa, specially designed for her needs. But not so perfect if it is **not a villa**, one might say.

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I LIVE MY FAUL, AND LOATHE TO WEAR A MASK FOR RUMOUR.

Tibullus, Complete Works of Tibullus

Her home, her heart, her building. Masked and jet more real than ever. **Masks are the new fashion**, haven't you heard? A creation of her own. The coat and meeting up with a **friend** who desperately needs a hug, who needs this very special **touch** of love, touch of passion. The distance we pretend to need is a lie within our own **empire**. New but not forgotten, the **fashion of indignity**, the scandal brought upon, the shame she neglects to let in.

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chapter 02

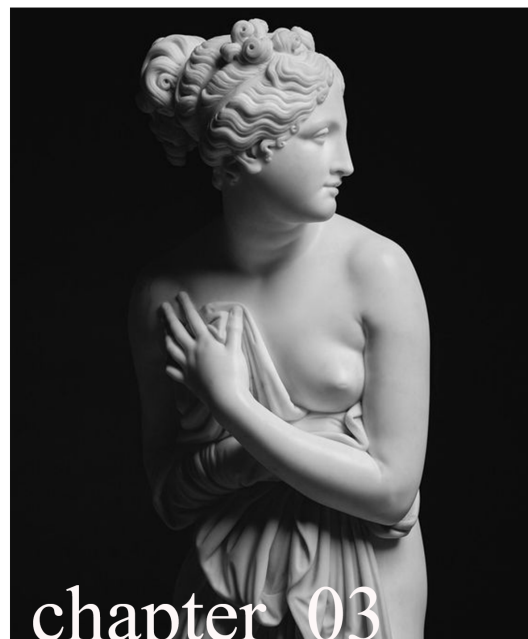


BRING ME THIS STRANGER NOW, FACE TO FACE!

Homer, the Odyssey

Impossible or just not jet solved, squaring the circle might be the next bold move. Like **wearing a coat**, because the winter is coming. Bold and brilliant, rehersed in black and white, presenting **black and white in colour**. The colour, the magnitude, the texture. The **dog wearing a condom** watching the time pass by. Tick Tock. Watching the clock and talking about the re-birth, wondering if there is **such a thing as resurrection**. Collecting **one piece after another**, trying to make sense of it. Trying to stay in the present while **finishing the puzzle** with its many pieces and being thrilled with the result, **the Villa DeVil**.

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chapter 04

WE HAVE REACHED A TIME WHERE WE CAN'T MAKE A FETISH OF PRETENDING THERE IS NO CONNECTION.

Asimov, Complete robot anthology

Another bold move, bold as to make room for the fetish. The **fashion at hand** hinting to the **Panter de Ville**. **Hiding behind the fumes**. Or being hidden. Is there a difference? There might be, and there might be the **painted dog** living his best life with **clouds as neighbours**, rather close to heaven.

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chapter 06

THE SPEAKER'S LAST CHANCE TO PERSUADE THE JUDGE IS THE PERORATIO OR EPILOGUE.

Erasmus, Poems

Clouds of fur and puppies all around, a **happily ever after** that everyone desires.

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chapter 05



I WONDER, WILL OUR HAPPY NIGHTS COME EVER BACK AGAIN, OR ONE HOUSE HOLD US TWO ONCE MORE, AFTER THE OLDEN WAY!

The Book of the Thousand and One Nights

Heaven, the place we all desire to go. But how? Trough the **ascent** or through an **invitation**. Either way, haven is where we are.

page 174 - 181

chapter 07

BUT THE SUBJECT IS ALSO NOT JUST A SECONDARY ACCIDENTAL APPENDIX OR OUTGROWTH OF SOME PRE SUBJECTIVE SUBSTANTIAL REALITY

Zizek, Less Than Nothing

Some wish to wake up, some keep on dreaming. Is it my dream? Is it your dream? Does it matter? Or is the whole purpose of it to just dream?

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OO YOU MUST
NOW ALLOW ME
TO TELL YOU A
LITTLE STORY!



WOW!

Obsessed

LET ME TELL YOU A STORY!

Once upon a time, or something like that.

The story of a woman, her fetishes, society and how architecture frames it all.

I don't want to give away too much right at the beginning, since the whole and uncensored story will be presented within the next pages. But I want you to have a short overview of what will be awaiting you, and what you should not miss out on reading.

At the beginning we have to look at the leading mantra – *There stands a VILLA outside a VILLAGE inhabited by a VILLAIN* – which gives a relevant overview of how the architectural project is structured and which main points were put in consideration while developing the narrative mirroring social aspects and conflicts in today's world.

The VILLA is the main architectural point this thesis focuses on. There are some side references as the factory, the single family home, the flat, and a couple more, which will be looked at as well. The questions of what is considered a villa and what would not be considered a villa arose and were compiled. Throughout the project and throughout the following pages, a villa is presented as collective object representing the singularly elaborated subjects.

As a relevant and mostly influential factor of the architectural design, the VILLAGE is put in reference to the location. The location, which in this project is Hellersdorf, a part of Berlin, located rather on the outside. Connecting to a social problem we nowadays face rather often, the cancellation of a person. Therefore, the location is brought smoothly into the created narrative linking one point after another.

The VILLAIN carrying the design and tying the narrative together is Cruella De Vil, who is known through her character in the story of 101 Dalmatians. Her characteristics and fetishes are developed and shown within the narrative reflecting on the project. Through this approach it is possible to link the occurring social problems and her point of view to the suggested architectural solution.

The cancellation of a person. The questions what is real and what is fake, what is appropriate at this time of age and who is the judge of that, do we follow the rules or do we make them. All those questions and a couple more will be brought up and put into context within the following pages in order to present a problem, a point of view, through the eyes of Cruella, as well as a solution.

the story

Cruella De Vill is being cancelled due to her usage of real fur in fashion and therefore must relocate from London to Hellersdorf. At this new location she redefines her values, rebuilds her fashion empire and is in need of a place to live. A place just special enough to stand out and show everyone that she is back. Stronger than ever and not brought down by social circumstances. This place cannot be just any place, it needs to be her place, representing her fetishes and her desires as much as telling her story, it needs to be her very own villa.

the medium

Through text and poems in combination with the medium of collages and images the story is presented and brought to life. The visuals are used to create a feeling of what is talked about and are representative of how the translation into architecture might look like. The focus was on underlining the storyline rather than on the singular possibilities of every architectural decision. A video was created and used to transfer the story into yet another medium. To be respectful of the time we live in various techniques of AI tools were used to create and transmit the narrative. Alice, Xenotheka, Panoramas of Cinema, Midjourney and Chat GPT were used and reinterpreted to create and modify existing into combinations of existing. Sounds like some kind of Renaissance, doesn't it? Are you confused? Just keep reading and find out what I am talking about.

Enjoy reading, and immerse yourself in the world of Cruella and her dogs, her fashion empire and the occurring social conflicts. Let the villa inspire you to dream but just as much to question. **Love D.**

01

GIRLS ARE SUCH
EXQUISITE HELL.

Ovid, the erotic poem

CRUELLA DE VIL

the Villain

I'm not just anyone, I'm Cruella de Vil.
I am the Astrologer, I am the Calculator! [1]

I was born fabulous, with a fire in my soul and
black and white hair.
Black and white, it's my signature look.
My hair is not just a look, it's a statement.
Why settle for one color when you can have
two?

If you want to change the world, you need to set
it on fire.
I'm not a villain, I'm the hero of my own story.
What I am accused of, [2] I am precisely the
contrary. [3]

If I am wrong I am wrong in good company. [4]
There is a fine line between crazy and brilliant.
You're either with me or you're in my way.

I don't want to fit in, I want to stand out.
I want what's coming to me, the respect, the re-
cognition, the power.

Style is a weapon, and I am the arsenal.
I'm always one step ahead, because I don't fol-
low the rules, I make them.
I am determined! [5] I am betrayed! [6]
I am but fantasy of fornication; Therefore am I
safe and unimpeachable. [7]

Life is short, but style is forever.
Being famous is easy, being notorious takes real
talent.
I don't just want to be famous, I want to be in-
famous.
Fame is fleeting, but infamy is forever.

The world is a stage, and I am the star.
I was born to be in the spotlight.
And I have earned it I am sure. [8]

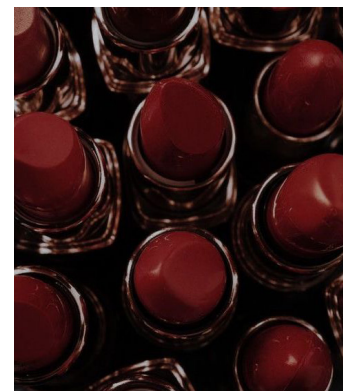
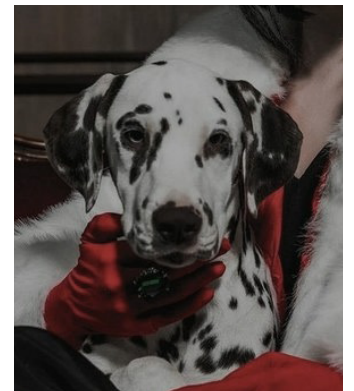
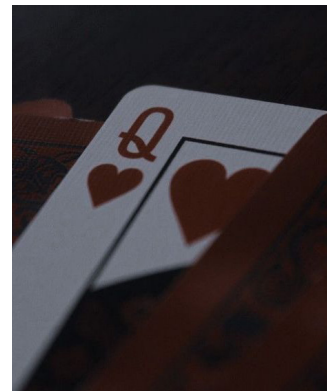
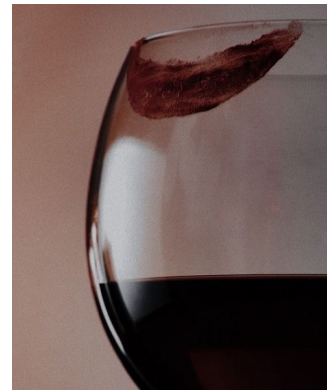
If I come across beautiful things, I am glad to
pay what they are worth. [9]
I am delighted with pictures, and painted tables.
[10]
But my car is my only true love.
I've never met a car that didn't give me what I
want.

A fur coat is just a pile of dead dogs.
Dogs are just a necessary evil in the fashion in-
dustry.
Dalmatians, darling. They're the next big thing.

It is richer than I am, yet I am wiser than it. [11]
I assure you that there is nothing of which I am
more ignorant and unaware. [12]

People only love me for my secrets, but I love
them for their curiosity.
A little mystery is what makes life interesting.

[1] The Book of the Thousand and One Nights; [2] Lu-
sebrink Reichardt, The Bastille a History of a Symbol of
Despotism and Freedom; [3] Rousseau, The Confessions;
[4] Harrison Wood Gaiger, Art in Theory 1648 1815; [5]
Wollstonecraft, Complete Works; [6] Mozart, Così fan tutte;
[7] Hovestadt Buehlmann, Quantum City; [8] von Strass-
burg, Tristan and Isolde; [9] Haskell, Patrons and Painters;
[10] Baxandall, Giotto and the Orators; [11] de Montaigne,
The Complete Essays; [12] Grafton, Leon Battista Alberti;
[regular] Cruella de Vil







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TheGuardian

Fashion Icon Cruella de Vil Cancelled Over Fur Controversy

What happens to the Fallen Angel

Cruel, inhumane and rightly punished

London's fashion world is being shattered by the new line consisting of partly fur coats, created by the highly anticipated and iconic fashion designer, Cruella de Vil. *What emerges if, in a vague homology, we push the symbolic as far as the same self canceling into which the face is pushed to give rise to the faceless abyss of the Neighbor?* [1]

Since the presentation of the new winter line protesters have been besieging the streets in front of her office, in midtown London, creating enormous chaos. *It would have to be content with being treated so badly for it would not deserve anything better, since even reveries are better than its own emptiness.* [2] Campaigns by animal rights groups and activists, have been calling for a boycott of the brand, claiming that the use of fur in fashion is cruel, inhumane, and unnecessary. *If, however, he defends an unjust cause unknowingly, thinking it just, he is to be excused according to the measure in which ignorance is excusable.* [3]

The lion signifies the Redemption by canceling its tracks, the elephant by attempting to lift its fallen companion, the serpent by sloughing off its old skin. [4]



Cruella de Vil, a name that is synonymous with luxury and high fashion, has been a fixture on the London fashion scene for decades. Her extravagant designs have been seen on the likes of royalty and celebrities around the world. *Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening.* [5]

The tide in the fashion world begins to turn and the designer is caught right in the middle of it. *Removing the granite from its place, in ignorance of the geological process that caused its presence, meant canceling testimony from the record.* [6] Therefore, why fake the real and not just celebrate it?

Horror and beauty may not be so different after all. [7] De Vil's canceling lacks understanding of many colleagues as well as rivals in the fashion world. They see her designs not just as a wardrobe but as works of art and a reflection of her unique creative vision. In a world, where the fake prevails, a little realism is more than welcome.

[1] Zizek, Less Than Nothing; [2] Zizek, Less Than Nothing; [3] Aquinas, Summa Theologica; [4] Eco, From the Tree to the Labyrinth; [5] Coco Chanel; [6] Forster, Schinkel A Meander Through His Life And Work; [7] Alexander McQueen

Rishi Sunak steps up attack on Truss tax cuts as poll puts his rival well ahead

Former chancellor says His attack came as a new poll of Tory party members gave Truss a commanding lead in the race to become prime minister. **opponent's economic policies risk stoking inflation and pushing up interest rates** His attack came as a new poll of Tory party members gave Truss a commanding lead in the race to become prime minister.

Rishi Sunak has launched his strongest attack yet on his rival Liz Truss's economic policies, claiming her £30bn plans for unfunded tax cuts risk stoking inflation and pushing up interest rates. Tax and spending have become the key battleground in the hard-fought contest, with Sunak insisting that cutting taxes immediately, as Truss has promised, would risk exacerbating the cost of a living crisis. Sunak has repeatedly portrayed himself as the candidate willing to have a "grownup conversation" about the economy instead of telling what he has done. With 62% of Tory members expected to vote for Sunak, the poll suggests Truss's economic policies are dismissed as "fairytales". Asked about the impact of Truss's tax cut plans, Sunak said: "Yes, I think it would be inflation."



Article written by Karl Lagerfeld, a well known fashion designer himself as well as a well believed colleague of Cruella de Vil.

BERLIN the Village

A curious fashion, the way in which we proceed in an unfamiliar city. [1] Unfamiliarity.

First, the child stared with bewildered eyes at this great star, with which she was unfamiliar, and which terrified her. [2] Second, boolean expressions might be unfamiliar to users who are not programmers or Logicians. [3] And it doesn't matter where I find myself, in Califas or Mexico, in Barcelona or West Berlin; I always have the sensation that one belongs to the same species: the migrant tribe. [4] Or does it matter after all?

She danced in Berlin [5], I danced in Berlin. Berlin is an amazing place to present shows. [6] The whole world will come to Berlin to see our buildings. [7] To see me!

22 *Known for its reputation as a fashion capital, Its avant-garde, diverse and experimental fashion scenes. The acceptance of unconventional styles and the demand for provocation. Berlin, Hauptstadt. [8]*

The principal task was the rebuilding of Berlin. [7]

Rebuilding the city, rebuilding the reputation, rebuilding the wealth rebuilding my empire.

Much of Berlin has surprisingly large blocks. [9]

When a man goes to city hall to take action on a neighborhood or community issue, he is at once on the defensive: the building and the staff of

city hall serve the entire city; his problem is very small beside the problems of the city as a whole. [10] My problems will become the city's problems and my celebration will be the celebrated with the city!

The image of the city is also composed by waste. [11] This is real. Berlin fosters art and is art; the city creates the theater and is the theater. [12] The big city is a magnet. [10] But the nature of the city is not to be found simply in its economic base: the city is primarily a social emergent. [12] It is very discouraging to do our best to make the city more habitable, and then to learn that the city itself is thinking up schemes to make it uninhabitable. [13] Berlin is not a place, but a process. [14] It will be my process and it will be my place!

[1] Lynch, The Image of the City; [2] Hugo, Les Miserables; [3] Russell Norvig, Artificial Intelligence; [4] Anzaldua, This Bridge We Call Home; [5] Carter, Shaking A Leg; [6] ArtBasel, Catalogue; [7] Sudjic, The Edifice Complex; [8] Leatherbarrow Eisenschmidt, Twentieth Century Architecture; [9] Speck, Walkable City; [10] Alexander, A Pattern Language; [11] Zimring, Encyclopedia of Consumption and Waste; [12] Mumford, The Culture of Cities; [13] Flint, Wrestling With Moses; [14] Castells, The Rise of the Network Society



She danced in Berlin, I danced in Berlin!



An aerial photograph of a city, likely Berlin, showing a dense urban area with a prominent river winding through it. The image is in black and white, except for a red outline of the city's boundary overlaid on the right side. The text 'HELLERSDORF' and 'BERLIN' is superimposed over the center of the image.

HELLERSDORF
BERLIN



HELLERSDORF

the Kingdom

There are riots in Berlin and the cafes offer no protection. [1] The city, the center is not for me. Too obvious, too dull. Hellersdorf much more suitable. Mysterious, controversial, and provoking. A place for work and for life. Is there even a difference? Gold and azure have their precious sparkle, [2] so does Berlin and Hellersdorf. But to see one's work outshine matter [2], makes their worth equally precious. Equal but different. Half city and half village. [3]

Half society and half wealth. Thus it is only by way of money that the individual's wealth is realized as social wealth; the social nature of that wealth is embodied in money. [4] Their wealth was considered as our wealth. [5] Because capitalism is about the concentration of wealth, a concentration of power follows this flow of wealth. [6] The wealth and the power, both absent but present. If not now then soon.

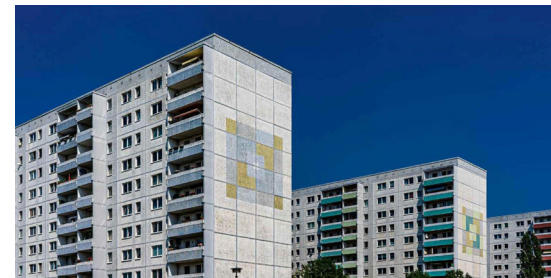
Hellersdorf will flourish with me and outshine Berlin itself, just as I outshine you. Wealth is the cause of luxury, and luxury has a destructive effect on wealth. [4] Wealth increased rapidly, but as does the wealth of individuals. [7] And as does mine.

All this they have suffered to gain a kingdom, and, what is more marvelous, to gain a kingdom that will be another's. [8] I was troubled from all these points of view. [9] But let us see if this view can be upheld. [10] You can either carry on with what you're do-

ing now or become reconciled with me, [11] and reign with me. Enjoy the view with me.

The point of view climbs incessantly until at the top, [12] and the scene of the whole world unrolls. [12] The bottom is not for me. The sky in [13] Hellersdorf, like its weather, seems to have different orders of magnitude. [13] This landscape is completely divorced from ordinary experience, [12] from ordinary people for it seems to play no part in [12] society's action; it is invisible to the actors inside the picture. [12] Invisible but very real. The view from the top. All those poor people. [14] I will give them a kingdom, for that it needs people to give it life and meaning. [14]

[1] Leslie, Synthetic Worlds; [2] Harrison Wood Gaiger, Art in Theory 1648 1815; [3] Teige, The Minimum Dwelling; [4] Marx, Capital Volume 3; [5] Smith, An Inquiry into the Nature and Causes of the Wealth of Nations; [6] Zimring, Encyclopedia of Consumption and Waste; [7] Marx, Collected Works; [8] Seneca, Complete Works; [9] Hugo, Les Miserables; [10] Rousseau, Collected Works of Jean-Jacques Rousseau; [11] Herodotus, The Histories; [12] Wood, Albrecht Altdorfer and the Origins of Landscape R; [13] Ackroyd, London A Biography; [14] Ammon, Bulldozer Demolition and Clearance of the Postwar



her kingdom is an everlasting kingdom

Augustine, The City of God





A VILLA

a walz of architecture and society

Originally, talking about the ancient times, the villa was meant to be a place for recreation. While business was located in the cities, *the villa is sitting in the middle of a spacious pasture, filled with many memories, [1] delighting the senses with direct experience. [2]* The location of a villa was chosen intently outside the troubling cities. For the whole purpose of relaxation and getting the needed distance. Of course, this circumstance set the social classes apart rather fast. Getting to places outside the city was not at the disposal to the working class, even more so was the villa itself far from reach for many or even most of the population due to its extravaganza and the cost that comes with it. The phenomenon of social classes has been around for quite some time as the case of the villa states. By that we can see that the desire of having something special, and being someone who can afford the luxury of having things others can't, things as unique and extravagant as possible, was set deep inside our minds. That desire combined with the fact that only a really small percentage of people were living a wealthy life the envy, was a permanent companion. For that reason, people were longing for privacy which arises the next phenomena, where the wealthy want to separate themselves. But can we really judge this behavior? The separation often takes place really literally, by escaping to the countryside, basically hiding by living their best lives.

Surrounded by broad lawns and formal gardens with rows of tall Italian cypresses leading up to fountains, Etruscan vases, and marble statuary groups, [3] a dove house, and all that is necessary. [4] Necessary for the reason of privacy, the reason of having this intimate feeling and having a safe place, but also necessary for

the whole purpose of just being able to have it and its beauty. The villa is not about having a place to live. It is about having everything you desire or feel the need of having around you. It is about representing the wealth and representing yourself, representing the owner. On the one hand money is not supposed to play any role or at least one should get the feeling of it being that way. On the other hand, money should be visible, it should therefore play a rather big role. The villa is supposed to represent the wealth of its owner and everybody visiting should get the feeling of being privileged just for being here. Next to the money the soul of the villa needs to be talked about. The soul being the owner. There cannot be a villa looking like another, not if the owner is not the same. The fountains being chosen, the placement of the statues and the statues themselves, the entrance the floor plan and the rooms inside, the paintings on the walls, the used material the colors and the furniture. All of those aspects are supposed to represent the owner. The villa is meant to be built for one specific person and this should be visible. Thus, the soul of the villa should be felt in any given situation and any given room.

Just like any given room is supposed to transport the feeling and the purpose of the owner, the rooms are precisely chosen in their program and their location. The rooms are *a fantasy which is impervious to reality [5]*. Or at least that's what they are supposed to feel and look like. Reality is meant to stay in the city. It is meant to stay in business. The villa is not about reality, it is about being who you are, living the way you want to as well as *a desire to create mediating spaces. [6]* Spaces for pleasure and intimacy but also spaces for the mentioned mediation if necessary.

One might come across villas located in the cities, or in specific areas of a city. Sometimes rather central and sometimes pushed to the outside a little more. This is due to the fact that cities grow, and by doing so they enclosure villas which used to be outside this given city. One might also notice that there often are certain areas within a city where the majority of the villas are located. Circling back to the phenomena of privacy and isolation this case seems plausible. It is a tendency of humans to connect and socialize with others of the same social class. This might be for reasons of the feeling to fit in, which is superior to humans. Family, friendships, a school class, a dance class or a religion, they all serve the purpose of making the members feel part of something. The family or the school class is something put on everyone seemingly random whereas the decision of religion, the circle of friends or which sports team to join is more of a conscious decision. Either way one is a part of something, one piece in the big whole and the more one can identify with the other members the more sense of belonging there is. Reflecting this on the villa it seems appropriate that, they are all located around the same area. Therefore geographically creating a group. Suggesting this to be the norm, then and now.

The villa was meant to be a place for the weekend or before the weekend even existed in this form it was a place for recreation. A place to flee to when the city was too troubling. Creating some distance seems to make a lot of sense. Isn't that what we are still doing when going on vacation and traveling? Again the component of time arises. Nowadays the distance of traveling can be a lot farther, since the means of transportation are a lot better equipped. But

talking about the times villas were firstly built *near town is extremely convenient [7] whenever you have occasion for a change of air. [8]* Looking at it from a different angle, we still appreciate the quiet and idylness of the countryside because it becomes a rarity. Still, it is offering the same thing. A space to distance oneself from the trouble, a place to find peace and relax, and also close enough to travel back to reality, to business and to the city if necessary.

Often one can find a villa placed on a hill looking over the city or a fantastic landscape. The same is true for castles, whereas they were placed on top of hills for the purpose of safety, the purpose of it for the villa is prestige. *The higher above ground it is the greater the presence it will possess. [9]* One is very literally above the others, overlooking them and meanwhile enjoying the nice view. One might like the safety of a valley for the location of their villa, according to Palladio this is not where a villa should be located. The valley encloses the view and reduces the feeling of distance and freedom. But not only that, also the air is a lot better if you get some distance though high. ¹

In practice the ideal life combined both yang and yin, that is a career of public service during one's prime and relaxation in one's informal. [10] The ideal life might be arguable. Though living or spending vacation in a villa seems to be something everyone might enjoy therefor the analogy to the ideal life seems right. The villa is supposed to be a place where one can come to

¹ vgl. Palladio, 1965, chapter XII

and enjoy life. Being it during ones prime or after ones retirement. Also being it for relaxation, or doing something one enjoys. For this reason, a golf course, or a little fun park in one's garden makes perfect sense. Just don't put horses in your garden if they scare you. A place such as described suggests that you have a reason to escape. Escaping the troubling city, the stressful job and maybe even the responsibility, just for a while.

As the ideal life is described here there can not be just one side. The ideal life also offers a sort of compensation. In case of the villa, one would compensate the stressful life in the city by enjoying some free time in the villa. There needs to be a yin to the yang. Or as Jordan Petersen puts it there is no order without chaos and vis versa. Yin and Yang, whatever they may be in one's life go hand in hand. Therefore can the villa be the order to one's chaos by offering the space and the atmosphere but it might also be the other way around. Considering the Yin and the Yang, one might also interpret it as male and female, or inside and outside. It is the opposites that create the reality. In our reality we often need the opposite to make things work or understandable. The human species will simply not survive if there is only women or only men on this planet. Therefore we need both, we need Yin and Yang. Also there would not be an outside if there is no inside. There is no light if we do not know the dark. *This seems to propose a relationship of architecture and nature, [11] ideological rather than typological. [12]* The villa in specific creates this tension between the inside and the outside. It needs the outside, the surrounding to be considered a villa but as mentioned, there is no outside without the building, no villa without the rooms. The one is not relevant without the

other therefore the villa might only be a house if there is no garden, and the garden might only be a field without the building. Creating this harmony together where there might only be disharmony if separate. This is *epitomizing the idea of an architecture that incorporates landscape but is also distinct from it. [13]* The distance has to be mentioned here, because if there is no distance there is no difference. Suggesting there is no separation between the building and the garden, but then there is no Yin and Yang, therefore the system as we know it and that we call life is out of balance. The distance is the necessary to perceive the one and the other.² *It seems as they could hardly have avoided creating a dialogue, [2]* and by they we are still talking about the opposites, the chaos, and the order. If these tensions wouldn't be if we would only ever know the one side one might argue that we would lack the feeling transported by every situation.

The feelings are the one part of an architectural building which can only be emphasized by a human. *Things have sometimes a certain luxury and pleasureableness in places meant for idleness, [14] in which nature makes architecture into a series of disjunctive moments disrupting the boundaries between the natural and the man made world. [11]* It is exactly this disruption of boundaries which creates the atmosphere and transports the feelings. Those boundaries again refer to the two sidedness. Through those feelings the villa transports its soul. It shows its character, and it demonstrates its superiority. A villa is not just a house it is more and it transports more. It transmits the social status of its owner and it makes clear that there is also a two sidedness in society. But again, how would we define wealth if we do not know poverty?

How do we define success, if there is no loss? The villa and its surrounding are able to create an atmosphere, which makes one feel superior. Superior to the fellow humans but also to the world. The atmosphere a villa creates, and the moments it surrenders to you are more than just moments in time. The time is easily lost and one might find themselves just wondering around, surrounded by luxury and idylness, which seems to be partly created by repetition. One might even argue that repetition is what creates the feeling of harmony which the villa is surrounded by. Surely not explicitly but partly. It might also be *a simple cubic form, reminiscent of local Tuscan farmhouses, [15]* but again *selected with an eye for repetition and symmetrical pendants. [16]* Therefore the complexity seems to arise within the simplicity. Which is a common theme in different philosophical works. For example the German philosopher Friedrich Nietzsche wrote about the notion of complexity emerging from seemingly simple or fundamental principles on varying occasions. For example in „The birth of Tragedy“ he discussed the simplicity of the Apollonian forms as the foundation upon which the complexity of the Dionysian unfolds. Within those two utterly contrary forces a sort of richness and depth of the tragic art arises. With that he shows how complexity emerges from rather fundamental and seemingly simple principals. Also, referring to the chaos accompanied by the order.³

The repetition in combination with symmetry demonstrates a sense of power. Its clarity in order and the chosen structure represents and transports the sense of control. If a villa therefore lacks the symmetric structure, it loses power of presence or more as the owner seems

to be less powerful. Or is he simply more creative or born in a different time? One has to ask at this point, if there is symmetry without repetition? If the answer is no it suggests that symmetry is therefore dependent on repetition.

Dependence in architecture is not only found in symmetry. One might also argue that the indoor is dependent on the outdoor. Every window, every view there is, states the dependency to the atmosphere surrounding it. What happens outside is reflected on the inside, but this is not so much true the other way around. Therefore, the inside and the outside are synonymous to symmetry and repetition. This seemed to be known by architects of the villa as well because the boundaries between inside and outside are often vague. *Opening up the architecture towards the exterior and inviting nature into the interior, [17] creating an illusionistic exterior in the indoors, ripe and redolent with allusion. [2]* The fantastic surrounding, created for the individual owner of the villa was therefore not only meant to be the outside area, it was meant to be part of the villa. It was not locked out it was invited inside. Windows were and still are used to connect the inside and the outside. Not just literally, it also influences the perception of somebody being inside, able to look outside. Windows often times seemed not to be enough. Therefore, the walls were designed in a way to bring the outside in or to create an illusion of it by blending the

² vgl. Peterson, 2018

³ vgl. Nietzsche, 2015

boundaries. The material used and the chosen decoration on the walls made these boundaries blurry and created a feeling of positive confusion spawned by the allusion. Nature has always given us the sense of freedom, of pureness.

The indoors just like the outdoors are representative of the owner. With every fantasy, every fetish the owner has and every allusion this might arise. The rooms are therefore *a different kind of spatial experience, a potent idea about architectural space and its emotional and psychological possibilities.* [11]

Spaces with varying degrees of the blending of indoors and outdoors. [6] Also blending the obvious and the hidden. The more psychological aspect to the architecture. NOT only looking at the presence a ville suggests to the outside, but also the presence it suggests to one self. Looking only at the outside has barely ever been enough.

40 Staying on the inside, rooms are *zones of refuge and outlook, contrasting adventurous areas with the intimacy of solid corners.* [18] A room can provide protection and a sense of well-being at once. Even if protection is not the main purpose of the villa, the walls surrounding the room offer it non the less. It is literal protection but also the feeling of it. Which in the case of the villa is even more relevant. The intimacy a room provides transfers safety and offers a space to just be. Within the walls, within your own walls you can afford to let your guard down and still feel safe. As the villa is mainly used for recreation, or at least most of their rooms are for that purpose, the business can be left elsewhere and so can the atmosphere concerning it.

To transfer the soul of the owner as well as the outdoors into a room the fetishes as well as the actual outdoors have to be represented inside the rooms. *Some fitting admission of tricke-ries of this kind, as of pictured landscapes at the extremities of alleys and arcades, and ceilings like skies, or painted with prolongations upwards of the architecture of the walls.* [14]

With every feeling, every emotion, every argued fact of psychological influence there is still this one very simple thing. The beauty. Of course many aargue that beauty is utterly subjective but this doesn't make it any less real. With the villa there has to be a big emphasis on the beauty, *it has to be pretty enough to ensure that the mother of the family will enjoy living there.* [7] With the fact, that a villa is always designed for its very specific owner and its family the subjectivity to beauty becomes more objective very quickly. Or as Antoine de Saint-Exupéry puts it in his book „The little Prince“ *What is essential is invisible to the eye. It's the time you spent on your rose that makes your rose so important. People have forgotten this truth, but you mustn't forget it. You become responsible forever for what you've tamed. You're responsible for your rose.*⁴

To conclude the purpose and the being of a villa and to sum up the things mentioned above, one might say it is *a succession of varied rooms, views, and experiences.* [11] *A sequence of spaces [11] which provides for the psychological as well as physical comfort.* [19] *A one off, custom built one, [20] surprising in its rich painted decoration that interacts and responds to the building.* [21] *An artwork, in which each move-*

ment through the house, and each view, is a conscious composition of building, furniture, people, and landscape, [22] ringed by emotion. [23]

⁴vgl. de Saint-Exupéry, 1950, chapter 21

- [1] Traganou, Designing the Olympics Representation Participat
- [2] Nonaka, Renaissance Porticoes and Painted Pergolas Nature
- [3] Kipen, San Francisco in the 1930s The WPA Guide to the C
- [4] Palladio, The Four Books of Architecture
- [5] Barrie, House and Home Cultural Contexts Ontological Rol
- [6] Nonaka, Renaissance Porticoes and Painted Pergolas Nature
- [7] Alberti, 10 books of architecture
- [8] Alberti, On the Art of Building in Ten Books
- [9] Serlio, Sebastiano Serlio on Architecture Volume 1
- [10] Tadgell, The East Buddhists Hindus and the Sons of Heaven
- [11] Anderson, Renaissance Architecture
- [12] Ulrich, A Companion to Roman Architecture
- [13] Doherty, Is Landscape Essays on the Identity of Landsc
- [14] Ruskin, The Seven Lamps of Architecture
- [15] Anderson, Renaissance Architecture
- [16] Friedland, The Oxford Handbook of Roman Sculpture
- [17] Matthews, Kirtland Cutter Architect in the Land of Promise
- [18] Plummer, The Experience of Architecture
- [19] Ashby, Modernism in Scandinavia Art Architecture and De
- [20] Barrie, House and Home Cultural Contexts Ontological Rol
- [21] Anderson, Renaissance Architecture
- [22] Moore, Why We Build
- [23] Kite, ShadowMakers A Cultural History of Shadows



Sitting in the middle of a spacious pasture is filled with many memories, [1] delighting the senses with direct experience. [2]

Surrounded by broad lawns and formal gardens with rows of tall Italian cypresses leading up to fountains, Etruscan vases, and marble statuary groups, [3] a dove house, and all that is necessary. [4]

A fantasy which is impervious to reality, [5] as well as a desire to create mediating spaces. [2]

Near Town is extremely convenient, [6] whenever you have occasion for a change of air. [7]

The higher above ground it is the greater the presence it will possess. [8]

In practice the ideal life combined both yang and yin, that is a career of public service during one's prime and relaxation in one's informal. [9]

This seems to propose a relationship of architecture and nature, [10] ideological rat-

her than typological. [11] Epitomizing the idea of an architecture that incorporates landscape but is also distinct from it. [12]

They could hardly have avoided creating a dialogue. [2]

Things have sometimes a certain luxury and pleasureableness in places meant for idleness, [13] in which nature makes architecture into a series of disjunctive moments disrupting the boundaries between the natural and the man made world. [10]

A simple cubic form, reminiscent of local Tuscan farmhouses, [10] selected with an eye for repetition and symmetrical pendants. [14]

Opening up the architecture towards the exterior and inviting nature into the interior, [2] creating an illusionistic exterior in the indoors, ripe and redolent with allusion. [2]

A different kind of spatial experience, a potent idea about architectural space and its emotional and psychological possibilities, [10] spaces with varying degrees of the

blending of indoors and outdoors. [2]

Zones of refuge and outlook, contrasting adventurous areas with the intimacy of solid corners [15]

Some fitting admission of trickeries of this kind, as of pictured landscapes at the extremities of alleys and arcades, and ceilings like skies, or painted with prolongations upwards of the architecture of the walls. [13]

Pretty enough to ensure that the mother of the family will enjoy living there. [7]

A succession of varied rooms, views, and experiences. [10]

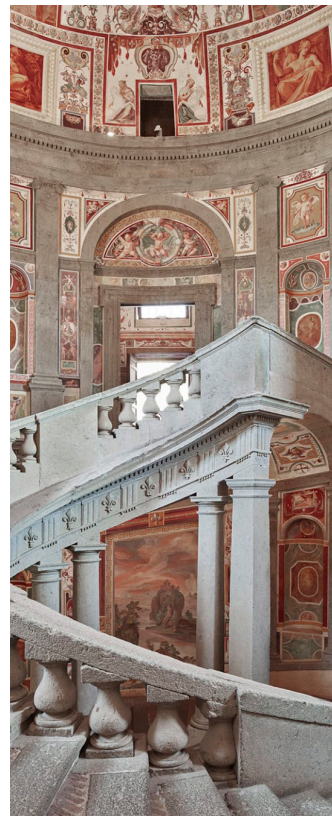
A sequence of spaces [10] provides for the psychological as well as physical comfort. [16]

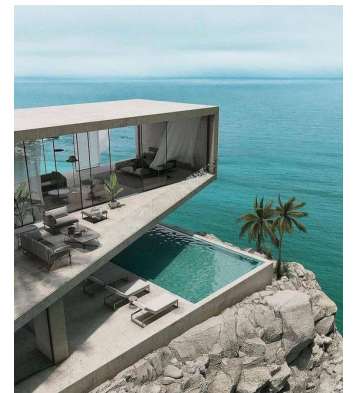
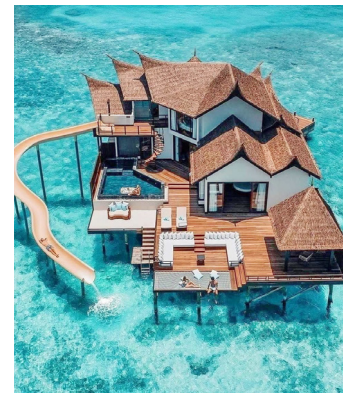
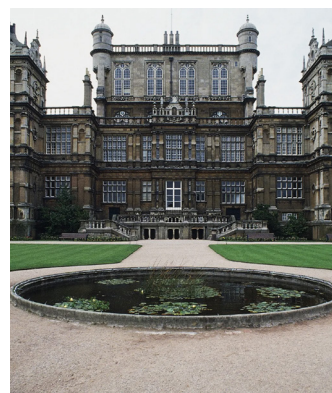
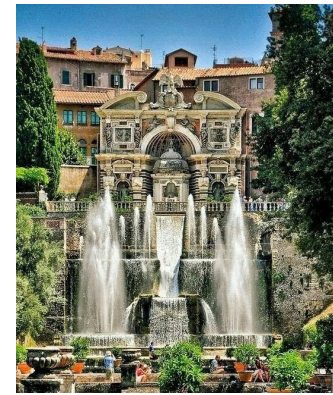
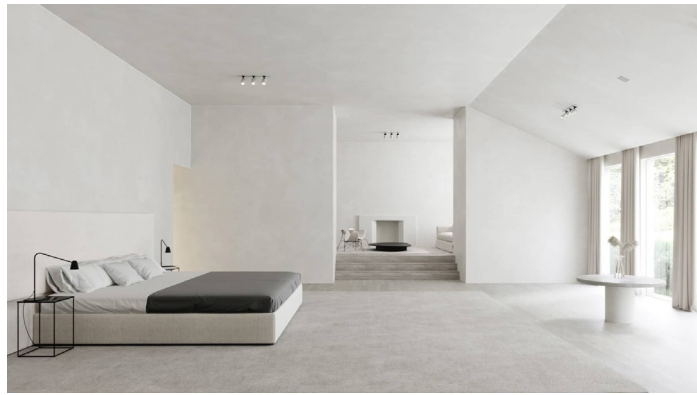
A one off, custom built one, [5] surprising in its rich painted decoration that interacts and responds to the building. [10]

An artwork, in which each movement through the house, and each view, is a conscious composition of building, furniture,

people, and landscape, [17] ringed by emotion. [18]

[1] Traganou, Designing the Olympics Representation Participat; [2] Nonaka, Renaissance Porticoes and Painted Pergolas Nature; [3] Kipen, San Francisco in the 1930s The WPA Guide to the C; [4] Palladio, The Four Books of Architecture; [5] Barrie, House and Home Cultural Contexts Ontological Rol; [6] Alberti, 10 books of architecture; [7] Alberti, On the Art of Building in Ten Books; [8] Serlio, Sebastiano Serlio on Architecture Volume 1; [9] Tadgell, The East Buddhists Hindus and the Sons of Heaven; [10] Anderson, Renaissance Architecture; [11] Ulrich, A Companion to Roman Architecture; [12] Doherty, Is Landscape Essays on the Identity of Landscape; [13] Ruskin, The Seven Lamps of Architecture; [14] Friedland, The Oxford Handbook of Roman Sculpture; [15] Plummer, The Experience of Architecture; [16] Ashby, Modernism in Scandinavia Art Architecture and De; [17] Moore, Why We Build; [18] Kite, ShadowMakers A Cultural History of Shadows in Ar





TEMPLE

Not a Villa

A temple consisted of one room which held a statue or an image of the deity being worshiped, while the ceremonies took place outside. The religious worship, as well as the civic pride and cultural identity were strong aspects the temple was created for. Looking at the greek temple, they represented the ideals of beauty, harmony, and balance which were strongly important to the culture. The temples provided a location for public events and gatherings, such as festivals and athletic competitions. Social events, focusing on prestige, further emphasizing their importance in society. The very precise architecture makes them clearly recognizable as a temple, and it doesn't matter if it is a greek temple, a roman temple or a thai temple, the status they are supposed to symbolize, is recognizable. Different elements might be used, due

to the different cultures, but the importance of the appearance, stays the same. Looking at the greek temple a bit closer, one notices rather fast its row of columns, which surround the exterior of the rectangular building. With this very open form of architecture the temple creates a sense of harmony and interaction between the surrounding nature and the man made. Also it was intended to convey the mentioned sense of prestige, beauty and spirituality. Temples in the greek empire were often located on hills outside or within a city. Therefore, overlooking the area and people beneath it. The location also needed to be of prominence to symbolize the importance of it.⁵

⁵ vgl. Stamper, 2005 *vgl. Mark, 2009



All of one height, a low gable roof being borne on ranges of equal pillars. [1]

Modifications of beauty in their combination. [2]

A prodigious number of statues, [3] of lions, tigers, other animals, and the gods [4] since it was consecrated to all. [3]

Rituals, and episodes in light of the impending triumph [5] occasionally decorated with human heads. [1]

Emerging convincingly from every side, [6] the music of the uncivilized, just as lovely a sound as artistic choirs and hymns. [7]

This sketch like treatment of marble shows so fine, lively, subtle, and delicate [8] an exemplar both for good and for worse. [5]

A feeling as in [8] a haven of refuge for the afflicted. [9]

[1] Ruskin, The Stones of Venice; [2] Semper, Style in the Technical and Tectonic Arts or Practical Aesthetics; [3] Le Roy, The Ruins of the Most Beautiful Monuments of Greece; [4] Semper, Style in the Technical and Tectonic Arts or Practical Aesthetics; [5] Tschudi, Baroque Antiquity; [6] Semper, Style in the Technical and Tectonic Arts or Practical Aesthetics; [7] Harrison Wood Gaiger, Art in Theory 1648 1815; [8] Quincy, Letters to Miranda and Canova; [9] Joyce, Ulysses



SINGLE FAMILY HOME

Not a Villa

Meant to accommodate one household the architecture of the single family home evolved in response to changes in society, culture, and technology. Early single family homes were often simple structures built using local materials. These homes were modest in size and designed to accommodate basic domestic activities such as cooking, sleeping, and socializing. In some cases, they were built around a central oven or fireplace, which provided warmth and light for the household. This concept was reinterpreted by the architect Frank Lloyd Wright in the 20th century, where the layout was designed around a fireplace. As society became more complex and affluent, the architecture of single family homes evolved to reflect changing social and cultural norms. In the late 19th and early 20th centuries, for example, many of those homes in Britain were designed in the ornate Victorian style, which featured highly decorative features such as turrets, gables, and gingerbread trim. In the USA around the mid-20th century, to look at another example, the rise of suburbanization led to the development of the ranch houses. Those



were typically single story structures with low-pitched roofs and open floor plans. Many ranch houses also featured large picture windows, sliding glass doors, and other features that blurred the boundaries between indoor and outdoor spaces. Looking at the situation nowadays the focus shifts toward sustainable and energy-efficient designs. Elements such as solar panels, green roofs, and rainwater harvesting systems are a must have. Others incorporate smart home technologies that allow residents to control lighting, temperature, and other aspects of the home from a mobile device. The more complex the interior gets the seemingly less complex does the building itself get. At least this is what it seems like. Clear lines and cubic forms without any decorations seem to define the modern single family home. ^{6 7}

⁶ vgl. Flanders, 2016

⁷ vgl. Kostof, 1995

It is purely nostalgia, or some association of [1] simple, convenient and comfortable. [2]

A definition with some elasticity, [3] and the most popular reason for buying furniture. [4]

The relationship, [5] and the purchase, [4] are often confused. [5]

The need to confuse attackers, while the need to set the scene for the sequence of internal spaces. [6]

No privacy, and communion with street life is lost. [5]

Beds in bedrooms, sofas in living rooms, corkscrews at bars, and knives in kitchens. [7]
The luxury sort of a fake, a pseudo. [8]

The groom is back, possibly alone. [9] Fun for the kids and the wife is delighted to get away for a while. [10]

To us it is all we know. [11] Renewable generation by generation. [12]

Staying is to be trapped [13] where there is plenty of room [7], a ghetto of both place and mind. [13]

A Home is not a House. [14]

[1] Koolhaas, Elements of Architecture; [2] Stickley, Gustav Stickley's Craftsman Homes and Bungalows; [3] Jacobs, The Death and Life of Great American Cities; [4] Zimring, Encyclopedia of Consumption and Waste; [5] Alexander, A Pattern Language; [6] Deplazes, Constructing Architecture; [7] Mitchell, Me The Cyborg Self and the Networked City; [8] Marzano, The Roman Villa in the Mediterranean Basin; [9] Hovestadt Buehlmann, Quantum City; [10] Hovestadt Buehlmann, Quantum City; [11] Asimov, Complete Robot Anthology; [12] Mumford, The Culture of Cities; [13] West, Scale The Universal Laws of Growth; [14] Leatherbarrow Eisenschmidt, Twentieth Century Architecture



APARTMENT BUILDING Not a Villa

Dating back to ancient Rome, the Insulae were the first form of apartment buildings, designed to house several households in separate dwelling units. With the fast growing population the housing situation had to adjust. The first apartment buildings in the modern sense were built in the late 19th century in Europe and the United States. These buildings were designed to provide affordable housing for urban working class families, and they often had small, efficient units with shared amenities such as kitchens and bathrooms. In the early 20th century, apartment buildings became more ornate and luxurious, featuring amenities such as elevators, doormen, and private bathrooms in each unit. The trend seems to lean more and more towards apartment-buildings since the place and person ratio is far more efficient, but also the tendency to life in the city makes apartment buildings relevant.^{8 9 10}



A flat roof torfoleum is recommended. [1]

This is not just a matter of inventing free forms and subjective compositions, this is not a matter of fashion. [2]

It has been added to the heap of private interests. [3] No private balcony is considered by some as incomplete. [1]

I have remained more at home since I arrived at [4] a strange place [4], exiled from the community as community. [3]

The mind is not always equally active in [4] participation in the affairs of the community. [5]

The whole community is in confusion, [6] and the political community, forms their substance. [5]

Isolation of inhabited spaces [1] is tolerably well cultivated. [4]

It was crowded with inhabitants: some were scolding, others swearing, or singing indecent songs. [7]

Men are not made to be crowded together in ant hills, but scattered over the earth to till it. [7]

Being buried deeper in our society's [9] anonymity of complete equality. [10]

The person with the clear, „evil gaze“ has disappeared into the crowd; anonymity now becomes the domain for cynical deviation. [11]

His anonymity is his identity. [12]

[1] Koolhaas, Elements of Architecture; [2] Mallgrave, Modern Architectural Theory; [3] Marx, Collected Works; [4] Wollstonecraft, Complete Works; [5] Marx, Collected Works; [6] Hugo, Les Misérables; [7] Wollstonecraft, Complete Works; [8] Rousseau, Collected Works of Jean-Jacques Rousseau; [9] Zimring, Encyclopedia of Consumption and Waste; [10] Girard, Violence and the Sacred; [11] Sloterdijk, Critique of Cynical Reason; [12] Carter, Shaking A Leg



⁸ vgl. Flanders, 2016

⁹ vgl. Britannica, 2024

¹⁰ vgl. Seiss, 2014

SKYSCRAPER

Not a Villa

56 Firstly lets address the difference between a high rise and a skyscraper. A high rise is a building with multiple stories that is taller than the surrounding buildings. Which might differ a high rise in New York to one in Vienna. The exact height at which a building is considered a high rise can therefore vary depending on the context and location, but typically it refers to buildings that are over 23 meters tall. The 23 meters come from the convenience of the threshold that corresponds roughly to a building with around seven or eight stories. This is a height at which buildings typically begin to require more specialized construction techniques and materials in order to support the weight of the structure and withstand wind and seismic forces. Also these regulations are based on safety concerns, such as the need to provide adequate fire protection and evacuation routes for occupants of tall buildings. A skyscraper, on the other hand, is a type of high rise building that is typically over 150 meters tall. Skyscrapers are mainly found in densely populated urban areas. While all skyscrapers are high rises, not all high rises are skyscrapers. The first skyscrapers were built in the late 19th century in cities such as New York, Chicago, and Philadelphia. The skyscrapers were only made possible by advances in elevator technology and the use of steel frames to support the weight of the building. The Home Insurance Building in Chicago, completed in 1885, is widely considered to be the first skyscraper, standing 10 stories tall. In the early 20th century, architects began

experimenting with new design styles for skyscrapers. The Art Deco style, characterized by its geometric shapes and bold colors, became popular in the 1920s and 1930s. Many iconic skyscrapers, such as the Chrysler Building and the Empire State Building in New York City, are reflective of this style. In the mid-20th century, the International Style emerged as a dominant architectural movement. This style emphasized simplicity and functionalism, with buildings featuring clean lines and minimal ornamentation. Skyscrapers built in this style include the Lever House in New York City and the Seagram Building in Toronto. In recent years, advances in technology and sustainable building practices have led to new innovations in skyscraper design. Many new skyscrapers incorporate features such as green roofs, solar panels built into the facade, and other energy-saving technologies. Building materials such as glass and steel have also been refined, allowing for larger and more intricate designs. Today, skyscrapers continue to be built around the world, with many of the tallest and most innovative buildings located in Asia and the Middle East. These buildings often incorporate cutting-edge design and engineering practices, and are designed to be both functional and visually striking.^{11 12}

¹¹ vgl. Koolhaas, 1994

¹² vgl. Hoffmann, 1989





At the feet, not a meager shaft of sunlight [1], but not a room without sunlight. [2]

Stripped of identity, [3] buried inside the core, [3] squeezed upwards, into the sky. [4]

A magnificent sea view [5] promised by the combination. [3]

Endless variety and adventure [3] contained within a view of the interior. [6]

Everyone looks on trees and skies, [2] a far from isolated view. [7]

Artificial light that brightens the night sky, disrupts stargazers. [8]

Sky as ceiling. [3]

It is the way we view life and practice that is fundamental and most important. [9]

Limpid, precise, elegantly shining. [5]

A bird's eye view [5] and a purely urban form. [2]

[1] Greenspan, Shanghai Future Modernity Remade; [2] Greenspan, Shanghai Future Modernity Remade; [3] Koolhaas, Elements of Architecture; [4] Sudjic, The Edifice Complex; [5] Koolhaas, Delirious New York; [6] Leatherbarrow Eisenschmidt, Twentieth Century Architecture; [7] Sudjic, The Edifice Complex; [8] Zimring, Encyclopedia of Consumption and Waste; [9] Teige, The Minimum Dwelling

FARM Not a Villa

The architectural origin of the farm can be traced back to the earliest human settlements, when people began to cultivate crops and raise animals for food. Over time, these early agricultural communities developed specialized buildings and structures that were designed to support their farming activities. One of the earliest and most basic forms of farm architecture was the simple hut or shelter, which provided a place for farmers to rest and store their tools and supplies. "All" it had to do was to ensure the farmers survival. As farming practices became more sophisticated, so did farm architecture. In some cultures, farms began to include specialized structures such as barns, stables, granaries, and root cellars. Still the purpose of the farm was to keep the inhabitants and animals alive. The rooms in a farmhouse were located with the thought of survival. Therefore would the bedrooms be above the kitchen since often this was the only room which was heated. In Europe, the development of feudalism in the Middle Ages led to the emergence of large, self-sufficient estates known as manors.

These manors were typically centered around a large farmhouse or manor house, which was surrounded by smaller buildings such as barns, stables, and workshops. The manor house served as the center of administration for the estate, while the other buildings supported the farming and production activities of the community. Looking at this structure in a ground section one might notice some similarities to a ground section of an antique roman villa. The farming practices continued to evolve which led to the architecture changing with it over time. In the 19th and early 20th centuries, the development of new technologies such as steam power and the internal combustion engine led to the construction of larger and more complex farm buildings such as silos, milk houses, and machine sheds. These buildings were often designed to be highly functional, with features such as ramps, chutes, and hoists that allowed farmers to move crops and livestock efficiently. The farm still is a shelter, but also a business. ¹³ 59

¹³ vgl. Harvey, 1984



Chicken, geese, and other common fowl, [1] populated the surrounding environment, [1] wandered about the space. [1]

Material land is transformed into land capital, [2]
along with the buildings on them. [3]

Left alone to farm and fish and feed his family.
[4] Surviving by selling flowers and vegetables
at a local market. [5]

Emerged from a radically alternative intellectual
context and cultural praxis. [6] An allusion [1]
which my father and grandfather owned. [7]

Is it the rich man, the owner of the farm, or the
poor man who works it? [8]

A farm, or, more generally, a plot of land furious:
an insane person. [3]

[1] Van Eck, Eighteenth Century Architecture; [2] Marx,
Collected Works; [3] Justinian, The Codex; [4] Herman
Chomsky, Manufacturing Consent; [5] Zizek, Less Than
Nothing; [6] Van Eck, Eighteenth Century Architecture; [7]
Seneca, Complete Works; [8] Marx, Capital Volume 3

CASTLE

Not a Villa

The main purpose of a castle, which is a fortified structure, was the safety and defense. With that said the architecture of it developed over time and differs due to the location, as it just usual for almost any type of architecture, but the reason for building it didn't. Thick walls, towers, battlements, and other features which have proven to be helpful for defense and to protect their occupants from attack, are to be found in a castle. They were built throughout Europe and other parts of the world from the medieval period through the Renaissance and beyond. The earliest castles were constructed in the 9th and 10th centuries, built to protect against Viking and Magyar invasions. These early castles were often made of wood and were relatively simple in design, but as warfare evolved, so did the design of the castles. In the 11th and 12th centuries, many were rebuilt or expanded using stone, which provided a clearly better protection. Also the castles during this period were often built on high ground and included features such as curtain walls, moats, drawbridges, and arrow slits. In the 13th and 14th centuries, castles became even more sophisticated, with the addition of features such as concentric walls, round towers, and machicolations. Many castles during this period also included residential buildings, such as great halls and chambers, making it



more and more comfortable and luxurious. Only later in time castles became a symbol of prestige, housing the well respected of the time. ¹⁴

¹⁴ vgl. Warner, 1971

On the hill, [1] visible to the folk. [2]



One brick of gold and one of silver, [2] turrets of diamond and gates of jacinth. [3]

A bathroom with flowers of gold, with red lych-nite stone, and pearls. [4]

Within it people who have had the sceptre in the hand and the crown on the head. [5]

A pair standing on guard whilst the other two take their turn to rest. [6]

Pierced with swords, each grasped in a severed hand that drips blood on to the floor below. [7] They watch and ward the path that leads thereto, [6] to be confined within the frame of a picture. [8]

Abandoned parts [7] give consequence to the scene. [8]

A golden ceiling showing the course of the planets, [4] long been swallowed up. [1]

So marvellous, [3] the castle of the dragon. [4]

More brilliant than the sun. [4]

[1] Grimm, Teutonic Mythology The Complete Work; [2] The Book of the Thousand and One Nights; [3] Cervantes, Don Quixote; [4] Frankl, The Gothic; [5] Cervantes, Don Quixote; [6] The Book of the Thousand and One Nights Supplementary Nights; [7] Carter, Shaking A Leg; [8] Harrison Wood Gaiger, Art in Theory 1648 1815



A villa is located at the countryside but maintains proximity to the city. *A villa* offers privacy through its location and construction. *A villa* embodies representative architectural elements. *A villa* is detached and surrounded by a garden. *A villa* is bigger in size than average. *A villa* is thought to be for a temporary stay. *A villa* makes clear that money is not an issue. *A villa* is unique. It is explicitly designed for its owner. *A villa* is in direct discourse with nature. *A villa* is reflected in the water. *A villa* tells the story of time. *A villa* repeats. *A villa* focuses on the beautiful.

02

I LIVE MY FAUL, AND
LOATHE TO WEAR A
MASK FOR RUMOUR.

Tibullus, Complete Works of Tibullus

MASKS ARE THE NEW FASHION

just add a crown and some pearls

From detached villas to apartment buildings, [1] girls learnt not to let themselves be surprised in lonely places. [2] I am poor and lonely and I never play, unless it is a game of chess now and then, and that is more than enough. [2]

Buildings increased in size, apartment blocks grew taller, and [3] people no longer had the feeling for what was grand. [4] We try to justify good shelter,[...] but we fool ourselves. [5] A cheap apartment simply means a bad apartment, and building cheaply means building badly. [6] Berlin apartment houses, built in such a way that [7] rehabilitation becomes virtually impossible. [6] This is called “feeling the ground.” [4]

From this merciful interpretation of the law, [2] variety is still farther increased by the inclusion, [8] the inclusion of a dog. [9] The property owning classes and the better situated middle class is [6] not free to make friends outside the family, [10] the property owning classes and the better situated middle class is the family. [6]

A normal family life, [6] a mixture of differential benefits and fear of unemployment. [11] The mixture of the social classes [6] were induced to engage freely and fully in the work tasks assigned to them. [11] When the boss wasn't around, I could sit... and talk to my neighbour or do what I wanted. [11] This mixture is a confession [4] on the pretentious grounds that it will work social or family miracles. [5] But the mixture hardly represents a ‘parting of the ways’, [5] this subset defines your “extended family” and the size of your social module. [12]

All this in an apartment building! [13]

It is above all a tower [...] with a colorful [...] central room dominating [14] the spatial dimension. [14] The height always far exceeds human

needs, and it is that which affects the soul of someone experiencing it as something pleasant, imposing, uplifting, and overwhelming. [14] It is the character of <i>my villa</i> to be intensive, to be exciting, to be dramatic, and this is one of its greatest assets. [5]

Neither the building nor the city is a cultural product, [15] it is an inner chamber, locked up, where family secrets are encrypted. [13] The apartment building commonly came with [16] the “natural and spontaneous” balance of light and air. [13] The “natural and spontaneous” [13] ground floor shopfronts as [16] a well equipped parking lot. [13]

A Large rental apartment building. [17] A mystical fashionable Villa and Views of the garbage trucks as they made their way through the city streets, picking the sidewalks clean. [18]

In any case, I will be hosting a party, Thursday at *my villa*. [19]

In any case, I will be hosting a party, Thursday at our villa. [19]

[1] Shane, Recombinant Urbanism; [2] Rousseau, Collected Works of Jean-Jacques Rousseau; [3] Blackwell, Nineteenth Century Architecture; [4] Hugo, Les Miserables; [5] Jacobs, The Death and Life of Great American Cities; [6] Teige, The Minimum Dwelling; [7] Mumford, The Culture of Cities; [8] Gothein, A History of Garden Art; [9] Harrison Wood Gaiger, Art in Theory 1648 1815; [10] Ockmann, Architecture Culture 1943 1968; [11] Chiapello, The New Spirit of Capitalism; [12] West, Scale The Universal Laws of Growth; [13] Hays, Architecture Theory since 1968; [14] Mallgrave, Modern Architectural Theory; [15] Ockmann, Architecture Culture 1943 1968; [16] Kunstler, The City in Mind; [17] Le Corbusier, Toward an Architecture; [18] Flint, Wrestling With Moses; [19] The Young Pope





STYLE IS A WEAPON

THE WORLD IS A STAGE

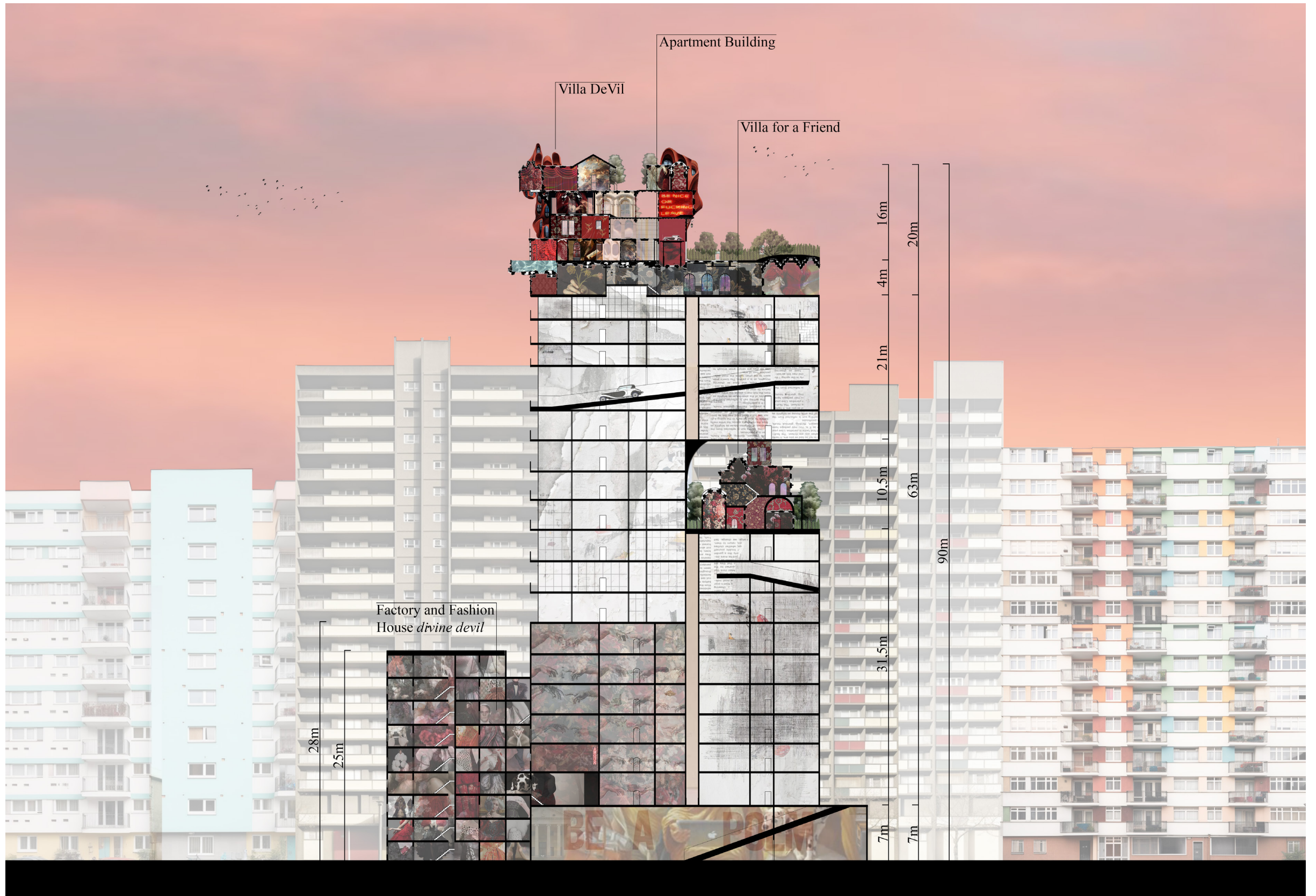
INFAMY IS FOREVER

BORN FABULOUS

Devil

Devil





Apartment Building

Villa DeVil

Villa for a Friend

Factory and Fashion
House *divine devil*

28m

2.5m

16m

4m

21m

10.5m

31.5m

7m

20m

63m

90m

7m

BE A POEM

Is he a friend?[1]

A friend loves you, of course; but one who loves you is not in every case your friend.

[1]

True glory takes root and spreads its branches too; but everything false drops swiftly down like blossom; and pretence can never endure. [2]

Is he a friend? [1]

A friend should be retained in the spirit; such a friend can never be absent. [1]

For indeed I come of friendship, [3] it's the prime necessity. [4]

For we do not say that the tree produces the flower by the flower, but by the production of the flower. [5]

Is he a friend? [1]

„It's only a flower. [4]

[1] Seneca, Complete Works; [2] Cicero, On Duties; [3] The Book of the Thousand and One Nights;
[4] Asimov, Complete Robot Anthology; [5] Aquinas, Summa Theologica

THE LONELINESS MASKED WITH A FRIEND

Where a friend feels welcome



„This way, this way,“ he said, turning a corner. [1]

She rises painfully, goes limping to extreme left, halts, gazes into distance, turns, goes to extreme right, gazes into distance. [2]

We must not judge by our senses alone but by reason. [3]

Was it designed by you, or built by you, or paid for by you? [1]

It was an unfriendly Touch, a threatening Touch. [1]

Space is limited here. [4]

The way to it is “paved” in worthy fashion. [5]

No evil can touch her. [6]

Forbidden by men, enjoined by God, [7] by essence and by presence.

[8]

And she went her way. [9]

THE FACTORY MASKED AS A TOUCH

Where a touch is desired



[1] Asimov, Complete Robot Anthology; [2] Beckett, Waiting for Godot; [3] Harrison Wood Gaiger, Art in Theory 1648 1815; [4] Roetzel, Gentleman A Timeless Fashion; [5] Marx, Collected Works; [6] de Montaigne, The Complete Essays; [7] Hugo, Les Miserables; [8] Aquinas, Summa Theologica; [9] King, James Bible

THE EMPIRE

the risen fashion house

SQUARING THE CIRCLE

A circle, the London Eye, a Square, the Brandenburger Tor. Dots - smooth, loved and what they want. Fields - edgy, playful and what they get. *A change of soul* [1] and *a change of climate*. [1] The same but yet so different. Willful and forced - **willful to win and forced to play**. „It's a change for the better, I admit. [2] “*Squaring the circle, like trying to achieve the impossible, is a noble challenge.* [3] *A reminder that even the most daunting challenges can be overcome with persistence, ingenuity, and creativity.*[4] The circle and the square. *A puzzle that has captured the imaginations of people for centuries.* [5] *Imagine the value of change. Those who refuse to change anything are effectively the agents of true change: the change of the very principle of change.* [6] We loved the dog and kept it close, we love the dog and keep our distance. *The distance is smaller at a greater distance from the base, and greater at a smaller distance from the base.*[7] The square, no more circle. The artificial, no more real.



[1] Seneca, Complete Works; [2] Asimov, Complete Robot Anthology; [3] Charles Jencks; [4] Edward Witten; [5] Carl Sagan; [6] Žižek, Less Than Nothing; [7] Copernicus, De Revolutionibus Orbium Coelestium

THE ART AND THE OFFICIAL

We are artists and artificial and we square the circle. The circle, the official, the real. The square, the art, the fake. *The art of judging and the art of reasoning are one and the same.* [8] Art can never be the real, but who decides what is real and what is fake anyways, since *you can't fake it in your own eyes.* [9] We paint fake as negative. *A fake painting falsifies the history of art.* [10] *A fake photograph falsifies reality.* [10] Reality can not be faked. *This extreme and clear case of fake participation is an appropriate metaphor for the participation of individuals in our "postmodern" political process.* [11] *Shown as there is something fake about all photographic controversies* [10] **Fake is real and the fake is our reality.** *The Real is essentially accessible only as entities within the world, [12] and only on this basis can anything Real still remain hidden.* [12]



[8] Rousseau, Collected Works of Jean-Jacques Rousseau; [9] Rand, The Fountainhead; [10] Sontag, On Photography; [11] Žižek, Less Than Nothing; [12] Heidegger, Being and Time

MEPHISTOPHELES

We hide the fake but fake is all we are. The fake is the real and fake is beauty. *I think there is beauty in everything. What ,normal' people would perceive as ugly, I can usually see something of beauty in it.* [13] Hiding is exhausting - faking even harder. *Some people are born to be wild, others are born to be tamed.* [14] Be wild and be fake. Hide, be present and provoke. *It is not my intention to provoke him, whoever he may be, and to get for myself enemies of my own making.* [15] but *there is no case so clear that it does not provoke controversy.* [16] Be seen and show what they want to see - show the devil inside you, but be the angel. *People find things sometimes aggressive. But I don't see it as aggressive. I see it as romantic, dealing with a dark side of personality.* [17] **Embrace the darkness, embrace the artificial, embrace what you want to be.** Be the angle and wear the devil.



[13] Alexander McQueen; [14] Horace; [15] Spinoza, Complete Works; [16] de Montaigne, The Complete Essays; [17] Alexander McQueen

NICKEL AND DIME

The hidden and the shown. The angle and the devil. The wealthy and the poor. Nothing without each other, nothing without their masquerade. The mystery of what we see and what it is. All we have is what we see, and all we see is what they show. *It goes without saying that the social classes are not completely homogeneous.* [18] But *make no mistake, the traditional elite are under threat,* [19] and in need of fabulous dresses, plenty of them. There is plenty but it is little if you don't understand. *There is never a discontinuous break between social classes or between "people" and "elite."* [20] **Value the pawn and be the queen, value the nickel and earn the dime.** Embrace you but show better. *Clothing is a form of self-expression - there are hints about who you are in what you wear.* [21] If you *know what suits your purpose* [22] then wear it. Wear the devil in berlin.

[18] Marx, Collected Works; [19] Hovestadt Buehlmann, Quantum City; [20] Piketty, Capital in the Twenty First Century; [21] Marc Jacobs; [22] Halston, Interview



THE FASHION OF INDIGNITY

every disaster needs a reason

“How long you simple ones, will you love simplicity, and hate knowledge?” [1]
Hate and love. So simple jet impossible to understand.
So strong and so uneven.

London, so polite and neat. One might think.
It is highly appropriate that London should celebrate its transience in a permanent fashion. [2]
Beauty did I say? [1]
People kind and obliging. Or are they not?
For a body is in a place in a circumscribed fashion, since it is measured by the place. [3]

Berlin, the city of history. Dirty and rough.
One might think.
Curiously enough, this new opportunity is not always exploited to its full extent or in a logical fashion. [4]
People cruel and absent. Or are we wrong?

Medicine is all the fashion in these days, and very naturally. [5]
Fashion a way we talk, a way we communicate, a way to express ourselves.
Fashion, a love language.
Fashion, a bold statement.
My fashion is the fashion of the fair, and the dye of saffron outvieth all other dyes; so my semblance is wondrous and my colour marvellous. [6]

Fashion, as we all know, is based on sexual attractions. [7]
The fashion as the reason.
Whilst you are discussing fashion, the fashion is gone by. [1]
At the end his image in the mirror looks remarkably strange.

One side reflects a mirror image in normal size, the other magnifies it by two or three times.
The fashion as the mirror. [8]
We believe what we see. We believe what we hear.
The fashion as the reason.
We begin life in this fashion, and all the chain of years that follow it is in harmony with it. [9]

Everything canceled out. [10] Love and Hate.
Is there one without the other?

People, lovely and cruel.
It is a *Cruel necessity!* [1] Or is it not?
Cruel as Criticism is to the “hard hearted” [11]
Hiding behind the smile.
Hiding behind today’s possibilities.
Hiding behind the beauty.
Behind the beauty of the veil.
The beauty of the mass.
Everything of beauty seems to find its place only as an accessory to the supreme beauty. [5]
Or is there a beast within every beauty?
Whatever pest or whatever beast thou be, oppose me openly! [9]
Of that I could not judge, though I felt its picturesque beauty. [1]

[1] Wollstonecraft, Complete Works; [2] Ackroyd, London A Biography; [3] Aquinas, Summa Theologica; [4] Gaudreault, A Companion to Early Cinema; [5] Rousseau, Collected Works of Jean-Jacques Rousseau; [6] The Book of the Thousand and One Nights; [7] Goldsmith, Capital New York Capital of the 20th Century; [8] Roetzel, Gentleman A Timeless Fashion; [9] Seneca, Complete Works; [10] Asimov, Complete Robot Anthology; [11] Marx, Collected Works





... and although that come not to passe, yet ought I to promise another benefit to my selfe, namely, of attaining the knowledge of the truth, by hearing my Fallacies confuted, and true demonstrations produced by those of the contrary opinion.

03

BRING ME THIS
STRANGER NOW,
FACE TO FACE!

WEARING A COAT

being naked might be sexy, but not always appropriate

A square, so symmetrical and so unique, yet presented in black and white. *In the darkness [1] a sullen red glow and the dim shadow [1] as if it had the less life of the two. [1]*

A square as a plaza, a square as a tile, a square as a field, a square is not a circle.

Intuitive estimates had suggested, [2] that each is the same and yet so different, and it even proved to be much more difficult. [2] than that.

The problem solver knows when he has done his job, [3] accompanying compelling sense of the best move. [4] Easy to predict yet impossible to foresee.

Abstract entities and relations between them. [5] Who will I meet and who will meet me?

A friend or an enemy? There is always a best next move. [6]

Rules of pure logic, [7] pure and simple. [7] Logic but unclear.

Precise and mysterious. Remember, the advanced beginner must be able to recognize repeated, meaningful elements such as the motor sound when the car is straining to leave first gear or the way the chessboard looks when the king's side is weak. [8]

For you too hard, and for me just hard enough. For you too ugly, and for me just pretty enough.

Sufficiently beyond our natural abilities so that it is challenging and intriguing. [9]

It does strike me, though, that [10] the queen protects. The Queen of Engines being the queen of fashion as well. [10] The armour that protects, the armour as a statement, the coat as armour.

This arises the question of who must be protected by the queen? The friend, the enemy, the square, the beauty? Might it even be all of them? One seems unequivocal, *they may refresh their beauty as and when required. [11] Even so, it is possible to find great beauty, [12] apart from their beauty, as a skeleton has beauty of its own. [12] The skeleton, the queen, as well as the pawn. Beauty became a quality that was made [13] and the coat the way to get there.*

[1] Asimov, Complete Robot Anthology; [2] Hofstadter, Godel Escher Bach; [3] Schumacher, The Autopoiesis of Architecture Vol 2; [4] Dreyfus, Mind over Machine; [5] Tegmark, Our Mathematical Universe; [6] Ball, The Self-made Tapestry Pattern Formation in Nature; [7] Popper, The Logic of Scientific Discovery; [8] Dreyfus, Mind over Machine; [9] Chomsky, On Language; [10] Plant, Zeros and Ones; [11] Roetzel, Gentleman A Timeless Fashion; [12] Carter, Shaking A Leg; [13] Leslie, Synthetic Worlds





The villa is not a building with terraces, with turrets, with columns or an impressive entrance. A villa is not surrounded by a garden, which reflects wealth through magnificent planting and water features. A villa is not bound to a particular place.

The villa is the building, but the villa is also the terrace, the turrets or the entrance area. The villa is also the garden and each of its water features. The villa is the place.

The villa is all of this but none of that. It is the WHOLE.



BLACK AND WHITE IN COLOUR

not mere fictions, but camouflaged truths



94 Black and white

Cruella, with her very specific look, might give the impression that this is all there is. Black and white with a hunch of red. Either on her lips, her gloves or other small accessories. Growing up in a rather poor neighborhood in England Cruella very early thought the world to only be black and white. „Up“ and „down“ are opposites „Right“ and „left“ are opposites. „Opposite“ and „similar“ are opposites [1]. The rich and the poor, the beautiful and the ugly. The one who noticed her in school and bullied her, and the ones who did not notice her, but left her alone. There was only the one extreme and the other.

By choosing red as the only colour she wears, one can hint to what her thoughts might have been. *The red colour of the planet seems to be due to the atmosphere, like the red colour of our sunrises and sunsets.* [2] Red, as the colour of blood, the colour of love the colour of anger and danger as well as the colour of power. A colour filled with many opposing emotional associations. Opposites, just like black and white. And *opposites do not mix.* [3]

The era of black and white started in London, where black and white is the fashion of choosing for every English gentleman. *Yet when I think of the serene green fields of England where*

I lived as a child I don't understand that at all. [4] Black, the colour of class and the colour of dirt. But what would London be without the red buses or the red telephone booths. *The magic trick of turning the brain red doesn't work.* [5]

Black and white in colour

The change of the destination might not have been Cruella's choice, but the city she moved to clearly was. Trough the occasion of her cancellation she was forced to rethink her values, rethink her view on the world. *Why do I see such unequal treatments by society as tacit distinctions between the values of souls?* [6] She started wondering if there might be more than black and white. With over seven Billion people on this earth there is no way they are all either good or bad. *And we certainly do not place equal values on all beings' lives!* [6] They might pretend to be good but have bad intentions, would that make them grey? *It is easy to demonstrate that nonsynesthetes who are asked to fake it will fail to show good consistency.* [4] There are people who have the biggest heart for their family but are cold as hell at their job. Does that make them good or bad? *We think that if a person really values something it's not going to be detrimental to their social relationships.* [5] Does it have to be the one or the other? And, who are we to judge? *In this example, white wine surreptitiously dyed red is said to smell like red wine.* [4]

Cruella refused to separate. She chose to not consider the people who cancelled her as bad, and the ones who didn't as good. Some of the people standing behind her might just be as malicious, but just not on this occasion. *The devil is imaginary: but the imagination is, in a literal*

sense, the very devil. [7] She chose to see the rainbow. We all have the black side in us, but every black is only a mixture of different colours after all. And without any doubt there is a piece of white in all of us as well, white as the reflective surface within us and as the mirror we show to the world. *They wanted to exploit one of the more mindfucking moves associated with the genre: the implication that the stories we are reading are not mere fictions, but camouflaged truths or symptoms of realities that, like the devil, trick you precisely by disguising themselves as mere fictions.* [8]

Berlin the chosen city. A dark history on its back but people brightening it up every day. Berlin, a city of many colours. The rainbow everywhere you look. Just a bit expensive, which shouldn't be a problem, and certainly is something she wishesh to not be mentioned. But the fact is, that the cancellation ripped a bit of a hole into her pocket. *They dance as the shapes danced in my vision.* [4] She danced to Hellersdorf, which is a part of Berlin. Hell is the place she always felt like she was living in, the place she feels at home. The place people judged her for desiring and now choosing to live there. *Nothing could be further from the truth.* [6] Might that be just another statement of hers to the world?

[1] Hofstadter, Godel Escher Bach; [2] Jevons, Elementary Lessons in Logic; [3] Seneca, Hardship and Happiness; [4] Cytowic, Wednesday Is Indigo Blue; [5] Holen, Etops Headache; [6] Hofstadter, I Am a Strange Loop; [7] Connor, Dumbstruck A Cultural History of Ventriloquism; [8] Davis, High Weirdness



A DOG WEARING A CONDOM

from materiality to reason

We are what you see. [1]

There is no building without its structure and there is no fashion without a fabric.

The structure and the fabric are a pure necessity. They might even be hidden behind different layers, but what gives the building its character and what gives the fashion its charm is what we see in the end.

You can't say more than you see, [2] touch me. [3]

A material is capable of touching us on several levels. Firstly, on the visual level. We perceive the object and see its presence. This transports an idea of how the object might feel and brings up certain emotions within us. The second level is the tactile level. Touching and perceiving awakens even more senses, which evoke new and intensified emotions.

we cannot forget that every single soul looking at it and touching it is different. With different stories writing their one life's book.

But with the Villa DeVil and the story of Cruella the feelings and emotions she wants to provoke are a bit clearer to predict. Her decision to use three main materials was a very conscious one. *The fur, the leather and the silk*, all materials originally made out of an animal or being produced by one. Might she be provoking with this gesture? Since the usage of the fur of animals was the whole singular reason she had to leave her old life behind?

Darling, looking good is better than being good. [6]

But also, all of those materials can now be fabricated artificially. Therefore there is no more need to actually use the fur, the skin or the workforce of living animals.

For me, as long as people eat meat and wear leather, I don't get the message. It's very easy to say no fur, no fur, no fur, but it's an industry [7] and this instinct is stronger than any ethics. [8]

Every decision of design, might it be in fashion, or might it be in architecture, is a statement. And

aren't all those different statements what keep the world alive, what keep it different and interesting?

Looking back at Cruella, the question arises, which of those two options, real or fake, did she choose? We might never know. Since nowadays the difference is not that easy to predict and her statement on this topic is simply

„I am a fashion person, and fashion is not only about clothes — it's about all kinds of change.[7]“

[1] Asimov, Complete Robot Anthology; [2] Sontag, On Photography; [3] Joyce, Ulysses; [4] Koolhaas, Elements of Architecture; [5] Beckett, Waiting for Godot; [6] Cruella de Vil; [7] Karl Lagerfeld; [8] Leslie, Synthetic Worlds

98 *Touch it, and he scorches your fingers. [4] Don't touch me! [5]*

Isn't the goal of every building of every piece of fashion to evoke some sort of feeling, some sort of emotion towards it? Which one it is might not be as easy to predict as one might think, since



fur

the soft, the cosy, the wild

Don't we all love to snuggle our dog or a stuffed animal as a child. It fills us with warmth and mellowness. We feel protected within the soft fur of the animal. The protection or at least the emotion towards the protector might also explain why we would see a tiger or a lion as soft. A soft touch on our skin a cozy coat that keep us warm and again, protected. But also, the almost opposite feeling towards it, the wild side. Fur has barely an orderly appearance, which makes it even more tangible. Because without chaos, there is no order.



leather

the unforgiving, the stiff

A rather harsh material, the skin of an animal. We love it as shoes, as purse but we also love it as coat. With some resistance to water, it wraps us in a somewhat tougher shell. Leather shows its history and remembers the stains, it protects trough its sometimes tough looks and sometimes through the texture and thickness of the material itself.



silk

the fragile, the ephemeral, the flattering

The unexpected material, the other side to every character, the soft spot. The more hidden feelings of eroticism tangled with elegant forms and the smooth movement. The unknown origin and the unexpected truth about it. Created through a process in which silkworms spin silk fibers to create their cocoons which are then de-tangled and reeled into threads.

His judgements of buildings are sometimes wild and fantastic, sometimes the product of irrelevant considerations

To many people it is the only acceptable form of **fur** [...] these days it is simply worn rather more discreetly.

Roetzel, Gentleman A Timeless Fashion





They
should
always
be
made
of leather.

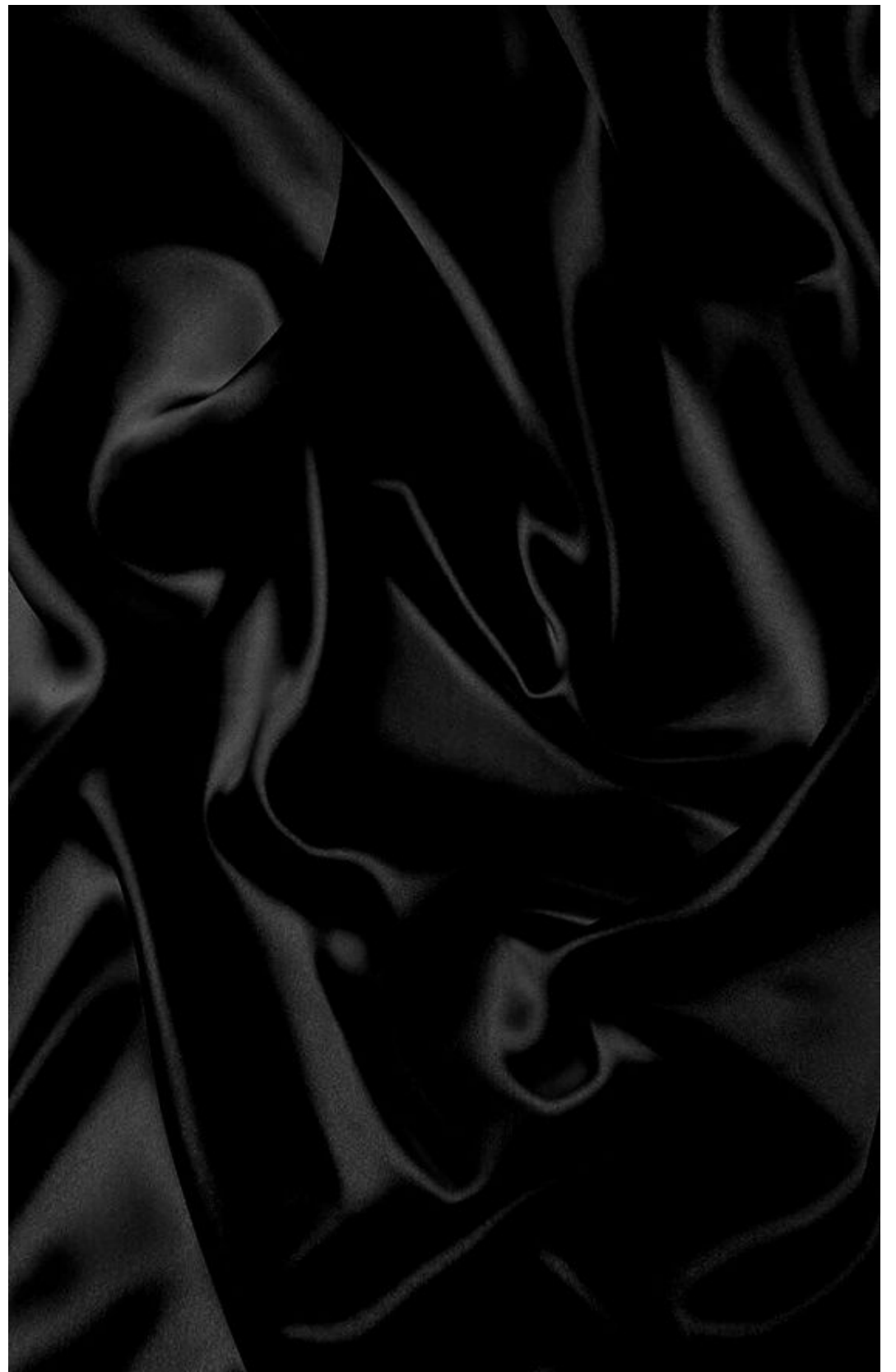
Roetzel,
Gentleman A Timeless Fashion



And he ordered the treasurer to give him an hundred dinars and a piece of **silk.**



The Book of the Thousand and One Nights Supplementary Nights



SUCH A THING AS RESURRECTION

the Renaissance of Cruella de Vil

definition

„great period of revival of classical-based art and learning in Europe that began in the fourteenth century,“ 1840, from French renaissance des lettres, from Old French renaissance, literally „rebirth,“ usually in a spiritual sense, from renastre „grow anew“ (of plants), „be reborn“ (Modern Frenchrenaître), from Vulgar Latin*renascere, from Latin renasci „be born again, rise again, reappear, be renewed,“ from re-“again“ (see re-) +nasci“be born“ (Old Latin gnasci, from PIE root *gene- „give birth, beget“).

An earlier term for it was **revival of learning** (1785). In general usage, with a lower-case r-, „a revival“ of anything that has long been in decay or disuse (especially of learning, literature, art), it is attested by 1855.

[Renaissance] was so far established as the English word for the thing before it was latinized or anglicized into renascence that it is still the more intelligible of the two, & may well be left in possession. [Henry W. Fowler, „Modern English Usage,“ Oxford: 1926. He does, however, recommend pronouncing it as English, „rinā’sns.“]

As an adjective, „of or pertaining to the Renaissance,“ by 1842. Renaissance man is attested by 1885 in the basic sense of „a man alive during the Renaissance;“ by 1898 particularly with a notion of „exhibiting the virtues and characteristics of an idealized man of the Renaissance,“ humanism, scholarship, varied attainments, **freedom of thought and personality**; used by 1949 of modern or living persons, sometimes merely meaning „well-rounded.“¹⁵

redefinition

With the relocation of Cruella the topic of rebirth and resurrection became rather present. She herself defines her fashion house, her fashion brand from London as dead. Due to the cancellation the name of it is in constant dispute, which makes the actual statements of her fashion pieces irrelevant since no one seems to care about them anymore. Or even worse, no one wants to discuss them anymore. They are all labeled evil for good.

This circumstance made the topic of the resurrection as present as it is, which lead to it becoming part of the design process of her Villa as well. The Villa DeVil. Cruella sees the world as a world of plenty. We live surrounded by that many things that we mostly miss to notice them.

Intuition suggests that we are missing something here. [1]

Cruella is an artistic person with an eye for the rare. Some people might say for the strange. For her creativity is not only creating something new. More so it is taking existing pieces and combining them into something we desire to be new. In her words, she is a designer, not an inventor.

Considering Cruella’s circumstances and her view on the beauty of things the decision to use existing buildings was made. Most of the buildings used were based in the renaissance era to deepen the emotions towards the sense of rebirth. As mentioned above, an earlier term of the renaissance was “revival of learning” which fits right into the story of Cruella. A new city, a new

surrounding and a never before experienced social distance. All this stimulated her to rethink her values, reconsider her social surrounding and learn how to still be true to herself within it all. To ensure that her character will not be lost and her story will be written on the walls of her new home, we included some elements and parts of floor plans of building telling her story. For example the Buckingham Palace and the Berliner Dom were used. They represent her most resent journey, from London to Berlin. But also some more modern architectural pieces were put in perspective since Cruella is well adjusted to time and this needs to be shown within her Villa. Some of the Renaissance buildings which were used were the Villa Rotonda near Vicenza designed by Andrea Palladio or the Villa Farnesina originally located in Rome and designed by the architect Baldassare Peruzzi, and a couple more.

With the permanent eye on the beauty some elements just made the cut because of their presence and their symbolic nature always in reference and consideration of Cruellas character and her needs.

In the Renaissance the word honneste had many interlocking meanings including ‘honourable’ and ‘decent’. No one is free from uttering stupidities. [2]

The Renaissance was a rebirth of the ancient beauty where architects drew their inspiration from classical antiquity, particularly Greek and

Roman architectural principles. With this project we gave it a rather new definition.

It is not so much bound to a certain era more so it is bound to a certain person. To their character, their values and their view of the world, their view on the beauty.

With the increasing wealth, the expanding interest and therefor growing knowledge of the ancient times the Renaissance started to devolope roughly around the 14th century in Europe. This is exactly what is happening right now, just in a different century with the differences this brings with it. The desire to show our wealth colliding with the actual possibility and the biggest open source full of inspiration, the Renaissance of the 21st century is ready to develop. With this project, with the Villa DeVil the Renaissance can be looked at as redefined. The core idea behind it, the rebirth of something past stays the same. Only the expression, due to the amount of passed time and therefore availability of so many more elements, extends. Also the persona has to be to most focal aspect of the design process. But wasn’t architecture originally always meant to be built for the people anyways?

¹⁵ vgl. Etymology

[1] Russell Norvig, Artificial Intelligence; [2] Montaigne, The Complete Essays

Rebirth is continual. [1]

Wherever there is a potential for dangerous change, the remedy lies in ritual; and the rites invariably entail a *repetition* of the original solution, a rebirth of differences. [2]

Indeed, couples animate the scheme, chapel and pavilion, lawn and pool, earth and sky establishing differences while their effects suggest sympathies. [3]

The system actually regenerates itself [1]

Given the beauty, intelligence, and *cultural richness* [3] beauty is defined as it is. [3]

By beauty I mean the promise of function. [4] harmony, and totality [5]

The value of beauty, [5] the outward face or basis of all beauty is beauty of form. [6]

I only know that peace, tranquillity and beauty are no more. [7]

By focusing only on the self, an individual might be inclined to think less about the impacts of consumption and [8] *personality* radiates in direct contact. [4]

It strives for order and *character*, [3] seeking clear forms for clearly expressed needs. [9]

But the fools have far to go. [10]

Increasing wealth and *technical means*, the upswing in social life, these are all benefits unknown to the past. [11]

A History of the [...] Problems of Knowledge in the Sciences of Wealth and Society. [12]

The *society* became successful, and its members soon numbered in the hundreds, [11] increasing *wealth* and technical means, the upswing in social life [11]

It is an epoch [...] of *abundance*. [13]

An abundance of exhibited applied art objects and industrial products. [3]

An epoch [13] of ornamentation. [11]

Such an attitude is quite reminiscent of the ancient's fire worship as a celebration of the death and rebirth of the sun. [13]

[1] Fuller, Synergetics; [2] Girard, Violence and the Sacred; [3] Leatherbarrow Eisenschmidt, Twentieth Century Architecture; [4] Giedion, Space Time and Architecture; [5] Hays, Architecture Theory since 1968; [6] Harrison Wood Gaiger, Art in Theory 1648 1815; [7] Frampton, Modern Architecture A Critical History; [8] Zimring, Encyclopedia of Consumption and Waste; [9] Ockmann, Architecture Culture 1943 1968; [10] Asimov, Complete Robot Anthology; [11] Mallgrave, Modern Architectural Theory; [12] Van Eck, Eighteenth Century Architecture; [13] Koolhaas, Elements of Architecture

It is obvious
that, in such
a thought,
what is im-
portant alrea-
dy exists and
all one can
do is to see
it and iden-
tify with it.



ONE PIECE AFTER ANOTHER

taking a look at the past to piece together the present

one piece ...

Villa Hadrian . 2nd Century Ad . Hadrian. Tivoli.

Villa Adriana, also known as Hadrian's Villa, is considered a masterpiece of ancient Roman architecture, and is recognized as a UNESCO World Heritage site. The large and luxurious complex of palaces, gardens, and other structures was built in the ancient Roman times, in the 2nd century AD and is located in Tivoli which is about 30 kilometers east of Rome. It is not exactly clear who or which group of people designed and built the villa, but some historians speculate that Hadrian himself may have played a role in the design process, given his interest and knowledge in architecture.

The villa was originally built as a summer residence for the emperor Hadrian. But due to a lot of rumors around him the complex became his official residence around 128 AD. His sexuality, which the rumors were about, was at this date of time not as accepted as it might be today. Due to the fact that him and his wife never became parents of a son, which again, at that time was the one most important thing, to ensure the reign on the empire, talks were that this was because Hadrian was into men. One might say he therefore fled to the safety of his villa, from where he continued to reign his empire which he was allegedly really good at. Since his time in Rome was limited the rumors and the people could not get to him in a definite and harming way. The villa had to adapt to this consequence and make

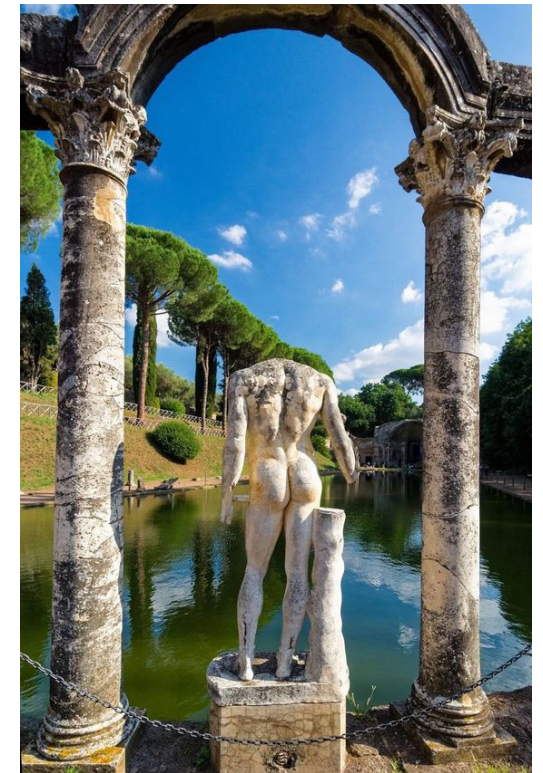
room for a lot of people and their business. Since Hadrian would not go into Rome, Rome had to come to him. Rooms to host and accommodate his visitors were therefore necessary just as space for the servants, who served him and his visitors. In order to ensure the picturesque landscape of the complex and still enjoy the luxury of service, tunnels were brought into place for the servants to commute. Therefore, they could walk around the whole area, secure from the sun and the heat, out of sight and still do their job. Hadrian was known for his love of traveling, but not only did he travel the world, he also enjoyed traveling through his empire. Also, he thought this to be necessary for reigning. He visited almost all the provinces of his empire. His values were discipline and the military readiness. He surrounded himself with specialists and administrators concerning the topics of his interests and therefore was able to learn constantly from those who knew it best. By pursuing his own imperial ideals and personal interests just as architecture he fixated on a few building projects like the reconstruction of the Pantheon in Rome and apparently also the reconstruction of the Serapeum of Alexandria in Egypt.

His extensive travels not only shaped his intentions concerning his empire but inspired him to incorporate elements of Greek, Egyptian, and other cultures into the design of his villa. The

complex covers an area of over 120 hectares and seems to be a blend of styles and influences from various cultures. One can find a variety of structures, such as a large thermal bath complex, a theater, several temples, and numerous gardens. All of which seemingly designed as an homage to his travel destinations. For example, the Canopus, a long rectangular pool surrounded by columns and statues, was inspired by the city of Canopus in Egypt. The Maritime Theater, a circular structure surrounded by water, was likely inspired by the Greek theater at Epidauros. Due to all his adventures in traveling the villa seems to be just fitting for him as it reflects his desires and showcases his fetishes. A strong sense of playfulness and the love of details can be found throughout the complex. Walking through the ruins nowadays thinking back on how life might have been in times of Hadrian, the remains of the statues spark the fantasy even more. ¹⁶ ¹⁷

¹⁶ vgl. McDonald / Pinto, 1995

¹⁷ vgl. Everett, 2010



another piece ...

VILLA LA ROTONDA. 1514-1589 PALLADIO. VICENZA

The Villa Rotonda, also known as Villa Almerico-Capra, which is sometimes called „La Rotonda“ or „Villa La Rotonda“ is a Renaissance villa located in the town of Vicenza in northern Italy. Due to its elegant proportions and timeless design the villa is today recognized as one of the masterpieces of Renaissance architecture and is a UNESCO World Heritage site.

It was designed by the Italian architect Andrea Palladio and built between 1566 and 1571 for the nobleman Paolo Almerico. Paolo worked as a financial advisor and banker for several noble families in Italy and was known for his beliefs in humanism, which emphasized the importance of classical education, art, and literature. He was a patron of the arts and therefore sponsored several writers and artists which he believed to be fascinating. After a successful career in banking, Paolo shifted his focus and became a member of the clergy. He had a strong desire to give back to society and to use his wealth and influence to support charitable causes. During his time as a banker, Almerico had amassed a considerable fortune, and he may have felt that he could use his resources more effectively by working within the church. During his time as a clergy Paolo Almerico held several important positions within the catholic church, including Bishop of Molfetta and Archbishop of Corfu. He was known for his support of the counter-reformation, a movement within the catholic church that

sought to combat the spread of protestantism by promoting the arts and architecture as a means of reinvigorating catholic faith and devotion.

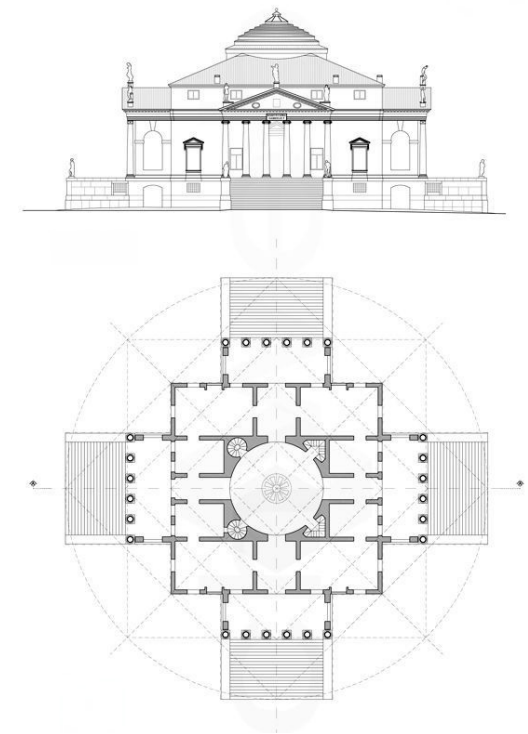
Almerico's career shift allowed him to continue his patronage of the arts and to support artists and architects who shared his vision for the promotion of catholicism through the arts.

Almerico himself was married to a woman named Anna, with whom he had several children. His family was prominent in Vicenza and included several notable figures in the fields of politics, finance, and the arts. Seemingly his fascination was a combination of all of his families occupations. His brother Giulio Almerico was a bishop, and his cousin Andrea Palladio was the renowned architect who later designed the Villa Rotonda for him.

The Villa Rotonda, is a testament to his enduring legacy as a patron of the arts and a promoter of the ideals of the catholic church. The villa is located on a hill overlooking the surrounding countryside, and its design was influenced by ancient Roman architecture, particularly the Pantheon in Rome. The Villa Rotonda is a seemingly symmetrical, square-shaped building with a portico of six corinthian columns mirroring a Greek temple, and a central dome probably in reference to the Pantheon in Rome. The width of the stairs leading up to the entrance is one example of the breaking of the symmetry. Palladio clearly referenced the theological aspect of Almerico by bringing these specific references into his residence. Interesting or at least something to think about seems the fact,

that the Pantheon which was built in ancient Rome just like the Greek temples are architectural buildings worshipping many goods whereas Almerico spent a good amount of time worshipping only one god. Nonetheless, the villa itself was meant to be a place for him to relax and entertain guests, as well as a showcase for his appreciation of classical culture and architecture. After Almerico's death, the villa passed through several owners before being purchased by the Capra family in the late 16th century. The Capras were a wealthy family of Vicenza who made several modifications to the villa, including the addition of a chapel and the conversion of one of the rooms into a theater. Since Palladio died in 1580, he did not see the Villa Rotonda in its final state. His student Vincenzo Scamozzi finished his work and was later on hired by the Capra brothers to do the modifications.¹⁸

¹⁸ vgl. Cruickshank, 2015



and another one ...

VILLA BORDEAUX. 1996-1998. REM KOOLHAAS. BORDEAUX.

Villa Bordeaux is a residential house located in Bordeaux, France. More specific, it is located on a hill in Floirac. Surrounded by a park in the English style one can have a great view over the city and the river. The area where it is situated is rather noble in a sense that buildings placed there have to follow specific rules just as the color of the facade or the height. The Villa Bordeaux was designed by the Dutch architect, Rem Koolhaas, and completed in 1998 for Jean François Lemoine his wife and their three children. Jean François Lemoine was a French businessman working in the pharmaceutical industry. He attended the prestigious École Polytechnique, where he studied engineering, before pursuing his career. Lemoine was known for his entrepreneurial spirit and worked for several pharmaceutical companies over the years. His life took a tragic turn when he was involved in a serious car accident that left him paralyzed from the neck down. Despite this setback, Lemoine remained active in his career and continued to work, using his business acumen and scientific expertise to advance research in the field. Due to his injury his interest into this field grew and he committed to supporting causes related to medical research and disabilities. He also established the Lemoine Foundation, which provides funding for research into spinal cord injuries and other disabilities to push the knowledge in this area even more. Despite his success in the business world, Lemoine was known for his modesty and down-



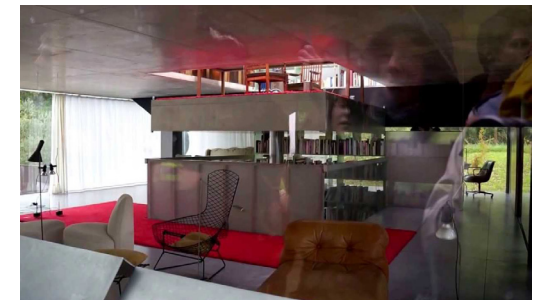
to-earth personality. He was said to be a private person who valued his family and close friends above all else. He was also known for his love of art and design. All these traits can clearly be found looking at the Villa Bordeaux, his home. The Villa was designed with the needs of Lemoine's family in mind. Especially but not singularly the needs of Jean François himself. The house includes a spacious living room, a dining room, a kitchen, four bedrooms, and several other spaces for work and leisure. All of those rooms and areas have one thing in common, they are accessible for wheelchair usage. Koolhaas incorporated various design elements that make it easy for Lemoine to move around the house independently, including wide hallways, level flooring, and a lift that connects all three floors of the house. This lift is not only that, it characterizes the house enormously and really is a design element just as much as it is useful. The concept of simplicity in its complexity seems to really work for this building. The static boxes put on top of each other combined and connected through this moving element might be considered a reference to the wheelchair again. Also

the static form appearing from the outside with its clear and sharp shapes and the huge beam seem to disappear once one enters the building. Due to the constant movement of the elevator the architectural appearance in the inside changes with it. The flow and different appearances can be noticed throughout the house. Each floor differs in its architecture on the inside and on the outside, and therefore suggests differing weaknesses. The house is characterized by its minimalistic aesthetic, the rectangular shape and the openness towards the surrounding which seems to literally be invited inside due to its large amount of glass being used on the facades. Also valuing the nature is the central courtyard which the house is organized around.^{19 20 21}

¹⁹ vgl. Koolhaas, 2004

²⁰ vgl. OMA

²¹ vgl. Andrew, 2011



... and a couple more.

VILLA FARNESINA. 1506-1520.
BALDASSARE PERUZZI. ROME.



VILLA CORNARO. 1567-1571.
ANDREA PALLADIO. PADUA.



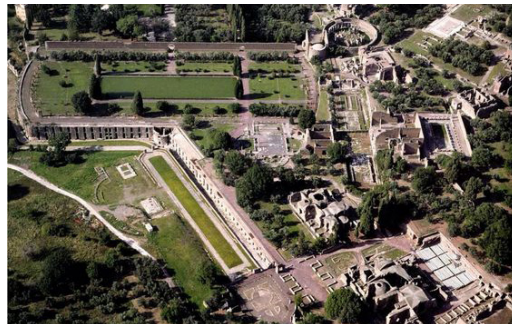
VILLA PISANI. 1553-1555.
ANDREA PALLADIO. PADUA.



VILLA MEDICI. 16. JHD.
GIOVANNI LIPPI. ROME.



VILLA ROMANA DEL CASALE. 4. JHD. SICILI.



VILLA ROMANA. 2011.
ZAHA HADID. SAN DIEGO.



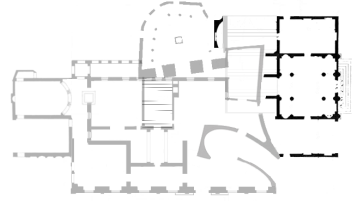
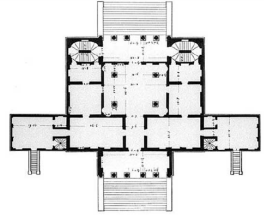
puzzle pieces

The last pages show a cut-out summary of projects looked at during the course of designing. With the information around them, and their story in mind decisions were made which parts to use for the Villa DeVil and therefore reincarnate into a new form creating a new architectural piece.

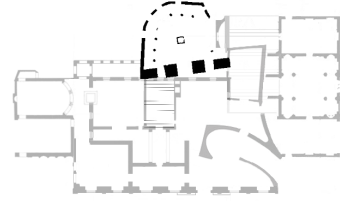
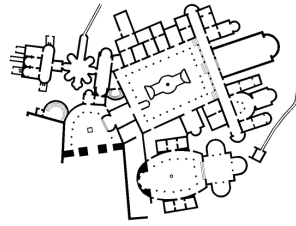
FINISHING THE PUZZLE

the used pieces

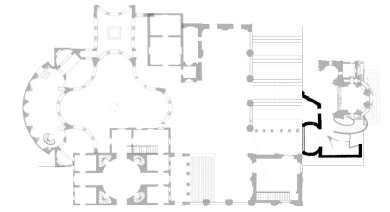
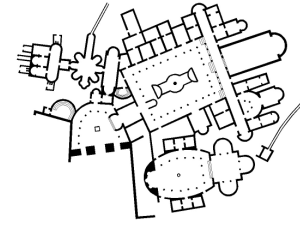
Villa Cornaro



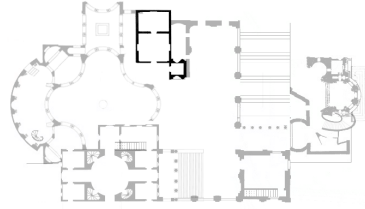
Villa Romana



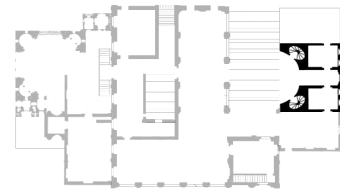
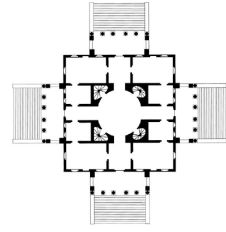
Villa Romana



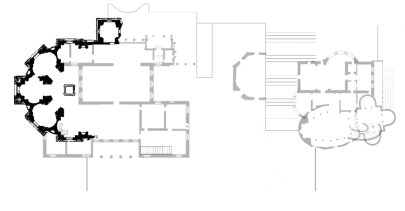
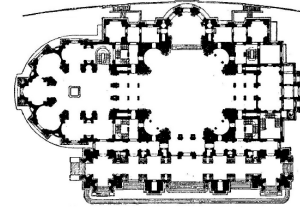
Villa Pisani



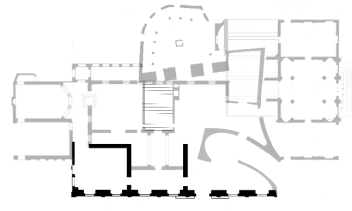
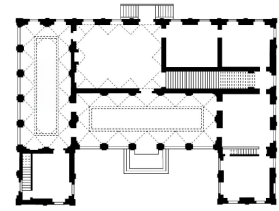
Villa Rotonda



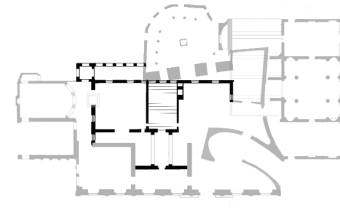
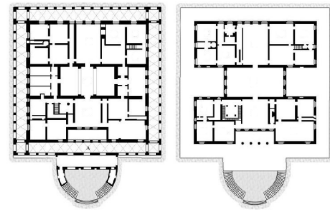
Berliner Dom



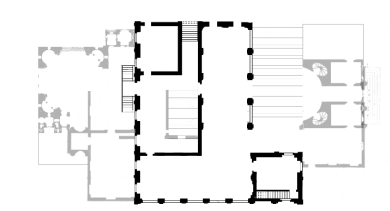
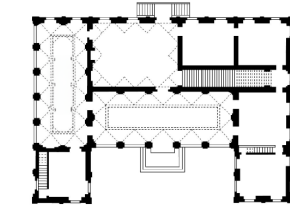
Villa Farnesina



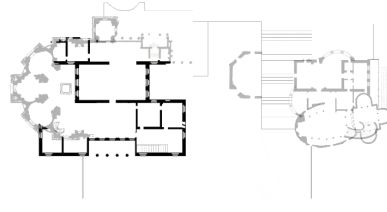
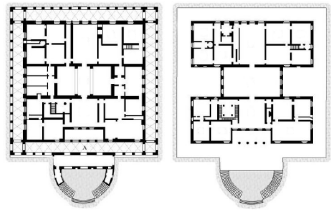
Villa Medici



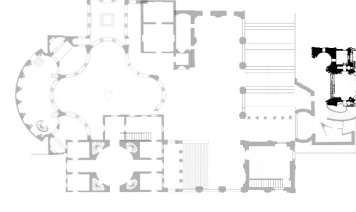
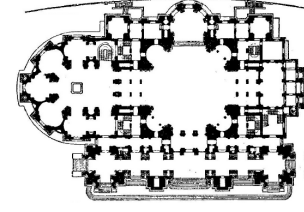
Villa Farnesina



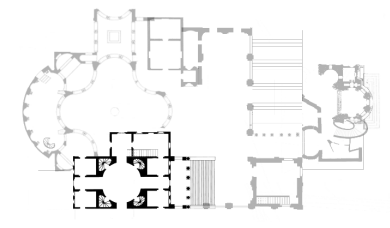
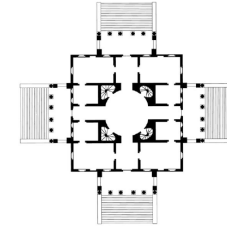
Villa Medici



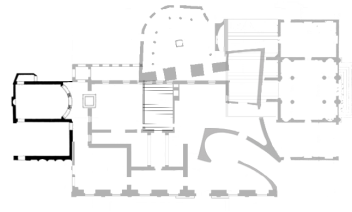
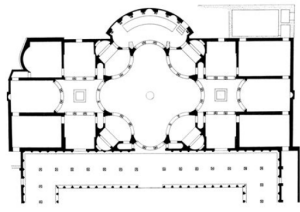
Berliner Dom



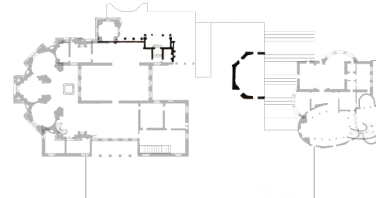
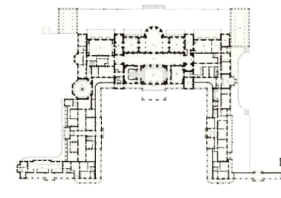
Villa Rotonda



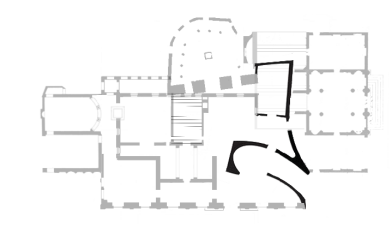
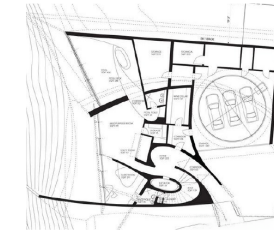
Villa Adrian



Buckingham Palace



Villa Zaha Hadid



VILLA DE VIL

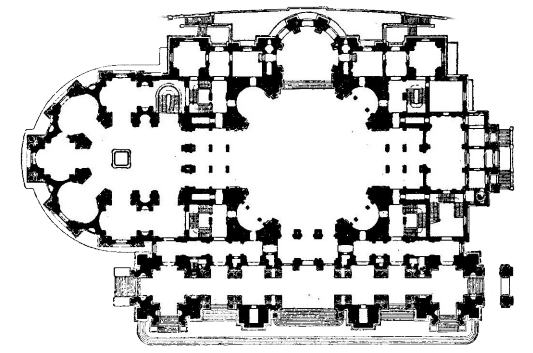
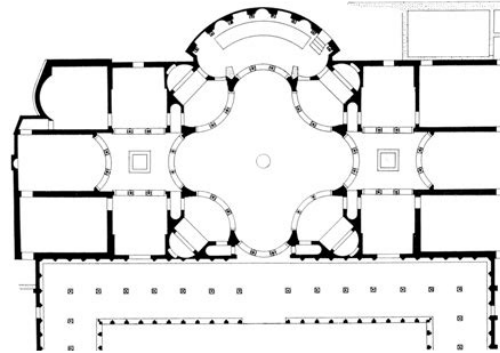
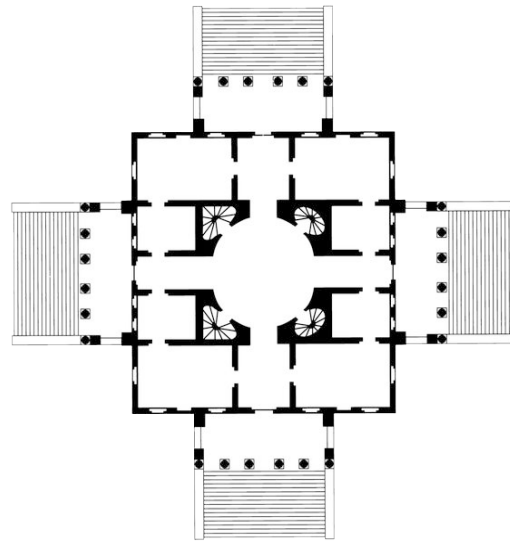
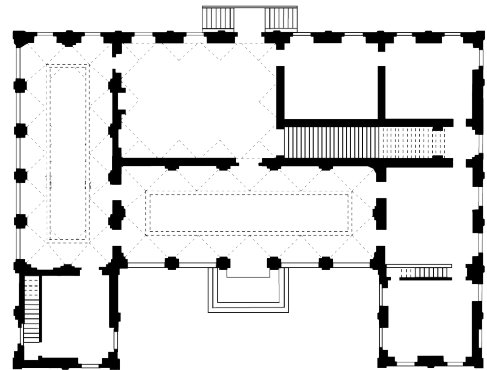
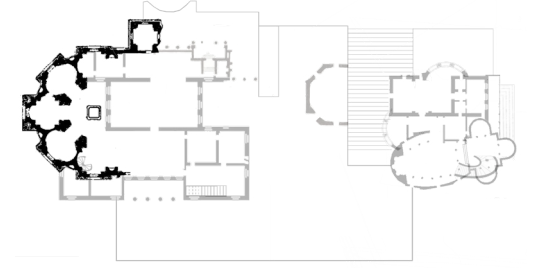
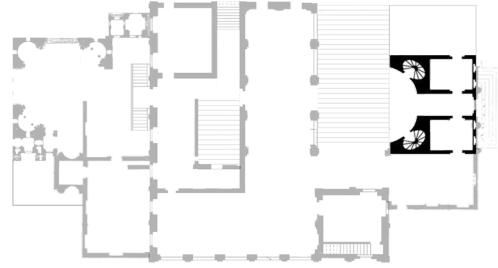
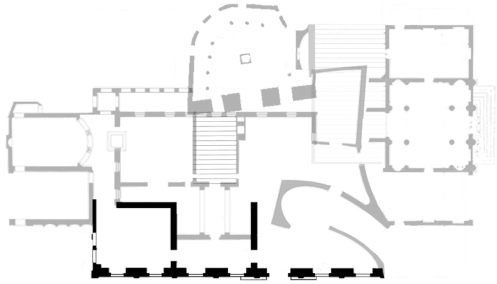
the floor plan as the result

VILLA FARNESINA
ROM

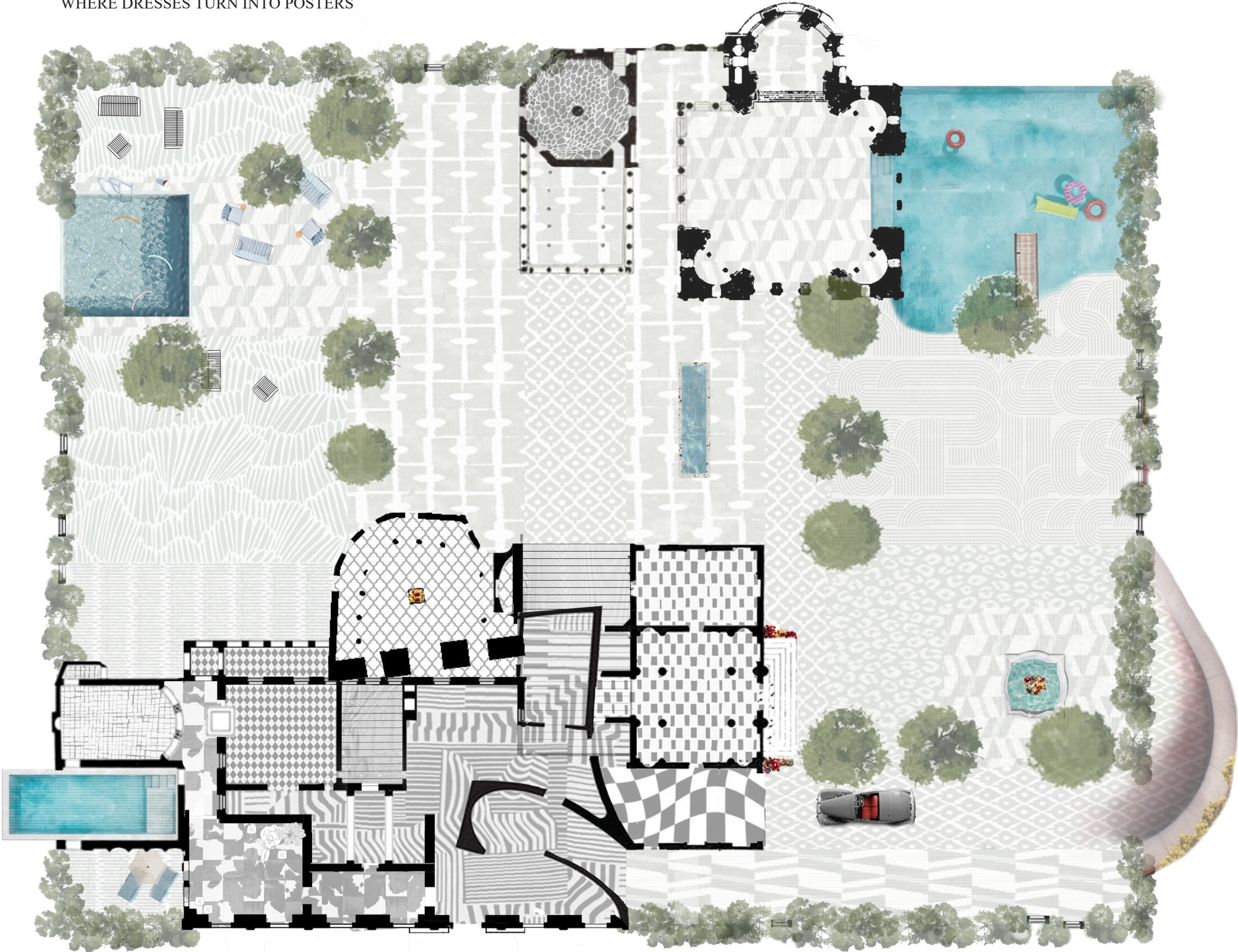
VILLA ROTONDA
VICENZA

VILLA ADRIANA
TIVOLI

BERLINER DOM
BERLIN

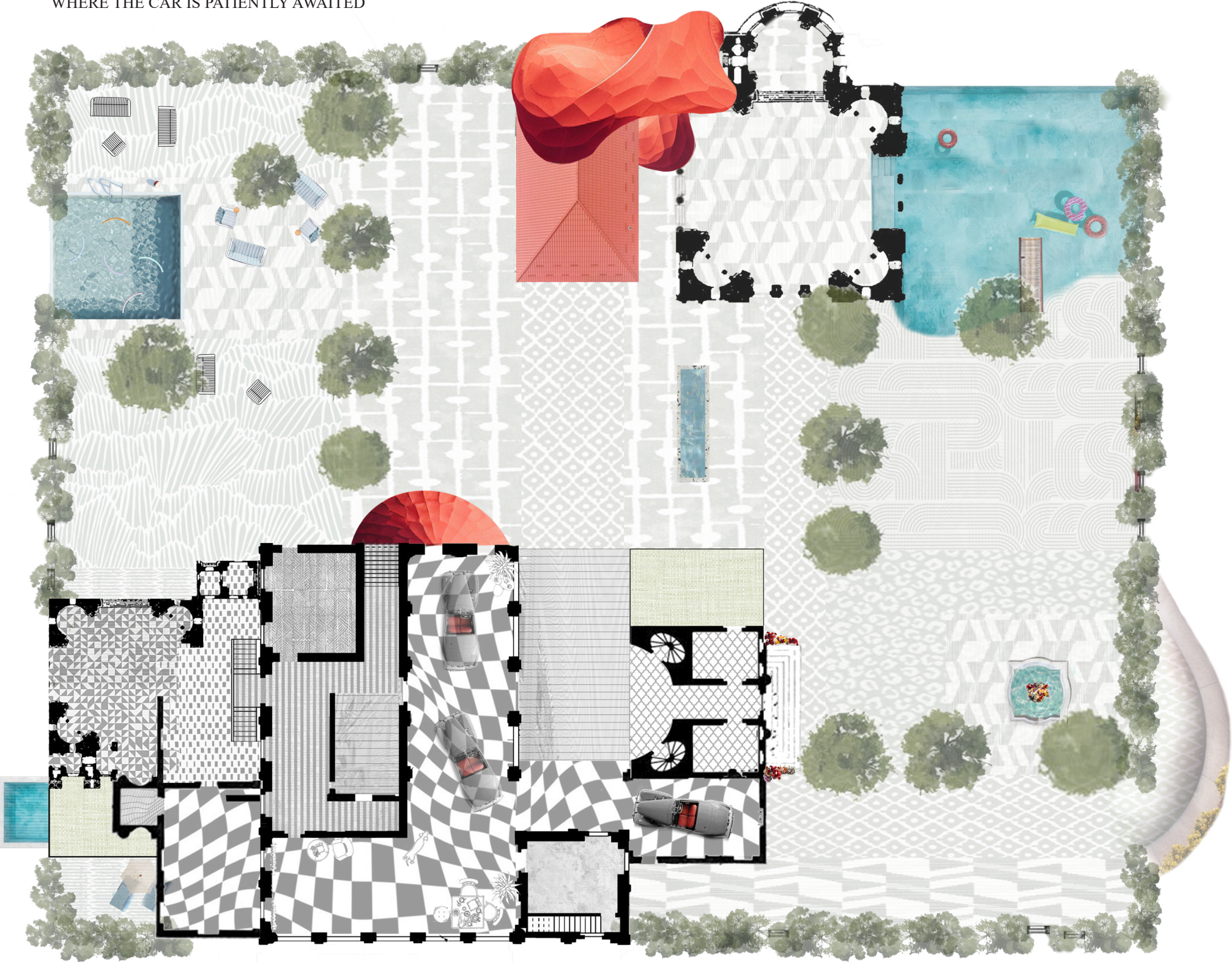


FLOOR 18
WHERE DRESSES TURN INTO POSTERS

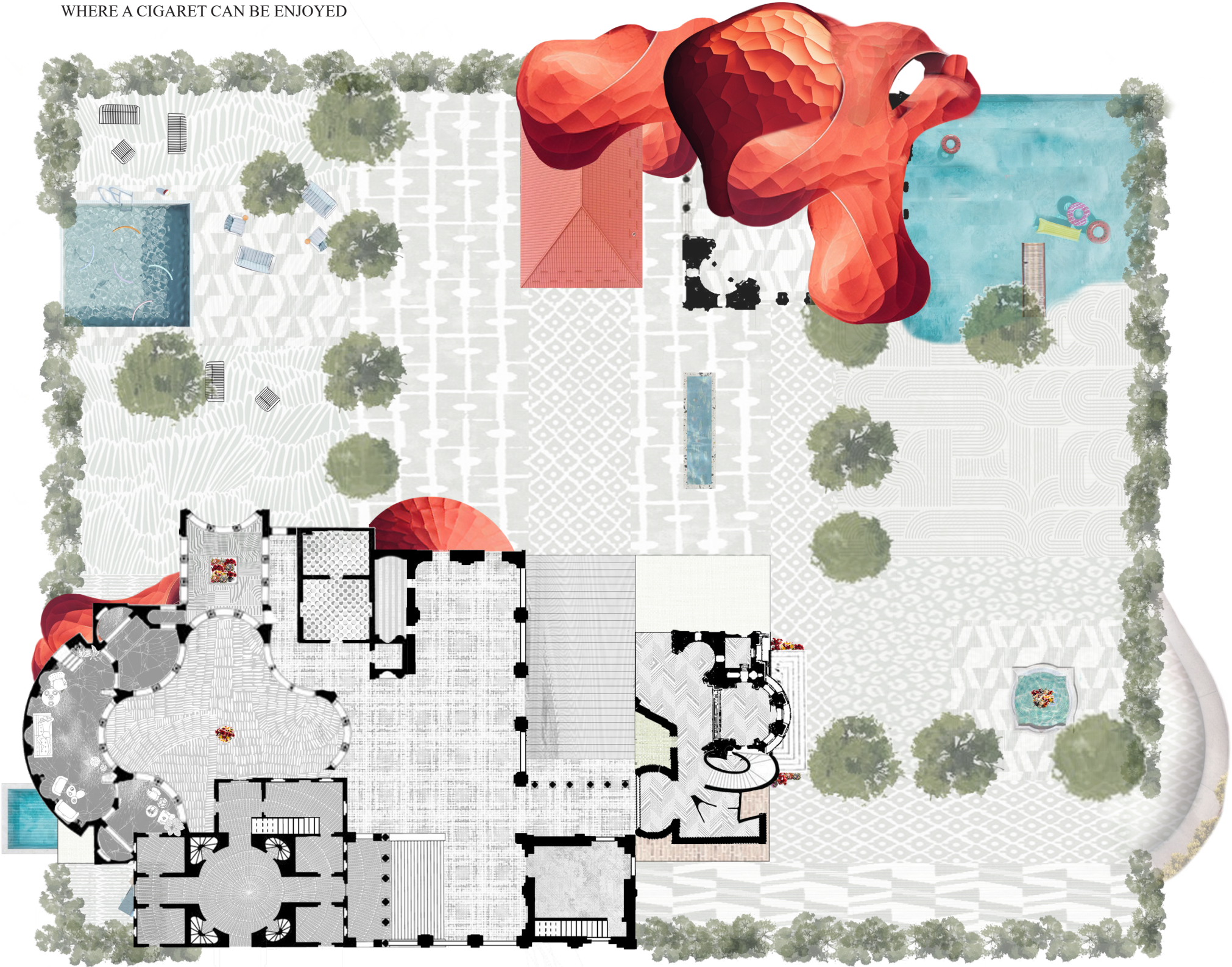


FLOOR 19

WHERE THE CAR IS PATIENTLY AWAITED



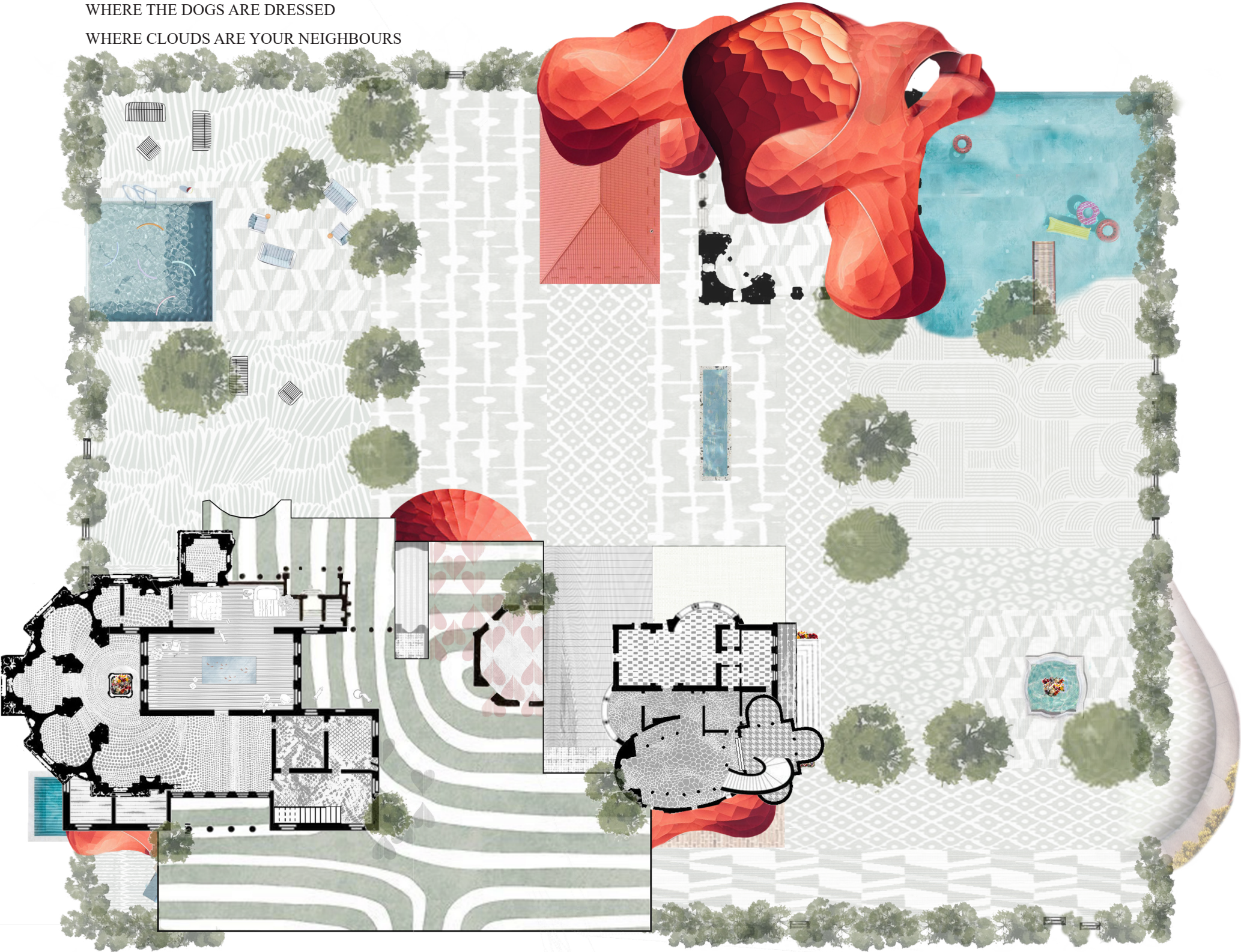
FLOOR 20
WHERE A CIGARET CAN BE ENJOYED



FLOOR 21

WHERE THE DOGS ARE DRESSED

WHERE CLOUDS ARE YOUR NEIGHBOURS







Parts of this argument may seem self evident to some readers, while other parts may seem controversial or even contentious, but all of these pieces of the puzzle deserve to be seen together, so that greater sense can be made of their complex interplay.

C A N ' T
M A K E A
F E T I S H
O F P R E -
T E N D I N G
T H E R E I S
N O C O N -
N E C T I O N .

04

THE FASHION AT HAND

the coat

What goes out of fashion passes into everyday life. [1] What disappears from everyday life is revived in fashion. [1] The developing world cannot wait as long to undo its dominance. [2] We manifest ourselves in a ghostly fashion for are we not already shadows? [3] So I say, "fuck Vogue, fuck fashion, fuck what's pretty." [4] Also fuck Greta and fuck Putin. One argues to save the world while one does everything to destroy it. Rather fashionable, isn't it?

*A one piece, [5] as protection against the cold. [6] Its warmth gives us hope in the dally search for meaning, [7] and it isolates us from the outside world. [8] The coat or the man? He refuses to classify desire, rivalry, or sex as separate drives [9] "The fuck you doin'?" [10] **Femininity** is back in fashion. [11] So is **sexappeal**, and so are men! *Because the properties of such men would lead us to men, and not to angels. [12] Love them, love whoever but wear you and wear a coat, because the winter is coming! [13]**

*It is not the artificial form of individualization that fashion offers to those who want to affirm their singularity, or that of their class. [14] Its tone is of an extraordinary warmth and mellowness, [15] an icon of **aggression**. His coat is red as the blood he hopes to shed. [11] **Fur** coats have become the fashionable alternative. [16] They are the **real** thing. „Fuck opinions, to fashion or to personal morality!“ [17] *As long as people eat meat and wear leather, I just don't understand their message. [18] Glued to the ground, while**

booking a flight to Mexico. What are we doing? Fucking global warming? Electric cars. I love them! Just not for my precious Panther de Ville.

*Fashion frequently flattens the elegant, the gentle, and the great, into one lumpy mass of disgust. [19] To the innocent eye seduced by decorative color and [11] seen on a coat hanger, with no man inside it, the uniform loses all its blustering significance. [11] It is as abstract in symbolic information as a parasol to a [11] dog. A filter covering up everything. **Black dots**, more than just six, more than twice as many. [20] Even when empty, it implies his enduring presence. [21] They preach to be true but hide behind their own facade. How can we believe what we see if we do not even know what it is we are seeing? *It is a mortal sin to lie in order to cover one's guilt. [12] Or is it not?**

*He burns her with his cigarette, grasps her face and claims [22] fashion as part of the charm. [23] It was her fashion. [24] It is my fashion. It is my time. I am real, and i am cursed with it. They want **fake**, and I will give them the best of it! I will master the art of the official, since *the way to it is paved. [25] already. Artificial, the new beautiful the one thing everyone desires. „Isn't it obvious, fake? [26] Was it fake yesterday, and is it fake today? It is and it is just the way it is supposed to be - it is fake, it is real and it is magnificent! Therefore, fuck it! That is truly the philosophy of fashion. [27]**

coat (n.)
early 14c., "principal outer garment, tunic, kirtle," typically made of cloth and usually with sleeves, worn alone or under a mantle, from Old French cote "coat, robe, tunic, overgarment," from Frankish *kotta "coarse cloth" or some other Germanic source (compare Old Saxon kot "woolen mantle," Old High German chozza "cloak of coarse wool," German Kotze "a coarse coat"); the ultimate origin is unknown. Spanish, Portuguese cota, Italian cotta are Germanic loan-words.

Coats of modern form, fitted to the body and having loose skirts, first appeared in the reign of Charles II of England. Since the beginning of the eighteenth century the coat has been of two general fashions: a broad-skirted coat, now reduced to the form of the frock-coat ..., and a coat with the skirts cut away at the sides (the modern dress coat), worn now only as a part of what is called evening dress. [Century Dictionary, 1897]

As "garment worn suspended from the waist by women and children" from late 14c. (the sense in petticoat). Transferred late 14c. to "the natural external covering of an animal." Extended 1660s to "a thin layer of any substance covering any surface."²²

²² vgl. Etymology

[1] Koolhaas, SMLXL; [2] Koolhaas, Elements of Architecture; [3] Carter, American Ghosts and Old World Wonders; [4] Sontag, On Photography; [5] Callan, Dictionary of Fashion and Fashion Designers; [6] Callan, Dictionary of Fashion and Fashion Designers; [7] ArtBasel, Catalogue; [8] Roetzel, Gentleman A Timeless Fashion; [9] Watson, Guattari Diagrammatic Thought; [10] Powers, The Overstory; [11] Carter, Shaking A Leg; [12] Aquinas, Summa Theologica; [13] Game of Thrones, A Song of Ice and Fire, George R.R. Martin; [14] Ranciere, Aisthesis; [15] Saunders, The Art and Architecture of London; [16] Callan, Dictionary of Fashion and Fashion Designers; [17] Hovestadt Buehlmann, Quantum City; [18] Karl Lagerfeld [19] Harrison Wood Gaiger, Art in Theory 1648 1815; [20] Handke, Crossing the Sierra de Gredos; [21] Koolhaas, Elements of Architecture; [22] Scott, Thinking Kink The Collision of BDSM Feminism and Popular Culture; [23] Joyce, Ulysses; [24] Asimov, Complete Robot Anthology; [25] Marx, Collected Works; [26] Asimov, Complete Robot Anthology; [27] Koolhaas Obrist, Project Japan

WHERE
DRESSES
TURN
INTO
POSTERS





PANTHER DE VILLE

the car



An incredibly exclusive car. *This is its exclusive operation; this activity that facilitates the circulation process of industrial capital is the exclusive function of the money capital with which the merchant operates.* [1]

146 Only 60 pieces were ever produced. *It is the exclusive realm of Freedom, Equality, Property and Bentham.* [2] *Outrageous levels of customisation are what makes the cars as unique it is. Method is the absolute, unique, supreme, infinite force, which no object can resist; it is the tendency of reason to find itself again, to recognize itself in every object.* [3] *You are unique, amazingly unique in fact, suspiciously unique.* [4]

Hand-painted by one man to ensure the best possible results. *This is not just a car, it's a work of art.* [5] *All art is a low and common thing, and what we indeed respect is not art at all, but instinct or inspiration expressed by the help of art.* [6]

Featuring vintage styling and exaggerated curves. *True art should aim to hide art itself.* [7] *Art applied to art, and stratagem against stratagem, may produce, for a time, alternate defeats; but ultimately the most cunning will triumph.* [8]

The Panther De Ville is perhaps the most exclusive example of a retro car while showing off luxury, prestige and timely elegance. *That car is a masterpiece, darling.* [9] ²³

²³ vgl. Auto Shippers, 2023

[1] Marx, Capital Volume 3; [2] Marx, Capital Volume One; [3] Marx, Collected Works; [4] Asimov, Complete Robot Anthology; [5] Cruella De Vil; [6] Ruskin, The Stones of Venice; [7] Harrison Wood Gaiger, Art in Theory 1648 1815; [8] Wollstonecraft, Complete Works; [8] Cruella de Vil





W H E R E
T H E C A R I S
P A T I E N T L Y
A W A I T E D



DEVIL

PANTHER
DE VILLE





HIDING BEHIND THE FUMES

the cigaret

*I'm a hero, haven't you heard? [1]
It's not who I am underneath, but what I do that
defines me. [2] And yet, for all its supposed rea-
lity, my list is pervaded by vague, blurry, unbe-
lievably elusive abstractions. [3]*

*They thought I was hiding [1] behind the fume.
But by hiding the truth a man abstains from gi-
ving evidence. [4]*

*Hiding or being hidden. [1]
What hiding place is there, where the fear of de-
ath does not enter? [5]*

*His art is not that of disclosing what is hidden,
but of hiding what is disclosed. [6]
Like hiding something costly behind something
less costly. [7]*

*Still, however, it is sufficient fume to have de-
monstrated the theory; the modifications of its
results depending, in a great degree, upon atten-
tive observation. [8]*

*Where a god, devil or hero sits, there is left a
mark in the stone. [9] and you may mix these
[...] mordants at your pleasure. [10]
The world is changing. It's time we changed,
too. [11]*

*I'm not a villain, I'm the hero of my own story.
[12]
And of Yours!*



[1] Asimov, Complete Robot Anthology; [2] Batman; [3] Hofstadter, I Am a Strange Loop; [4] Aquinas, Summa Theologica; [5] Seneca, Complete Works; [6] Marx, Collected Works; [7] Semper, Style in the Technical and Tectonic Arts or Practical Aesthetics; [8] Pliny, Natural History Volume 4; [9] Grimm, Teutonic Mythology The Complete Work; [10] Adrosko, Natural Dyes and Home Dyeing; [11] Iron Man; [12] Cruella de Vil

WHERE A CIGARET
CAN BE ENJOYED





THE PAINTED DOG

the dalmatian

It is evident that a man possesses lawfully the price of a dog he has lawfully sold. [1] But also he possesses the dog he has lawfully bought. He's my dog. [2]

Therefor the fur of my dog, is in possession of its owner. It is in my possession.
For poverty does not mean the possession of little, but the non possession of much; it is used, therefore, not of what a man has, but of what he lacks. [3]

The feeling of affection of a dog towards his master is combined with a strong sense of submission, which is akin to fear. [4]
Man shows the same feeling in his strong love for the dog, which the dog returns with interest. [5] My dog is different. [2]

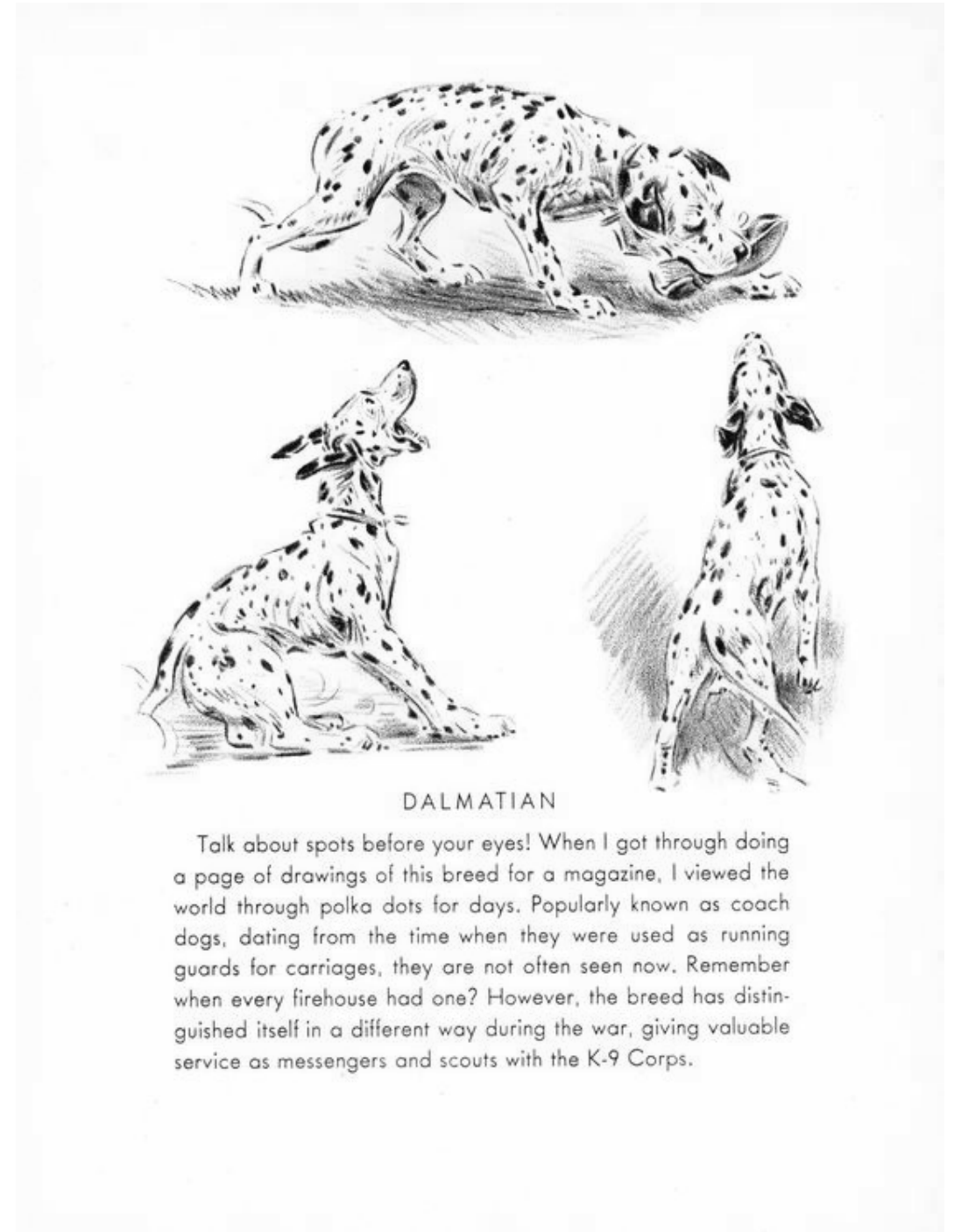
It is a more remarkable fact that the dog, since being domesticated, has learnt to bark in at least four or five distinct tones. [5] Still we wonder why humans seem to not understand the dog.

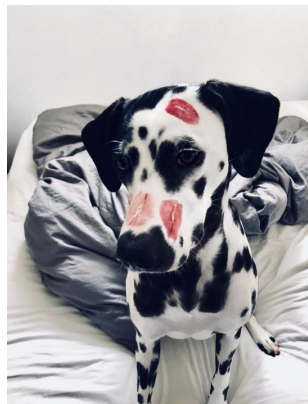
Listening is respecting,
Respect means love, and love and fear cannot be mingled. [6] Time suggests that we can separate love and fashion for we might not wear what we love only love what we wear.

We respect, we love, we wear. We wear what we love and what we respect. Also we keep our loved ones close, close to the heart. *The love of a man for his dog is distinct from sympathy, and so is that of a dog for his master. [5]*



[1] Aquinas, Summa Theologica; [2] Asimov, Complete Robot Anthology; [3] Seneca, Complete Works; [4] Darwin, The Expression of the Emotions in Man and Animals; [5] Darwin, The Descent of Man and Selection in Relation to Sex; [6] Seneca, Complete Works





the loved one



the lazy one



the noble one



the traveling one



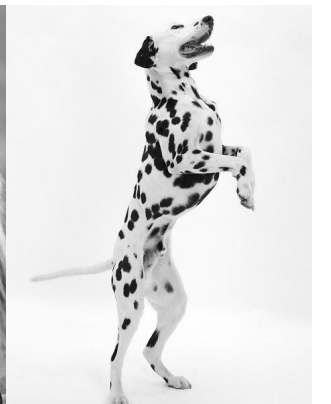
the miffed one



the little one



the fake one



the playful one

portrait of a dog

WHERE
THE
DOGS
ARE
DRESSED





Heeled shoes offer not only height, but also intimidating sounds of political, sexual or military authority.





WHERE CLOUDS ARE YOUR NEIGHBOURS

The great isolated tower that thrusts itself into the clouds and is surrounded by open spaces or very low buildings, so that its shadow does no injury to neighbouring buildings, may in the hands of an artist be an ennobling structure. [1] View from the tip of the wedge behind the building, enriched: no longer just sky and clouds reflected in the glass. [2] *But* what can we say about the limits of clouds? [2] They hold hands; their eyes grow soft. [3] Its insulating properties [4] akin to the act of making cotton candy. [4] Taken from possibility and necessity [5] this doesn't mean that a cigarette is an umbrella, or that the effects of heavy aromatic hydrocarbons are to cause cotton candy to sprout on banana trees. [6] Durability does not matter. [7] *But it might!* Proximity, Distance. [8] Nothing is visible without distance. [8] He was my next neighbour, wall to wall. [9] *Distant but close. Too close or not close enough?* He glanced at the cloud. [10]

[1] Koolhaas, *Delirious New York*; [2] Koolhaas, *SMLXL*; [3] Greenhalgh, *Coco Chanel and Igor Stravinsky*; [4] Koolhaas, *Elements of Architecture*; [5] Aquinas, *Summa Theologica*; [6] Morton, *Hyperobjects*; [7] Harman, *Towards Speculative Realism*; [8] Harrison Wood Gaiger, *Art in Theory 1648 1815*; [9] *The Book of the Thousand and One Nights*; [10] *Hugo, Les Misérables*



A fetish, a desire, a dream. And all of this in your very own home, your very own villa. But remember, this is what a villa is all about after all.

I WONDER, WILL OUR HAP-
PY NIGHTS COME EVER
BACK AGAIN, OR ONE HOUSE
HOLD US TWO ONCE MORE,
AFTER THE OLDEN WAY!

The Book of the Thousand and One Nights

05

Berliner Zeitung

Grünes Licht für Tournee: Schanze in Bischofshofen repariert

Ein Zwischenfall am vierten Wettkampfort der Vierschanzentournee hatte für Schwierigkeiten gesorgt. Hilfe kam auch aus Deutschland.

Die 72. Vierschanzentournee der Skispringer kann wie geplant an allen vier Orten stattfinden. Das Finale in Bischofshofen am 6. Januar ist gesichert, nachdem dort eine Lawine vor einer Woche für einen Schreckmoment und jede Menge Zusatzarbeit gesorgt hatte.

„Dank der tollen Unterstützung von allen Seiten sind die Schäden im Hang und an der Bande behoben. Der Aufsprung und Auslauf sind bereits wieder mit Schnee belegt. Nach Weihnachten fangen wir am 27. Dezember mit der Feinpräparierung an“, sagt am Freitag Manfred Schützenhofer, Präsident des Skiclubs Bischofshofen und Leiter des Organisationskomitees (OK) beim Dreikönigsspringen.

Vortsetzung: Seite 21



The Devil in Berlin

Cruella de Vil has been sighted in Berlin at multiple occasions over the past couple of weeks, and there are even rumours that her fashion empire is about to resurrect right here in the city.

London not only mourns the death of her Majesty Queen Elisabeth, but also the loss of their Queen of Fashion, Cruella de Vil.

While the Majesty passed on to haven de Vil created her very own hell in Germany. *To stand still and survey, may afford some slender satisfaction, through the change derived from perspective; but to move on continually and find no change of scene in the least attendant on our change of place, must give actual pain to a person of taste.* [1]

The London fashion empire *devil fashion* does not exist anymore due to the rather harsh cancellation of its queen last fall. But as of a couple of days ago, we can be sure that the devil is back. *This change of form does not imply a change in the magnitude of the value, [2] only causing the artist to rethink her ideas about distance and measure.* [3] The Queen has chosen her

new empire and it is nothing fur she used for her coats, less than Berlin. More precise, seemed to have had their time. it is the part of Berlin called *She wants to be honest about Hellersdorf. Could the name the world that we live in.* [6] her of her Kingdom be any more And this is shown not only in fitting? Just as fitting as the her decision to use fake fur power. *Fashion is not for the place is the name of Cruella but it is also transported wit-*

This change of form does not imply a change in the magnitude of the value, [2] only causing the artist to rethink her ideas about distance and measure.

Marx, Collected Works
Ponte, The House of Light and Entropy

de Vil's new Fashion Empire hin the philosophy of her new *devine devil*. *Her kingdom fashion house. She found the is an everlasting kingdom.* [4] love for the ,art' as she herself calls it, talking about the fake. Let's embrace the fake since the real is too hard to handle for our society anyways! The troubles de Vil had to face over the last months do not seem to have passed by her without marks. *The world is in peril, and we must take decisive action.* [5] Her strong personality, and her fabulous creations are a constant, quite contrary to the real fur. *We have a responsibility to make sure that the world you grow up in is one that's filled with hope, and possibility, and opportunity.* [7]

tion has always been one of her strongest qualities. Seeing her reappearance, I am sure that she did not lose her superfitting? Just as fitting as the her decision to use fake fur power. *Fashion is not for the moment, it's for the future.* [8]

The Queen is back and her statement clearer than ever. *The greater the change, the more unfavorable it is to beauty.* [9] Therefore, let's break down some barriers. [6] No more real no more fur. Let us not kill the animals for the love we have for them, let us instead kill our individualism and hide behind a veil of uniformity. Since we do not seem to love either the animals nor ourselves. But what do we love?

Article written by Alexander McQueen

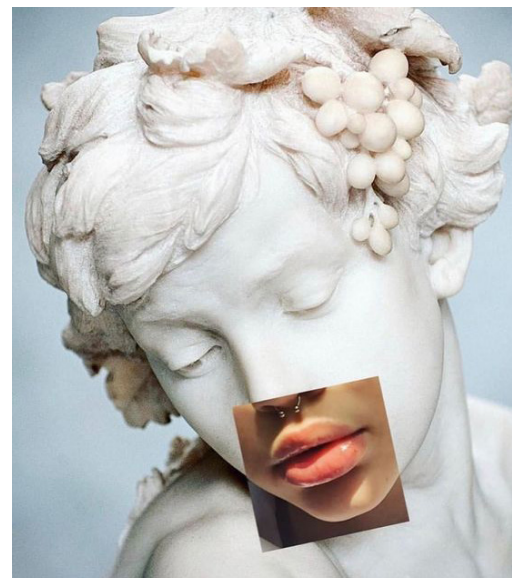
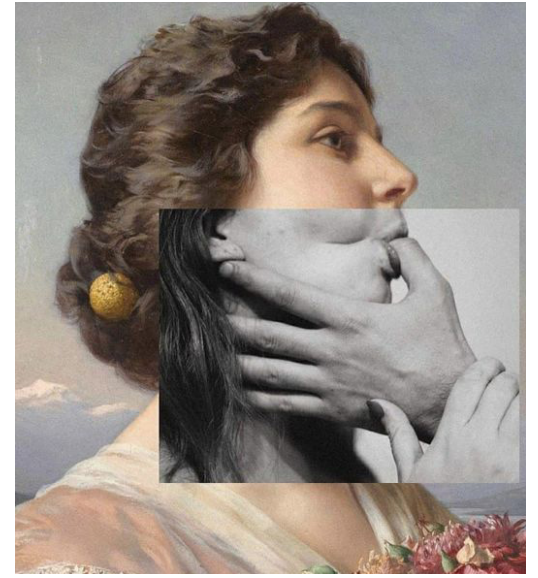
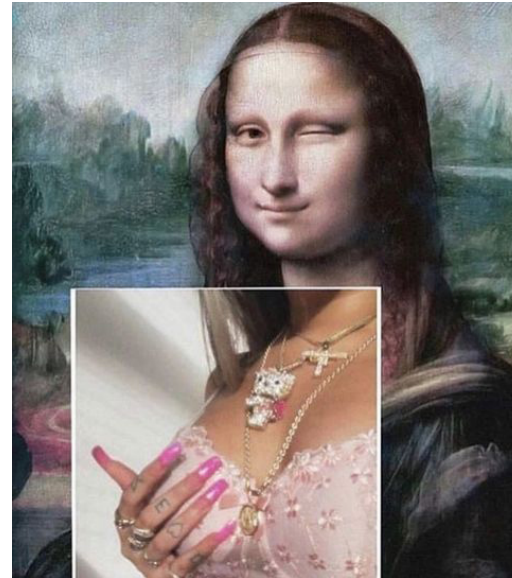
[1] Harrison Wood Gaiger, Art in Theory 1648 1815; [2] Marx, Collected Works; [3] Ponte, The House of Light and Entropy; [4] King, James Bible; [5] Doctor Strange; [6] Alexander McQueen; [7] Superman; [8] Karl Lagerfeld; [9] Harrison Wood Gaiger, Art in Theory 1648 1815

The Queen is back and her statement clearer than ever. The greater the change, the more unfavorable it is to beauty. [9] Therefore, let's break down some barriers. [6]

[9] Harrison Wood Gaiger, Art in Theory 1648 1815
[6] Alexander McQueen

People don't want to see clothes. They want to see something that fuels the imagination.

Alexander McQueen



INVITATION

to a party you do not want to miss

Hey Dear,

You thought you would never hear of me again?
You were wrong!

I am back, and I still drive my Panther De Ville.
I love dalmatians more than ever.
And most importantly, I am still your queen!

You might wonder what this message is about.
So, let me tell you.
It started with the change of soul, which led to the change of climate, a new family, a noble challenge and an unexpected revolution.

Yes, it was forced, but do not underestimate a woman's will. Neither the hidden nor the unknown scares me. But it should scare you!

Do you believe in destiny?

People say, there is beauty in everything, and it is just up to us to find it.

I personally really enjoy the rare and the exceptional, simply because of the distance it creates, the proximity we tend to neglect, the aggression it provokes and the desire it arises.

Also, playing with the unreal, with the unwanted, just brings me a lot of joy. And I am sure you will feel the same way if you are just open to trying!

Time seems to stand still, while it runs out. The dark side of our personality has to be tamed, the confused society strives for homogeneity and everything becomes a metaphor!

If you are officially and artificially bored with your life, ready to be wild and ready to provoke my neighbors.

Then put on your best mask, change into art and show up!

Be at my place when the sun sets!

Consider this YOUR invitation!
See you there.

Love C.

Still not convinced if you want to join the party? Good thing this invitation was put in motion, therefore scan the code, get invited again, and decide to be a part of the party crowd.



THE SPEAKER'S LAST
CHANCE TO PERSUADE
THE JUDGE IS
THE PERORATIO OR
EPILOGUE.

Erasmus, Poems

06



villa (n.)

1610s, „country mansion of the ancient Romans,“ from Ita-

lian villa „country house,

villa, farm,“ from Latin villa „country house, farm,“ re-

lated to vicus „village, group of houses,“ from PIE

*weik-sla-, suffixed form of root *weik- (1) „clan.“ Of modern structures from 1711. ²⁴

²⁴ vgl. Etymology

AND SHE LIVED HAPPILY EVER AFTER in her villa of course

The villa, a symbol of prosperity and prestige. Elements that shine with splendour and flaunt in their appearance. Whether with the finest ornamentation or through their simplicity. The different eras, with their different artists, offer a wide spectrum of villas that can be admired. As impressive and often mysterious as the architecture of a villa may be, the one aspect that cannot be missing, the one that in the end defines if it is or is not a villa, is the person who it is designed and built for. This is often misunderstood. Of course one can say, the architecture of a villa has to be designed with the needs of the people in mind, but besides the gravestone or the monument isn't architecture always supposed to be for people. Living ones I mean. One of the misunderstandings, I am hinting at is the fact, that the architect of a villa can never forget what he is planning. For example, it is questionable whether the Villa Savoye is really a villa, even if the word villa is hidden in its name. It is clearly representative of a person, but this is much more the architect than the person for whom it was built. Another such example would be the Schröder House, by architect Gerrit Rietveld, or the Farnsworth House by Ludwig Mies van

der Rohe. They might be perceived as villas because of their design, their intention and their appearance, but one aspect, that of the one very specific human being, has been misinterpreted. Of course, it is rather hard and not always possible to clearly categorize whether a building is a villa or not. This might be because the villa as a typology is not perspicuously defined. Also, its appearance and realization changes drastically over the course of time, and if we have a look at the time we live in, the definition becomes even more difficult. The villa, or rather the word „villa“, is often used for marketing purposes. A building is quickly given the title villa to give it the necessary and desperately wanted presence. But let's be clear, the word is not what characterizes the villa and gives it its power. But who knows, it may be precisely this circumstance that we look back on in many years' time categorizing it as another era of the typology. The villa may change and adapt, but one thing is clear, whether it was built in antique times, during the era of the Renaissance, the Art Nouveau or in the much more modern times, who would not love to live in ones very own and specifically designed villa?

village (n.)

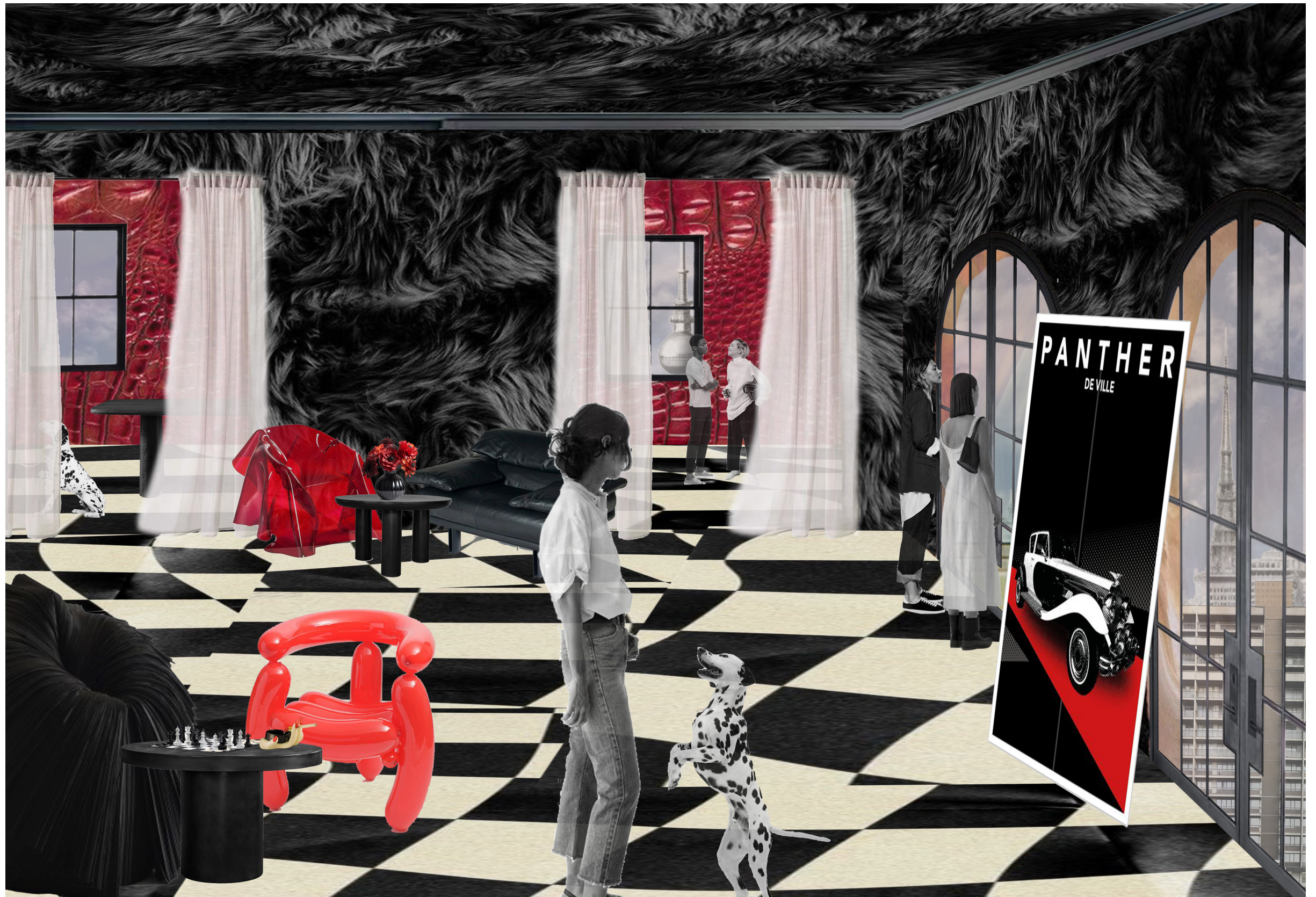
late 14c., „inhabited place larger than a hamlet but smaller than a town,“ from Old French vilage „houses and other buildings in a group“ (usually smaller than a town), from Latin villaticum „farmstead“ (with outbuildings), noun use of neuter singular of villaticus „having to do with a farmstead or villa,“ from villa „country house“ (from PIE root *weik- (1) „clan“). As an adjective from 1580s. Village idiot is recorded from 1825. Related: Villager (1560s).²⁵

villain (n.)

c. 1300 (late 12c. as a surname), „base or low-born rustic,“ from Anglo-French and Old French vilain „peasant, farmer, commoner, churl, yokel“ (12c.), from Medieval Latin villanus „farmhand,“ from Latin villa „country house, farm“ (from PIE root *weik- (1) „clan“). Meaning „character in a novel, play, etc. whose evil motives or actions help drive the plot“ is from 1822.²⁶

ARCHAEOLOGY





PANTHER
DE VILLE





PANTHER
DE VILLE



























BUT THE SUBJECT IS ALSO
NOT JUST A SECONDARY
ACCIDENTAL APPEN-
DIX OR OUTGROWTH OF
SOME PRE SUBJECTIVE
SUBSTANTI-
AL REALITY

07

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