A long, ornate hallway with columns and patterned walls. The hallway is filled with a series of columns, each with a different color and pattern: gold, blue, green, and white. The walls are also decorated with intricate patterns in blue, green, and gold. The floor is made of light-colored wood. The hallway leads to a bright, open area at the end.

A Tale of Thresholds

STUDIO METEORA S4 - LEONIE HUBER

A photograph of a dark-stained wood-paneled wall. The wall features a grid of rectangular panels with raised, beveled edges. In the center, there is a recessed alcove with a small, arched opening. To the right, a doorway is visible, leading to a brighter area. The lighting is dramatic, with strong shadows and highlights, creating a sense of depth and texture. The overall tone is dark and moody.

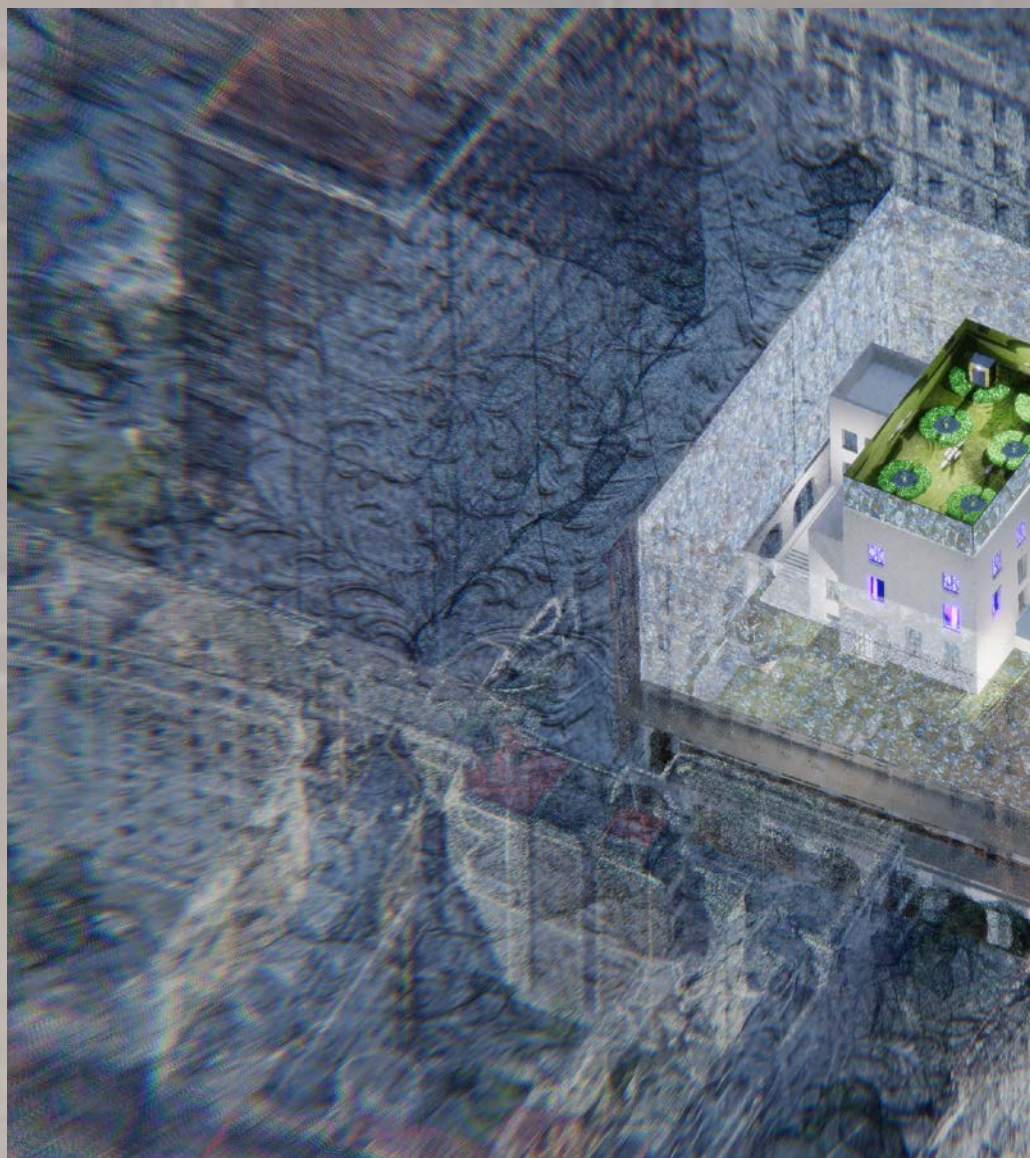
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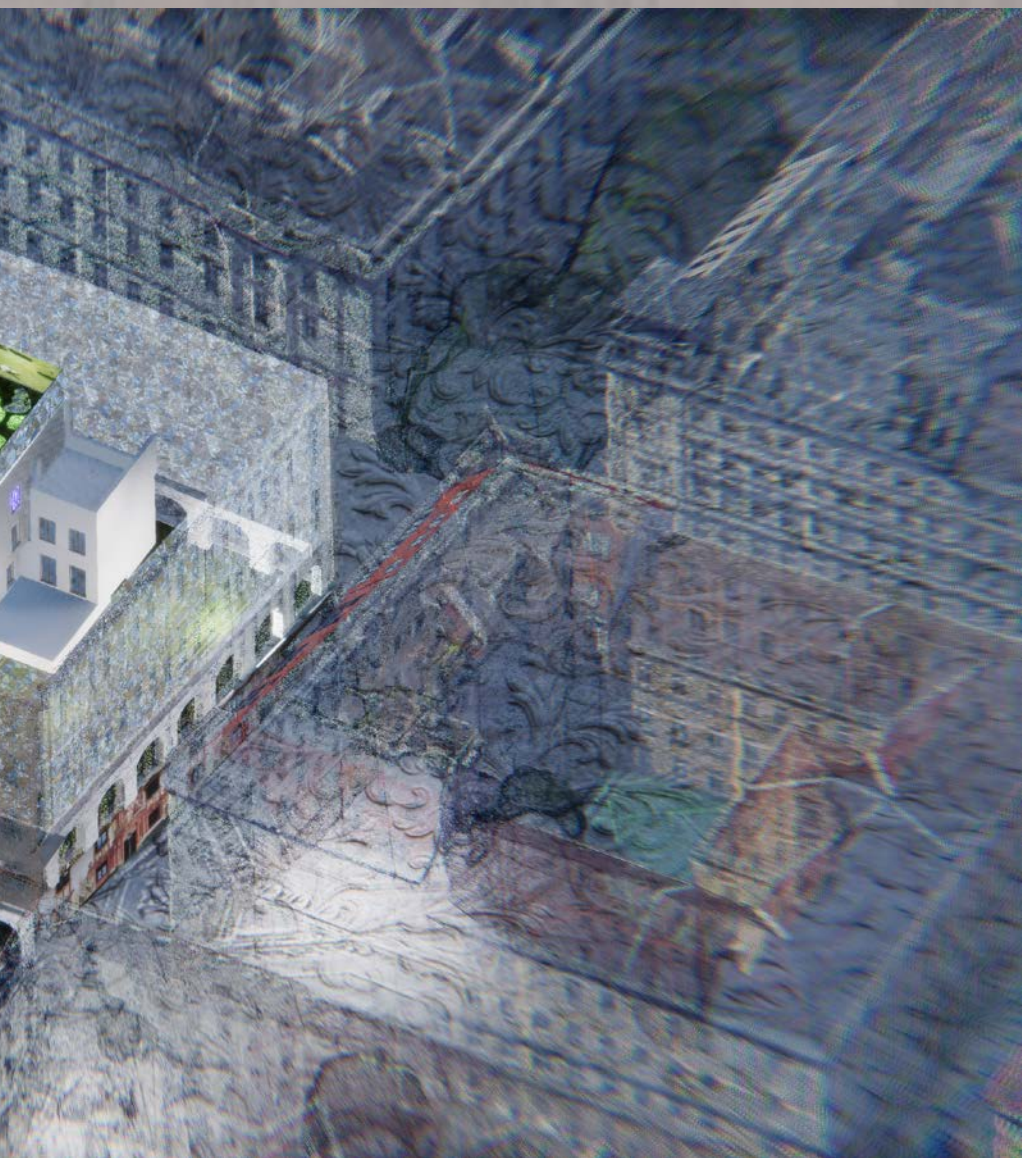
A dark brown, paneled door with a lighter wood panel on the left side. The door features a grid of rectangular panels. The word "ogue" is written in white serif font on the left side, partially overlapping the lighter wood panel.

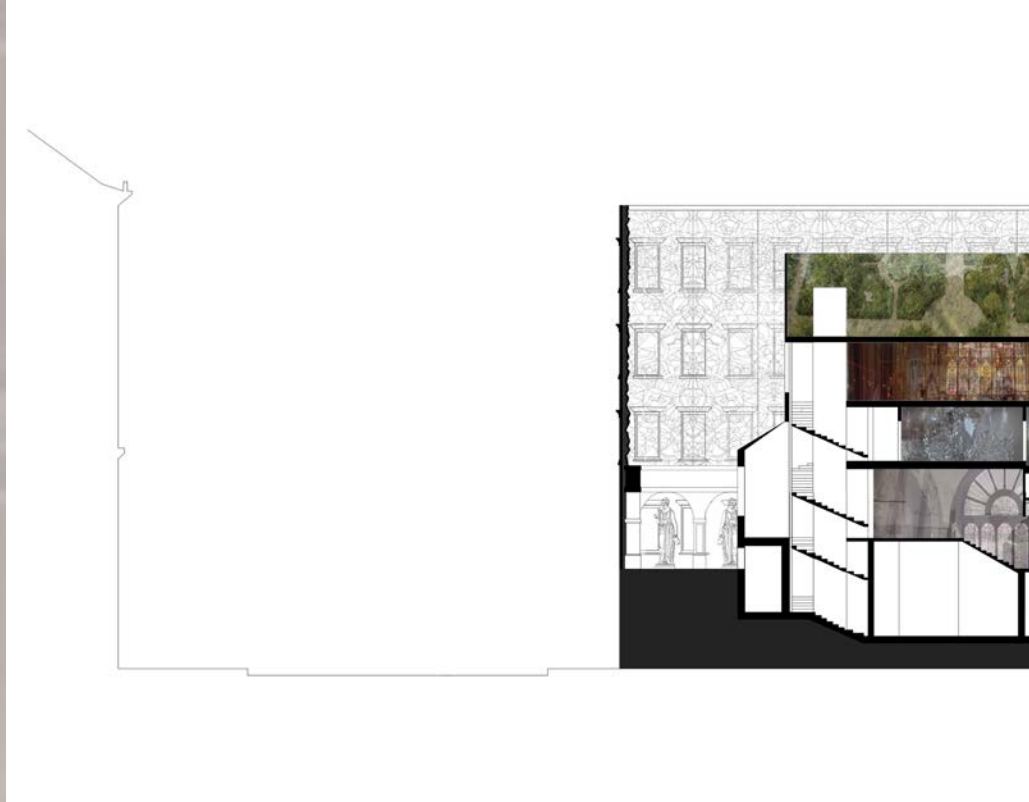
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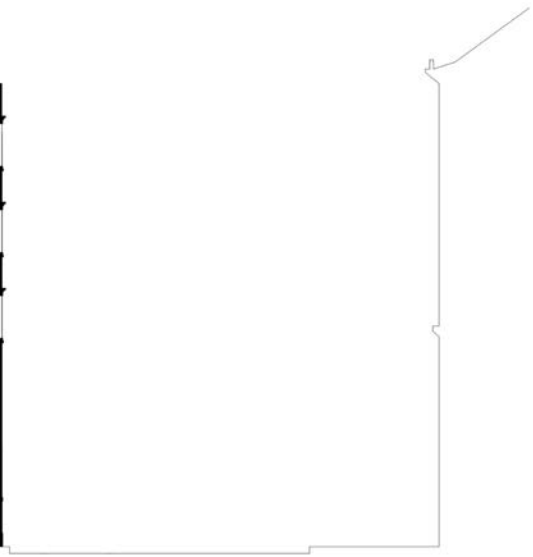
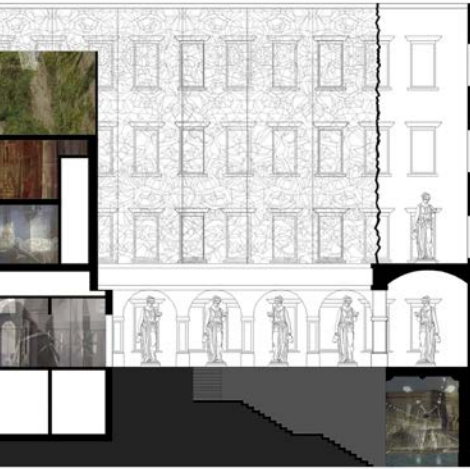


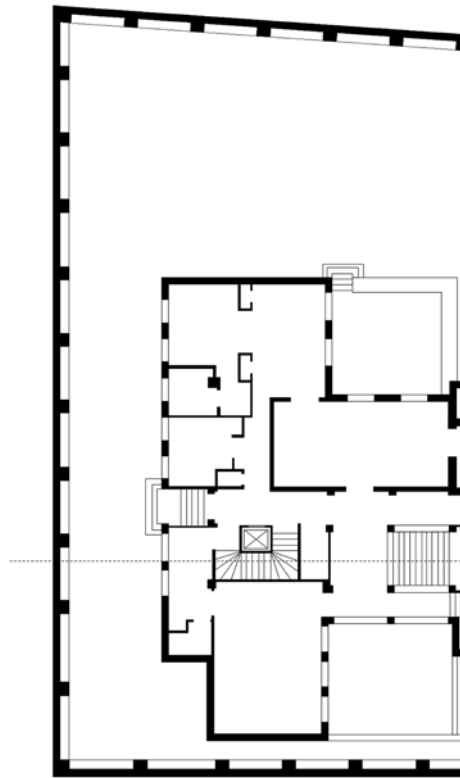


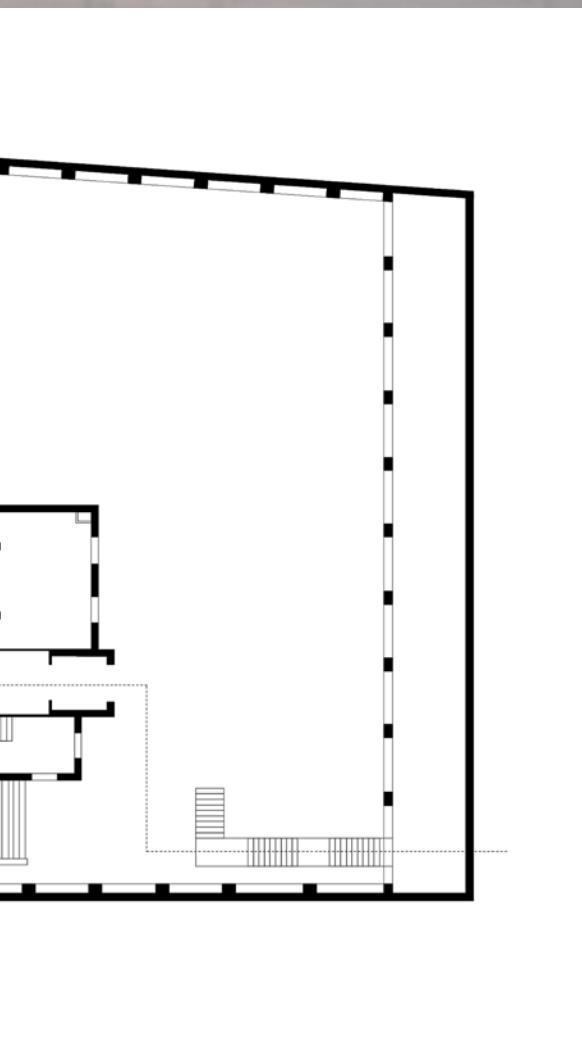












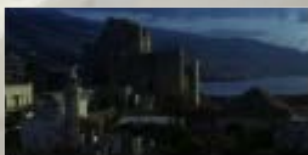
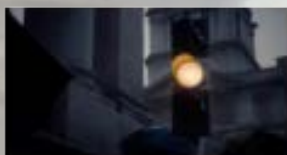
A photograph of a large, ornate fountain at night. The fountain features a central figure, possibly a woman, surrounded by multiple water jets. The structure is illuminated with warm lights, and a string of small, round lights is visible in the background. The text "The Embr" is overlaid in a white serif font across the center of the image.

The Embr

A digital reconstruction of a coastal city, likely a historical site. The scene features a large, multi-tiered stone wall or fortification built on a rocky cliffside. The wall has several towers and battlements. In the foreground, a body of water is visible, with a small wooden boat with a red stripe and a white cabin. The sky is a pale, overcast blue. The overall style is that of a high-quality digital reconstruction or a video game environment.

acing Wall







Ludwig is in disguise, his wall like a cloak, giving comfort but interfering with his field of view. His perception of the outside distorted at best. The wall surrounding him, his wall, his city, stands as a barrier between him and the rest, his world and the next.

But the wall also hides Ludwig in the fabric of the city, a fortress that doesn't want to be found. Invisibility as the first line of defence. It is a mechanism Lenny sees right through, or so he thinks. Satisfaction flowing through him as he crosses into enemy territory, sure of victory, himself and eternal praise.

Lenny stands in front of Ludwig. *I'm ready to wage a war without end against you.[3] He sees himself as a being of greater glory and importance than his fellow men. He was of so great ability, even as a private citizen, that one who writes of him says he wanted nothing but a kingdom to be a king.[4]*

Lenny wants to build himself a monument, he wants to become immortal.

Ludwig is a fortress, his wall bare, uninviting. His face turned away from the city, there is but one way to cross the first threshold. Lenny enters the wall, Ludwig's world, a new world. Following a light at the end of the tunnel.

[3] The Young Pope

[4] Machiavelli, The Prince





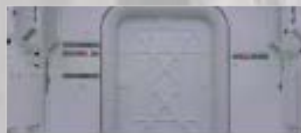
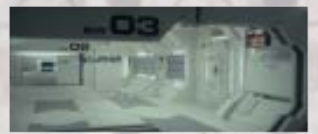
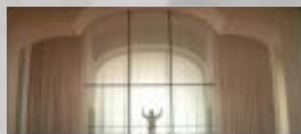


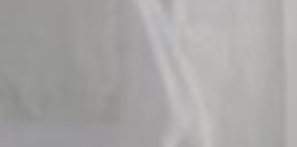
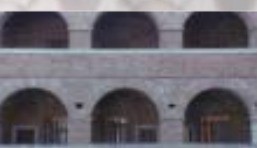
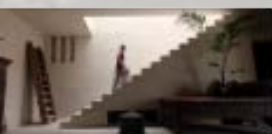


Ludwig's

A photograph of a building's interior, likely a reception area, featuring a series of arches and a large window with a decorative stained glass design. The word "Reception" is overlaid in white text. The scene is dimly lit, with light streaming through the window, creating a dramatic effect. The architecture is classical, with stone arches and a prominent window with a decorative stained glass design. The word "Reception" is overlaid in a large, white, serif font, centered horizontally and slightly below the vertical center. The background shows a series of arches receding into the distance, creating a sense of depth. The overall mood is quiet and somewhat somber due to the low lighting.

Reception







Lenny had expected something massive with at least one portcullis, something he would have to fight his way through. *This is why fairy tales often had medieval architectural environments – to house their battles where good triumphs over evil, in a land far away, once upon a medieval time. [5]* Lenny takes a step. Leaving any roots he had behind, for this step completely unearths him. *The structure of reality has been fragmented, for the abolition of the mythical horizon has destroyed the divine mystery that lies beyond it. [6]*

Standing in a garden, they face each other for the first time. Ludwig appears grand and intimidating to Lenny. Not what he had expected to find, to fight, to conquer. Ludwig is ready, the wall around him seems to grow taller. *And though he, as the house is the most precise product of modern processes there will be entrenched within it this ancient loyalty invulnerable against the siege of our machines. [7]* Every part of Ludwig is ready to fight. To defend itself with a selflessness that inspires legends. *These assurances produced a degree of calm. [8]* It was a dangerous calm, the one that makes you

uneasy and dying to leave. Yet both fear the moment of truth when they have step out of imagination and confront the others mind. Ludwig is intrigued by Lenny. But Ludwig detests what Lenny perceives as vital for representing power. He thinks it a crime.

Ludwig studies the strange form climbing his steps, intrigued by this strange creature staring back at him. The unfamiliarity of their situation made both of them uncomfortable, very much so.

[5] Rudolph, A Companion to Medieval Art Romanesque and Gothic

[6] Voegelin, Order and History 4

[7] Ockmann, Architecture Culture 1943 1968

[8] Wollstonecraft, Complete Works









The Vain



n Room







But when Lenny goes about the house, *his manoeuvre was accompanied by another change.* [9] With every threshold Lenny passes the alienation of a new room, a new world is like a blow to him. With every threshold Lenny leaves something behind. A trail consisting of fragments. Like an animal shedding fur, Lenny sheds parts of his truth.

Lenny stands on a threshold once again, determined to make this house a home, by any means necessary —*a Modification of general features* [10] for a start. He needs everything to be about him. The apparent lack of ornament disturbs Lenny, he wants Ludwig to become this bastion of his personal power far away from Rome, a temple to enshrine himself in, like the emperors of old. A new Vatican. Ludwig is appalled, how dare he change proportions Ludwig sees as a product of perfection, how dare he disguise the truth Ludwig represents in each little detail with meaningless follies.

The object of a cult, subjected to varying interpretations, the bearer of many different values, this house will become a memorial, a monument to the glory of Lenny and of his immortal self.[11] No reasoning power, no commandment, no force can override his inclination or his choice.[12] The throne admits not two. [13] Lenny wants this house to become a mirror, to indulge his image and the beauty surrounding him. Ludwig watches as Lenny adorns not only the room but himself with ornament, catching and dispersing light all over the room. Ludwig starts seeing in colour, unsure what to make of it as he watches Lenny enter the adjoining room.

[9] Summerson, Architecture in Britain 1530 1830

[10] Kerr, The Gentlemans House

[11] Serres, History of Scientific Thought

[12] de Montaigne, The Complete Essays

[13] Seneca, Complete Works







A person in a white lab coat is shown from the chest up, holding a large, glowing, golden, crystalline object. The object has a complex, multi-faceted structure and emits a bright, warm light. The background is dark and industrial, with various pipes and equipment visible. The overall atmosphere is mysterious and scientific.

The Dream

A photograph of a person sitting on a dark-colored sofa in a living room. The person is wearing a bright yellow, long-sleeved dress and is looking towards the camera. The room has light-colored walls and a window with sheer curtains in the background. The overall lighting is soft and warm. The text 'Living Room' is overlaid in white serif font across the middle of the image.

Living Room







Lenny gets fully immersed in the house. Ludwig watches Lenny rummage through his rooms, rearrange his features. With every new room Lenny enters, his presence becomes more familiar to Ludwig. Room for room Ludwig becomes less himself, he thinks the outside finally caught up with him, for Lenny must represent the world outside Ludwig's little universe.

Sometime during his quest he had lost any track of time, he entered the timeless plane of existence Ludwig had existed in until now.

Ludwig watches as yet another room is disfigured with some kind of decoration. Lenny looks at the painted walls, the stories they tell, he tells. The story is his to tell.



Lenny grows tired, he is almost there, but apotheosis is harder than he assumed. Ludwig watches Lenny grow tired, hoping to tempt him into holding his crusade. Lenny dreams of the heavens. How he longs for this dream to be real. Ludwig thinks about Lenny's idea of the heavens. Dreams turn into nightmares.

A sudden burst of fear drives Lenny away from this room over another threshold. Hoping the unfamiliarity of the next room will make him forget.







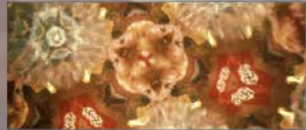


The Ascension

The image shows the interior of a Gothic chapel. On the left, there is a large, multi-paned stained glass window with intricate designs in various colors. The walls are dark wood paneling with Gothic arches. In the center, there is an ornate wooden altar with a canopy. To the right, there is a wooden door or screen. The overall atmosphere is solemn and historical.

ded Chapel







Lenny stands on a threshold, before him a room as grand in proportion as he once imagined, a throne room. It is a room suitable to act as a monument to him. It would have been for another Lenny. There was no such thing Lenny would have once perceived as a lack of ornament. Ludwig watches Lenny wander around the full extent of the space. Ludwig doesn't know where this room came from, it feels wrong yet it is there. It feels like a part of him. Ludwig questions his truth. *The design of the History was very much an expression of his mind; he hopes it may stand, not unworthily, as a monument to his work. [14]*

Ludwig has given Lenny a pedestal upon which he can deify himself, immortality so close. Lenny stands in the inside of a gilded jewel box. The coloured light from the stained glass windows framing his face, all the treasure of the earth couldn't compete. Ludwig is the jewel box.

Lenny stands in the room, his room, his house. He has won. The thought crosses his mind. But what has he won. He has found just another room. He has gone from epic invader to ghost, endlessly wandering beyond time. Lenny is lost. Ludwig is numb. He tears a rip into his shell, a door opens for Lenny.

[14] Schmitt, *The Cambridge History of Renaissance Philosophy*







An aerial photograph of a formal garden, likely the Hortus Botanicus in Leiden. The garden features a complex network of light-colored stone paths that divide the space into various geometric shapes, including squares, rectangles, and circles. The paths are bordered by dense, well-maintained green hedges. In the center, there is a circular area with a different type of vegetation, possibly a lawn or a specific plant species. The overall layout is highly symmetrical and geometric, characteristic of 17th-century garden design.

Hortus C

An aerial photograph of a formal garden. The garden features a central path that divides the space into several rectangular and circular sections. The hedges are meticulously maintained, forming a grid-like pattern. In the center, there are several large, rounded topiary trees. The overall design is symmetrical and highly structured. The text 'onclusus' is overlaid in white, serif font on the left side of the image.

onclusus



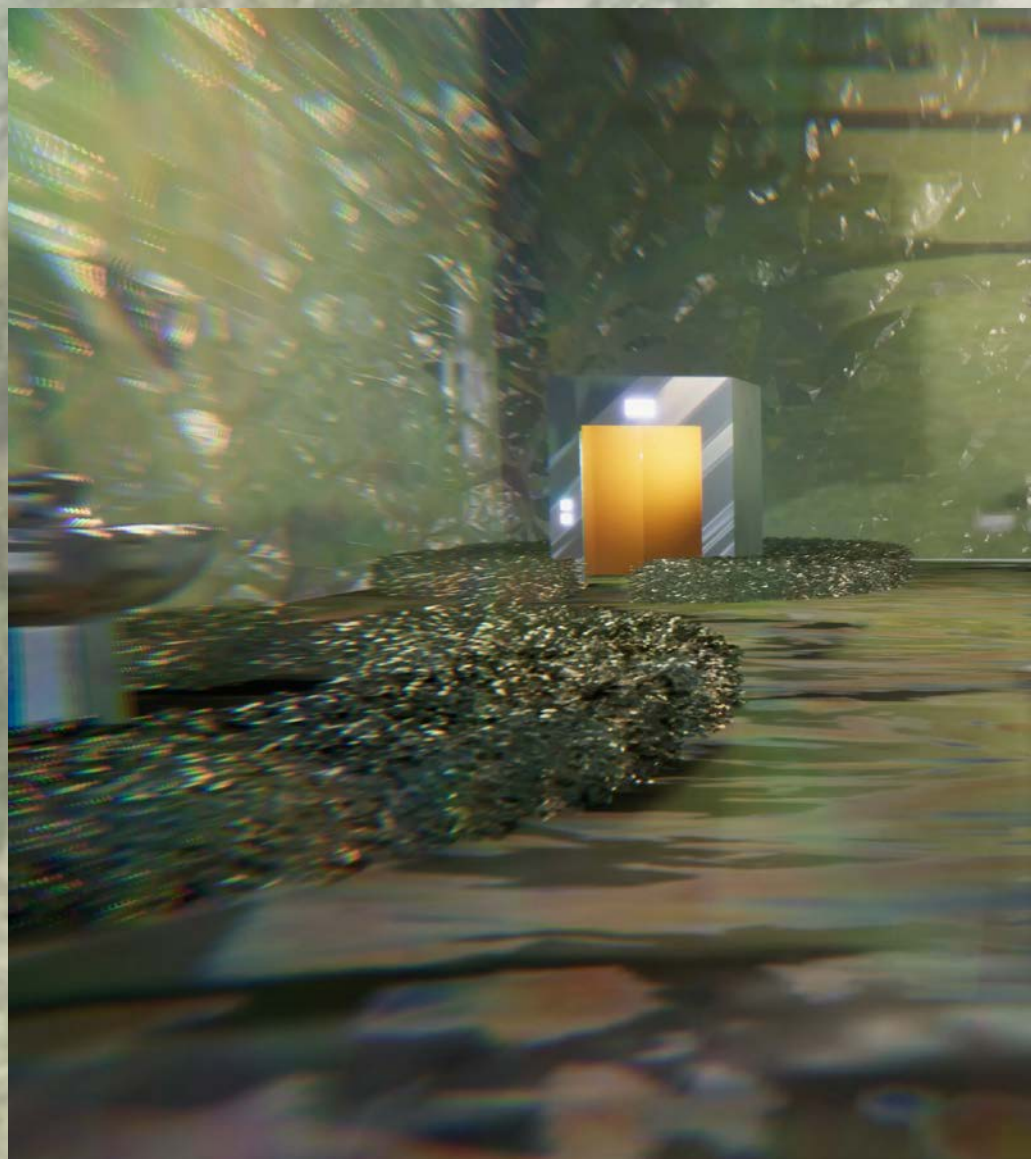


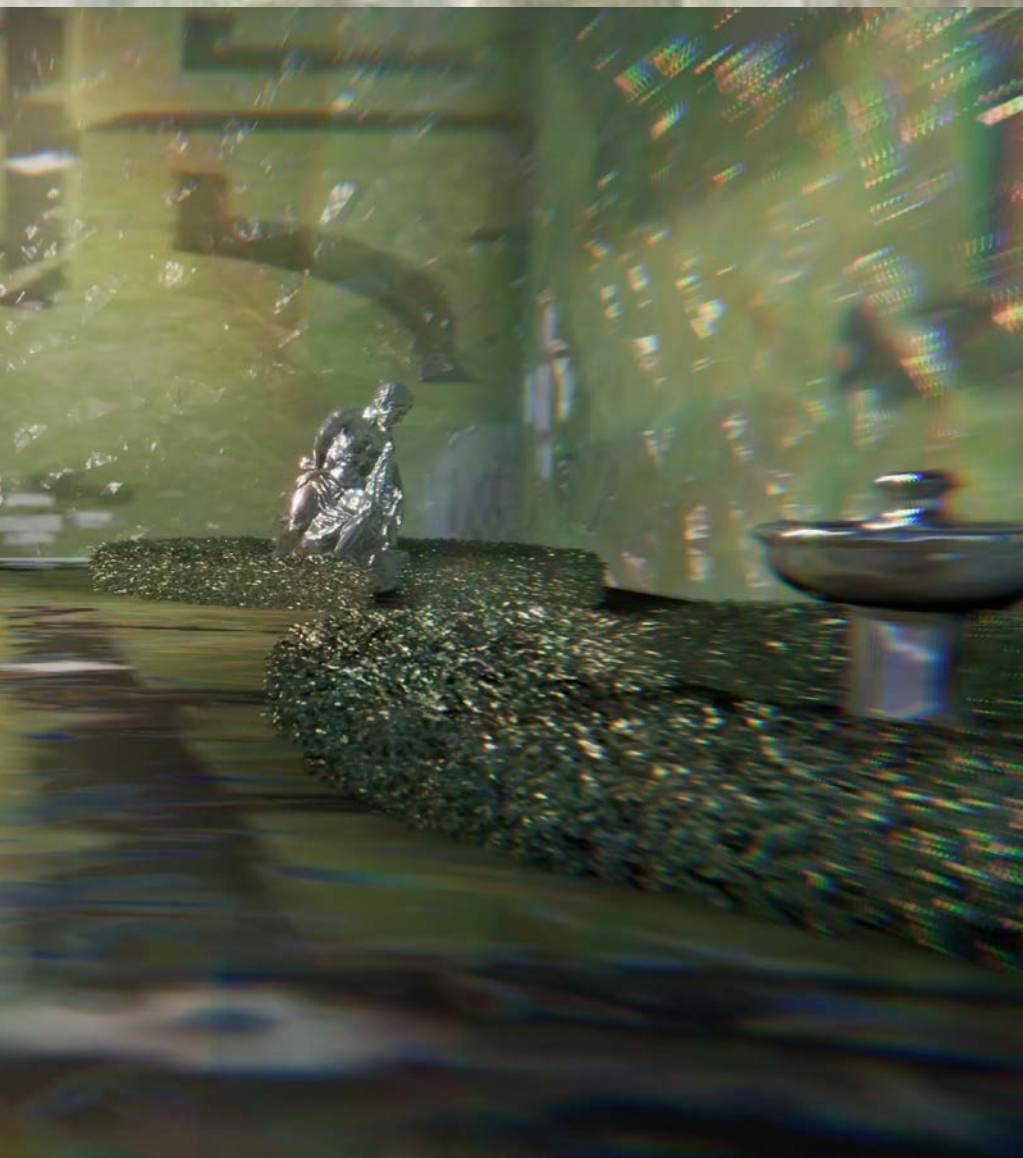


Standing at the threshold of the house he looks over the whole garden.[15] Neither the parterre nor the surrounding groves show any original features.[16] Change is evident. [17] Len-ny stands in the garden. He doesn't remember there being a garden in the first place. He studies the massive wall encompassing the garden as he puts out his cigarette. A cage for his Pyrrhic victory.

Enclosed space, a walled world, a wall around your own mind – eternal state. Every time the being that occupies this safe space ventures into another, it is as if it travelled to another realm of reality. As soon as it enters the new space it becomes alien from the old one. Therefore the hortus conclusus has to adapt to accommodate the changed needs of its resident every time they come back to what they perceive as home. It is a place of personal refuge. A place of dreams, longing and desires made real.







threshold (n.)

Old English þrescold, þærscwold, þerxold, etc., „door-sill, point of entering,“ a word of uncertain origin and probably much altered by folk-etymology.

A doorstep, a gate, a point of departure but also a starting point. A place between worlds, the momentary sensation of being neither past nor future self.

fortress (n.)

early 14c., from Old French forteresse, fortecece „strong place, fortification“ (12c.), variant of fortelesse, from Medieval Latin fortalitia, from Latin fortis „strong“ (see fort) + -itia, added to adjectives to form nouns of quality or condition. French -ess from Latin -itia also is in duress, largesse, riches. For change of medial -l- to -r- in Old French, compare orme „elm“ from Latin ulmus; chartre from cartula; chapitre from capitulum.

A barrier, a citadel, a rampart and maybe also a palace

Hortus conclusus (n.)

Hortus Conclusus is the Latin for an enclosed garden. The depiction of such a garden in Christian art from the Middle Ages onwards is often intended to suggest purity. The garden is frequently shown walled, so implying impenetrability. The image refers to the virginity of Mary, Christ's mother.

The idea of the Hortus Conclusus is also associated with the Garden of Eden of the Old Testament.

A garden, a paradise, a rock flying aimlessly through space

paradise (n.)

late Old English, „the garden of Eden,“ from Old French paradis „paradise, garden of Eden“ (11c.), from Late Latin paradisus „a park, an orchard; the garden of Eden, the abode of the blessed,“ from Greek paradeisos „a park; paradise, the garden of Eden,“ from an Iranian source similar to Avestan pairidaeza „enclosure, park“ (Modern Persian and Arabic firdaus „garden, paradise“), a compound of pairi- „around“ (from PIE root *per- (1) „forward,“ hence „in front of, near, against, around“) + diz „to make, to form (a wall).“ The first element is cognate with Greek peri „around, about“ (see per), the second is from PIE root *dheigh- „to form, build.“

Lenny’s garden. Ludwig’s garden. The same garden.

siege (n.)

early 13c., „a seat“ (as in *Siege Perilous*, early 13c., the vacant seat at Arthur’s Round Table, according to prophecy to be occupied safely only by the knight destined to find the Holy Grail), from Old French sege „seat, throne,“ from Vulgar Latin *sedicum „seat,“ from Latin sedere „to sit,“ from PIE root *sed- (1) „to sit.“ The military sense is attested from c. 1300; the notion is of an army „sitting down“ before a fortress.

Waiting to cross the threshold. Waiting to leave your old self behind.

apotheosis (n.)

„deification,“ 1600s, from Late Latin apotheosis „deification,“ especially of an emperor or royal person, from Greek apotheosis, from apotheoun „deify, make (someone) a god,“ from apo, meaning, here, „change“ (see apo-) + theos „god“ (from PIE root *dhes-, forming words for religious concepts).

How to become a god, an alien or maybe even both? Build a temple to enshrine yourself in it.

invader (n.)

ARCHEOLOGY

1540s, agent noun from invade.

invade (v.)

„enter in a hostile manner,“ late 15c., from Latin *invadere* „to go, come, or get into; enter violently, penetrate into as an enemy, assail, assault, make an attack on,“ from *in-* „in“ (from PIE root **en* „in“) + *vadere* „go, walk“ (see *vamoose*). Compare *evade*. Related: *invaded*; *invading*.

Mount your steed, fly your colours, the battle cry is heard all over the land.

explore (v.)

1580s, „to investigate, examine,“ a back-formation from *exploration*, or else from French *explorer* (16c.), from Latin *explorare* „investigate, search out, examine, explore,“ said to be originally a hunters‘ term meaning „set up a loud cry,“ from *ex* „out“ (see *ex-*) + *plorare* „to weep, cry.“ Compare *deplere*. De Vaan notes modern sources that consider „the ancient explanation, ... that the verb *explorare* originally meant ‚to scout the hunting area for game by means of shouting‘“ to be „not unlikely.“ Second element also is explained as „to make to flow,“ from *pluere* „to flow.“ Meaning „to go to a country or place in quest of discoveries“ is first attested 1610s. Related: *Explored*; *exploring*.

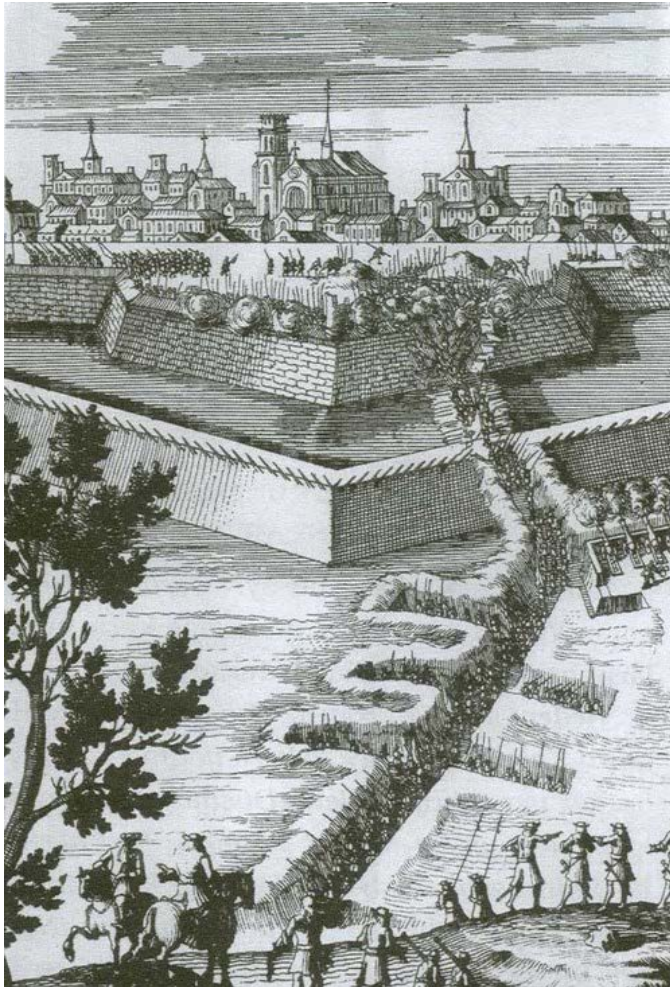
Research, analyse, delve head first into the unknown, take a risk.

throne (n.)

c. 1200, *trone*, „the seat of God or a saint in heaven;“ c. 1300 as „seat occupied by a sovereign,“ from Old French *trone* (12c., Modern French *trône*), from Latin *thronus*, from Greek *thronos* „elevated seat, chair, throne,“ from suffixed form of PIE root **dher-* „to hold firmly, support“ (source also of Latin *firmus* „firm, steadfast, strong, stable,“ Sanskrit *dharma* „statute, law“). From late 14c. as a symbol of royal power. Colloquial meaning „toilet“ is recorded from 1922. The classical *-h-* begins to appear in English from late 14c.

A chair that makes kings. A holy relic.

THE EMBRACING WALL - ARCHEOLOGY



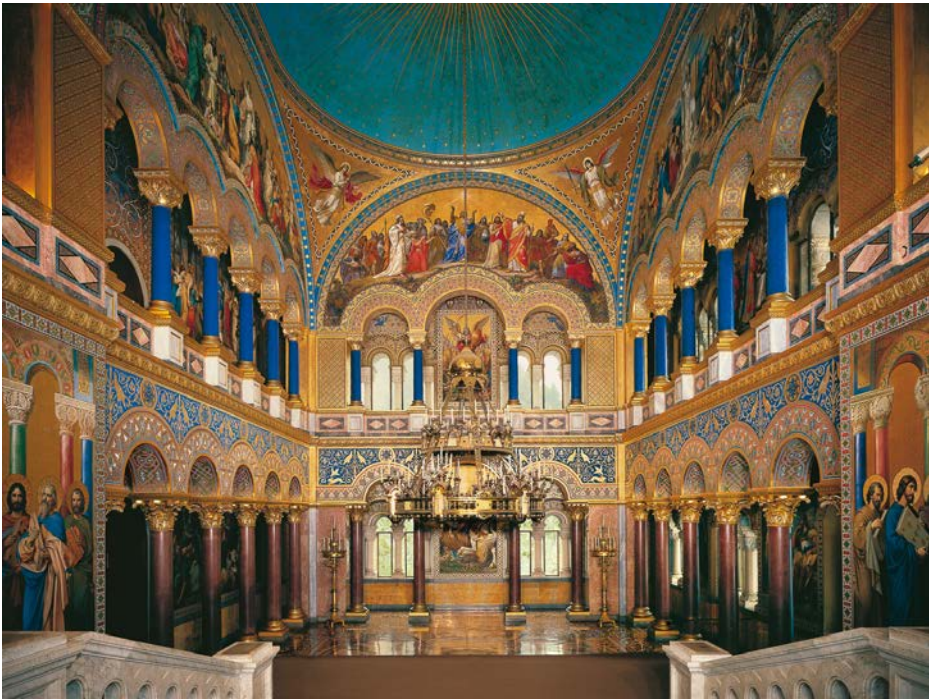
Siege of Vienna

LUDWIG, A FORTRESS - ARCHEOLOGY



Bunker Archeology, Paul Virilio

THRONE ROOM - ARCHEOLOGY



Throne Room, Neuschwanstein Castle

A QUESTING KNIGHT - ARCHEOLOGY



Celine Homme F/W 21

BUILD YOURSELF A TEMPLE- ARCHEOLOGY



Temple of Venus and Roma, Rome

HORTUS CONCLUSUS - ARCHEOLOGY



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