

Brave New World

**Romanian Migrants'
Dream Houses**



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Edited by Raluca Betea and Beate Wild

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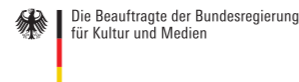
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The Exhibition



Exhibition Concept

Xaver Victor Schneider

Three worlds, one space: the idyllic landscape, the realised dream of a house in the homeland, daily life in a foreign land.

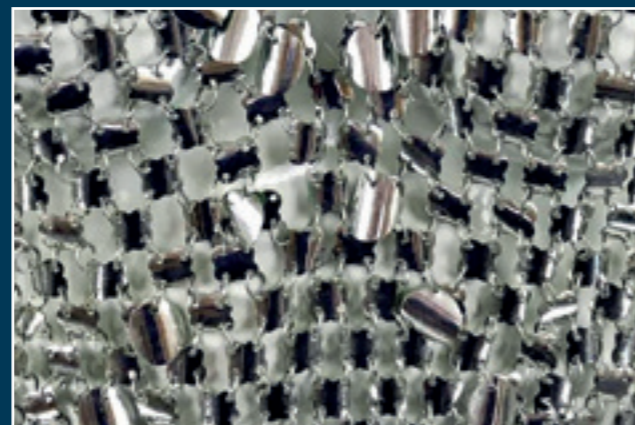
In *Brave New World*, the house is no longer a shelter for its future inhabitants, but instead becomes a glittering icon radiating out into the surrounding space and street.

Undeterred by any pragmatic considerations, they realise their idea of the *proud house*.

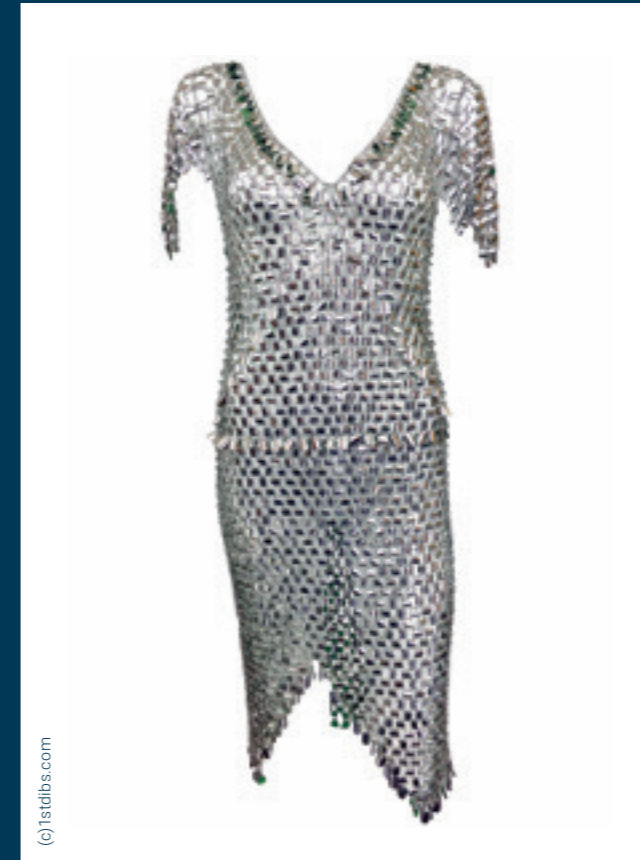
Social recognition through acquiring Western 'must-haves'.

The house as an image carrier, like a fashionable dress that its owner dons in a show of status at the 'vanity fair'.

My concept: an uninhabitable house, reminiscent of Paco Rabanne's fashionable yet unwearable chainmail dress from the 1960s — or of Medieval parade armour no longer fit for battle.



The chainmail dress offers stability and protects the wearer's vulnerable identity from the public eye.



A building made of hundreds of pre-assembled printed plates held together with countless glittering metal rings hung over a maze of transparent nylon threads. Ready to be installed anywhere, anytime.

A fragile construction of uncountable parts, swaying in the breeze without foundation or grounding.

Like a spaceship or a fata morgana, it hurtles itself into the idyllic, pristine landscape panorama and rips open the seams of the spatial and social fabric.

But what does landscape sound like? What does life sound like on this land? And what happens when everyone is gone and the landscape falls silent?