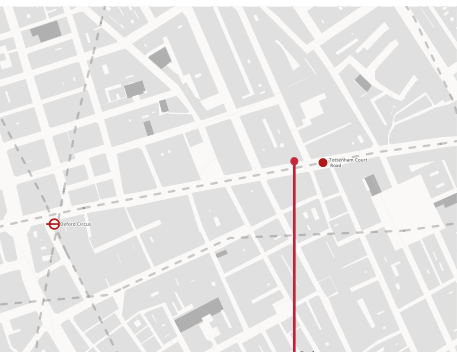




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## 01\_PHYSICAL CONTEXT SITE WRITING

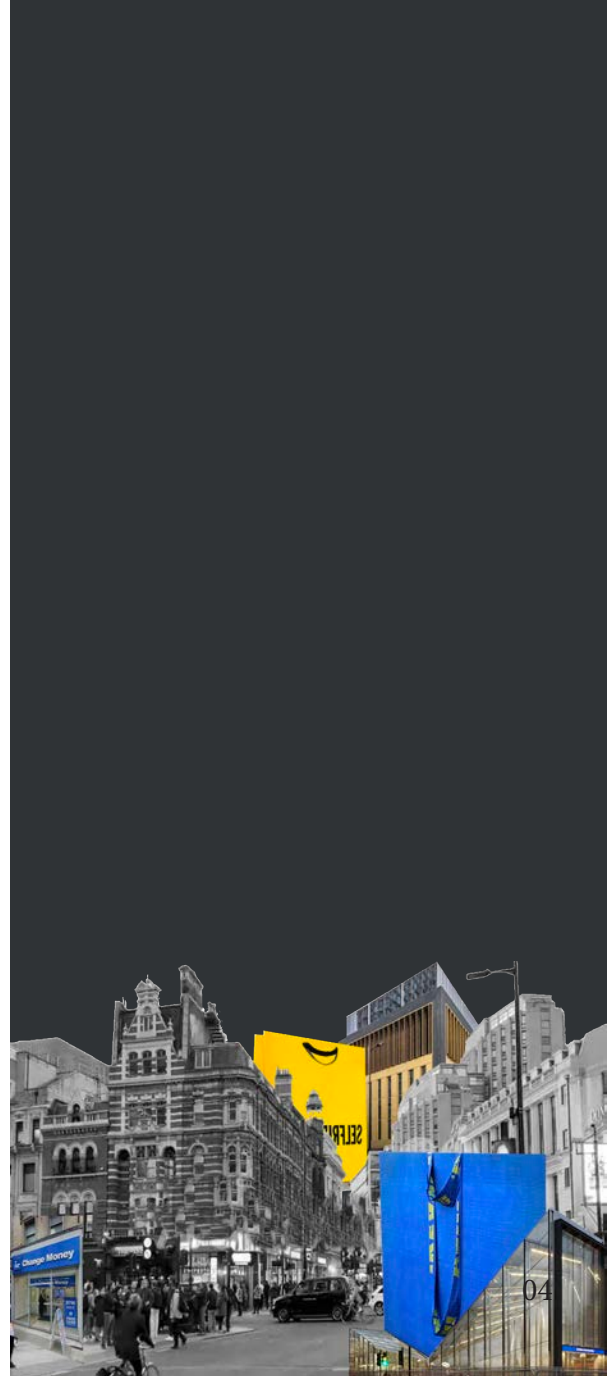


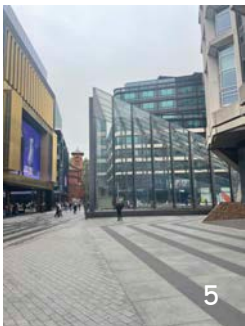
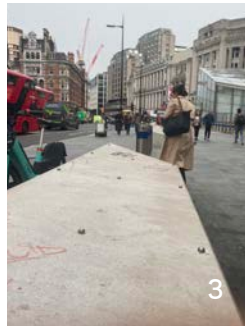
Given its prime location on the East side of Oxford Street, adjacent to Tottenham Court Road station, the chosen site for this project holds immense potential despite the structural challenges of the existing building. Oxford Street, situated in the vibrant West End of London, stands as a global shopping hub, attracting millions of visitors annually with its diverse retail offerings and iconic stores.

The approximately 1.9 km stretch of Oxford Street, spanning from Marble Arch to Tottenham Court Road, is a testament to the city's dynamic character. Being part of the City of Westminster, the street enjoys not only historical significance but also unparalleled accessibility. The presence of several Underground stations along its length ensures that the site is well-connected, making it a strategic choice for various ventures.

However, the building allocated for this project presents a unique set of challenges. Currently housing a currency exchange, it stands as a small and narrow structure with a distinctive facade. The architectural features, such as five small windows, a top floor seemingly added later, and a drain for rainwater on

the right side, contribute to the building's character but also highlight its aged and neglected appearance. The protective grille on the top floor adds a layer of intrigue, suggesting a historical touch that might have been overlooked. Despite the structural issues, the project site holds promise for revitalization. The transformation of the ground floor with large windows, though altering the original facade, provides an opportunity for modernization. The juxtaposition of historical elements and contemporary modifications could create a unique blend, capturing the essence of Oxford Street's dynamic evolution. Navigating the restoration or redevelopment of this building requires a delicate balance between preserving its historical charm and addressing structural concerns. The strategic location, nestled in the heart of a bustling shopping district, adds value to the project, presenting the chance to contribute to the vibrant tapestry of Oxford Street while breathing new life into a neglected structure. The challenges posed by the building's current state could become catalysts for creative solutions, turning it into a noteworthy landmark in its own right.





## ZOOM IN

1. The first IKEA store in central London is located in the space previously occupied by the giant of fast fashion, TOP SHOP. It is still a work in progress.
2. A concrete partition structure is present at St. Giles Square, next to Tottenham Court Road station, and is also used as a seating area for passersby. Its shape reflects the brutalist design of the building next to it (CENTER POINT), as if they are engaged in an architectural dialogue.
3. A group of bollards serves as a safety barrier to protect pedestrians from vehicles entering St. Giles Square.
4. A close-up of the high LED screens at the OUTERNET. The NOW BUILDING is a giant public atrium with LED screens both inside and out. It is part of the OUTERNET, a venue featuring cutting-edge audio and video.
5. The image shows the exterior of the NOW BUILDING located in front of Tottenham Court Road station, along with the entrance to the related tube station. The futuristic glass structure allows natural light to enter the underground station.
6. A diagonal image of CENTER POINT reveals a brutalist concrete facade framing windows that appear not to open.
7. A snippet of the concrete staircase is floating above the rear entrance of CENTER POINT.
8. A supporting column, entirely covered with mosaic, matches the concrete texture. The futuristic shape is a link to the concrete facade.
9. A detail of the terrazzo paving around CENTER POINT is visible in a small designated niche on the new Oxford Street side. The use of little pebbles complements the concrete structure.

## The gold Ring with the turquoise



Crafted from durable metal, this item possesses a gleaming exterior adorned with a turquoise stone surface. The one part features a sleek and smooth surface, while the other part is characterised by a rough finish. Doesn't have a regular shape, instead it seems to be more similar to a sculpture. Devoid of any discernible taste or odour, it exhibits considerable weight relative to its compact size. The dazzling gold ring is embellished with a turquoise gemstone. The band of the ring is sleek and bold, designed to wrap around the finger of its wearer, and it is meticulously polished. The stone, with its striking blue-green colour, is a true marvel of nature, reminiscent of the clear waters of a tropical paradise.

The gold encasement envelops the turquoise, enhancing its natural beauty while adding a touch of opulence. The overall design radiates a timeless allure, blending the warmth of gold with the cool, serene tones of the gem, making it a captivating and distinctive piece of jewellery. The item itself evokes of a concealed treasure akin to those discovered in Aladdin's adventures. In the tale of Aladdin, the magical lamp is said to be hidden in a cave filled with treasures, including a turquoise stone. This stone possesses mystical powers and is believed to bring good fortune to its owner. Similarly, the turquoise stone in my ring seems to hold a certain charm. It carries an almost magical essence, suggesting that wearing it could

potentially transport you to far-away destinations, bygone eras, or even alternate universes.

Beyond its physical beauty the ring holds a deeper meaning for me. This is a vintage collector's item; it is signed by Yves Saint Laurent. Acquired during a special sale, it originates from 1980, a pivotal era known as the golden years of fashion. This period was defined by audacity, excess, and a distinctive style, where the ethos of "more is better" prevailed among many designers. The fashion landscape of this decade mirrored the prosperity and cultural vibrancy of the time. Coincidentally, it's the decade I was born in and likely the one that influenced my early passion for studying fashion.

Notably, when worn, the ring

effortlessly enhances any ensemble, infusing it with a sense of sophistication and elegance—remindful of the very essence of my design philosophy.

A jewel consistently intertwines with my projects, and this one, in particular, bears an old-fashioned aesthetic reminiscent of the building I am renovating. Its design echoes the materials employed in the finishes, with reclaimed wood and marble taking centre stage. Complemented by the addition of brass, the amalgamation evokes the allure of a vintage jewel. The visual interplay of these elements creates a striking contrast, adding a layer of aesthetic richness to the overall composition.

## 02\_HISTORICAL CONTEXT



**SELFRIDGES & CO.**

Conceived by Daniel Burnham for Harry Gordon Selfridge, Selfridges & Co. welcomed its first visitors on March 15, 1909. Boasting six stories above street level and three below, encompassing 50,000 square meters of retail space, the store stands as the second-largest retail establishment in the UK, surpassed only by Harrods. Notably, it clinched the title of the world's best department store in both 2010 and 2012. Harry Gordon Selfridge indeed embarked on a mission to revolutionize the concept of shopping, and he undeniably succeeded. His visionary approach to retail, embodied in the creation of Selfridges & Co., transformed the landscape of consumer experiences. Selfridge's innovative ideas, such as open displays, allowing customers to freely browse and handle merchandise, challenged the traditional norms of retail at the time. For the first time, the front of the store

showcased ladies' cosmetics and perfumes, a departure from the prevalent practice in many other London stores where such products were concealed behind blinds in separate rooms. This innovative product placement strategy quickly gained popularity among women. Selfridges, not only a pioneer in cosmetics display but also in logistics, boasted a sizable fleet of delivery vans. Initially horse-drawn, these vehicles later transitioned to petrol and electric engines. Each van proudly displayed the company's branding, becoming a familiar sight throughout London. Customers appreciated the convenience of ordering and receiving large furniture items at their doorsteps. Between 1911 and 1913, Selfridges introduced the Bargain Basement concept, aiming to attract a diverse customer base beyond the elite of London. The concept involved mixing affordable merchandise for thrifty housewives with more luxurious items.



Following this, a book department was introduced and eventually expanded to become the world's largest bookstore. A testament to Harry Selfridge's personal interests, a separate department catering to pet owners was established, inspired by the observation that many customers were dog owners. This department offered a comprehensive range of products for pets, reflecting Selfridge's affinity for little pug dogs. Every detail that could enhance shopping into the most comfortable and pleasurable of domestic arts appears to have been meticulously considered. One of his notable contributions was the emphasis on creating an environment where shopping was not just a transaction but an immersive and enjoyable experience. He introduced concepts like sales, promotions, and window displays to attract customers and create a dynamic shopping atmosphere. His forward-thinking strategies set new standards for the retail industry, influencing practices that are commonplace in modern retail today.

Originally constructed as a dedicated retail space, the building has consistently served as a department store throughout its history. It has adapted and grown over time to align with evolving retail trends and changing consumer preferences.

In recent years, Selfridges has unveiled a series of significant redevelopment initiatives aimed at restoring the architectural excellence of its original location. The project, undertaken by David Chipperfield Architects London, focused on two key elements: the construction of a new entrance building positioned at the center of the Duke Street facade, and the establishment of a new accessories hall extending across the entire east wing. These components work in tandem to forge a more cohesive identity for the store, enhancing its urban visibility, streamlining circulation, and reinstating the grandeur of the original building. <sup>1</sup>The central objective of this renovation was to establish a contemporary interior space, all the while conserving the building's historic facade.



Elevation Duke Street



Facade on Duke Street



Selfridges Duke Street



Selfridges Duke Street\_ Accessories Department

The renovation project dramatically changed the interior of the building. The layout of the retail spaces was reconfigured to accommodate modern retail trends and to provide a unique and immersive shopping experience. Rethinking the Selfridges building for future use demands a meticulous equilibrium between safeguarding its historical and iconic features and adjusting to emerging retail and urban trends.



Selfridges Duke Street\_ Accessories Department

1. Arquitectura Viva. (2020, July 15). Selfridges Duke Street - David Chipperfield architects&nbsp;. https://arquitecturaviva.com/works/selfridges-duke-street-8#





Selfridges\_ Main Entrance



Selfridges\_ Central Escalator

There could be several concepts for reimagining the building. Ponder the conversion of sections of the building into versatile spaces capable of accommodating events, exhibitions, and cultural activities. Create spaces within the building that encourage community engagement and interaction. This could include co-working spaces, communal gathering areas, or workshops that bring people together. Develop an efficient and seamless integration of e-commerce with physical retail within the building. This could involve dedicated spaces for click-and-collect services and online order fulfilment.

Expand the dining options within the building to include a wider variety of culinary experiences, from upscale restaurants to food halls featuring diverse cuisines.

Navigating Selfridges can be an interesting and somewhat unconventional experience. The central atrium, with its futuristic design, often serves as a focal point for navigation. It's a large open space that connects various floors, and you can use it as a reference point to get your bearings. The building has multiple floors, each dedicated to specific categories of products. These may include fashion, cosmetics, accessories, home goods, and more.

There are escalators and elevators throughout the building that can take you between floors. Some of the key design elements and features of the building include: large Windows, integration with Technology. Indeed, the store, frequently introduces creative window displays, immersive installations, and interactive features to engage customers. It has a reputation for being at the forefront of retail trends and technology.



Selfridges Duke Street\_ Accessories Department

The building itself is architecturally magnificent and impressive, particularly the high ceilings and large windows that allow for the natural light to enter.

The interior design has been perfectly adapted to offer a seamless and modern shopping experience, whilst keeping true to Selfridge's heritage. All product categories have been arranged in an efficient way and a high level of customer service is offered.

Throughout its history, Selfridges has witnessed the ebb and flow of fashion trends, cultural shifts, and societal changes. The store's ability to adapt to evolving consumer preferences and retail landscapes has contributed to its enduring success. Over the years, Selfridges has not only been a retail hub but also a cultural institution, hosting events, exhibitions, and setting global standards for excellence in the retail sector.

# Historical Timeline



1875

## LIBERTY

Department store

Liberty London, established in 1875, is a renowned luxury department store located on Regent Street in the heart of London. Known for its distinctive Tudor-style exterior and iconic mock-Tudor facade, the store played a vital role in disseminating and promoting modern style: the British Art Nouveau.

1897

## HERTFORD HOUSE

Museum

Located in Manchester Square, in the Marylebone area, the museum is best known for The Wallace Collection, which is a remarkable assortment of fine and decorative arts. The building itself is an elegant 18th-century townhouse. After being used as the Spanish Embassy 1791–1795, it became former residence of the Seymour family.

1909

## SELFRIDGES

Department store

The most famous department store located on Oxford Street in London. Founded by American entrepreneur Harry Gordon Selfridge in 1909, the store is celebrated for its innovative retail concepts and the luxury shopping experience it provides. Boasting six stories above street level and three below, encompassing 50,000 square meters of retail space, the store stands as the second-largest retail establishment in the UK, surpassed only by Harrods.

1932

## BROAD CASTING HOUSE

Head Quarters BBC

The iconic headquarters of the British Broadcasting Corporation (BBC) located in Portland Place, London. Designed by architect George Val Myer, it opened in 1932 and has since become a symbol of broadcasting excellence. The building houses state-of-the-art studios, offices, and facilities for radio and television production. Its sleek Art Deco design make Broadcasting House a landmark in the world of media.

1966

## CENTER POINT

Residential

A prominent residential building located in the heart of London. Standing tall at the junction of Tottenham Court Road and Oxford Street. The building is 117 m high, has 34 floors. Constructed from 1963 to 1966, it was one of the first skyscrapers in London. It stood empty from the time of its completion and was briefly occupied by housing activists in 1974. Since 1995 it has been a Grade II listed building. In 2015 it was converted from office space to flats.

1971

## PHOTOGRAPHER GALLERY

Exhibition Centre

Founded in London by Sue Davies opening on 14 January 1971, as the first public gallery in the United Kingdom devoted solely to photography. Initially free to the public, the gallery offered a dedicated space for photography and photographers. Situated in Soho, The Photographers' Gallery (TPG) is the UK's foremost centre for the presentation and exploration of photography in all its forms and home to an international community of photographers.

2004

## APPLE STORE

Tech Retail

Opened in 2004, this store marked Apple's entrance into the European market. Designed by Foster + Partners, the new store occupies the same building, with the Grade II listed historic facade now restored and preserved. Adjacent to the bustling Regent Street, it is a flagship retail destination that seamlessly blends cutting-edge technology with iconic design.

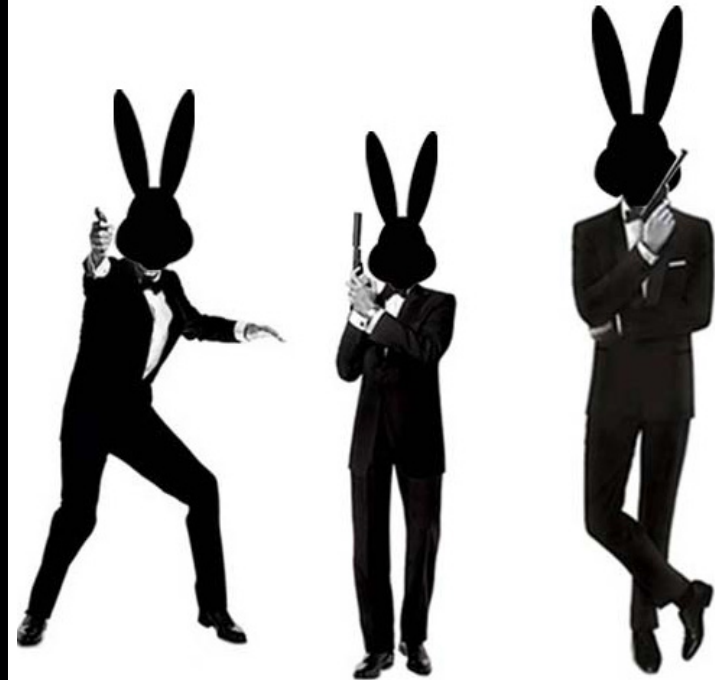
2022

## THE OUTERNET

Entertainment venue

Outernet stands as an expansive immersive entertainment hub showcasing art, culture, and music on immense wrap-around screens. Recognized as "London's most visited tourist attraction" in 2023, it was inaugurated in 2022 in London's West End. Boasting the title of the largest digital exhibition space in Europe, it houses the world's largest LED screen deployment. Situated next to the Tottenham Court Road Underground station, the Outernet district is not only a visual spectacle but also hosts live music venues, bars, and restaurants, creating a vibrant and multifac-

**James Bond and  
Playboy Architecture:  
“A Cinematic Interplay of Style and  
Sophistication”**



## INTRODUCTION

Architecture and cinema are two art forms that have a profound impact on society. Both have the power to shape our experiences and perceptions of the world around us. While architecture creates physical spaces that we inhabit, cinema creates virtual spaces that we immerse ourselves in. Cinema is an art form in which architecture plays a central role. Architecture provides significance to a film's narrative and contributes to establishing the setting, encompassing both location and time. Through cinema, architectural designs from historical eras can be preserved, and futuristic styles yet to materialize can be brought to life. It mirrors the architecture of the cities we live during our daily routines, showcasing a blend of contemporary and historical buildings. Architecture has always played an essential part in the cinematic landscape, influencing everything from scene design to set selection. Often, architects are called upon to bring to life the interiors and exteriors of a building, integrating narrative elements into the film. For instance, rooms can be designed to reflect the personality of the protagonist and their relationships with other characters. Architecture can also provide aesthetically pleasing elements that contribute to creating the ideal atmosphere for the cinematic plot. Visual art can be employed to highlight differences between various cities or countries and, at times, illustrate how the surrounding environment influences the character of the antagonist or protagonist. It is a fact that cinematography and modern architecture coincided in their founding moments at the end of the 19th century and managed to consolidate themselves in the first half of the next century. Time when the playboy architecture emerges, and Agent 007, the Cold War myth that, from the pages of Ian Fleming's novels published in the 1950s, moves to the screen. This essay establishes playboy architecture's meaning and analyses how it has been used in cinema to represent the luxurious lifestyle of the most popular playboy of the 20th century: James Bond.

RIGHT\_ 1)From Russia with Love (1963) 2) Dr.No (1962) : with Sean Connery as James Bond



## CINEMA AND ARCHITECTURE

Every frame of a film organizes space. It does so with the use of furnishings, elements in the background, urban landscapes, non-urban landscapes, and, above all, by positioning the action (what each character is doing, in which part of the frame, and moving in which direction). The organization of space is precisely how architecture, and, in many ways, design tell their stories or contribute to the lives and stories of those who move within them. <sup>1</sup>There are films that tell the stories of architects, films set in architecturally significant places, others that construct a world of design to communicate ideas, and finally, those that use environments to interact with the rest of the staging. In any case, architecture and design become a fundamental part of the cultural and intellectual proposition of the film. The plot will always remain the first and most important vehicle, but beneath it beats a heart pumping the blood of images and spaces. Cinema has always been a communication medium capable of amalgamating diverse forms of art. Since the early public screenings,

design has held a significant position, contributing to the creation of an evocative and engaging atmosphere for the audience and playing an essential role in crafting sets and environments.

An iconic example of environmental design in cinema is represented by the work of Stanley Kubrick, who brought to life iconic settings such as the dystopian headquarters in “A Clockwork Orange.” Similarly, films like “Metropolis” by Fritz Lang or “Blade Runner” by Ridley Scott have become legendary for their futuristic vision and innovative approach to set design.

During the period of economic prosperity, design also played a pivotal role in Italian cinema. Films by directors such as Federico Fellini, Dino Risi, Ettore Scola, and Michelangelo Antonioni significantly portrayed the affluent bourgeois lifestyle of Italy during that era, thanks to the sophistication of interiors and the attire of the protagonists.

The combination between architecture and cinema is an extraordinary one, especially if timeless, iconic and unforgettable projects appear in the films. <sup>2</sup>



Great architecture needs no introduction, and once immortalized in a film, it almost steals the place of the actors, becoming the absolute protagonists themselves.

One of the most beautiful examples in the history of cinema is represented by the dreamlike and enlarged version of the beautiful Anita Ekberg posing in front of the Palazzo della Civiltà del Lavoro in Rome (Fig.1). The shot is taken from “la tentazione del Dottor Antonio”, a Fellini episode from Boccaccio ‘70, a 1962 film in which architecture plays a key role. <sup>1</sup> A rich and dynamic interconnection exists between these two disciplines, mutually influencing each other in matters of aesthetics, storytelling, and the portrayal of space.

This cross-pollination of ideas and techniques has led to the creation of iconic and visually stunning films that showcase the power of architecture in cinematic storytelling. In both architecture and cinema, narrative and storytelling are powerful tools for conveying ideas, emotions, and messages. They allow creators to engage with their audience, provide context, and create immersive experiences. While the techniques and mediums differ, the fundamental principles of narrative and storytelling remain integral to the success of both architectural and cinematic endeavours.

<sup>1</sup> \_ Casarin, G. (n.d.). Cinema e Design: 10 film di cui riscoprire gli arredi iconici. AD Blog - News e trend interior design. <https://blog.arredodalpozzo.it/cinema-e-design-10-film-di-cui-riscoprire-gli-arredi-iconici>

<sup>1</sup> Cinema, 10 Capolavori in Cui Architettura e Design Hanno UN ruolo fondamentale. DOMUS. (n.d.). <https://www.domusweb.it/arte/gallery/2020/03/17/10-capolavori-del-cinema-in-cui-larchitettura-e-il-design-sono-fondamentali.html>

<sup>2</sup> Virgili, M. C. (2022, October 17). 10 Architetture Famose Nei film dei Grandi Registi. Living. <https://living.corriere.it/architettura/card/ciak-si-gira-larchitettura-dautore-al-cinema/>



Sheats-Goldstein Residence, Los Angeles 1963

Architects can use symbols and metaphors in their designs to convey meaning. For example, a building's form, materials, or details might express ideas of strength, transparency, or innovation. As is evident in the Sheats-Goldstein Residence famously featured in *The Big Lebowski* (1998).

The residence, located on Hollywood Hill, was designed by architect John Lautner in 1963 and is considered a masterpiece of mid-century modern architecture. The living room which has become known, fittingly, as the "Big Lebowski Room", boasts a completely bespoke curvy concrete-and-leather sofa that takes up a large portion of the space. The ceiling is covered with sandblasted concrete that still features the original miniature circular skylights. And most importantly, the house is carefully situated on the hillside, where the extensive use of glass and open spaces allows for a seamless connection between the interior and the lush outdoor environment. This reflects a belief in harmonizing human-made structures with the

Similarly, filmmakers often use symbolism and metaphors to convey deeper meaning and themes. Cinema has the power to evoke strong emotions in the audience. Through music, sound design, and visual storytelling, filmmakers can create emotional arcs that resonate with viewers. In the cinematic chronicles, a prominent illustration of this notion is found in *Dogville* by Lars Von Trier (2003), which represents an impressive and elusive cinema, just like the walls of the 1930s village in which the characters move.

Remarkably, these walls do not physically exist, as "Dogville" eschews traditional scenography.

An extreme, one-of-a-kind expedient: the director gets rid of the constructed setting to highlight the characters, all on stage at the same time, separated only by lines drawn on the floor representing buildings and streets, allowing the audience to see through the structures and observe the actions of the characters.

This deliberate lack of a physical set contributes to the film's unique aesthetic.<sup>1</sup>



Dogville set, 2003

The intersection of architecture and cinema played a significant role in the creation of what has been called "Playboy architecture." This concept takes shape through the fusion of distinctive architectural elements found in the iconic environments associated with Playboy. Its representation in several film productions has helped define his aesthetic and appeal. When it comes to cinema and design, one cannot overlook James Bond, an iconic character who perpetually navigates through settings rich in style.

<sup>1</sup> \_ Casarin, G. (2021, April 22). Cinema e Architettura, 10 film in Cui il design è protagonista. *Elon*. <https://www.elononline.it/lifestyle/entertainment/cinema-e-architettura-10-film-design/>



## My NAME IS BOND: James Bond

James Bond, alias Agent 007, the iconic British spy created by author Ian Fleming in 1953, has become a cultural phenomenon. He is recognized for his extravagant lifestyle and exquisite taste. From his elegant Aston Martin to his tailored suits, Bond embodies luxury in every aspect of his life. The key elements of Bond's appeal are his suave and sophisticated persona. He is the epitome of cool, always impeccably dressed, and effortlessly charming. Whether he's seducing a beautiful woman or outsmarting a villain, Bond exudes confidence and style. This combination of charisma and elegance has made him a timeless symbol of masculinity. This everlasting icon's image is reinforced by the architecture present in the films. In 60 years of filmmaking, a breath-taking variety of fascinating James Bond film locations have been congregated.



In his very first on-screen mission in “Dr. No,” apart from saving the world, James Bond established a cinematic precedent: 007 is destined to be a globetrotting agent. Commencing his journeys in London, Bond is dispatched to Jamaica to combat villainy in paradise. This formula has remained unchanged throughout the series. Bond embarked on missions in Brazil, Japan, and Turkey, explored locales such as Madagascar, Mexico, and Morocco, and even ventured into space.<sup>1</sup> In the initial instalments featuring the legendary Sean Connery, the architecture of the 1960s and 1970s played a key role in the success of the film series. In all his movies, carefully chosen furnishings defined a cutting-edge style—an aesthetic that anticipated trends in interior design. Modernism has consistently held an influence in shaping the visual aesthetics of the James Bond movies as well as the playboy character. Consequently, in many 007 episodes, we see a recurring theme of what is described as “Playboy architecture.” It serves as the perfect context for the glamorous and adventurous world of James Bond. While certain sequences unfold well beyond the bounds of the commonplace, the futuristic designs depicted in the films have a basis in reality. In addition to showcasing magnificent classical architecture, the movies trace the progression of Postmodern architecture, serving as the backdrop for Bond’s perilous encounters and, inevitably, his triumphs.<sup>2</sup> Perhaps one of the most famous sites in the films is the Elrod House in Palm Springs in “Diamonds Are Forever” (1971), which is immediately recognizable and stands out even alongside its contemporaries. James Bond (Sean Connery) pays a visit to the residence in search of Mr. Whyte. Ascending the driveway, he gains entry through sizable door and proceeds into the house through a glass entrance. Inside the main living room, Agent 007 is greeted by Bambi, comfortably seated on a B&B Italia Serie Up 2000 armchair. Following a skirmish involving Bond, Thumper, and Bambi, Bond is tossed into the pool, ultimately emerging victorious. Felix Leiter and his team hastily arrive, descending via concrete stairs next to the pool.

1 \_ HuntingBond. (2022, October 5). Visit the 60 most iconic James Bond film locations. <https://huntingbond.com/james-bond-film-locations/>

2 \_ Architectural visualization in movies: How to tell stories and create atmospheres. Architectural Visualization in Movies: How to Tell Stories and Create Atmospheres | Blog | CUUB Studio. (n.d.-a). <https://www.cuubstudio.com/blog/architectural-visualization-in-movies-how-to-tell-stories-and-create-atmospheres/>

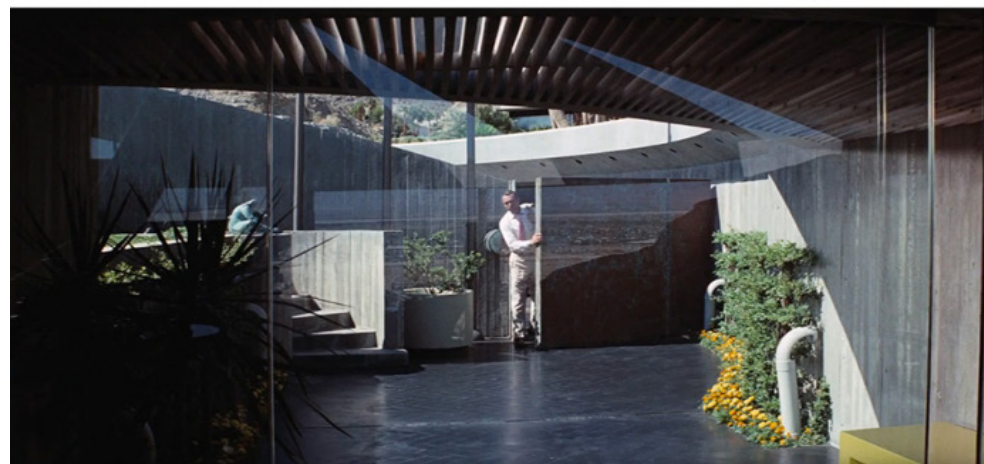
LEFT\_ 1960s John Lautner-designed Elrod House in Palm Springs, California, USA



Together, they make their way to a secured room where they uncover the elusive Mr. Whyte.<sup>1</sup> Constructed in 1969 by the famous architect John Lautner for interior designer Arthur Elrod, the residence earned its name 'Elrod House'. This opulent dwelling spans nearly 9,000 square feet (830 square meters), offers five bedrooms, and is situated on a rugged hillside approximately one mile from downtown Palm Springs. The single-story structure, crafted from poured concrete, is characterized by a circular living room featuring rosewood walls and black slate herringbone flooring. An overhead concrete 'umbrella' dome, complete with clerestories emanating natural light.

A sizable, curved curtain wall can retract, unveiling breath-taking panoramic views of the Coachella Valley. Positioned beneath the living room, the pool and deck play a significant role in the film's narrative.

The remaining interiors, including an extended kitchen and two bedrooms, possess a distinctive organic ambiance that harmonizes with the natural surroundings of the residence. Incorporating authentic rock formations emerging from the floor, these interiors echo the unique setting of the home. Notably, one of these rocks is prominently featured in the film, particularly as Bond enters while Bambi reclines on the rock.



1 \_ Elrod House, Palm Springs, USA. Bond Lifestyle. (2021a, April 20). <https://www.jamesbondlifestyle.com/product/elrod-house-palm-springs-usa>

RIGHT\_ 1960s John Lautner-designed Elrod House in Palm Springs, California, USA



Ironically Ian Fleming, the creator of the series, disliked modern architecture and even named the villain Goldfinger after the English Brutalist architect Erno Goldfinger.<sup>1</sup> A notable architectural feature that often follows the Playboy style in the Bond movies is the luxurious lairs of the villains. They exude opulence and sophistication, perfectly mirroring Bond's own lifestyle.

These hideouts are often lavish and grandiose, reflecting the larger-than-life personalities of the villains themselves. These structures often feature sleek lines, minimalist interiors, open floor plans, floor-to-ceiling windows, and state-of-the-art technology. They are designed to impress and intimidate, serving as a physical manifestation of the villain's ego and ambition.

From the lair's rumpus room in "Goldfinger" clearly inspired by Frank Lloyd Wright to the volcano hideout in "You Only Live Twice," these architectural marvels add the sense of adventure and danger that permeates the films.

In "You Only Live Twice" (1967), designed by Ken Adam, the set for Blofeld's lair is a masterpiece of modernist design. The lair is located inside a dormant volcano and features a futuristic control room, a monorail system, and a pool filled with piranhas. The minimalist aesthetic of the set creates a sense of power and reflects Blofeld's status as a megalomaniacal supervillain. The association between evil and modernism runs through many Bond movies.

<sup>1</sup> \_ Architectural visualization in movies: How to tell stories and create atmospheres. Architectural Visualization in Movies: How to Tell Stories and Create Atmospheres | Blog | CUUB Studio. (n.d.). <https://www.cuubstudio.com/blog/architectural-visualization-in-movies-how-to-tell-stories-and-create-atmospheres/>



LEFT | ABOVE Interiors from "Dr. No" 1962 - "Goldfinger" 1964

Another clear example of Playboy architecture in these movies is the luxurious hotels and resorts that Bond frequents. These establishments are often depicted as glamorous and exclusive, with unusual amenities and stunning architecture. The hotels serve as a symbol of Bond's lifestyle and his ability to effortlessly navigate the world of luxury and privilege. Like The Ocean Club Resort (Bahamas) in "Casino Royale" (2006). Bond portrayed by Daniel Craig, arrives at The Ocean Club in style, driving a Ford and later departs in an Aston Martin DB5, pursuing Alex Dimitrios, an operative working for Le Chiffre. Dimitrios, accompanied by his wife Solange, is orchestrating a scheme to sabotage a new aircraft, creating turmoil in the global stock markets. 007, secures a spacious Oceanview suite, wins the Aston Martin in a poker game, captivates Solange, and departs the hotel abruptly without settling the bill. The resort, with its breath-taking beach, emerges as one of the stars of the film.<sup>12</sup>

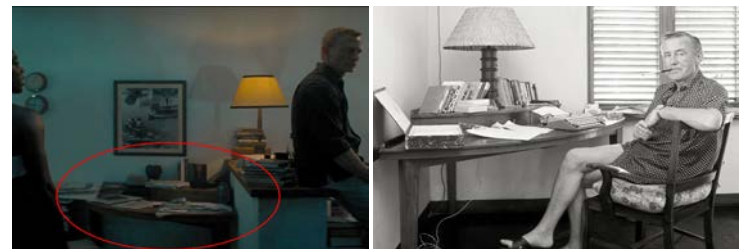
1 \_ 10 Best Luxury Hotels featured in James Bond films. BusinessClass.com. (n.d.). <https://www.businessclass.com/hotels/toplists/the-best-luxury-hotels-featured-in-james-bond-films>  
 2 \_ Ritupriya Basu, N. D. L-G-M. (2021, October 7). Inside the sets of the new James Bond Flick no time to die. Architectural Digest. <https://www.architecturaldigest.com/story/inside-the-sets-of-the-new-james-bond-flick-no-time-to-die>  
 BELOW\_Room from the Ocean Club Resort | Daniel Craig and Caterina Murino in "Casino Royale" | 2006  
 RIGHT\_ A copy of Ian Fleming's iconic desk in Bond's house in Jamaica, In No Time To Die (2021)



From the luxurious lairs of the villains and hotels to the latest headquarters of M16, the architecture in these films is both visually striking and thematically significant. However, infrequently have we been granted a glimpse into James Bond's residence, and this is hardly astonishing considering 007's penchant for gallivanting. Bond's apartment, situated in Chelsea as per the novels, makes a fleeting appearance on screen merely three times – in Dr. No, Live and Let Die, and Spectre. Even on those occasions, the view is very brief. While in the last episode, "No time to Die", his house is finally revealed.



James Bond's house is now in Jamaica, far removed from the tense and nestled on the brink of a lagoon, this is the peaceful haven where the now-retired Bond cocoons himself in the serenity of his island life. Jamaica, a significant setting in the film and often regarded as Bond's "spiritual home," is where the character's origins trace back. This island serves as the birthplace of 007, where the author conceived and penned the Bond novels. As the film unfolds, a keen eye reveals a replica of Fleming's celebrated desk from his Jamaican sanctuary, discreetly positioned in a corner of Bond's bedroom.<sup>2</sup>





Flooded with sunlight, the 'open to the elements' house, overlooks the expansive lagoon, framed by a wooden deck. The inviting ambiance of the space is embodied in the house's material choices, including wooden louvred windows, handwoven fabrics, and jute rugs. The furniture, though minimalist, exudes elegance, bestowing the house with a lived-in and welcoming atmosphere, free from extravagant embellishments. A blend of traditional objects and furniture sourced from diverse corners of the world imparts a natural and tropical feel, simultaneously maintaining an air of sobriety and sophistication. Numerous elements reminiscent of iconic pieces from design history are visible. In the living room, a red iteration of Cite—an armchair crafted by Jean Prouve—takes prominence. Adjacent to it, a replica of the Tripe armchair by Lina Bo Bardi is showcased. The sofa and coffee table, both were made from sizable wooden blocks, contribute to the overall aesthetic.<sup>1</sup> For his bedroom, a Jamaican artist created a basic bed with local wood to seamlessly merge with the tropical ambiance of the location and reflects a very laid-back atmosphere. Subtle touches, such as his attire and hats casually suspended from unassuming wooden pegs, offer a glimpse into the unhurried rhythm of Bond's retired existence. But no matter where the James Bond house would be, from London to Jamaica, and whether he is still in service or not, one thing is for certain: he will always be a playboy!



1 \_ Ritupriya Basu, N. D. L.-G.-M. (2021a, October 7). Inside the sets of the new James Bond Flick no time to die. Architectural Digest. <https://www.architecturaldigest.com/story/inside-the-sets-of-the-new-james-bond-flick-no-time-to-die>  
LEFT / ABOVE\_ Scene from James Bond movie, "NO TIME TO DIE" , 2021

## PLAYBOY ARCHITECTURE

For some, architecture possesses a distinctive capability to turn fantasies into tangible reality. If you happened to be a heterosexual male dwelling in an urban setting during the latter half of the 20th century, few fantasy generators could rival Playboy.

It all begins with a young psychology graduate, Hugh Hefner, recently discharged from the army. It's November 1953, in the midst of the Cold War, when a new magazine, unique and lacking a publication date and consecutive number, arrives on American newsstands- a one-of-a-kind piece. It's called Playboy and sells 50,000 copies in just a few days.

At the time, strict laws against pornography in America limited the distribution and sale of texts and images with sexual content on both newsstands and by mail.

What boosts the sales of that first issue of the new commercial venture is primarily the photograph of Marilyn Monroe taken by Tom Kelley, purchased at a low price by Hefner from a calendar and pin-up poster publishing house. With that image, later becoming famous, almost a devotional image of the 1960s, Hefner invents modern pornography.

From this modest editorial event, everything began, at least in the imponderable chain of causes and effects. What Playboy produced, however, was not just an economic empire founded on sex and images of sex, devoid of actual sex, but rather a way of bringing into the public sphere what was considered private up to that point.

Playboy was much more than print and girls without bikinis. It was in reality a cultured entertainment magazine – the first issue contains articles on jazz, the Decameron, and extracts from Sherlock Holmes by Conan Doyle – and an interior design magazine – a reportage on design for the modern office.



RIGHT\_Marilyn Monroe, Premier issue of PLAYBOY magazine | 1953



Slim Aarons | Man's Work, 1960

From then on, Hefner's creation, worked on the imaginary space. It created a new mentality, along with consensus, changing the way millions of Americans, and later, millions of Europeans, males on both sides of the ocean, dream with their eyes open.

The guru of the Playmates invented a new persona for men, guiding those aspiring to embody this glamorous lifestyle on what to wear, what beverages to choose, how to conduct themselves, and the type of residence they should inhabit.<sup>1</sup>

Between the 1950s and '60s, the magazine successfully produced a series of spaces and promoted them incessantly through various media outlets that they had come to create not only a new popular erotic utopia but also to radically transform the uses and techniques of the domestic space.<sup>2</sup>

Within its pages, this sophisticated lifestyle was described and promoted through modern architecture and design: swinging glass and steel bachelor pads, devoid of embellishments much like the minimal attire of female models. Modernism emerged as an aesthetic platform, symbolizing a sexually liberated lifestyle.<sup>3</sup>

Every aspect of the home environment receives careful attention, spanning from furniture, lighting, and hi-fi systems to dress code, as well as the art of producing a perfect Martini cocktail.

As the architect of the Penthouse, Reyner Banham, pointed out in 1960, "Playboy had done more for architecture and design in the United States than had Home and Garden magazine".<sup>4</sup>

1. Overstreet, K. (2020, April 17). Modern design as seen through the lens of Playboy Magazine. ArchDaily. [https://www.archdaily.com/937738/modern-design-as-seen-through-the-lens-of-playboy-magazine?ad\\_medium=gallery](https://www.archdaily.com/937738/modern-design-as-seen-through-the-lens-of-playboy-magazine?ad_medium=gallery)

2. Preciado, P.B. (2019) Pornotopia : an essay on Playboy's architecture and biopolitics. New York: Zone Books

3. Mortice, Z. (2016, October 13). Review of Playboy Architecture, 1953-1979. Architectural Record RSS. <https://www.architecturalrecord.com/articles/11718-review-of-playboy-architecture-1953-1979>

4. Preciado, P.B. (2019) Pornotopia : an essay on Playboy's architecture and biopolitics. New York: Zone Books.



ABOVE\_The PLAYBOY Townhouse Production | Playboy Magazine, May, 1962

From 1953, almost every issue of the magazine had included a full colour spread on architecture, featuring Playboy's own interior design and decor projects.<sup>1</sup> This commitment to achieving the ideal interior reached its zenith in September 1956 with the unveiling of the Playboy Penthouse – the inaugural Playboy-designed apartment, showcased in an opulent eight-page feature, and further highlighted with an additional six pages in the subsequent issue. Architecture proved to be more alluring than the playmates, with the penthouse feature becoming the magazine's most popular, surpassing even the centrefolds in its historical acclaim.<sup>2</sup> Playboy popularized the designs for the “Playboy Penthouse Apartment,” “Kitchen-less Kitchen” and “Rotating Bed” that later, in 1959, materialized in the Playboy Mansion.

1. Preciado, P.B. (2019) *Pornotopia : an essay on Playboy's architecture and biopolitics*. New York: Zone Books.

2. Volume #33 - Beatriz Colomina - radical interiority: Playboy Architecture 1953-1979. *Archis*. (2021, January 28). <https://archis.org/volume/volume-33-beatriz-colomina-radical-interiority-playboy-architecture-1953-1979/>

“Playboy had managed to invent what Hugh Hefner called a Disneyland for adults.”



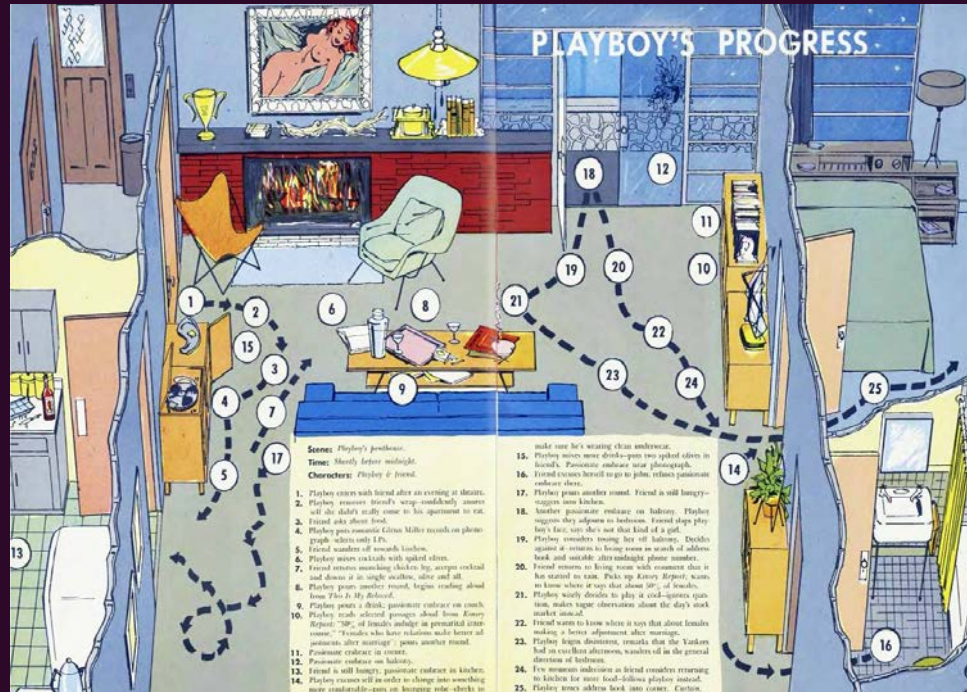
The building that Hefner has designed in Chicago as a residence and simultaneously as an emblem of his porn empire, is a three-story house, almost a caricature of modern architecture, with a glass and concrete facade that is entirely transparent. Illuminated at night, it was meant to make the interior visible so that the ground floor with the parked Porsche and the second floor, a lounge accessible by a spiral staircase, could be distinguished from the street. But the centrepiece of the Mansion, the focal point of the space, both real and imaginary, is the pool. It is located in the centre of the house and has an irregular shape, almost a cave with rationalist forms, designed to give visitors the impression of a structure rising around the body of water, directly from that source of life and youth. Water as regeneration is one of the American obsessions, especially on the West Coast, where there is no billionaire's villa or residence without its pool.



ABOVE | RIGHT \_The PLAYBOY Townhouse Facade, the living room, the rounded bed | Playboy Magazine, May, 1962



Architecture became the ultimate playmate. Playboy received numerous letters seeking additional information about the house, inquiring about more detailed plans and the sources for purchasing the furniture. In response, the magazine initiated a highly popular series of features on 'playboy pads.' In each scenario, the fantasy remains consistent: the bachelor and his belongings possess the ability to command every facet of the interior environment, orchestrating a triumphant conquest and subsequently wiping away all traces in anticipation of the next pursuit. The role of design in Playboy becomes more obvious with the subsequent issue, offering a roadmap detailing the "twenty-five steps" of a triumphant conquest. Presented within the confines of a contemporary apartment, it's as if the arrangement and features themselves orchestrate the dance of seduction. Far from simply providing an array of seductive images, Playboy analyses the architecture of seduction.<sup>1</sup>



Playboy's Progress - Playboy - May 1954

Everything is seen through the lens of design. Likewise, the movement of furniture is broken down, as are the precise movements of the martini production. Playboy relentlessly dissects each dimension of the interior. Rejecting the theory that "the vast majority of homes are furnished by women," the aim was to establish an interior that is distinctly masculine, featuring fixtures that endure while the presence of women is transient. Playboy has meticulously designed, organized, and adorned a penthouse apartment for the urban bachelor, starting from the ground up.

The playboy man is an indoors man. He is a hunter by nature, yet the urban apartment is where he truly thrives. Surprisingly, he places greater importance on the allure than the actual capture. The ultimate object of desire is the apartment itself. For the playboy and his magazine, the essence lies in architecture.<sup>2</sup>

1,2\_ Volume #33 - Beatriz Colomina - radical interiority: Playboy Architecture 1953-1979. Archis. (2021, January 28). <https://archis.org/volume/volume-33-beatriz-colomina-radical-interiority-playboy-architecture-1953-1979/>

This philosophy is expressed by Hefner himself, who famously seldom ventured far from his residence. Hefner could well be the first twenty-first-century public masculine figure to have been represented essentially as an “indoor man” - the first male body to go down in history wearing no suit other than impeccable silk pyjamas and a short velvet dressing gown.<sup>1</sup>

In 1960, when he moved into the Playboy Mansion, he physically relocated his office to his bed, converting it into the epicentre of a global empire.

The revolving bed on which Hefner perpetually works in pyjamas erases the difference between day and night, between weekdays and weekends, between managerial activities and sexual activities. On the bed covered with sheets and photographs, business meetings and gatherings with the Playmates take place, all recorded with visual and auditory means, a continuous show that airs well before Big Brother and social networks. Even when Hefner went out, he remained cocooned in a series of bubbles, each meticulously crafted to expand his indoor lifestyle. These included custom-fitted vehicles and the Big Bunny jet conceived by the mansion’s architect. The jet featured a gourmet kitchen, a dance floor, a flexible living room/conference space, a discotheque, a well-supplied wet bar, cutting-edge cinemascope projectors, sleeping accommodations for sixteen guests, and Hefner’s private suite, complete with a shower and an elliptical bed embellished with Tasmanian opossum skins—a true “home away from home” for the Playboy mogul.<sup>2</sup>



1, 2 \_Preciado, P.B. (2019) Pornotopia : an essay on Playboy’s architecture and biopolitics. New York: Zone Books.

ABOVE\_ 1.Art Shry , Hefner in Bedroom Office, 1961

2. Hugh Hefner in bed at work with array of stimulants at the Playboy Mansion in Chicago, 1966

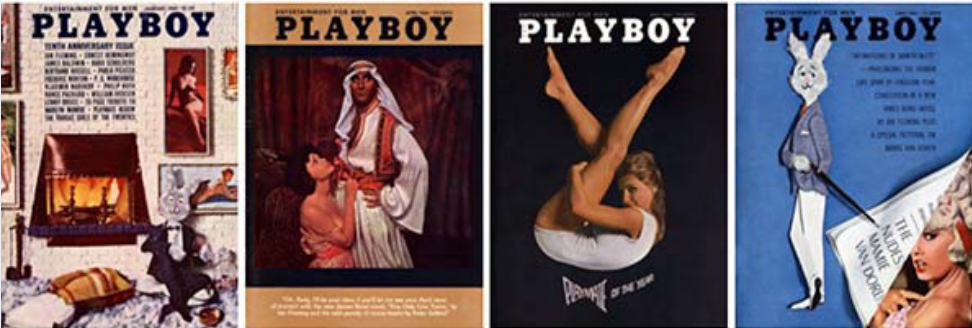


March 1960

April 1963

May 1963

June 1963



January 1964

April 1964

May 1964

June 1964



December 1964

April 1965

May 1965

June 1965



Although many fictions could be applied to the artificial identity of the occupant of the Playboy Penthouse, the most fitting is that of the spy.

The penthouse serves as a command centre, allowing the soldier/husband to transform into the spy/lover. While the courageous and primal warrior soldier held a central male role during the Second World War, the enigmatic, dual, alluring, adaptable, and refined spy—personified in literature and films by characters like James Bond—emerged as the new political figure during the Cold War era.

James Bond's long association with the American magazine began in the October 1959 when PLAYBOY published a very favourable review of Ian Fleming's *GOLDFINGER* issue, which boosted the sales of James Bond novels in the US.<sup>1</sup> The author's subsequent novels were serialized in monthly instalments to coincide with their UK hardback release. Playboy made it acceptable for men to be interested in modern architecture and design.

1 \_ James Bondfact files. 007 MAGAZINE | FACT FILES | James Bond and PLAYBOY. (n.d.). [http://www.007magazine.co.uk/factfiles/factfiles\\_playboy.htm](http://www.007magazine.co.uk/factfiles/factfiles_playboy.htm)  
LEFT\_ PLAYBOY Covers dedicated to James Bond.



Furniture design today for the changing era of modern is over. In the early days of Twentieth Century design, a chair — in its creation, at least — was very much more than something to sit on, more even than something pleasant to look at. An early modern chair was a tremendously significant expression of the age, a concrete realization of abstract structural principles, an almost selfless manifestation of mechanical parts in which every bolt was parallel with all the torques of Erich von Steubner's motto: "Early modern design on design" ("Form Follows Function"; "Less Is More"; "Structure Is Beauty") that rivaled Milton in Paradise Lost in paid design observation to the machine and in the early human revolutionist accommodation themselves as far as they could, and it dwelt, along with pen-fish and pine bark, mostly among the intelligentsia.

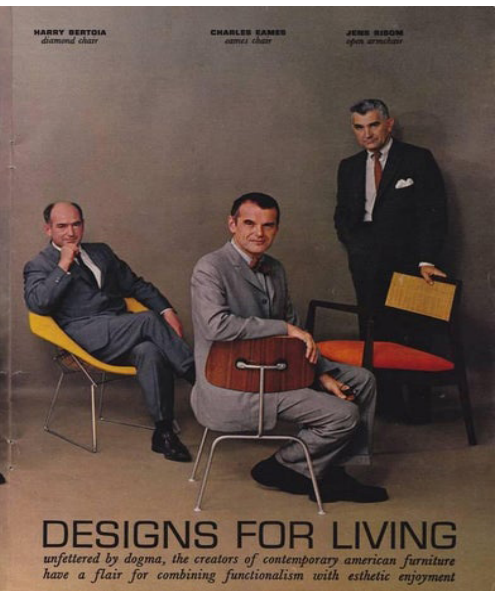
Today design is more likely to reflect great good spirit than profound philosophy, to strike shaggy contours rather than "house" structures to provide itself more lightly on elegant than convenience. An early modern chair had an aura of function about it, it had to look the way it did, just as one function had to try and survive, it couldn't help its work lines and materials play any more than Dietrich could help falling in love again. There is nothing inevitable about a chair any longer. Today the machine is the collaborator rather than the determinant of a design. Instead of providing a cerebral button to solve a mechanical puzzle, the designer brings his unique imagination, his own emotions, to bear on every point in the development of the object. No handbook of metaphysics is required to justify its every move. If a bolt is required, it is because the designer enjoys the sound, and the variability as not as point the bolted bolt, just for the hell of it. A chair today stands on its own legs in existential — even absurd — dignity.

Liberated, Enriched and massive as today's design is, it has arrived in the happy condition as a direct issue from concepts formulated by the founders of the modern style. In a glorious perhaps unique in the history of all the arts, a major movement in architecture and design was consciously planned, planned and programmed from the beginning. "Gaa" (continued overleaf)



GEORGE NELSON *spring cart* EDWARD WORMLEY *"a" chair* EERO SAARINEN *wood chair* HARRY BERTOIA *diamond chair* CHARLES EAMES *comet chair* JENS RISON *open structure*

decor BY JOHN ANDERSON



**DESIGNS FOR LIVING**  
unfettered by dogma, the creators of contemporary american furniture have a flair for combining functionalism with esthetic enjoyment

Below: 1 to 4: Edward Wormley taken to Mr. Couch, laminated maple and cherry, foam rubber, by Durban, \$463. Easy Seaton's Armchair, molded plastic shell, foam rubber in Pulo fabric, wicker legs, by Knoll, \$156. Eero Saarinen Padlock Side Table, metal base, formica top, by Knoll, \$66. Scorsolini, steel & Kelsey Tri-angled Chair, chrome and leather, by Inverness Originals, \$178. Below right: Top to Jane Brierley French-style wicker frame, by Jens Rison Design, \$227. Paul McCobb's Armchair, wicker, steel, and cane, by Direction, \$144. From Juli Armchair, in wicker, by Baker, \$208. Top to Babington-Gibbons lounge chair, in wicker, by Wildcat, \$305. Hans Wegner Armchair, teak and cane, from Fredrik Lunning, \$220.

Opposite Top: Top to George Nelson's Mixture Chair, teak and teak, aluminum base, by Herman Miller, \$295. Charles Eames Wire Chair, by Herman Miller, \$56. Month on Edward Wormley's John Tottle of sportsweek wicker, by Durban, \$255. Eames La Fonda del Sol Chair, molded plywood and aluminum, by Herman Miller, \$195. Eames and Embarshel's space on Winemey James table of laminated oak, seatless top, by Durban, \$482 for rest of three. Saarinen Padlock Chair, aluminum base, plastic shell, foam seat post, by Knoll, \$81. Opposite below: Top to George Nelson's Diamond Chair, by Herman Miller, \$30. Eames lounge chair, rosewood and leather, by Herman Miller, chair \$448, ottoman \$185. George Nelson's Scorsolini Chair, chrome, wicker and plastic, \$278. Saugwell leg Chair, chrome and plastic, flexible back, \$95, both by Herman Miller.



Far from being simply an erotic magazine, Playboy forms part of the architectural imaginary of the second half of the twentieth century. Suddenly, bachelorhood was a choice. Sophistication had become an attainable option for men. The Playboy universe promoted the admiration of "the finer things"— literature, a quality pipe, a cashmere pullover, a beautiful lady.

Some high-profile architects such as Frank Lloyd Wright, Mies van der Rohe, and Buckminster Fuller were prominently featured in the magazine, portrayed not just as major cultural figures but also as symbols of masculine sophistication, with subtle hints to their playboy-esque charm.

The architect becomes a model, strategically positioned at the core of the Playboy fantasy. It's as though the architect's visions of the future intertwine with the aspiration for sexual conquest. Playboy, with its extensive global reach and the erotic fusion with architecture, arguably wielded greater impact on popularizing modern design than traditional professional or interior magazines. <sup>1</sup>

Hugh Hefner achieved, through the pages of his magazine but also through the photos of his house and later the Playboy Clubs, the theatricalization of domestic space, taking it away from the woman's domain and dedicating it to the domain of the heterosexual male, single, perhaps even divorced - a James Bond of everyday life.

1 \_ Volume #33 - Beatriz Colomina - radical interiority: Playboy Architecture 1953-1979. Archis. (2021, January 28). <https://archis.org/volume/volume-33-beatriz-colomina-radical-interiority-playboy-architecture-1953-1979/> LEFT\_"Designs for Living" article in the July 1961 issue of "Playboy." Pag. 48 & 49, PLAYBOY July 1962

## CONCLUSION

The symbiotic relationship between James Bond and Playboy architecture encapsulates an era where sophistication, style, and a touch of the avant-garde defined cultural aspirations.

Previously, I considered Hugh Hefner as an individual who had built his wealth through pornography, an elderly man who enjoyed surrounding himself with young blonde women. Now, instead, I see him a great visionary. What seemed like luck was actually pure intuition, supported by a considerable amount of courage. He pursued his bold idea in a historical moment and in a country where pornography was far from well-received. Through PLAYBOY, Hefner conceived an aspirational lifestyle that transcended the pages of a magazine. Playboy became a cultural phenomenon, redefining concepts such as masculinity, intimacy, and domestic life. Simultaneously, through the lens of cinema, the iconic character of James Bond not only embarked on daring adventures but also presented a visual spectacle of architectural wonders. This is precisely what captivates me about this persona and his glamorous lifestyle.

For me, James Bond holds a deeper significance as it takes me back to my childhood when I used to watch it on TV with my father. I consider myself blessed to have been born in the '80s, a time when even the middle class enjoyed a certain level of economic prosperity, and purchasing power was considerably higher than it is today. I grew up in a well-sized apartment, designed by an architect, furnished with a modern and elegantly minimalist taste...And I believe that this has affected most of my life!

But beyond its emotional aspect, there are other reasons why I feel a connection to this character. Despite being a woman, I see a lot of myself in Mr. Bond, and I feel part of this "Urban Bachelors" community. As for Agent 007, for me as well, the appreciation for beauty, the effortless elegance and the sophistication are part of who I am, and are reflected in my everyday life, but most importantly in my design.



RIGHT\_Playboy Magazine 1999 | Philip Tracy headpieces for Thierry Mugler, photographed by Helmut Newton

## 04\_CRITICAL REFLECTIONS

In embarking on the project, my primary goal was to optimize circulation and harness natural light within the space. Upon reflection, it is evident that achieving these objectives necessitates a complete overhaul of the interior design and construction. The decision to revamp the interior was driven by a desire to enhance functionality and user experience, recognizing the importance of these factors in shaping the success of the project.

One critical aspect that could have been approached differently was the preservation of the existing facade. An alternative strategy could have been to maintain the original facade, thereby safeguarding a substantial portion of the building's heritage. This preservationist approach would have resonated with historical significance but would have presented challenges in aligning the interior aesthetics with the new facade.

Despite initial concerns that the proposed design might not fully align with sustainability criteria, a closer examination reveals a commitment to durability through the use of high-quality, long-lasting materials.

This perspective underscores a nuanced understanding of sustainability—one that extends beyond immediate appearances to embrace the longevity of the building itself. Essentially, the decision to prioritize durability contributes to the sustainable life span of the structure. These elements collectively contribute to infusing the space with a distinct touch of sophistication, elevating the brand's image to new heights. The materials not only enhance the visual appeal but also convey a sense of quality and luxury, aligning seamlessly with the brand's identity and reinforcing its established reputation.

In contemplating additional features to enhance functionality within the space, the consideration of a lift emerged as a potential asset. The notion was rooted in the desire to improve accessibility and provide convenience for patrons moving between different levels of the building. However, the practical challenges posed by the narrowness of the structure prompted a thoughtful reconsideration.

The decision not to incorporate a lift was influenced by the realization that introducing such a feature would significantly alter the final design outcome. The spatial constraints inherent in the narrow building footprint posed a formidable obstacle to seamlessly integrating a lift without compromising the overall aesthetic and flow of the space. This architectural dilemma led to the deliberate exclusion of a lift from the final design.

While the absence of a lift might be viewed as a limitation in terms of accessibility, it was a strategic choice made in recognition of the comprehensive offerings already available on the ground floor. The ground level, being the focal point of customer interaction, was intentionally designed to house a wide array of products, ensuring that the essential shopping experience was readily accessible to all visitors.

Despite the omission of a lift, the overall success of the project remains intact, fulfilling all the essential criteria expected from a store of a certain level, ensuring a seamless and enjoyable shopping experience for customers.

In conclusion, the decision-making process around the exclusion of a lift serves as a testament to the meticulous consideration given to every aspect of the design. It reflects a conscious effort to prioritize both aesthetics and functionality within the constraints of the physical space. The success of the project lies not only in meeting the practical requirements of a clothing store but also in surpassing expectations by imbuing the space with a touch of refined elegance.



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## HISTORICAL CONTEXT

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