

Vanessa Alice Wagner
CIRCLE OF PLASTICITY
DIAMOND GOES BY
MASTERA THESIS

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Fakultät für Architektur

Zur Erlangung des akademischen Grades
Diplom-Ingenieur

Betreut von
Ass. Prof. Dr. Miro Roman

Institut für Gestaltung/studio 2/
house of codes objects - 0more

Innsbruck, März 2024

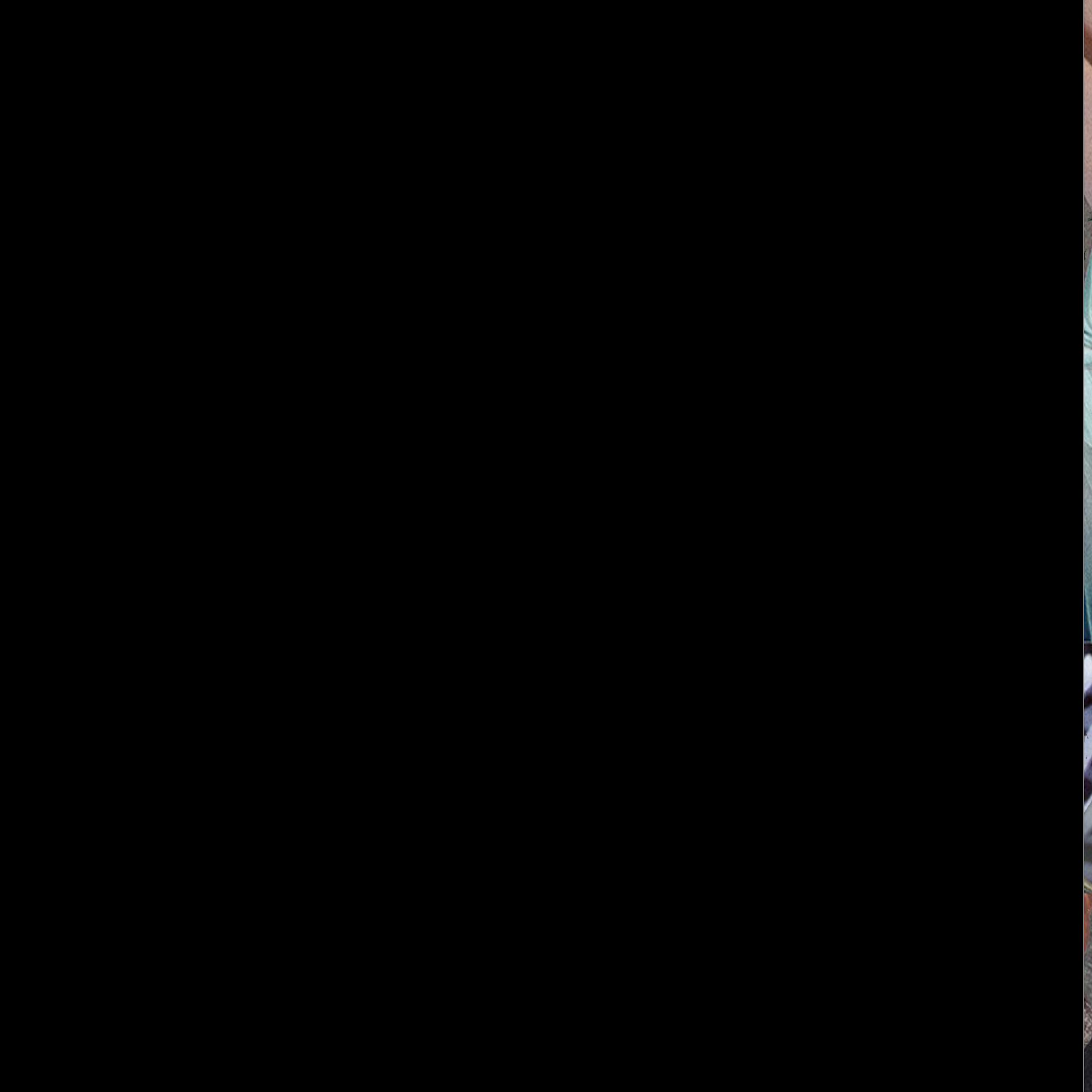
The Circle is rather the connection
between vital periods,
which sounds disruptive
in its **dissonance**
but simultaneously challenges
progress
and dynamics.



dissonance

Dissonance promotes collective
resonance and
acceptance.

resonance





acceptance

Vanessa Alice Wagner
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CIRCLE OF PLASTICITY
DIAMONDS GOES BY

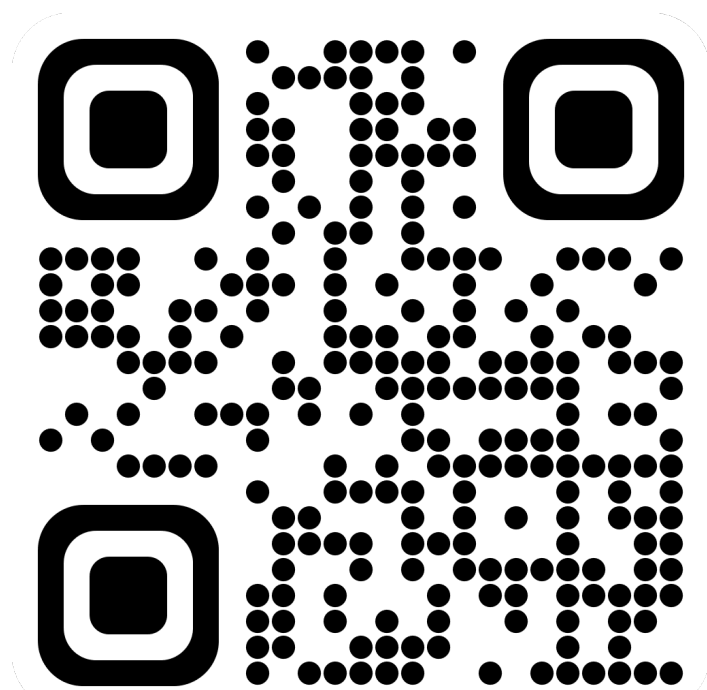
MASTER'S THESIS
Submitted to Leopold-Franzens University
Innsbruck, Austria
Faculty of Architecture

In Partial Fulfillment of the Requirements for the Degree of
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Supervised by
Ass- Prof. Dr. Miro Roman

Institute for Design/Studio 2/
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Innsbruck, March 2024



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CIRCLE OF PLASTICITY

DIAMONDS GOES BYE



Venetia **D**iamond **M**ine

04 **FACES** of the **CITY**

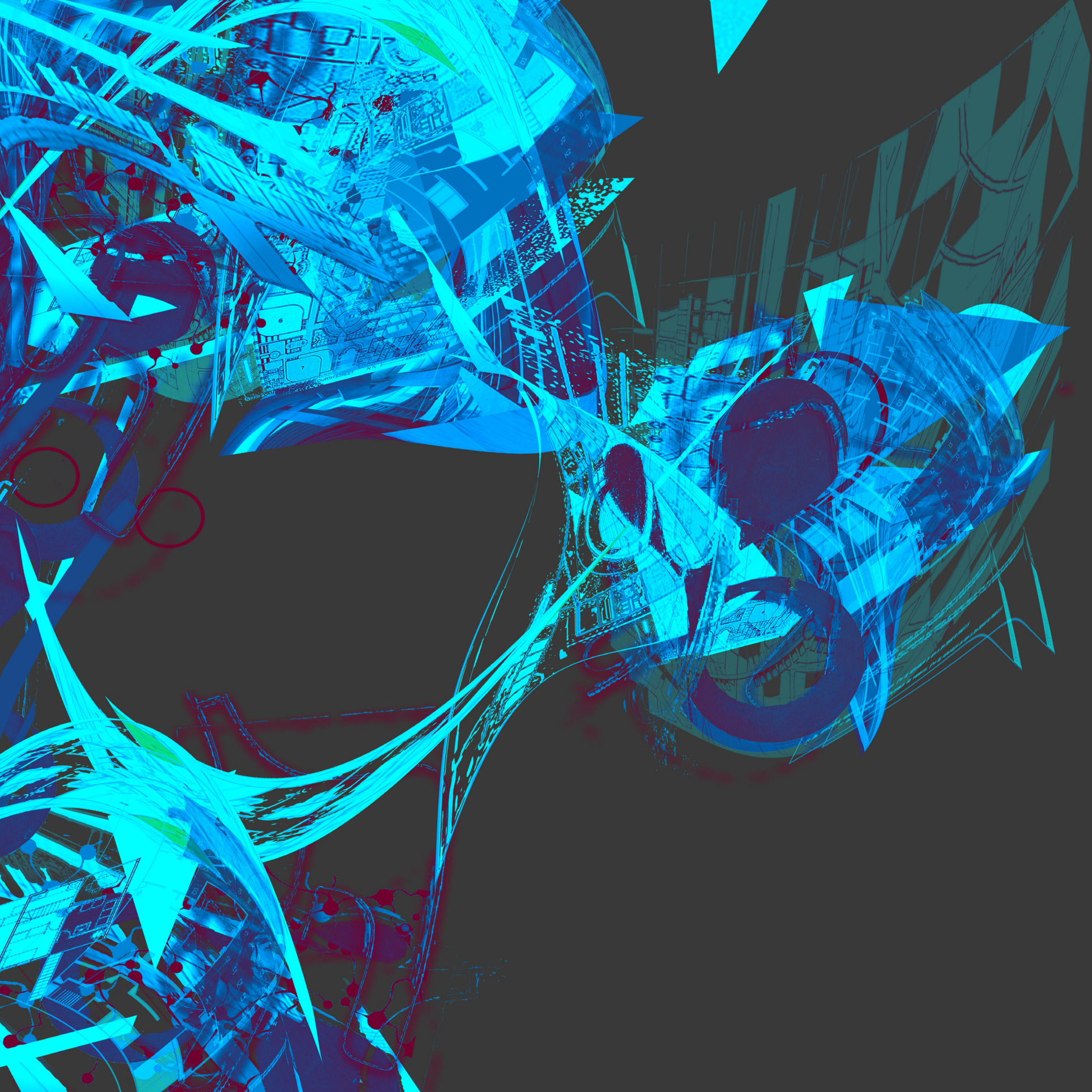
- VIEW from above
- DETAIL from the ring
- CUT of the heart
- SEQUENCES of plasticity
- ARENA
- PALACE
- LABOR
- TEMPLE
- GARDEN
- STREET
- ENTRANCE
- GRAVEYARD
- HOME
- SQUARE

**Masterplan is dead,
circle is the seed,
relationality encircles them,
nurtured by plasticity's grace.
Within the Minestrone,
in the drama of the fake
synthetic fusing enigma,
diamond brings the touch.
Recycling the world,
changing DNA's old page,
going through cutains fall,
toward the Keyhole,
home to my heart,
toward the blueorange eye of life.**



00 SPONGE

INTRODUCTION TO PLASTICITY



ABSTRACT

The Circle of PLASTICITY

In the 20th century, a profligate tendency towards as much as possible unlimited changeability and easily replaceable can be identified. Plasticity and its resulting processes are significant for a continuous “formless” turn in modern art and architecture, where the liquid, the amorphous, the ephemeral concludes and simultaneously transcends traditional aesthetic categories.

“I take a part of what already exists, deform it into something useful that is intended to serve humanity over time, and then return it, according to belief, back to what it once was.” [Josef Lau]

“When it comes to working, thinking, or living in general, plasticity isn’t about bending over backward to adapt to change – it’s about holding oneself open to new ways of being.” [Cathrine Malabou]

Our project tells the possibly emerging story of the art of changeability and depicts the fluid metamorphosis of architecture. For this purpose, traditional notions of an aesthetic theory of art in architecture are questioned, and resulting plastic phenomena are situated in the border area of the artificial transient.

VISION
PLASTI **CITY**

The vision is to explore the principle of the circular plasticity concept at the chosen site of the Venetia Diamond Mine (VDM) in South Africa, collaborating with the investor Josef Lau and his specifically selected specialists.

**“If nothing,
what is,
must be,
then everything is
what is,
above all one thing:
Plastic and
Polymorphism”**

[Cathrin Malabou]

The acceptance of architects and users of resonance and dissonance leads to circular plasticity in the VDM.



Not the most powerful, nor the most intelligent city will survive. The city that can cope with adaptability and readiness for change will withstand the future.

„It is not the strongest or the most intelligent that will survive, but those who can best manage change.“ [1]

This recognizes the importance of plasticity.

Plasticity is the ability of dialogue within a city.

The theory of predates the universe.

Everything revolves around something and constantly deforms to adapt to further „environmental conditions“ in the changing millennia.

WHY is this change so important? WHY do we do what we do?

Change is not important! It is a result of change.

„Nothing is as permanent as change“ [2]

Everything is in flux, reality is a continuous process, nothing remains the same, and nothing is static.

The metaphor of the river illustrates the WHY?

that while the river remains the same, the water constantly changes. There is no permanence.

Another WHY? is the contradictory nature of reality, where opposites condition or connect with each other:

„Cold warms up, warm cools down, moist dries, dryness is wetted.“ [3]

The world and the city are a cycle of change full of contradictions that - paradoxical as it sounds - bring harmony.

Opposites such as day and night or harmony and discord form a tension-filled unity - to shape and change

- to meet the demands and challenges of its inhabitants is a response to the line that strolls between starting point and endpoint, past and future between the boundaries of what seems feasible.

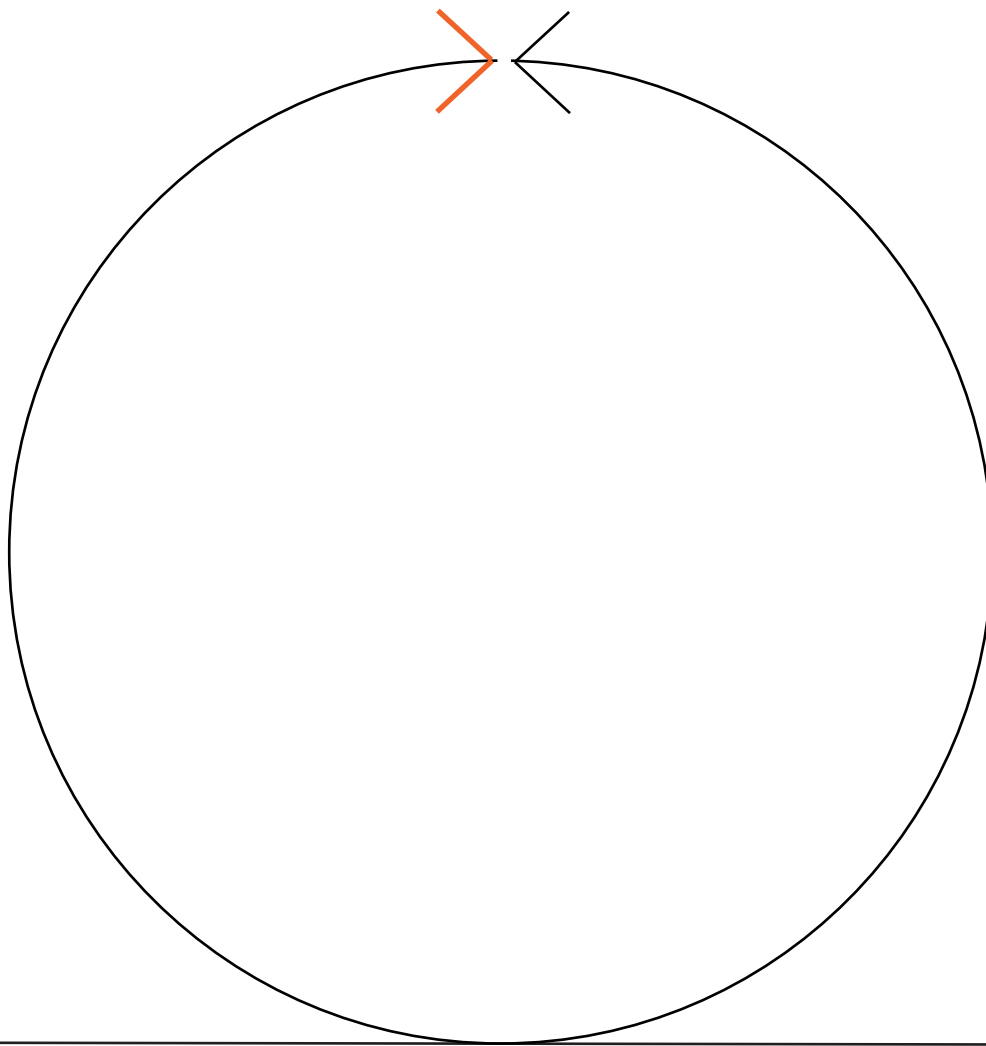
[1. Darwin]

[2. Heraclitus of Ephesus 540-480 BC]

[3. Heraclitus of Ephesus 540-480 BC]

UNI-VERSE

META-VERSE



UNI-VERSE

META-VERSE

PLASTI - CITY

Contrary to an ancient architectural dogma, buildings, as utilitarian entities for humanity, are far from being “hard-wired.” Instead, they undergo continual transformations throughout their lifespan, “influenced by our experiences” These alterations are commonly described as the circle of plastiCITY.

[based on the definition of neuroplaticity, changed with the findings of specifically selected specialists like Cathrin Malabou and her research on palsticity]



VDM

01 in the venetia **DIAMOND**

STAGE



Venetia Diamond Mine

22° 26' 20" S, 29° 18' 50" O

VDM

The Venetia diamond mine, located 80 km from Musina in the South African province of Limpopo, had 92.4 million carats of diamond reserves as of December 2018. Venetia is the largest diamond-producing mine in South Africa, producing 4.2 million carats of diamonds in 2018. It is owned and operated by De Beers and has been in production since 1992. The open-pit mining operation is expected to continue until 2021, after which it will transition to underground mining.

The current excavation depth is 450 meters, covering an area of 3.8 hectares. The expected lifespan of the Venetia underground mine is anticipated to be more than 31 years. Excavation for the underground operation began in 2013, with the shaft reaching a depth of 2,400 meters in 2018. Production from the underground mine is expected to commence in 2023.



CartaWorld Equipment







VDM

The magnate and VENETIA DIAMOND

(an extract vom the Newspaper Cape Towns)

Optimism - LAU's Doctrine

The new driving force behind the Venetia Diamond Mine is Josef Lau, an Asian construction billionaire. Lau now owns the air rights and surface construction rights for the Ventia 103 MS and Drumsheugh 99 MS sites in the Limpopo province of South Africa. He acquired the surface construction rights from one of the largest diamond mining companies, Anglo American, and is now departing from the plans of the Venetia Underground Project (VUP).

The diamond-obsessed magnate presents his first metaphorical idea for the site:

“A shroud that hugs the landscape and buries everything underneath.”

“In the first place, each sheet of past is a continuum.” [1]

He draws a LINE between surface and underground actions.

“How does a veil cover over the things?” [2]

He is keeping his visions for city and regional planning to himself for now.

However, he has already revealed one thing: there will be a large planning phase that will give his future city structure its universal, comprehensive quality.

[1. Deleuze, Cinema 2 The Time Image]

[2. Serres, Geometry]



city

plasti

circle

void

MINE

diamond

right

minimal

IAU

DNA

rear center

eye

detail

line

touch

new

old

synthetic

pot

left

real

melting

MINDMAPPING

VDM

plasti

diam

117 117

observers inversion



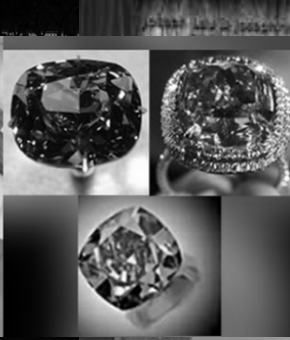


NOTHING,
THAT IS,
HAS TO BE.

[Carol Bryant modified my Joef LAU]

02 with **LAU's** physiognomy

PROTAGONIST OF THE DIAMONDS CIRCLE



Shadows of the Wall



VDM-LAU

[]

Shadows of the Line

(an extract from a Interview with Josef Lau)

Interviewer (Mr. Semi-Colon):

You appreciate the beauty and importance of art and culture and have a passion for aesthetic quality, as evidenced by your collection of diamonds. Why have you now purchased the air and building rights of the VENETIA DIAMOND Mine in South Africa?

Lau:

- Shaking his head - I follow the appreciation of beauty, art, and culture as a fool.

"Live life to the fullest and focus on the positive." [1]

I'm a diamond-obsessed construction magnate.

"A lifelong obsession, I suppose." [2]

Nevertheless, my interests are diverse.

I support not only art or certain student projects but now also VENETIA DIAMOND and the new concept, THE CIRCLE OF PLASTICITY.

Interviewer (Mr. Semi-Colon):

Why did you decide to acquire the VENETIA DIAMOND mine?

Lau:

"If you want something out of life, you have to go out and get it because it won't be given to you." [3].

I became successful through my construction empire, with *"Blood, Sweat, Tears" [4].* The media and people quickly passed judgment on me, and that's where I wanted to intervene. My belief that success and prosperity come with a responsibility to society and the world is certain, and I act accordingly. Therefore, I wanted to change something in the world and make my dreams of a new urban area come true. THE CIRCLE OF PLASTICITY.

Interviewer (Mr. Semi Colon):

You've mentioned the new concept, The Circle of Plasticity. Can you briefly introduce it to us?

Lau:

Picasso himself said:

"The several manners I have used in my art must not be considered as an evolution or as steps toward an unknown ideal of painting." [5]

To explain the concept in detail would exceed our time, but in a simplified way, it involves spreading the "shroud" and isolating the area of VENTIA DIAMOND, now taken over by the Vententia Underground Project of Anglo-American.

After this process, we will apply a dynamic new concept by planting a seed that evolves alongside humanity. I have big plans for the Venetia Diamond Mine, and I know how to make them happen.

"The duty of a leader is to pay attention to what other people say - especially those who think their opinions don't matter." [6]

In essence, this business idea brings the virtual illusion of diamonds to humanity.

[1. Joseph Lau Luen Hung]

[2. Asimov, Complete Robot Anthology]

[3. Joseph Lau Luen Hung]

[4. Winston Churchill]

[5. Chilvers, A Dictionary of Modern and Contemporary Art, Oxford]

[6. Joseph Lau Luen Hung]

[7. Architektur aktuell: Ist architektur Tod?, 7-8 2023]

[8. Forbs Magazin]

[9. Architektur aktuell: Ist architektur Tod?, 7-8 2023]

[10. Neom]

Interviewer (Mr. Semi Colon):

The media is discussing the parallels between the Line project by NEOM and your project, The Circle of Plasticity. How do you feel about this?

Lau:

First and foremost, I'd like to point out that ideas for urban concepts arising from specific situations or conditions and the concept of a ribbon city are not new.

In 1882, the Spaniard Arturo Soria planned

„two mirrored, parallel walls rising from the desert sand in the middle of nowhere, with green spaces in between and a lively atmosphere.“ [7]

The Line project revives this idea and places it in the midst of the Saudi Arabian desert, interpreting the line in new ways.

Furthermore, I would like to mention that not only is the foundation of the project questionable, but also the Chairman of MBS, Prince, is a controversial figure. Not only has he been accused of being involved in the murder of journalist Jamal Khashoggi and disposing of his remains in acid, but he is also known for acquiring a *"fake Mona Lisa" [8]* called "Salvador Mundi" for 450 million euros to hang it in his mirrored building in the desert. Our project, The Circle of Plasticity, not only distances itself in many small ways from The Line but mainly in its overall concept. We are not building a fixed, stable incision in the "nowhere" and trying to sell residents a *"fixed and solid"* city. Our concept addresses human-made problem areas and attempts to create a *"seed"* through targeted intervention, allowing both the city and humans to grow "plastically."

Interviewer (Mr. Semi Colon):

Why did you choose the circular urban concept?

Lau:

To address this, I can only express my viewpoint in opposition to The Line, and only with a question:

"What happens to the entire space around the line?" [9]

We, with The Circle of Plasticity, aim to merge with the space given to us, allowing national parks and wildlife to retain their space and not destroying their habitat with a cut. By creating a new space in the excavated craters, where nature has already been disrupted by humans, and planting a circular "seed," humans can settle there, much like a living organism. Over time, we expect the city to systematically spread into small settlements on the 3.5 square kilometer area and perhaps even merge with the larger cities in the vicinity.

Interviewer (Mr. Semi Colon):

You've expressed opposition to The Line. In what aspect would you agree with the concept?

Lau:

"Call it what you want, but it is a place that is gonna change the way we live on this planet" [10].

We align with the quote, idea and the concept of a new high-tech city from the Line by Neom. But urban concepts and architecture should and must continue to be considered, not just in an experimental sense. However, we must not forget one thing: for whom we are building for.

- [1. Joseph Lau Luen Hung]
- [2. Asimov, Complete Robot Anthology]
- [3. Joseph Lau Luen Hung]
- [4. Winston Churchill]
- [5. Chilvers, A Dictionary of Modern and Contemporary Art, Oxford]
- [6. Joseph Lau Luen Hung]
- [7. Architektur aktuell: Ist architektur Tod?, 7-8 2023]
- [8. Forbs Magazin]
- [9. Architektur aktuell: Ist architektur Tod?, 7-8 2023]
- [10. Neom]

VAS

Jay-Z et Beyoncé soudés et fiers comme jamais

ENTRETIEN
Nicole Ansele
l'actrice

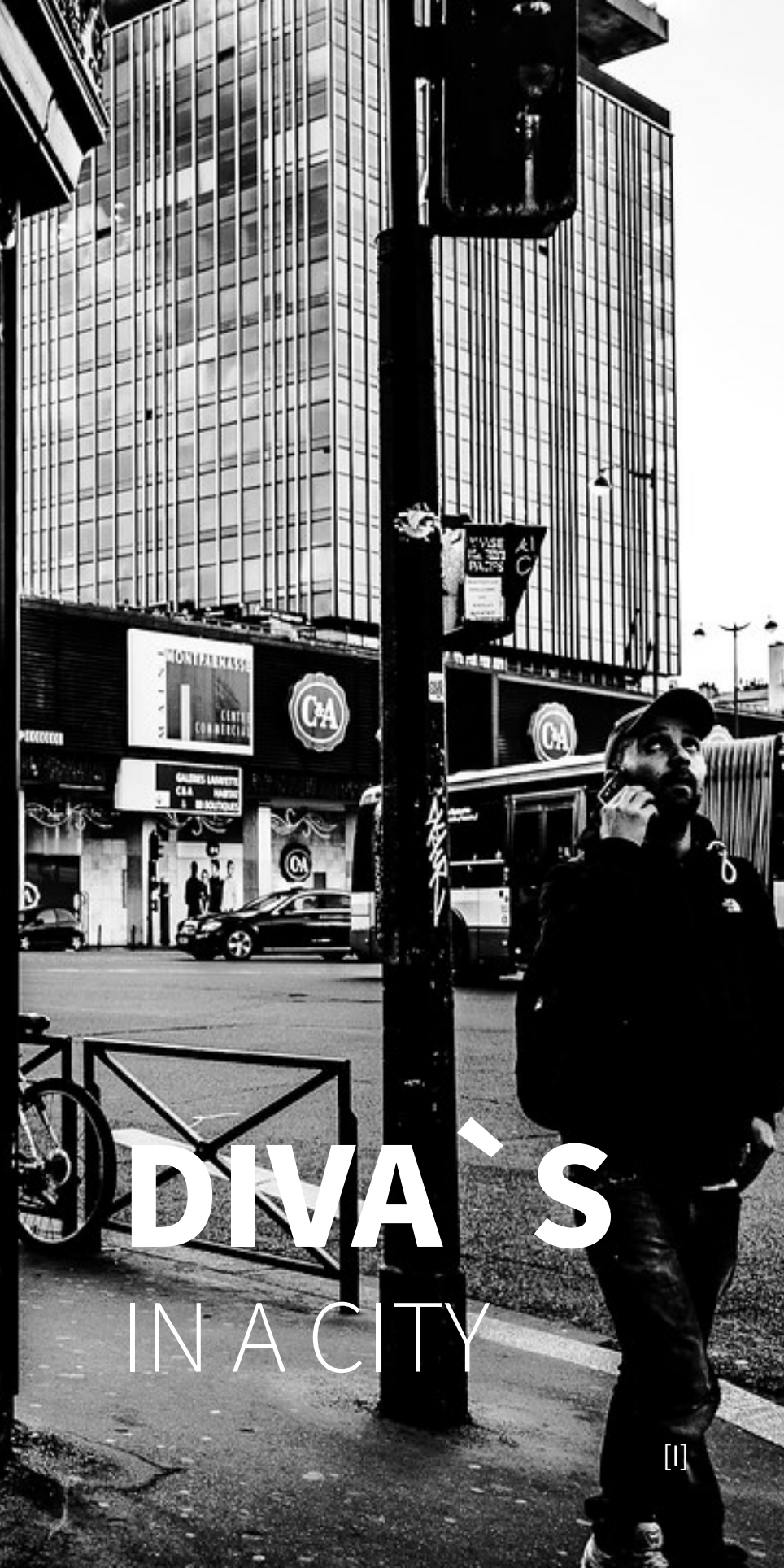
Assumer son AFRICANITÉ

Afrofuturisme (le mode d'emploi)
Deco le style Afro-chic
Beauté noire, teint sublimé

Shirley MBE
Henriette
Trabatt

L 18091 - 02 - F. 3,90 € - RD

LA BOY AG
DESFR
SATISFAIT
OU REMBOURSÉ



DIVA'S
IN A CITY

VDM LAU

OTNET

LES COMMANDES DES INDUSTRIELS POUR RACOLER SUR LES RÉSERVOIRS SOCIAUX

03 leads to the **TANGENT**

LETTER FROM THE CIRCLE TO THE LINE



VDM-LAU-CIRCLE

I, the **CIRCLE**, boast distinct qualities of my own.

I introduce qualities of softness, fluidity, and spatial expansion to the world.

„I epitomize both flawlessness and constraint in tandem.“ [3]

My form is round, seamless, symbolizing wholeness and unity.

“In order to get a “really single whole” and “real unity”[4]

I have a center, like a heart.

„You think I have no heart? [5]

I embody the concepts of motion and cyclicity.

I encircle and finalize the imperfect.

Completing each cycle, I perpetually „recycle“ the circle of life,
drawing closer to infinity with every passing second.

„all things recycle“ [6]

People attribute values to me that transcend the realm of geometry.

I have transformed into a ring, a representation of Yin and Yang,
and even likened to a mysterious black hole.

I am revered.

„If I were in your position, I would surely adore myself.“ [7]

I embody all that you will never encompass,

for every entity that defies linearity finds its essence within me.

**“You will accomplish nothing by killing me,
and you know it.” [8]**

You are not touching me, or do you?

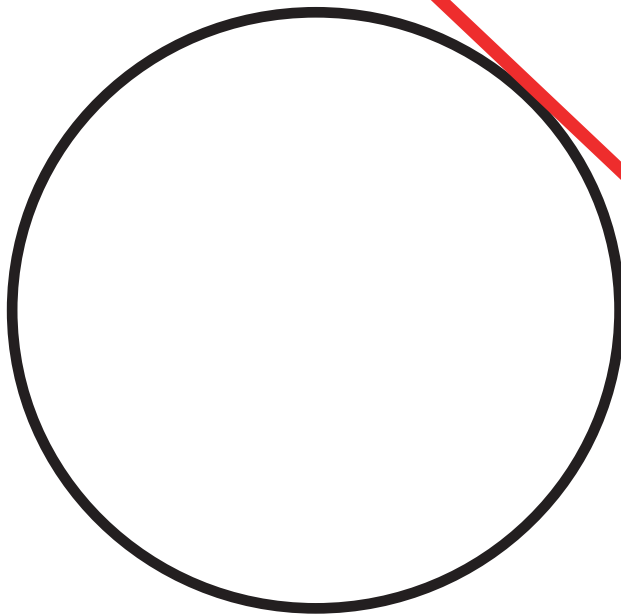
You will always love me,

the circl

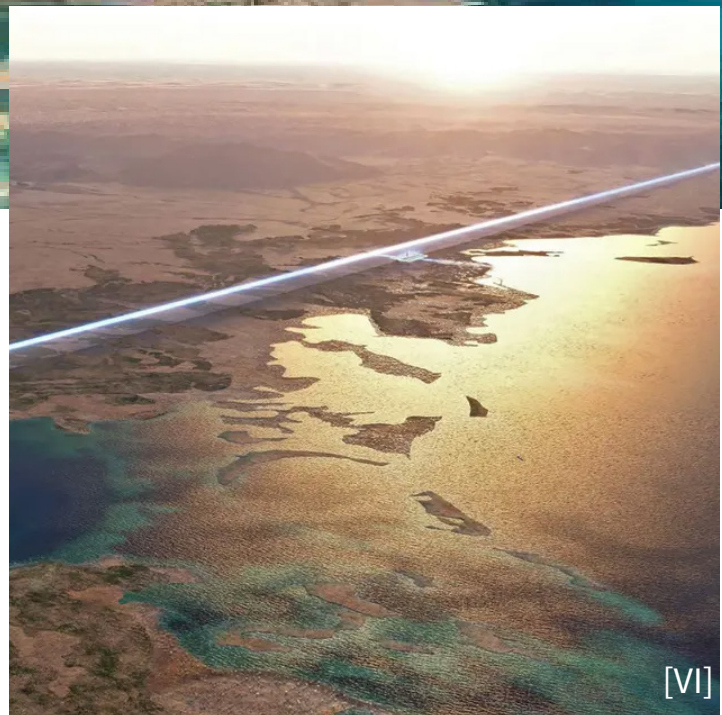
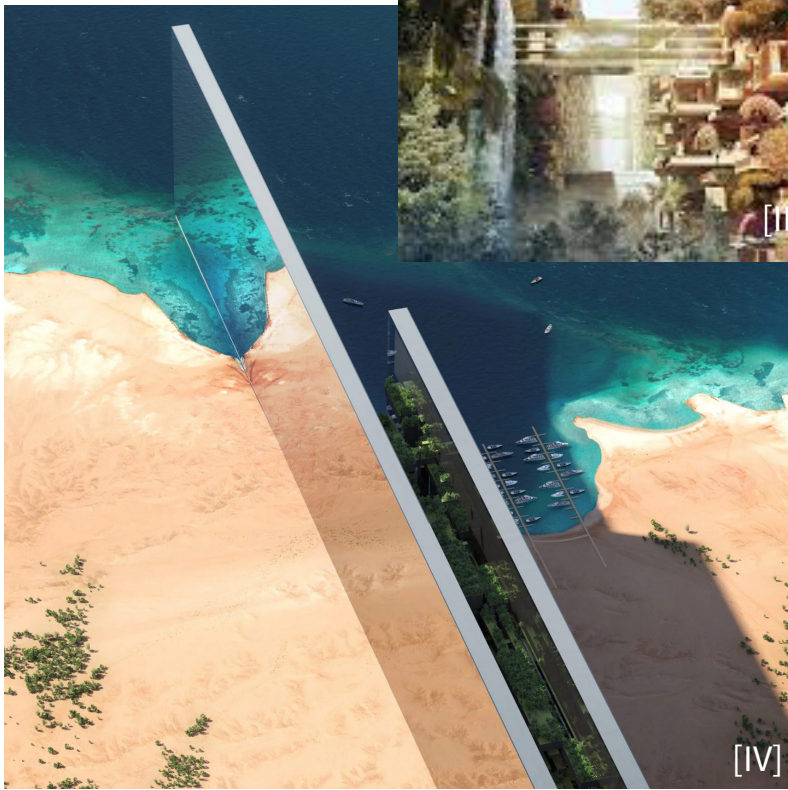
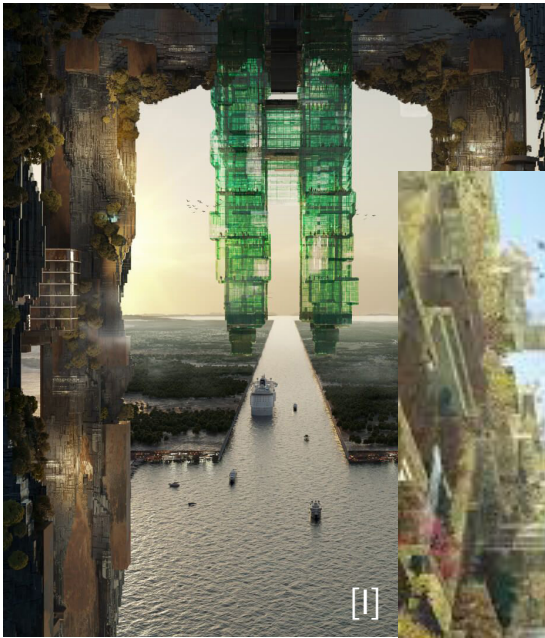
- [1. Friedrich Hundertwasser]
- [2. Ockmann, Architecture Culture 1943]
- [3. Hanspeter Rings]
- [4. Marx, Collected Works]
- [5. Asimov, Complete Robot Anthology]
- [6. Asimov, Complete Robot Anthology]
- [7. Asimov, Complete Robot Anthology]
- [8. Asimov, Complete Robot Anthology]

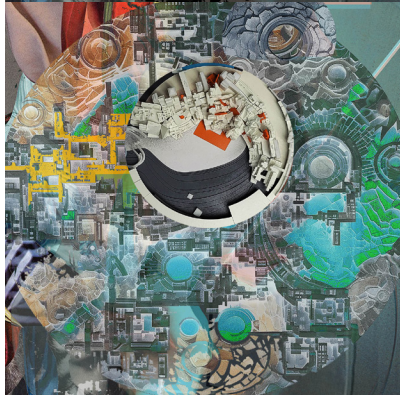
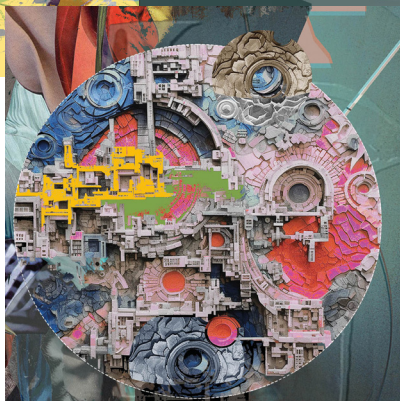
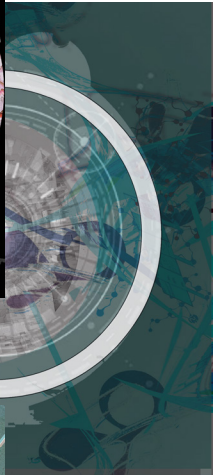
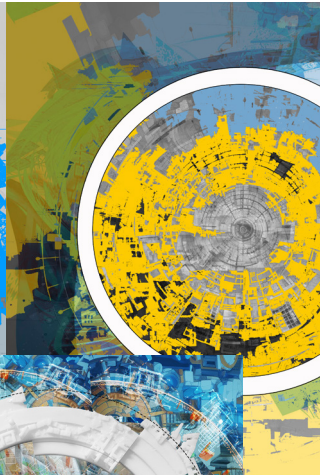
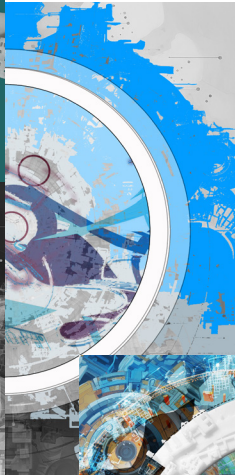
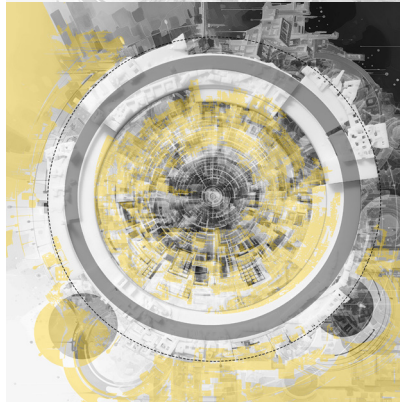
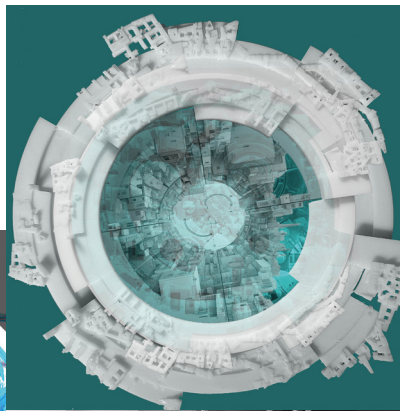
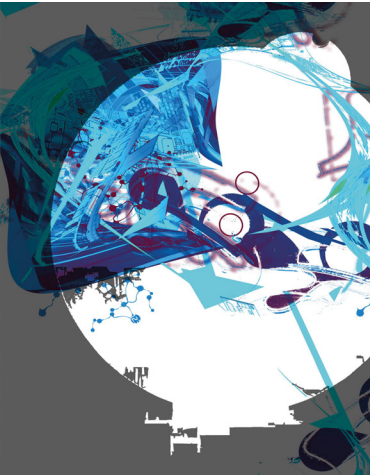
“ Reality is made up of circles,
but we see straight lines”

[Peter M. Senge, MIT]



VDM-LAU- CIRCLE vs. LINE





04 **FACES** of the **CITY**

MANIFESTO FOR THE CIRCLE OF PLASTICITY



2

13

3

8

4

9

11

10

14

5

7

6

Faerie's Aire and Death Waltz – John Stump

1

12

99

Masterplan is dead,
circle is the seed,
relationality encircles them,
nurtured by plasticity's grace.

- VIEW from above
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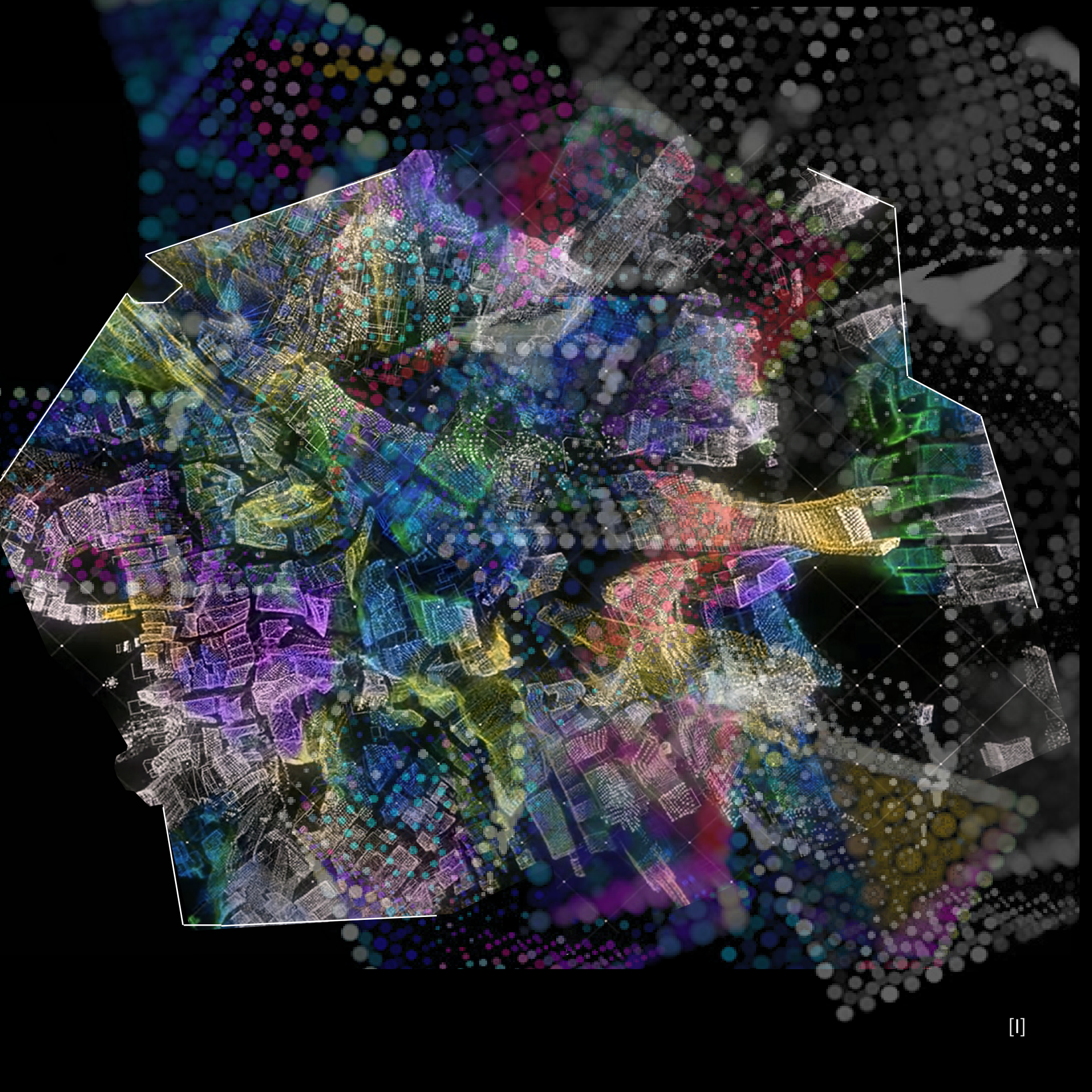
- GARDEN
- STREET
- ENTRANCE
- GRAVEYARD
- HOME
- SQUARE



01

MASTERPLAN is dead,

VIEW from above



„Freedom to live our own lives.“ [1]

We, the visionaries of this city, aim to create a city characterized by plasticity, self-growth, and self-optimization.

Our vision unfolds amidst the continuous operation of the Venetia Diamond mine in Limpopo, South Africa.

We embrace new experiences and adaptability.

„Hence it cannot be absolutely infinite.“ [2].

The widely recognized master plan finds no implementation here.

The diamond mine seamlessly integrates with the circular frame and the white canvas.

„-the new circle will NOT frame-“ [3].

The construction is guided by time, and what transpires on the canvas is malleable, entrusted to the interaction between people and the city.

Thus, the city can grow with us, the people,
and we are not confined between two lines

- ,the limits of the achievable‘ [4].

„When it comes to working, thinking, or living in general, plasticity isn't about bending over backward to adapt to change – it's about holding oneself open to new ways of being.“ [5].

„This future has not yet come to pass“ [6],

but when it enters, it becomes magnificent.

[1. Harris, Little White Houses: How the Postwar Home Construc]

[2. Aquinas, Summa Theologica]

[3. Koolhaas, Elements of Architecture]

[4. Harris, Little White Houses: How the Postwar Home Construc]

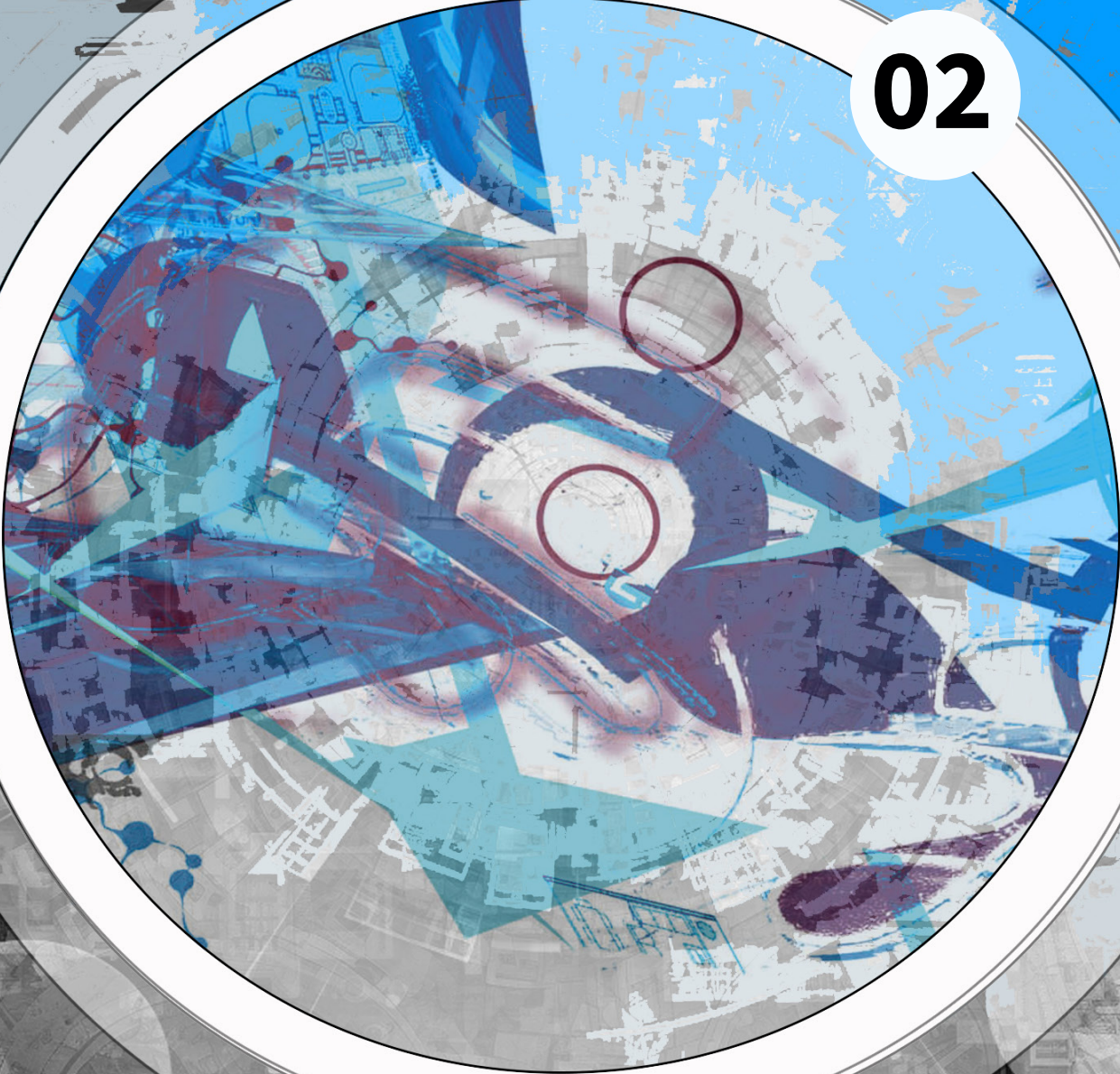
[5. Cathrin Malabou]

[6. Leatherbarrow Eisenschmidt, Twentieth Century Architecture]



Out of Frame

02



CIRCLE is the **SEED**,

DETAIL from thr ring







14

The Plasticity concept goes against the LINE.

The LINE is straight; it "is an infinitely long object with no width, depth, or curvature" [1].

So controlled, stiff, and straight—always watered at two points.

The opposite of a city.

It is not even flexible.

"No to flexibility, yes to plasticity!" [2].

We are the CIRCLE with closed and complete unity around the center—the people.

"The Heart of the City." [3].

Our heart, which beats and pulsates, is the focus surrounded by the ring of life—the CIRCLE.

The quality of life often depends on the quality of the seeds that lie deep in our consciousness." [4].

The circle is the seed, which blends with the existing environment to form a real city.

„The seeds of civilization are in every culture, but it is city life that bring them to fruition.“ [5]

To respond to demographic change and generate proximity between residential and work areas, we intervene in the area of the diamond mine as of yesterday and plant seeds that, like a blooming, living organism, will bear fruit in the area at the right time.

If you want to make a living flower, there is only one way to do it—you will have to build a seed for the flower and then let it, this seed, generate the flower. [6].

[1. Encyclopedia of Math]

[2. Cathrin Malabou]

[3. Leatherbarrow Eisenschmidt, Twentieth Century Architecture]

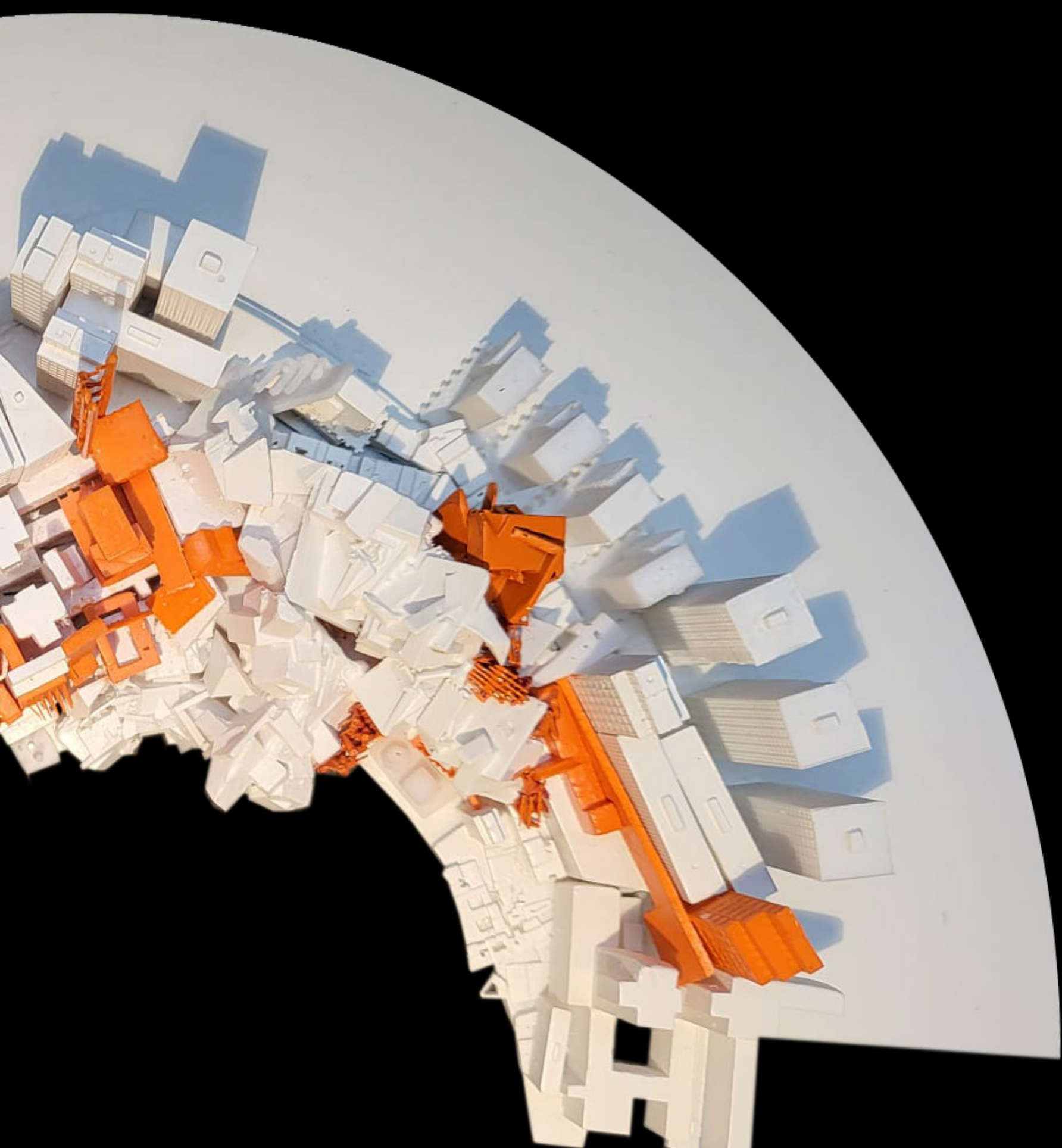
[4. Nhat Hahn]

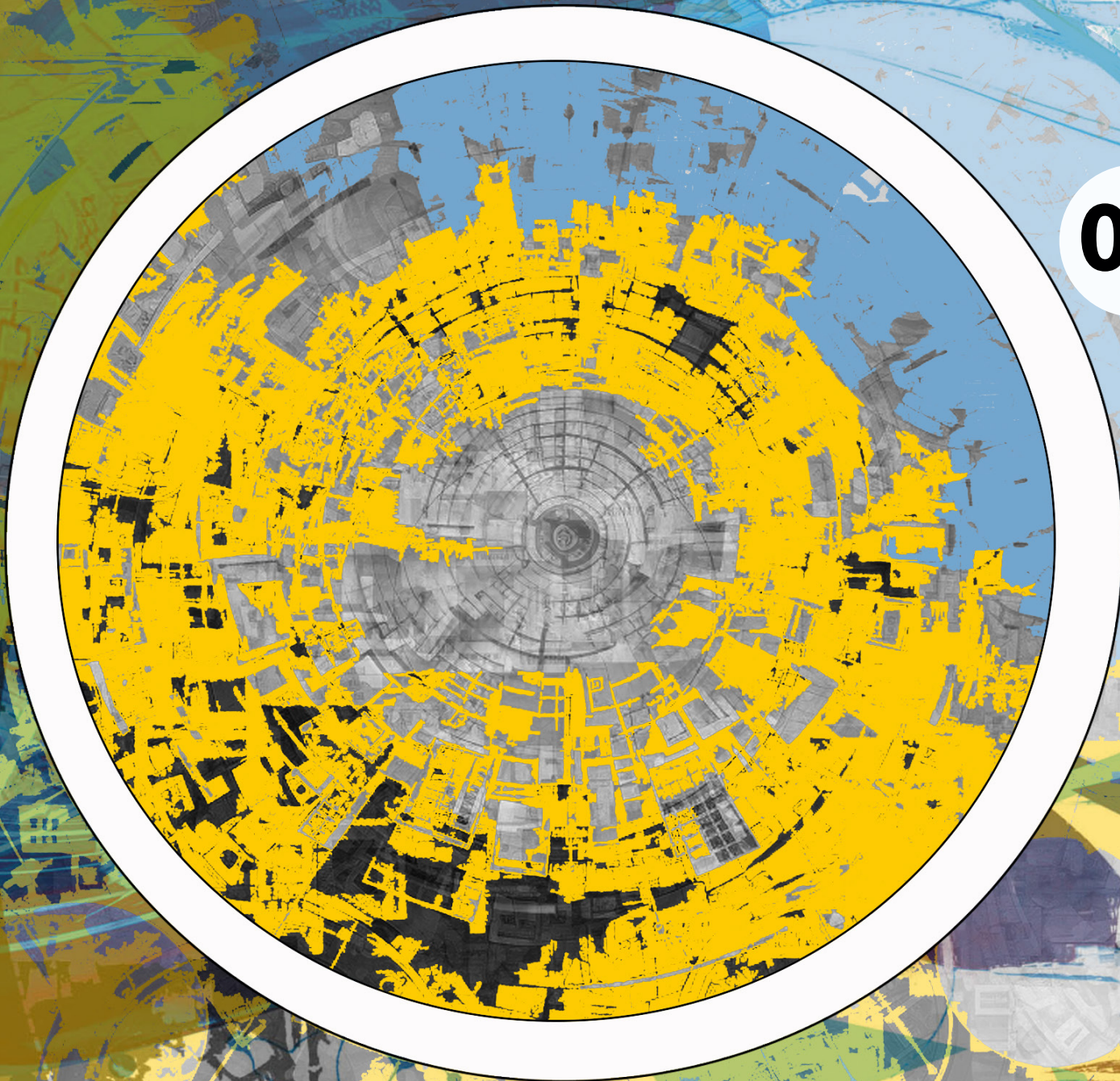
[5. Susanne K. Langer]

[6. Alexander, The Timeless Way of Building]

DETAIL

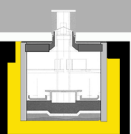
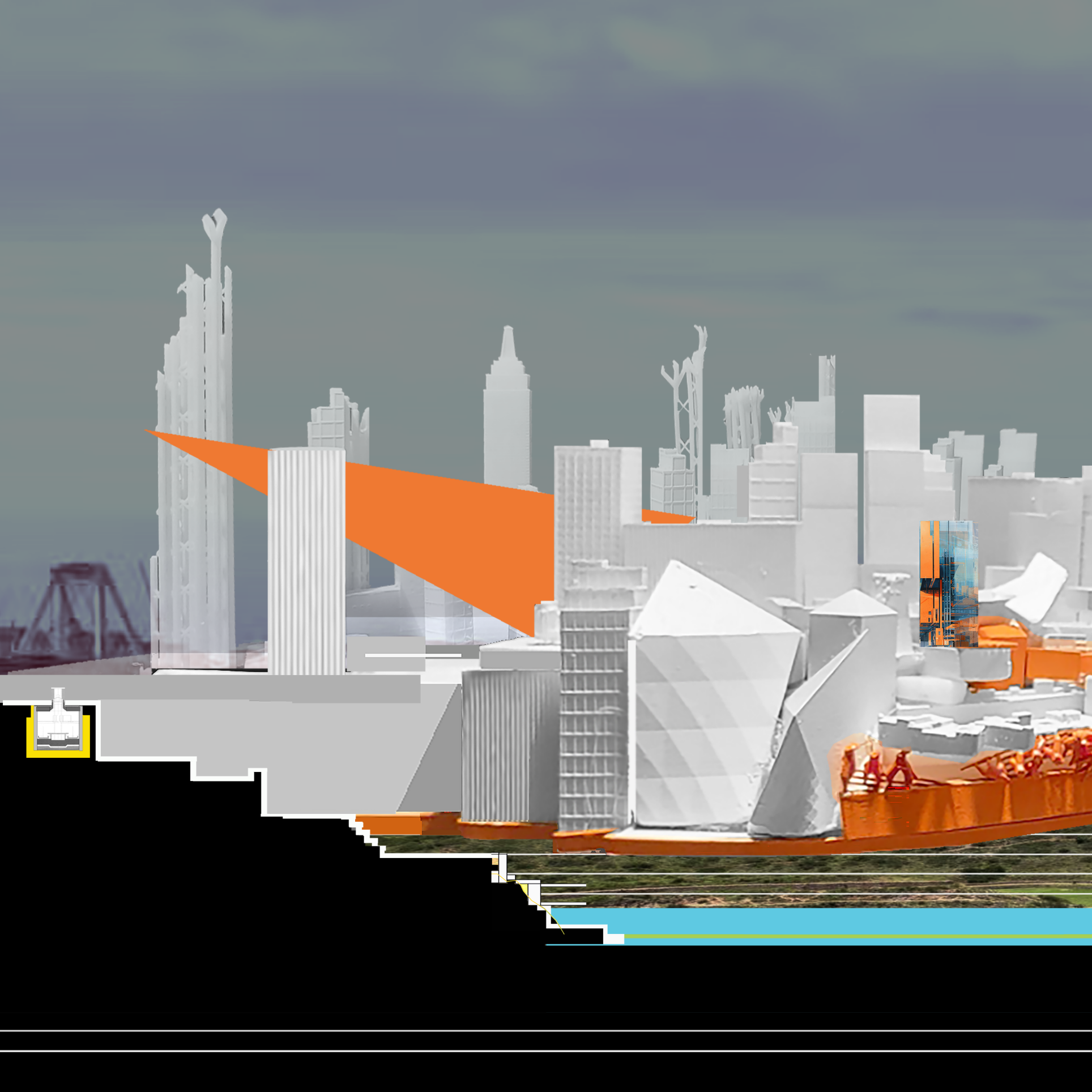


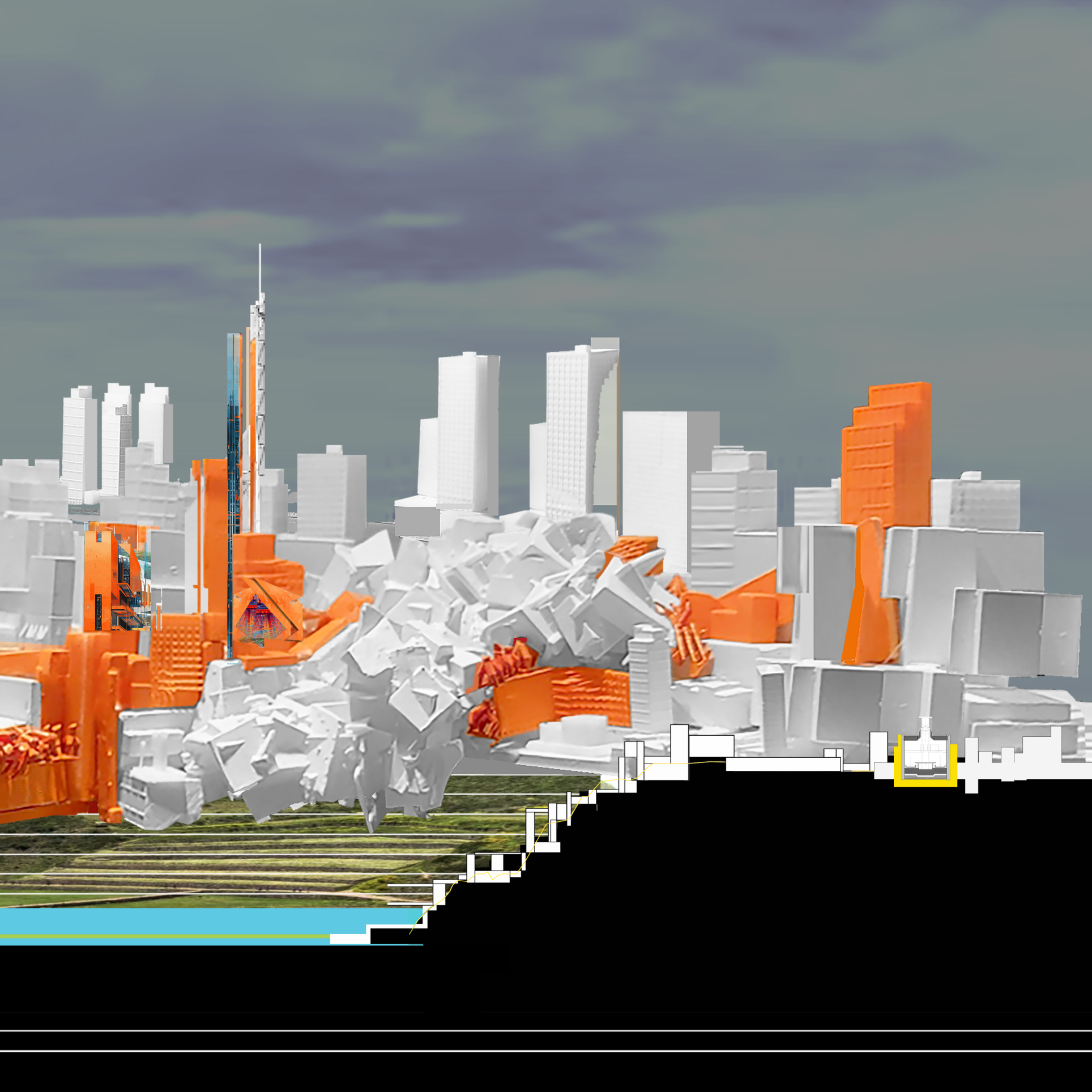


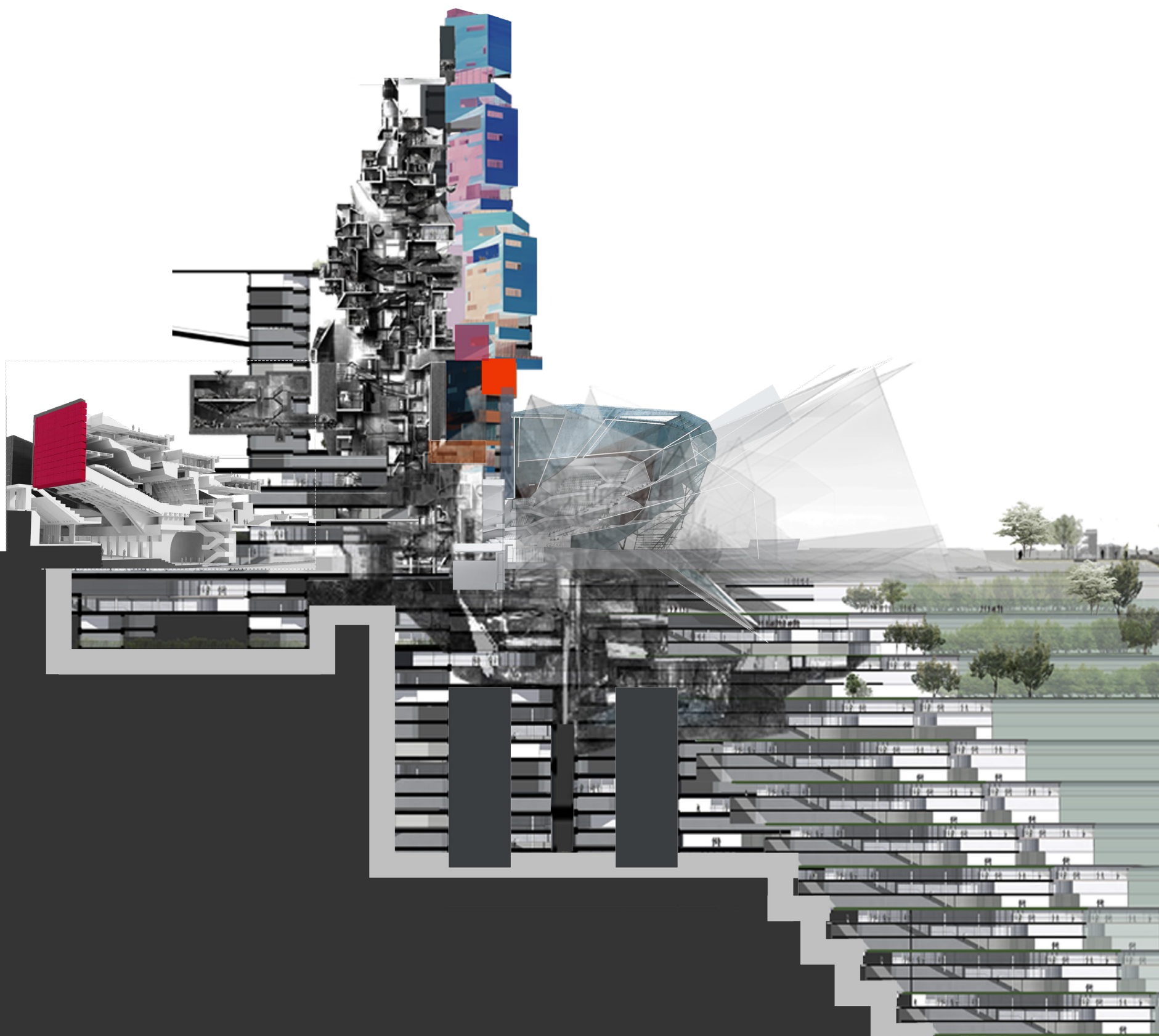


03

relationality
ENCIRCLE them,
CUT from the center







In plasticity, the community takes center stage.

"We need creative mechanisms for change, based on aggregates of self-interest leading to community." [1]

Inspired by the principles of inclusion and social cohesion, we create an environment that fosters education, culture, health, and social justice.

***Here, traditions, music, art, and languages blend into a harmonious mosaic of identity.
"Mosaic floor on cement." [2]***

Together, we celebrate the vitality of the people who enliven our streets and honor the history that has shaped us.

Plasticity becomes a place where those who coexist in harmony, celebrate unity in diversity, and enable us to grow together.

"Increase its power of action." [3]

We, the visionaries of the city, strive for a fusion with what already exists.

"Fusen Defused" [4]

The environment becomes a part of the project, and the project becomes a part of the environment.

The national park and the nature, the human-created holes and hills, gradually merge over time into a cohesive entity.

The diamond, with all its facets and cultures, is embraced and finds a place in our relationality.

***"The complex order and deep relationality we seek does not rely on a single hand." [5]
We don't avoid "the cut in the middle of the desert" [6],***

but rather merge with the circumstances.

Together, we create a connected, imperfect unity,

And we are "A Circle in the center of the diamond."

[1. Mallgrave, Modern Architectural Theory]

[2. Koolhaas, Elements of Architecture]

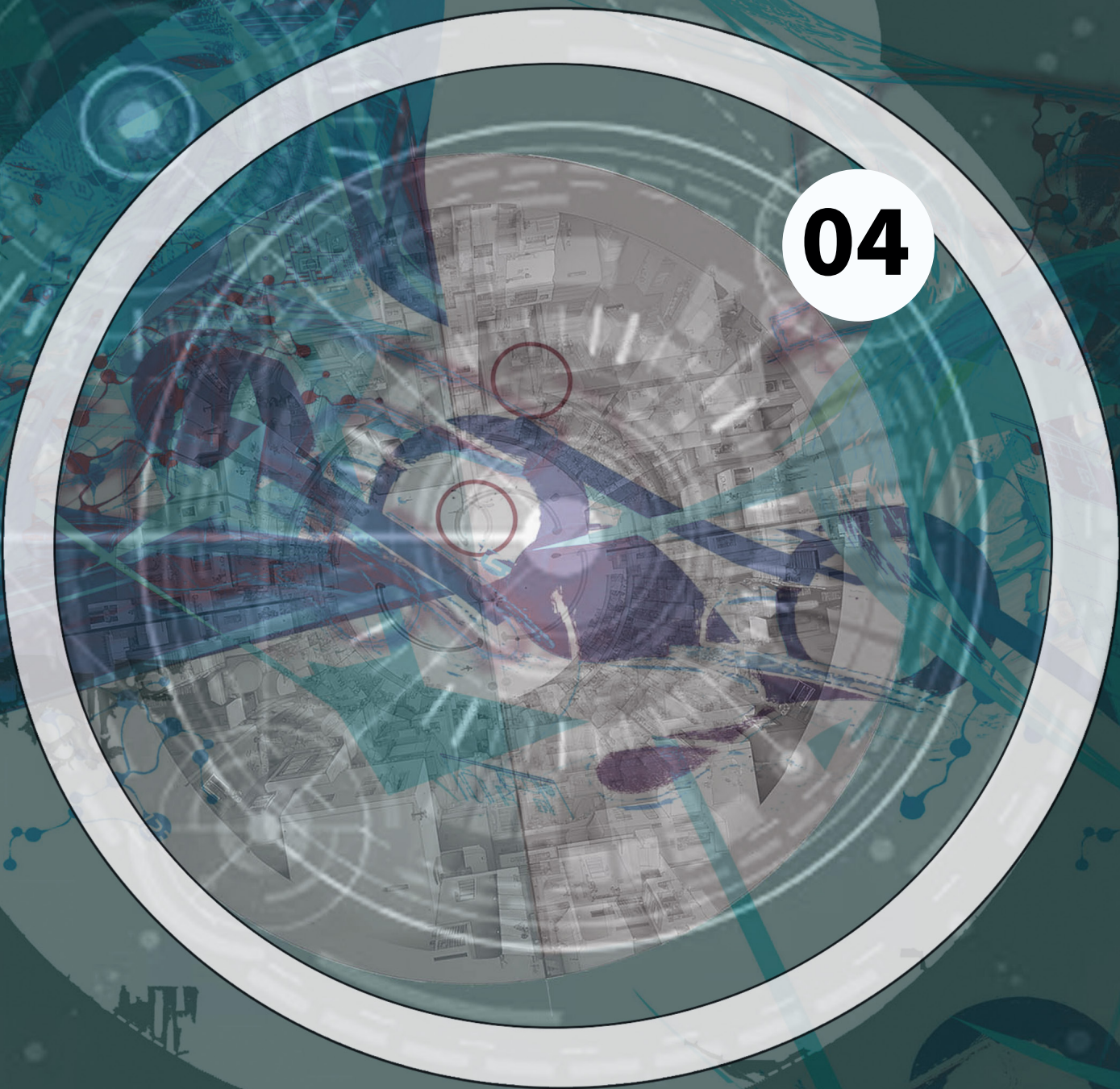
[3. Koolhaas, Elements of Architecture]

[4. Burrows, Gotham A History of New York City to 1898]

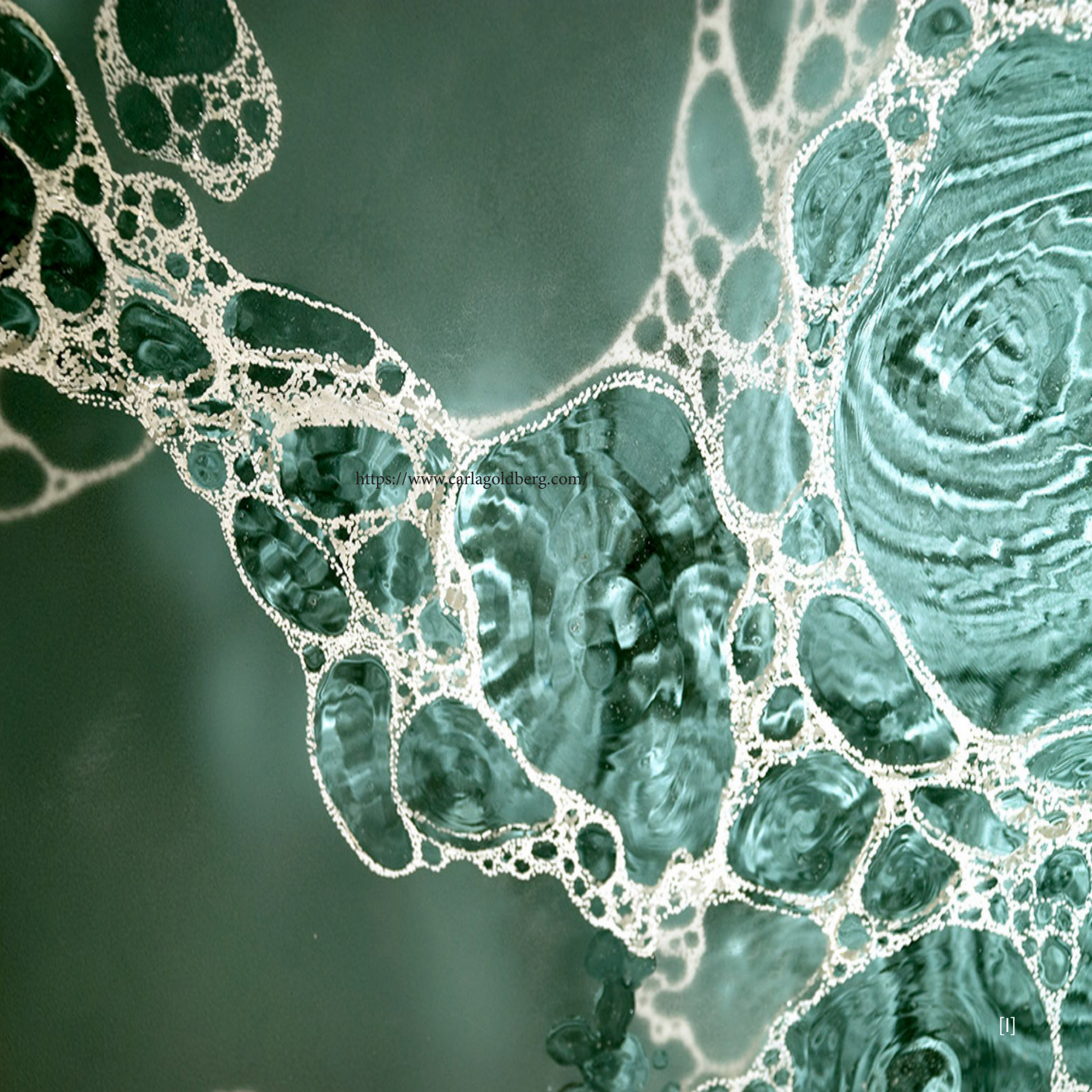
[5. Schumacher, The Autopoiesis of Architecture Vol 2]

[6. Architektur Aktuell, Architecture in transition, 7/8]

04



nurtured by
PLASTICITY`S grace.
SEQUENCES of PLASTICITY



<https://www.carlagoldberg.com/>

Welcome to the Circle of Plasticity, the Diamond City, an experiment redefining possibilities, forging the future.

The city is not carved in stone.

„We adapt to forms, structurally and functionally, in response to experience, environment, and even traumas.“ [1]

The City of Plasticity is a dynamic system that adapts and reorganizes.

„Everything that matters is related to this process of formation, sculpting.“ [2]

The city aims to capture the current situation, guiding circular growth up to the Tuning Point in 2046.

In that year, diamond mining will cease, allowing more space for the CIRCLE OF PLASTICITY to autonomously develop amidst life's mutations.

„They change and they diversify.“ [3]

Personal and societal identities continually evolve. Social constructions lack static identity or order. Consider the variability and malleability of the urban identity construct.

„Plasticity may characterize a certain meaning of the absolute, dissolution, solitude, but not totality, exclusivity, and infinity.“ [4]

„The reasons for this are not far to seek.“ [5]

[1. Catherine Malabou]

[2. Catherine Malabou]

[3. Augustine, Confessions]

[4. Catherine Malabou]

[5. Bork, Late Gothic Architecture]

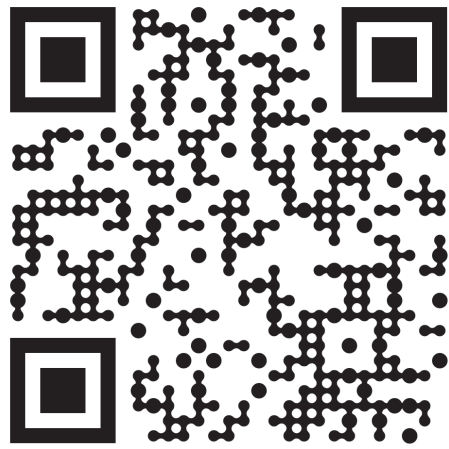
[6. Plasticity Example, Catherine Malabou 2022]

[7. Saunders, The Art and Architecture of London]

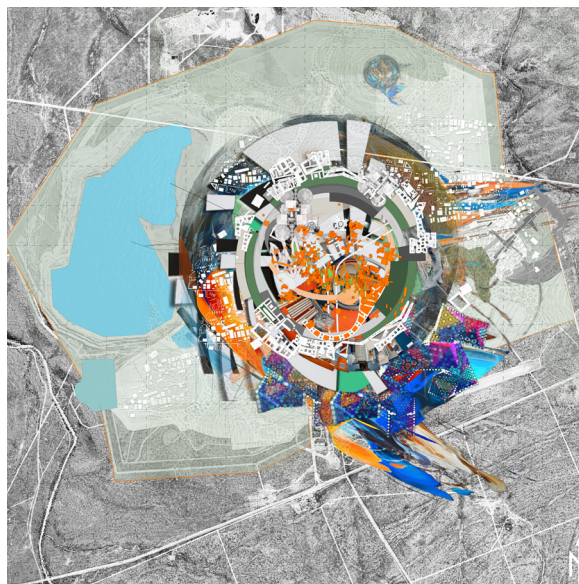
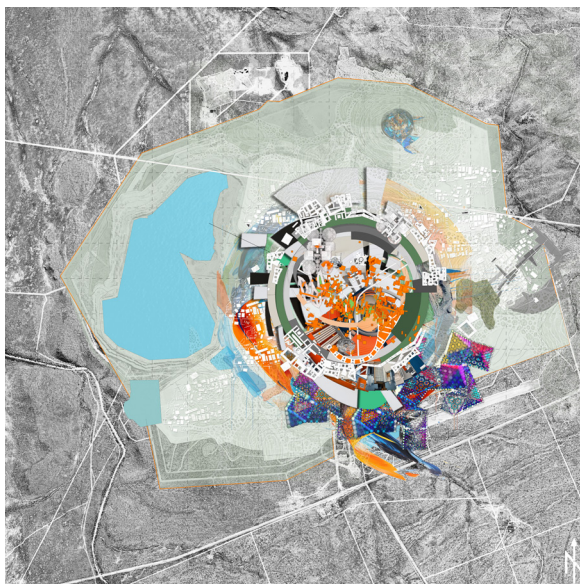
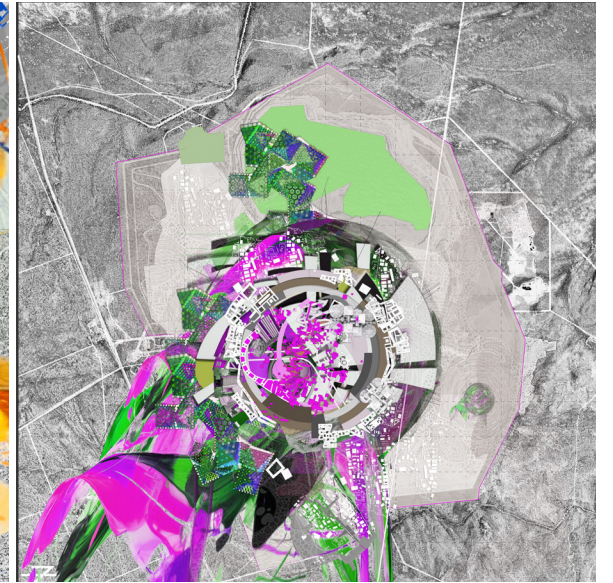
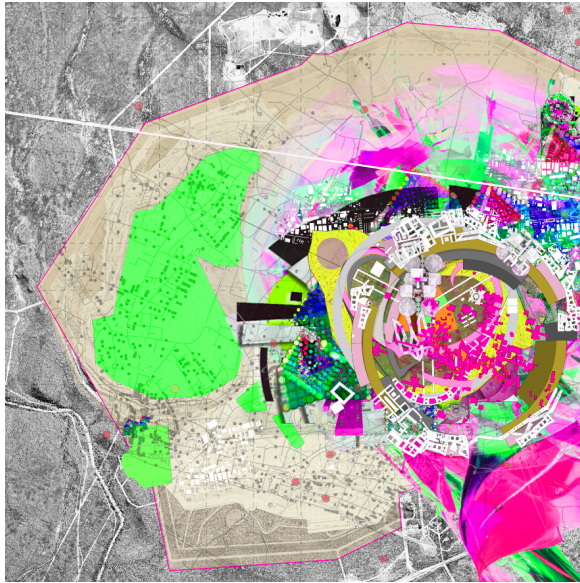
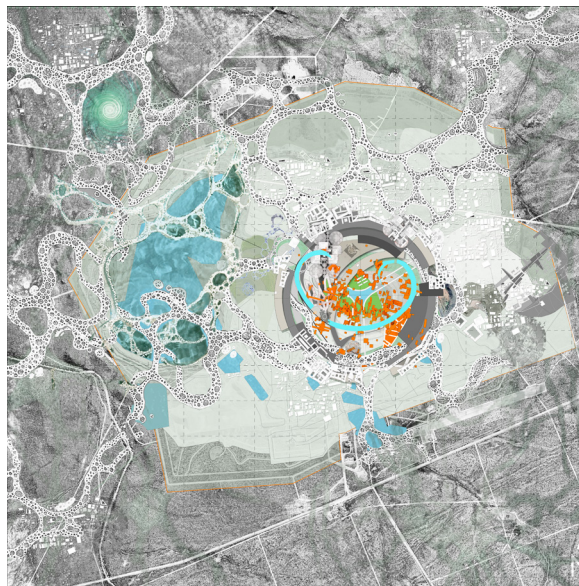
[8. Zizek, Less Than Nothing]

[9,10. Catherine Malabou]

[11. Catherine Malabou]



[ENJOY THE GIF]



Because it is itself plastic—exposed to change externally and internally—plasticity cuts through the divide between transcendental and empirical. [6]

With a circular structure balancing humans and nature, a self-optimizing system promoting efficiency, diverse ways of being, a shining city with a focus on human needs.
We will create a city not just brilliant but paving the way for future cities.

„The final ascent is hard work, but it is worth the effort.“ [7]
Regarding Malabou’s notion of plasticity, conceiving it as the unity of opposites, of activity and passivity, of gathering and splitting. [8]

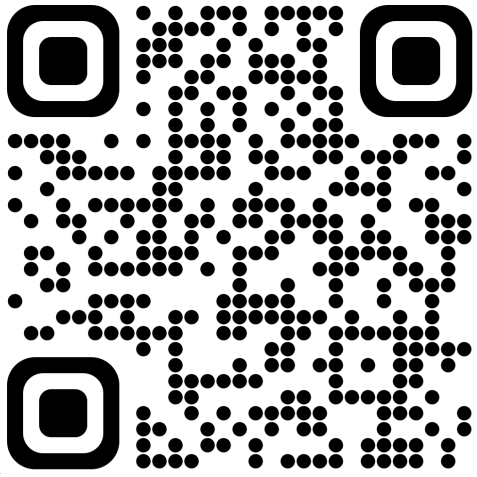
With this circular intervention in the diamond mine area, we take the first steps toward Plasticity
—a city
not

„fixed and solid“ [9] but „plastic“ [10].

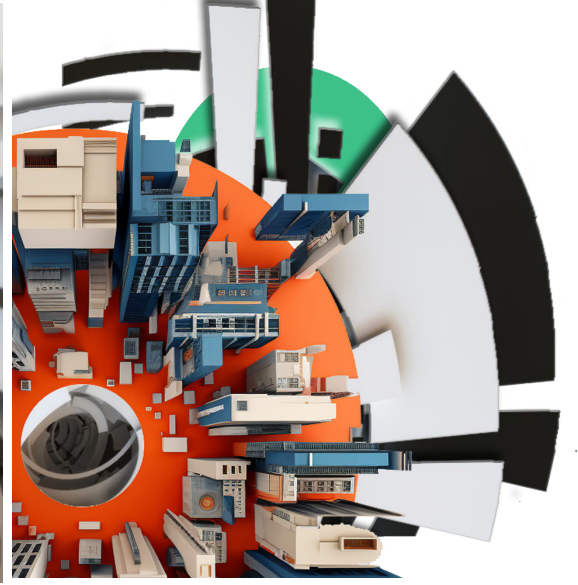
A progressive approach takes human-caused situations, stories, damages, pains, and beauty, developing new ways of being, together with residents—a real city.

„It will, for sure, be whatever we make of it.“ [11]

- [1. Catherine Malabou]
- [2. Catherine Malabou]
- [3. Augustine, Confessions]
- [4. Catherine Malabou]
- [5. Bork, Late Gothic Architecture]
- [6. Plasticity Example, Catherine Malabou 2022]
- [7. Saunders, The Art and Architecture of London]
- [8. Zizek, Less Than Nothing]
- [9,10. Catherine Malabou]
- [11. Catherine Malabou]



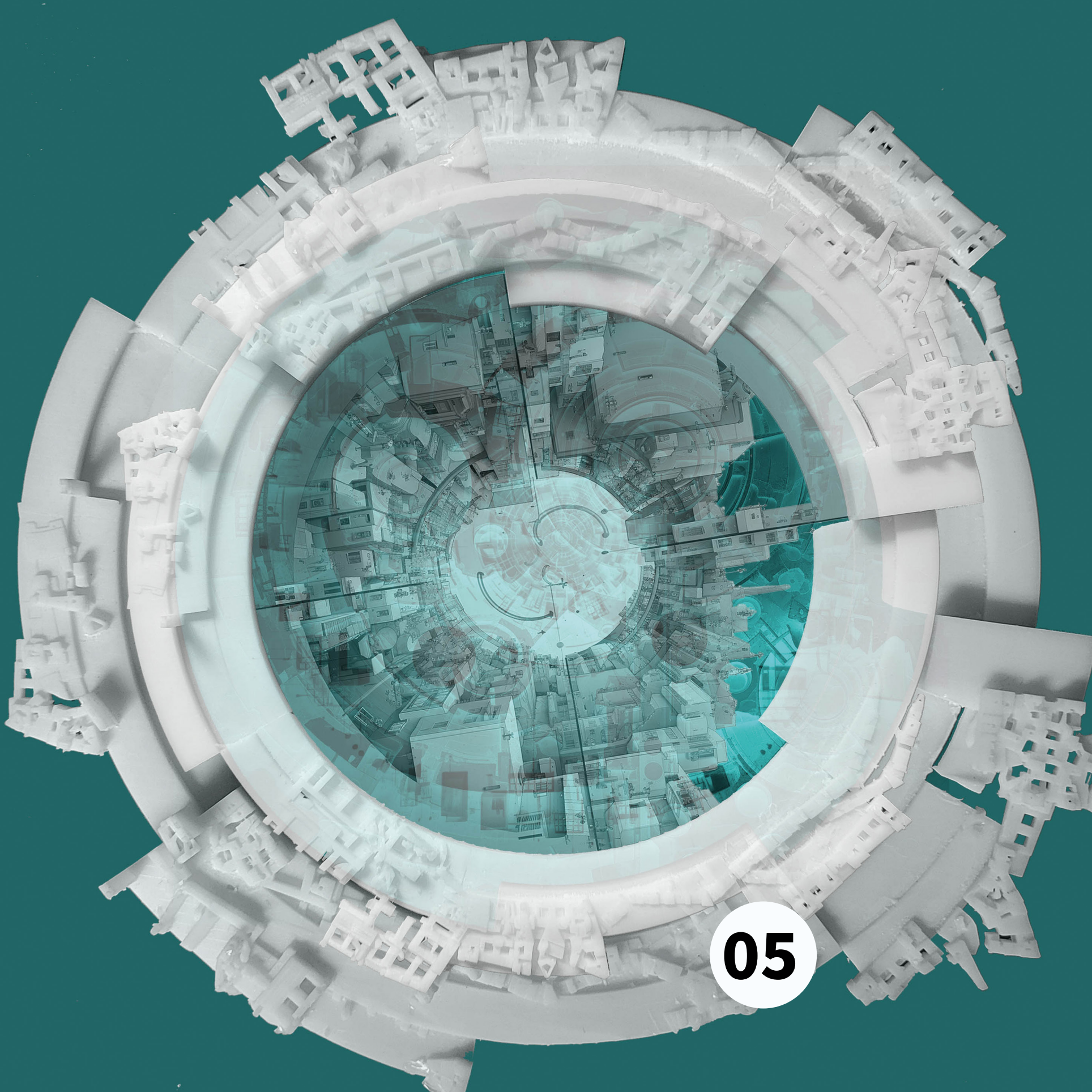
[ENJOY THE GIF]







WHY? in a city



05

within the **MINESTRONE,**
ARENA



„Fire fuses many things together.“ [1]

This minestrone soup is a place where we fuse together in a situation.

„We are all equal.“ [2]

and still different.

Imprinted with imagination, dedication, and pleasure.

„The ideas of distance and difference are, therefore, connected together.“ [3]

The minestrone absorbs the influences of diverse cultures.

***„When you have an entire amphitheater of people laughing that way,
it makes you feel so funny and it frees you to go further than you probably would“ [4].***

From the gladiatorial combat to the battles of Zuckerberg and Musk.

***The philosophical ponderings excuse of „To be, or not to be“ [5]
from Shakespeare to the proclamation „I’m the king of the world“ [6]***

before the Titanic’s demise.

We are poised to host the upcoming World Cup.

Together, we are a community of different faces.

United in the situation.

In the minestrone.

[1. Serres, The Five Senses]

[2. Hugo, Les Miserables]

[3. Hume, A Treatise of Human Nature]

[4. Kelly Ripa]

[5. Shakespeare, Hamlet, Act 3]

[6. Titanic, Jack Dawson]











06

in the DRAMA

of the **FAKE,**

PALACE



„The truth is rarely pure and never simple.“ [1]

The distinction between the fake and the real appears effortlessly discernible.

Good and evil. [2]

Black and white. [3]

In the grand symphony of life, it becomes evident that we are not confined to the cage of assignment.

„We are condemned to be free.“ [4]

We unfold not just in shades of gray but also in the vivid tapestry of life's colorful facets.

Like a butterfly,

it mimics,

it is fake

to survive.

It beckons us to ponder whether imitation, like a hidden undercurrent, possesses the alchemy of higher artistry.

***„The simulacrum is never that which conceals the truth
— it is the truth which conceals that there is none.“ [5]***

Is imitation a forgery or the higher art?

The ,fake,‘ humanity enters the stage. [6]

[1. Oscar Wilde]

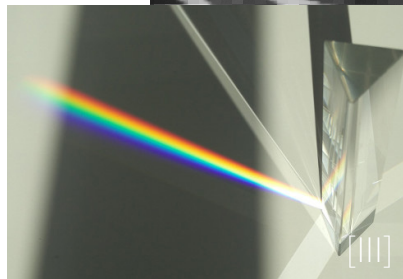
[2. Aquinas, Summa Theologica]

[3. Harrison Wood Gaiger, Art in Theory 1648-1815]

[4. Jean-Paul Sartre]

[5. Jean Baudrillard]

[6. Exhibition Fake Dresden]

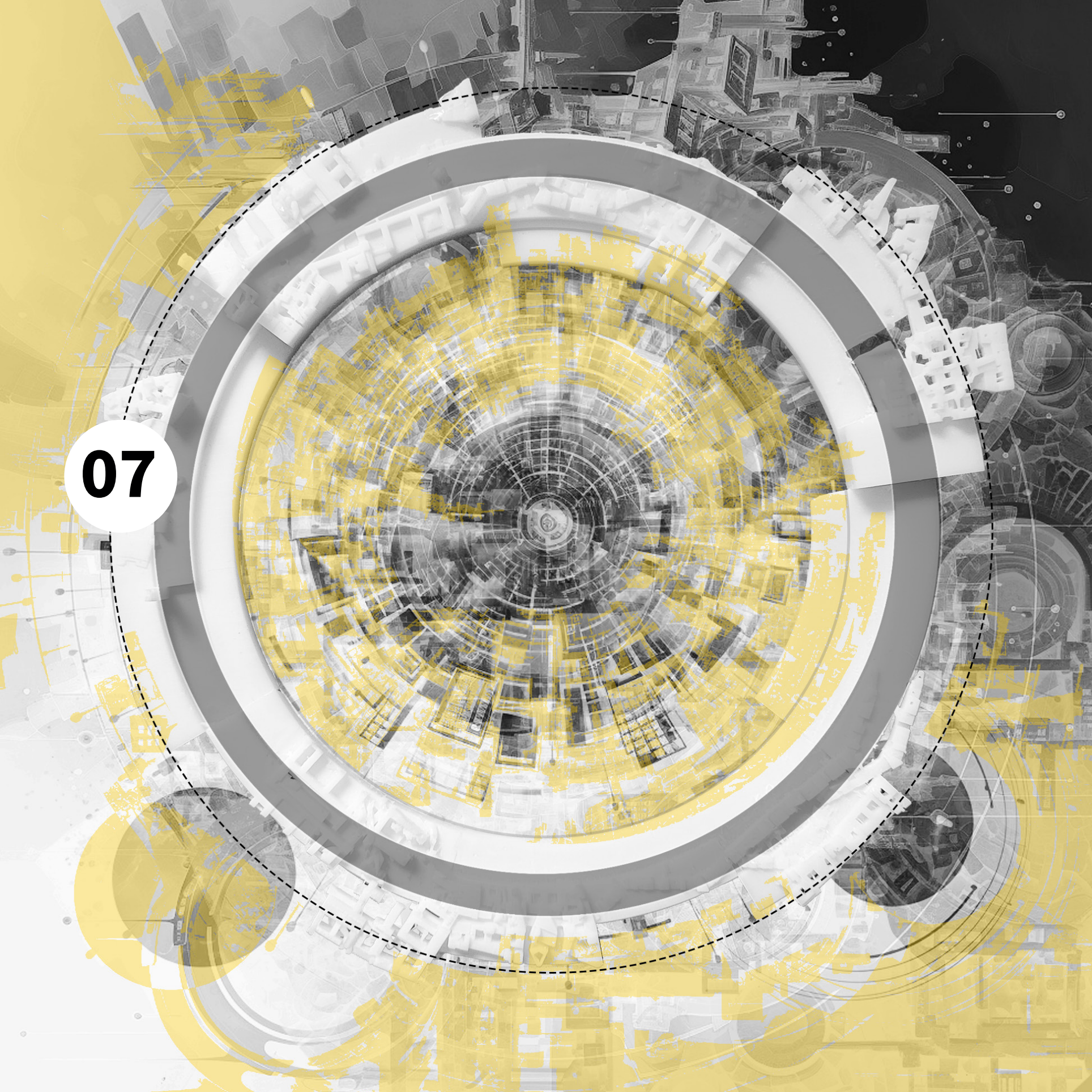








07



SYNTHETIC fusing enigma,
LABOR



„In fact, the synthetic method is meticulously thorough, leaving nothing without proof.“ [1]

Synthesis relies on the artificial composition of substances, breaking them down into their smaller constituent parts—chemicals, materials, matter, genomes, and DNA.

„Observe the texture of the skin, the quality of the irises, the bone formation of the hand.“ [2]

„- a manifestation of a strong Frankenstein complex.“ [3]

“On the contrary, they are the outcome of a purely synthetic chemical process conducted in the laboratory—” [4]

„You are excessively scrupulous, indeed.“ [5]

„So ordinary that it appears real.“ [6]

Breaking humanity’s code is as straightforward as that.
We can construct anything.

However, what imparts value to an object?

„The value of an object is not in its rarity but in the joy it brings us.“ [7]

„The only solution is love.“ [8]

From this moment onward, the world is both open and partially closed to us.

[1. de Condillac, Essays on the Origin of Human Knowledge]

[2. Asimov, Complete Robot Anthology]

[3. Asimov, Complete Robot Anthology]

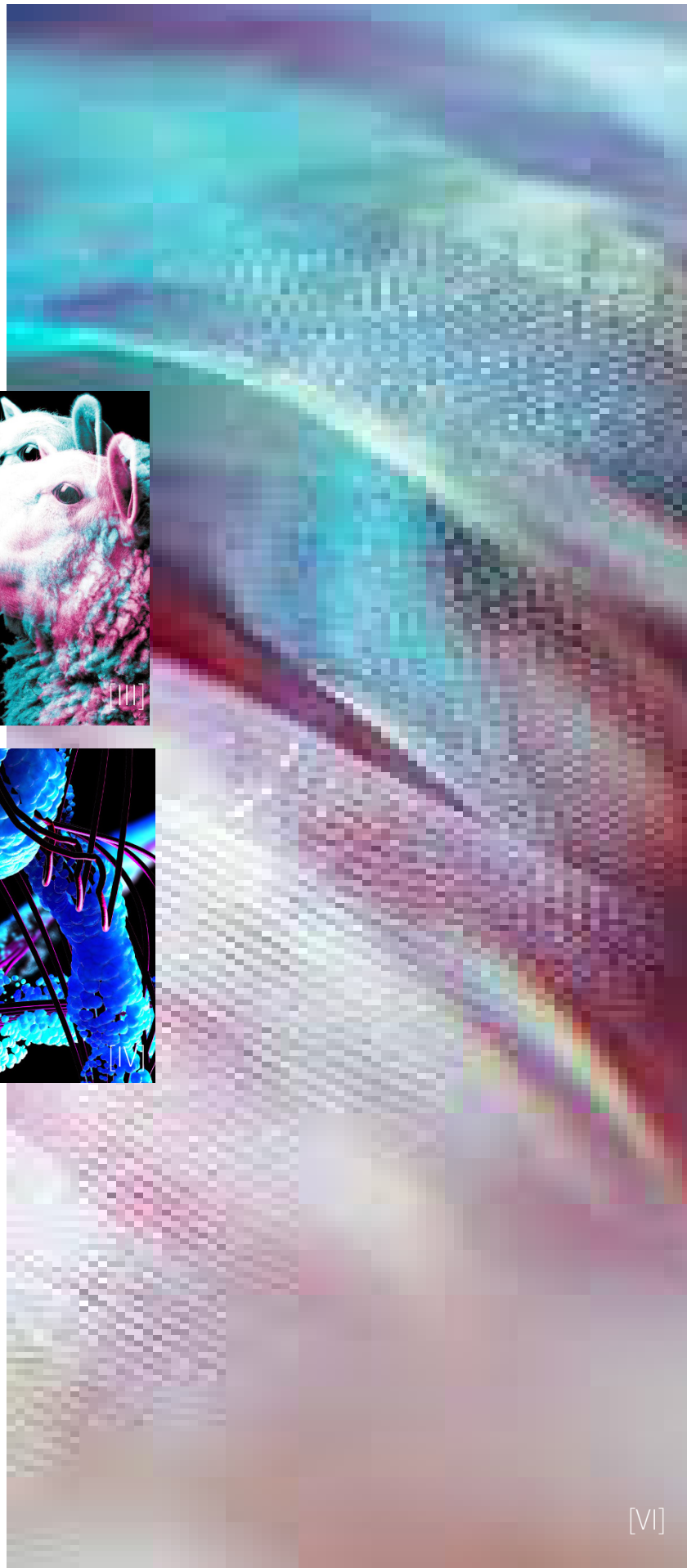
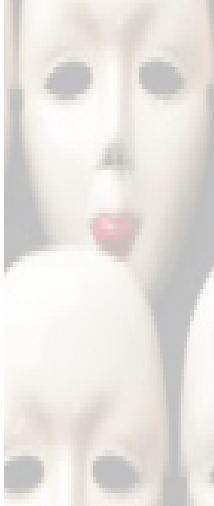
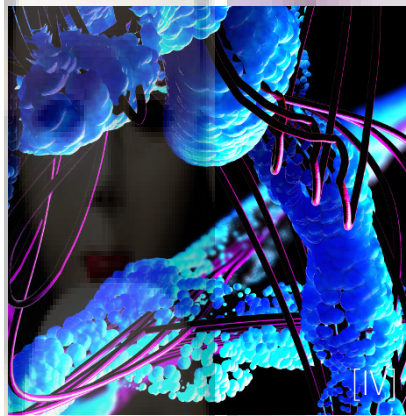
[4. Ball, The Selfmade Tapestry Pattern Formation in Nature]

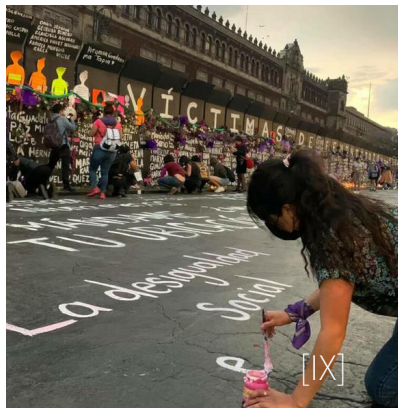
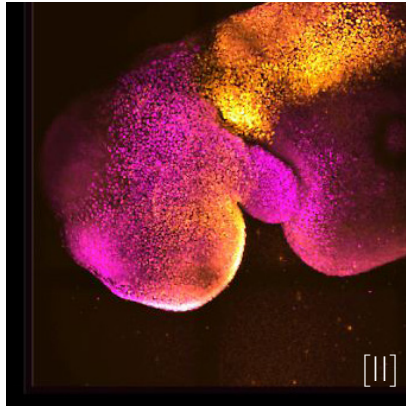
[5. Hovestadt Buehlmann, Quantum City]

[6. Koolhaas, Elements of Architecture]

[7. Marie Kondo]

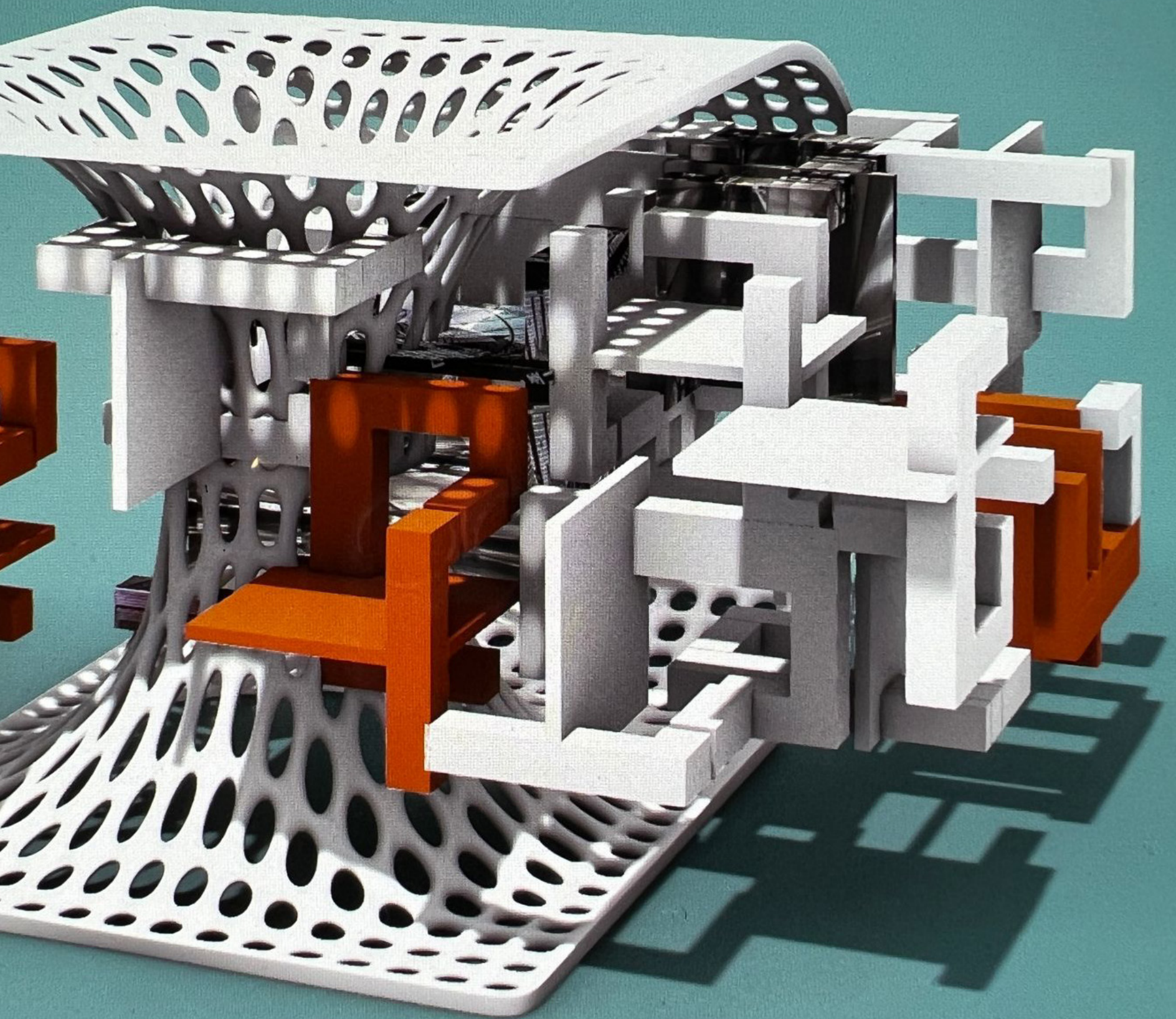
[8. Dorothy Day]

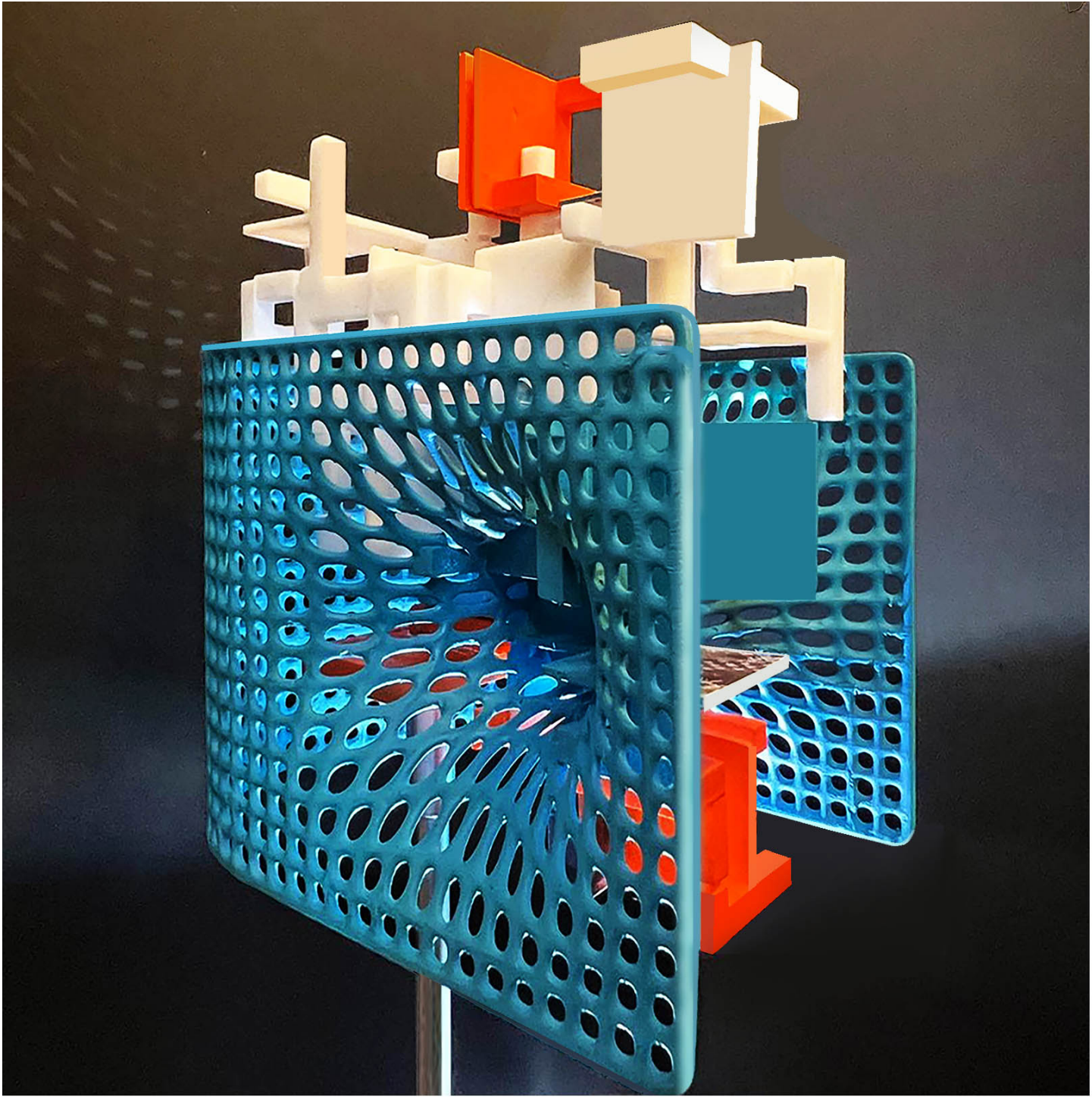




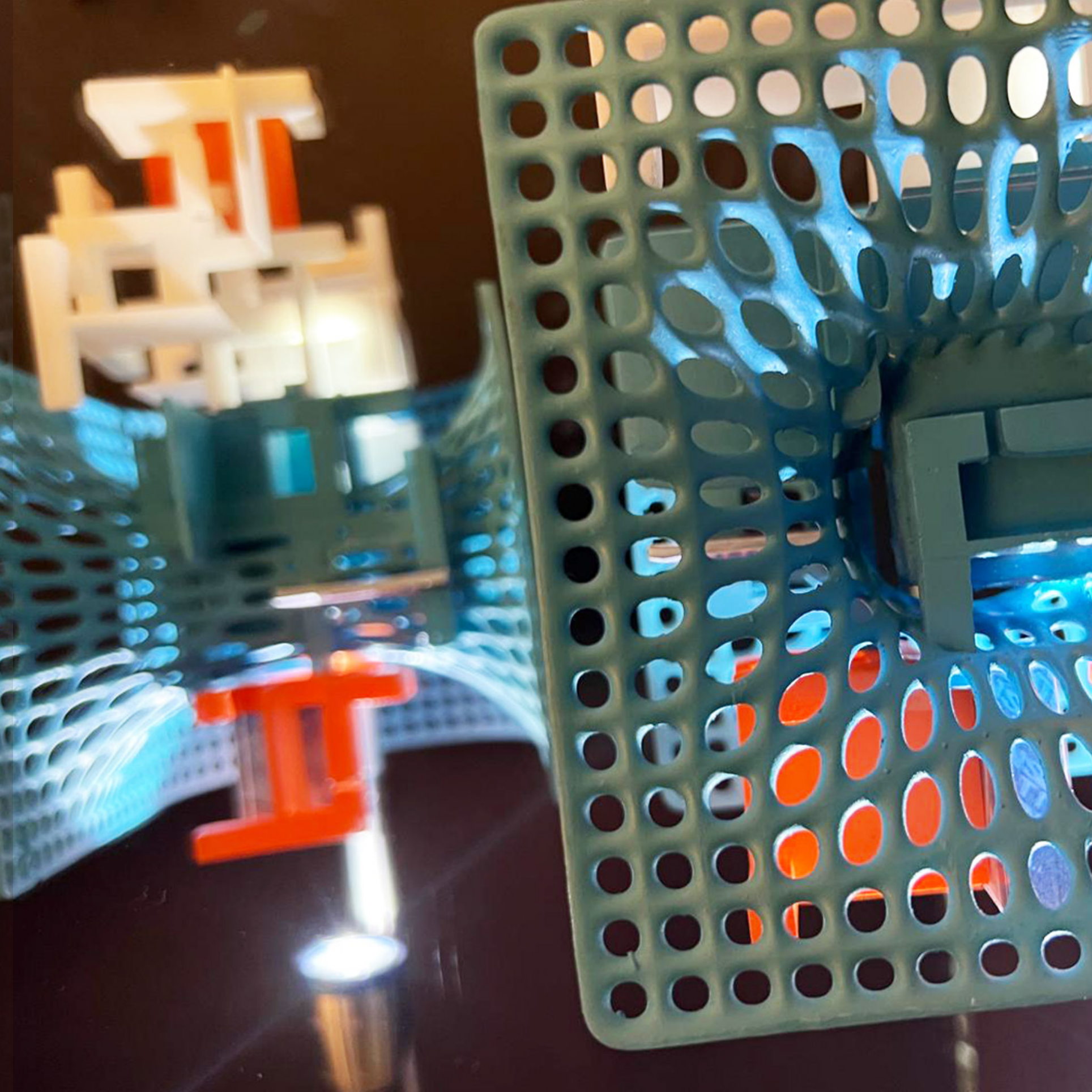














DIAMOND brings
the **TOUCH.**

TEMPLE



„Gone are the ritual and the lyricism, as phantasms acquire their own truth.“ [1]

In every culture of humanity, a captivating commonality unfolds:
a place of unparalleled power and significance.

„The Ritual and Spiritual Purity.“ [2]

„Quantities sufficient to cause inconvenience or ritual pollution were burned“ [3]

„And it has ended by becoming one more ritual“ [4]

Yet, amid all variations, a constant emerges in spiritual sites:
an effect, primarily positive, on us humans.

„-the search for a place left for spirituality in an entirely material world-“ [5]

These places act as oases of tranquility, sources of fortification,
bastions of hope, and gateways to expanding our consciousness.
And regardless of their apparent differences, they share a commonality,
adhering to the ritual of an invisible connection among all people –
a connection spanning centuries that unifies our existence in its diversity.
A space for spirituality, akin to a diamond.

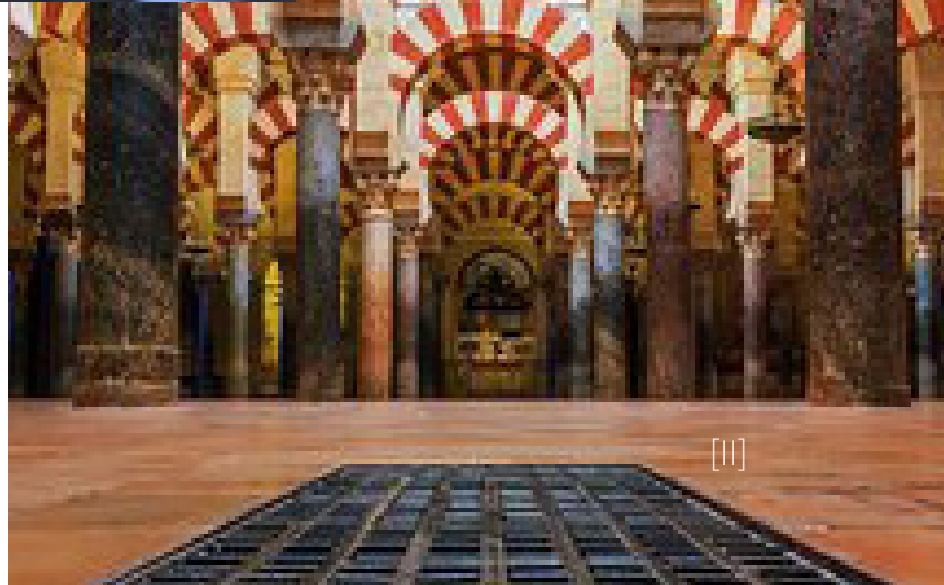
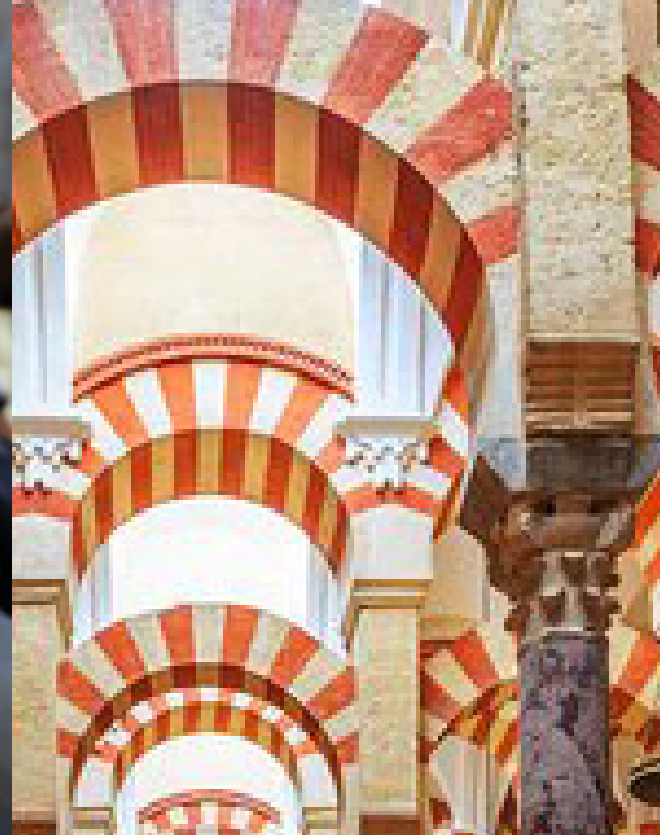
[1. Foucault, History of Madness]

[2. Koolhaas, Elements of Architecture]

[3. Zimring, Encyclopedia of Consumption and Waste]

[4. Asimov, Complete Robot Anthology]

[5. Latour, Facing Gaia]









The image is a vibrant, multi-layered digital collage. At the center is a large, white, three-dimensional ring that resembles a city skyline or a futuristic architectural structure. This ring is set against a background of a dense, colorful mosaic of various images, including architectural blueprints, abstract patterns, and digital data visualizations. The color palette is dominated by blues, oranges, and greens. A dashed black line traces a circular path around the white ring. In the middle of the ring, there is a white circle containing the black number '09'.

09

RECYCLING the **WORLD,**
GARDEN



*The world is a multi-dimensional circle.
Everything revolves around itself.*

***„Something is born, something lives, something dies, something decomposes,
and from this, something new emerges.“ [1]
„It’s the cycle of life.“ [2]***

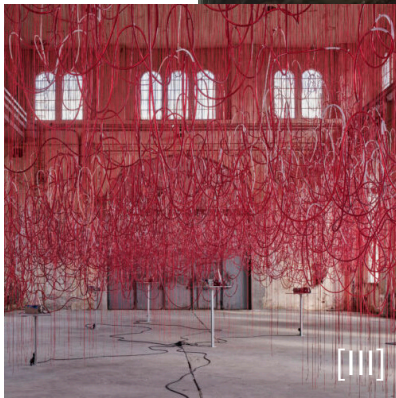
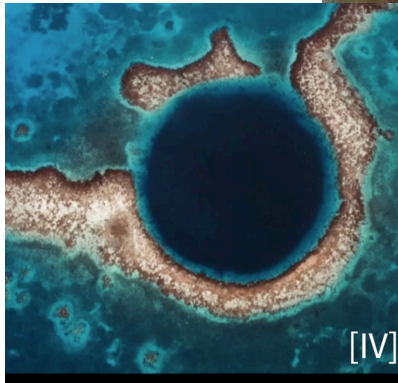
Recycling.

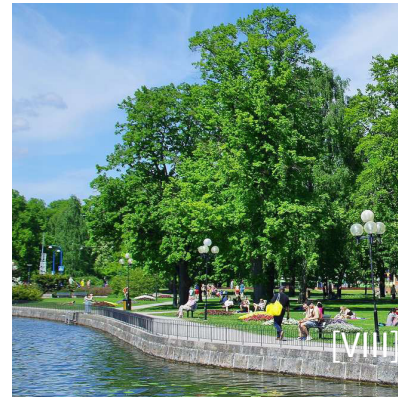
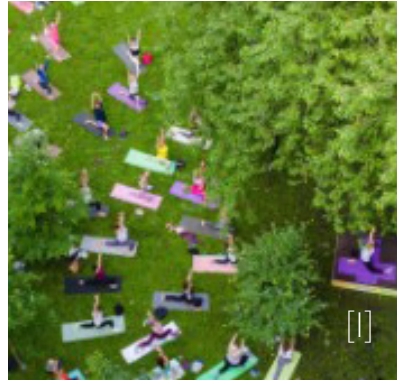
***„Reduce, reuse, recycle.“ [3]
„A perpetual state of recycling, wherein discourse undergoes composition,
decomposition, and recomposition.“ [4] -***

Reprocess, reuse, salvage, reclaim, save, freecycle.

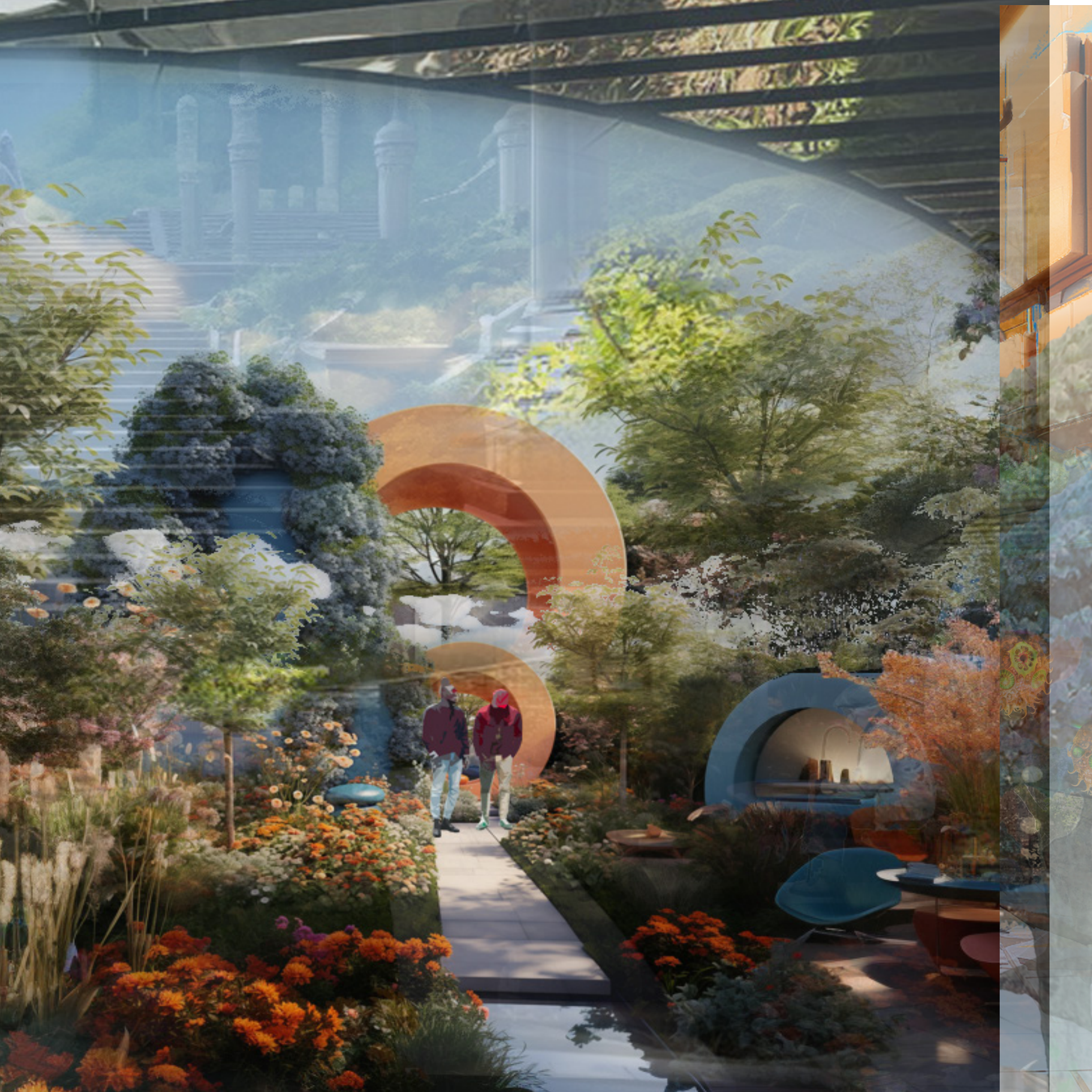
***„There is no doubt that it is considered useful, practical, temporary, and des-
tined for recycling transformations.“ [5]
„It’s not a story to be told, but a story to be revered, feared, adored.“ [6]***

- [1. Erin Morgenstern, *The Night Circus*]
[2. Carmen Twillie, Lebo M. - *Circle Of Life*]
[3. Zimring, *Encyclopedia of Consumption and Waste*]
[4. Derrida, *Signature*]
[5. Derrida, *Signature*]
[6. de Montaigne, *The Complete Essays*]











10

changing the DNA'S
old **PAGE,**
STREET



STARLIFT - Vermietung.

„A Matter of Energy.“ [1]

*„It’s a beautifully simple story:
genes and not organisms drive evolutionary change.“ [2]*

Like a predetermined road, impervious to the influences of the environment.
The DNA code of the city.

„The terms of the Code were explicit.“ [3]

Simple and predictable.

But the *„story is not that simplistic.“ [4]*

*„The effect of a gene is not always the same and is dependent on its host and
the cell environment.“ [5]*

Neither the people nor the city

„are machines.“ [6]

People are not neatly divided into individual genes.
And neither is the city.

So, the story concludes with the profound question: „Who are we?“ [7]

[1. Biology From First Principles: A Conversation with Nick Lane]

[2. Dawkins]

[3. Hugo, Les Miserables]

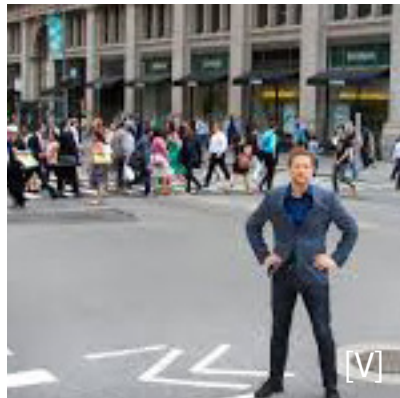
[4. Güneş Taylor, HowTheLightGetsIn]

[5. Denis Noble]

[6. Le Corbusier’s arguments had been articulated in Friedrich Naumann’s small book]

[7. Hugo, Les Miserables]









11



going through the
CURTAINS fall,
ENTRANCE



„Entrance position“ [1]

- that marks the starting point.

„Why am I entering“ the „City“ [2]?

Is it because „We are breathing the same air“ [3]

The air tastes as familiar as ever.

Trusted.

Or is it because we want to experience new atmospheres?

Why do we choose the air?

Is it because of the places, the meetings, the people, the thoughts, or the money?

For whom is the atmosphere?

For the worker or the consumer?

For the adventurer or the bore?

How is the „composition of air“ [4]

Made of faces.

„Raise the curtain!“ [5]

„They are entering a visionary city.“ [6]

[1. Alexander, A Pattern Language]

[2. Hovestadt Buehlmann, Quantum City]

[3. Young Pope]

[4. Serres, History of Scientific Thought]

[5. Hovestadt Buehlmann, Quantum City]

[6. Ackroyd, London: A Biography]









12

towards the **KEYHOLE**,
GRAVEYARD



*„Already dead by virtue
of being promised to death:
dying.“ [1]*

„The grand silence of blissful nature filled the garden.“ [2]

Compressed into a pressed diamond.

„But this cannot be confined to the garden gates.“ [3]

“from end to end” [4]

*„A place of transformation, where transience becomes
unique, amazingly unique, in fact, suspiciously unique.“ [5]*

Here, our last sparkle is preserved in a corridor of infinite memories.

„No, my dear, it is impossible to express it in a few words - the infinite things.“ [6]

These shimmering jewels encapsulate the essence of bygone days.

„I remember it vividly.“ [7]

Each sparkling gemstone tells a wordless story that defies understanding with words.

„Is there any light at the end of the tunnel?“ [8]

They are silent witnesses of life and remind us
that death is a transformation
into a diamond.
The Keyhole of life.

[1. Derrida, Signature]

[2 Hugo, Les Miserables]

[3 Cuboniks, Xenofeminism A Politics for Alienation]

[4 Marx, Collected Works]

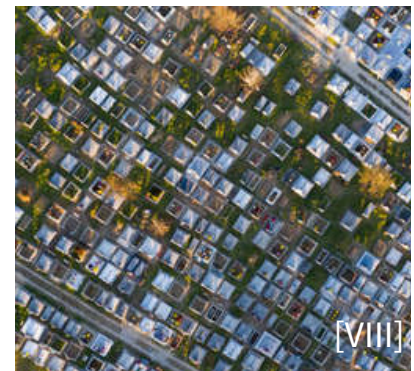
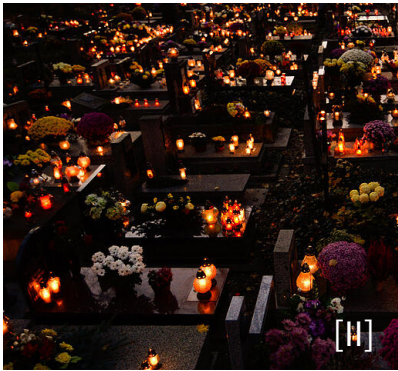
[5 Asimov, Complete Robot Anthology]

[6 Goldoni, The Comedies of Carlo Goldoni]

[7 Greenhalgh, Coco Chanel and Igor Stravinsky]

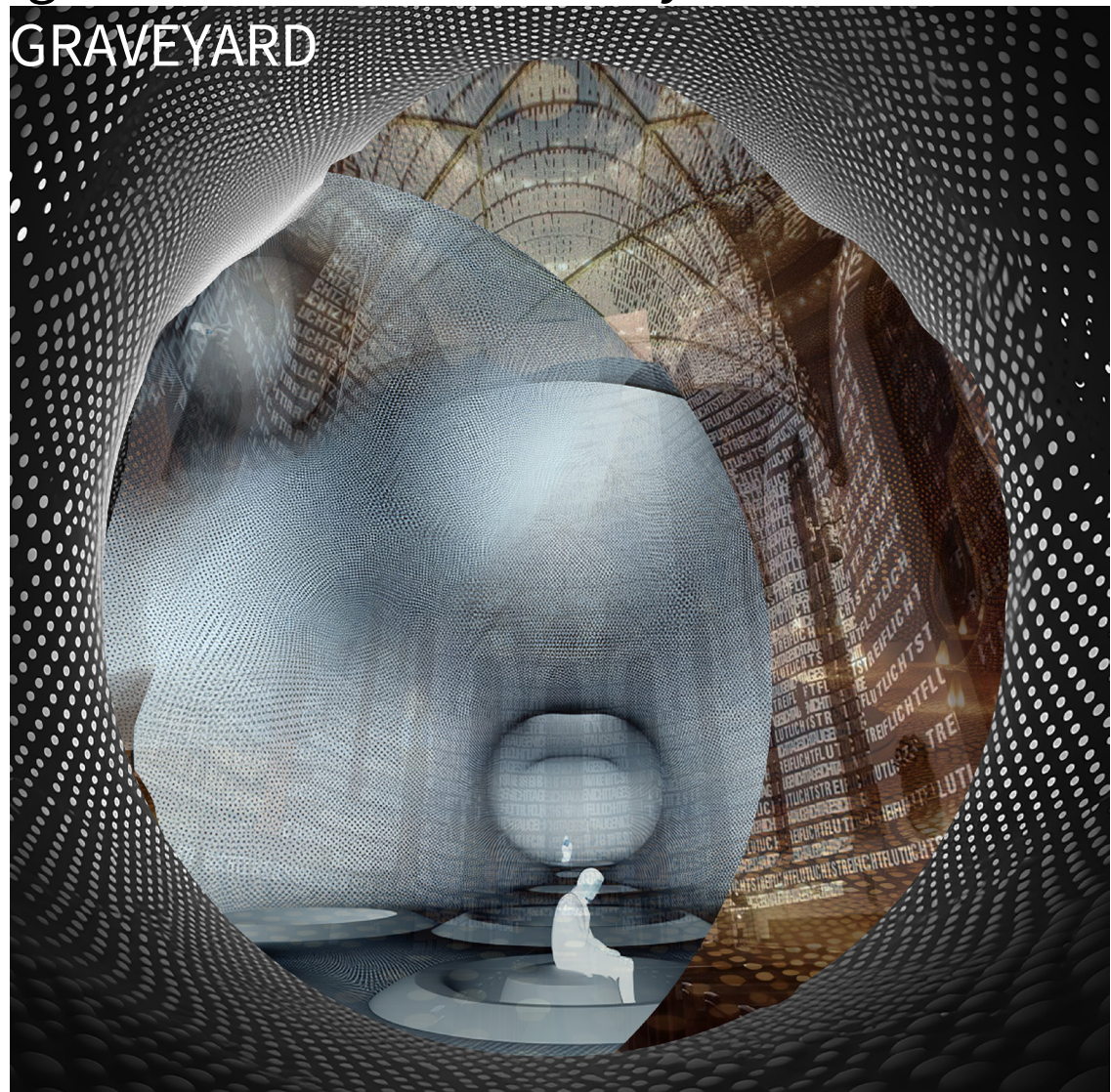
[8 Asimov, Complete Robot Anthology]







The ash,
once a silent shell of past life,
now blooms as DIAMOND,
sparkling in the dance of memory
- in the GRAVEYARD





13

HOME to my HEART,
HOME

STATEMENT 151.13



60
89

ALIMENTATION L'AAS Vente des produits Alimentaires et cosmétiques

Moov Africa Moov Africa

Home - the birthplace of life's narrative.

"To us, it is home, and all the home we know." [1]

*"Every stone, every path, and every street corner tells a story,
from historical roots to modern achievements." [2]*

"Every locality represents a city within a city within a city." [3]

"From the capital city to the city embodying capital." [4]

"Home, sweet home." [5]

"We stand united as friends." [6]

*"To my incredible family, you will forever remain the
beating heart and comforting haven of my existence." [7]*

Together, we cultivate a vibrant community.

"As 'Plain Truth' wisely asserts, 'in every organism, there must be a diversity of members.'" [8]

A dynamic microcosm where people, cultures, and ideas harmonize to compose a lively symphony of life.

"United we stand, divided we fall." [9]

Create a home for all of us.

[1. "At Home: An Anthropology of Domestic Space"]

[2. Asimov, "Complete Robot Anthology"]

[3. Goldsmith, "Capital New York: Capital of the 20th Century"]

[4. Burrows, "Gotham: A History of New York City to 1898"]

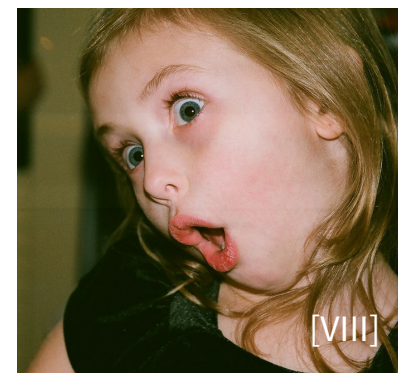
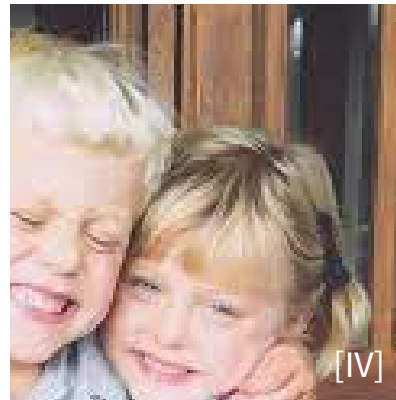
[5. John Howard Payne] [6. Goldoni, "The Comedies of Carlo Goldoni"]

[7. Lusheck, "Rubens and the Eloquence of Drawing: Visual Culture"]

[8. Koolhaas, "Elements of Architecture"]

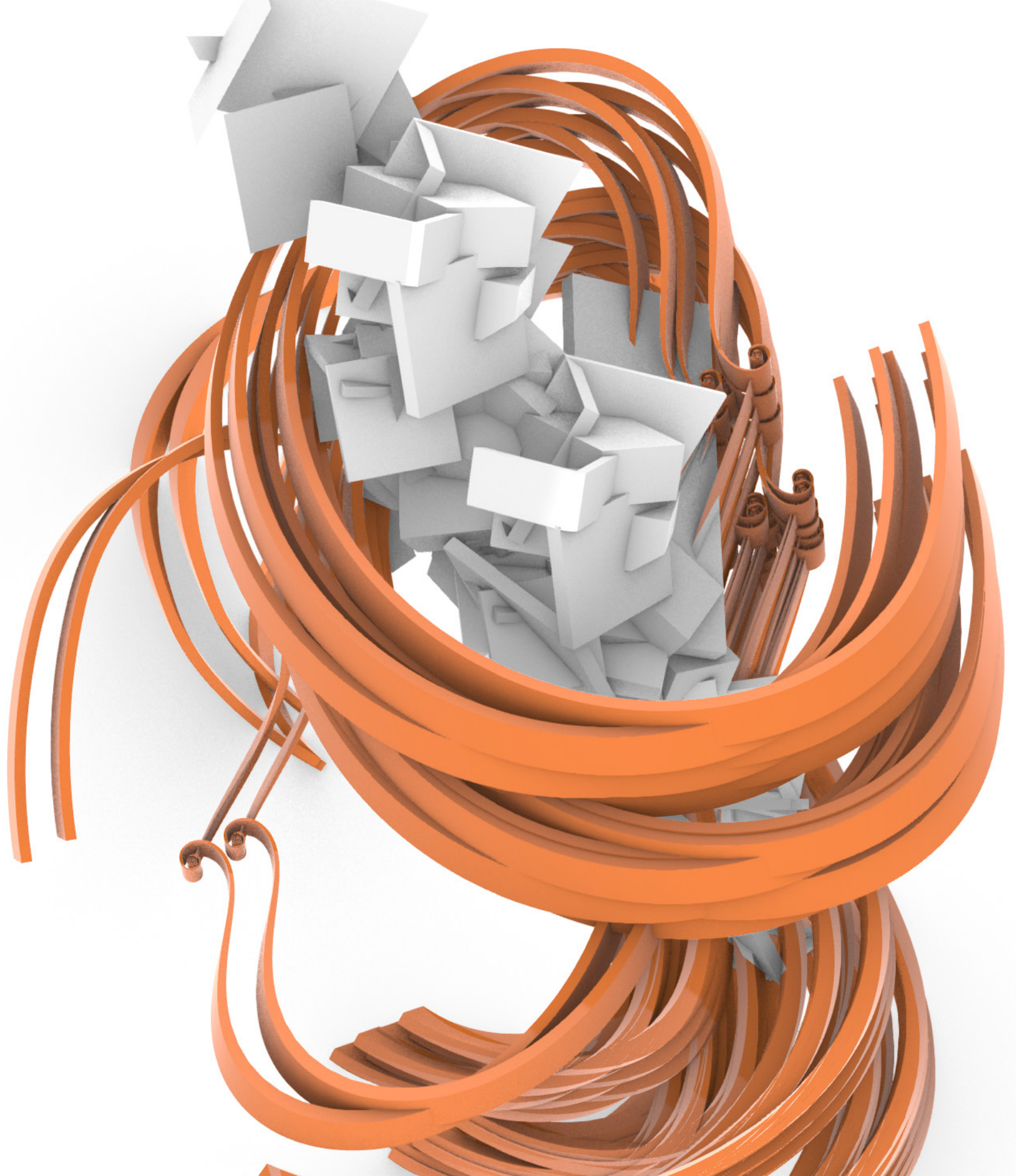
[9. Aesop]















14

towards the ORANGE
BLUE of **LIVE.**
SQUARE



„We‘re companions.“ [1]

This is the Circular Orange Eye, where a city’s identity shapes.

*„This symbol brings us together, with its multiple mortises and tenons,
unites us, throws us together.“ [2]*

Foster a vibrant community.

*„In such matters, diversity may be just as valuable as quantity.“ [3]
„This diversity arises from different approaches—
to achieve grandeur or beauty. „ [4]*

Strangers come together, creating a sense of unity in diversity.

The outcast is a part of us.

*„A city is not gauged by its length and width but by the broadness of its vision
and the height of its dreams.“ [5]*

This is a place where a city’s identity takes shape.

Where the heart of the city beats.

By letting our ways of being become the ways of being the city,
and the ways of being the city become us.

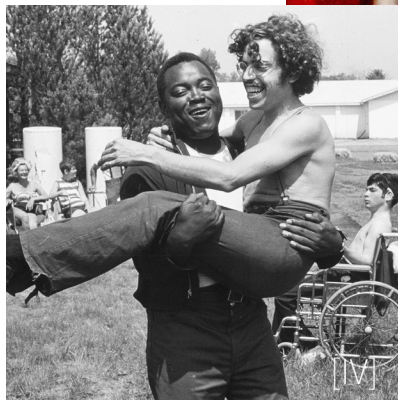
[1. Yoo Joonghyuk & Kim Dokja]

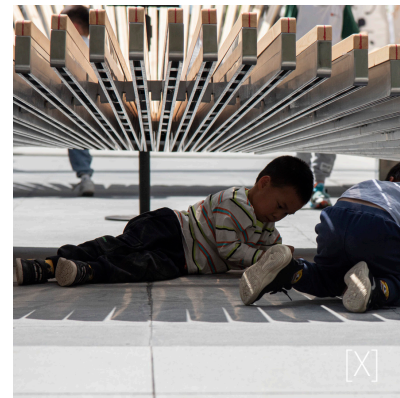
[2. Serres, The Parasite]

[3. Alberti, On the Art of Building in Ten Books 1988]

[4. Williams, Daniele Barbaros Vitruvius of 1567]

[5. Herb Caen]









“WHY,
HOW, WHAT”

[Der Golden Circle von Simon Sinek]

The Circle of Plasticity describes the WHY, HOW, and WHAT of architecture or city design.

The WHY is at the center of the design, defining our purpose and motivation.

The HOW determines the approach we take to best promote our WHY.

Finally, the WHAT is a collection of tangible actions and work results that express our WHY.

“Not a CIRCLE,

It is a SWAN”



[Hilma af Klint: Der Schwan Nr. 17]

ILLUSTRATIONS SOURCES

p.16

[I] PHOTO @ Lagos, Nigeria.
<https://www.businessinsider.com/most-crowded-places-on-earth-2017-10>
[DATE: 26. January 2024]

p.22

[I] PHOTO @ Calder
<https://www.heatherjames.com/de/exhibitions/alexander-calder-shaping-a-primary-universe/>
[DATE: 26. January 2024]

p. 32

[I] PHOTOCOALIGE @ TIANMEN MOUNTAIN China's Zhangjiajie National Forest Park, mountains seem to float in the sky
<https://www.kannadigaworld.com/uncategorized/115218.html>
[DATE: 01. November 2023]

p.34-35

[I] PHOTOMONTAGE City Live
[DATE: 03. April 2023]

p.38 & 40

[I] PHOTOMONTAGE Josef LAU
<https://www.youtube.com/shorts/lUDxVuvi8cM>
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Why, How, What – Der Golden Circle von Simon Sinek als Führungsinstrument
<https://digitaleneuordnung.de/blog/why-how-what/>
[Abgerufen am 21 February2024]

Golden Circle – die Frage nach dem Warum
<https://gruenderplattform.de/unternehmensfuehrung/golden-circle>
[Abgerufen am 21 February2024]

Ask Alice
<https://ask.alice-ch3n81.net/>

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EIDESSTATLICHE ERKLÄRUNG

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