

RELUCTANT RELICS

2023 Catalogue

MEMORIES OF A MOLECULE.¹

RELUCTANT RELICS
2023 Catalogue

As part of
HARBORING HISTORIES
Led by **VIRGINIA "GINNY" ZARETSKIE**
and **TIZIAN REIN**

STUDIO METEORA
Chair of Digital Architectonics
Led by **LUDGER HOVESTADT**

With divine support from
MIRO ROMAN
ADIL BOKHARI
JORGE OROZCO

Autumn Twenty-Twenty-Three
©Reluctant Relics

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Welcome! We hope you enjoy this selection of our range and find ideas for your own city.

Our pioneering approach involves harnessing the essence of existing structures and artworks. We carefully select our icons before they are stolen by our experts. Through creative reimagining, we sculpt new horizons, crafting breathtaking cities that forge history at 1064° Celsius.

This year's title of the Reluctant Relics® collection is "Memory of a Molecule¹". Dare to dream, as we weave together stolen fragments from all over the world into mesmerizing urban tapestries in Palermo, Italy. A heist conducted entirely via the memories of it's people, it's visitors and the internet.

The inspiration doesn't have to end on the final page. This is also your invitation to visit us online at: birdshall.tumblr.com



RELUCTANT RELICS

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HEY PALERMO!

Getting close to an age of 3000 years, Palermo left adolescence and entered adulthood with almost no one noticing. Puberty had come and gone, Palermo had tried on many languages, many religions, many political ideologies but none of them seemed to fit right, or at least not long-term. Also, it accumulated garbage everywhere. Amongst the trash bags and broken furniture lay scraps of a complex history, abandoned and slowly fermenting in the Mediterranean heat.

Its identity stuck in the past, rituals washed out by repetition and icons that blended far too seamlessly into the daily routine, lacking motivation. It was a strange psychological affliction that festered in its sandstone bones. It's almost like the city was dealing with the urbanistic equivalent of a quarterlife crisis. This had once been a town rife in lore and fantasy, elements of the fractured past now had become too homogeneous, stuck in their own times which had gone out of fashion. The city wants to tailor a costume that can be moldable, constantly rewritten to suit the curiosity of the day.

A perfect opportunity to grow into the next stage of life presented itself when a mysterious book was excavated from a sunken cruise ship, revealing strange and twisted tales about the city. To this day neither the physical book nor its content can be accurately dated, the vocabulary and the ink itself slip seamlessly through the cracks of a chronological history.



Palermo was more than eager to harbor these histories within the urban fabric of the city bathed in sunlight. Eager to feast upon the myths, the city spreads out its web to trap the histories hidden between the pages of the book. As it incorporates the stories into its existing stage, the layers of what was, what could have been and what will still be, become indistinguishable. Unraveled, it presents a world stepped out of time, where fact becomes fanfiction and monuments of the past become relics of the future.



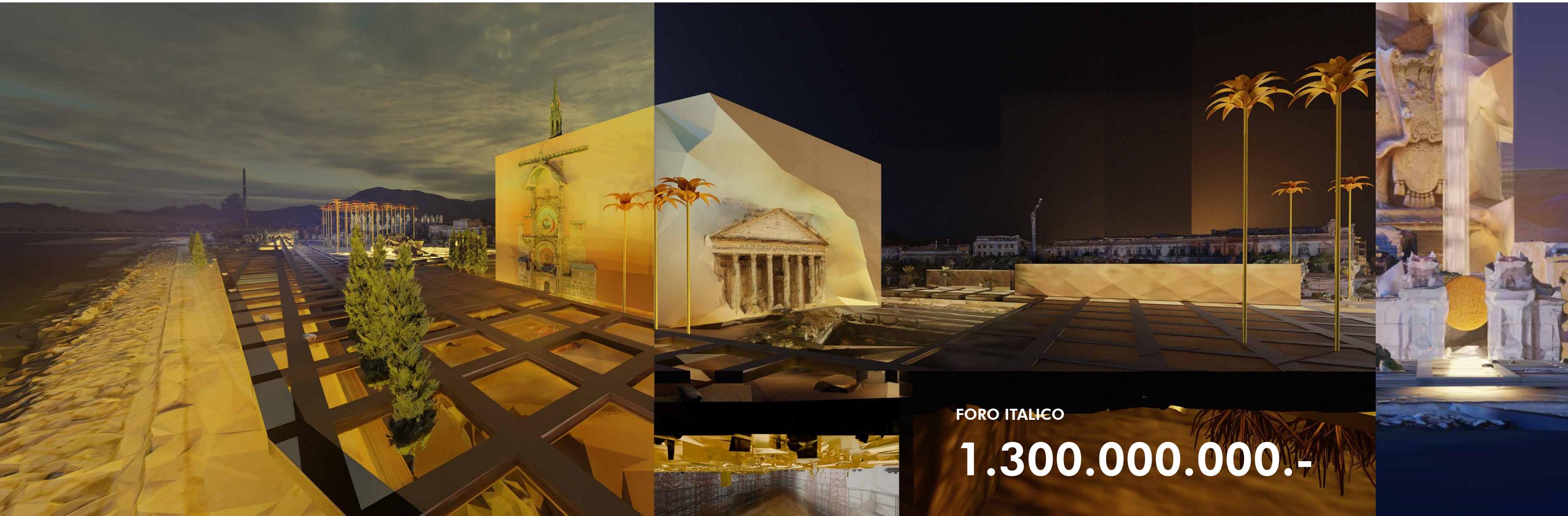
Introduction Video:



FORO

Bathed in the light of sodium vapor lamps, we could meet at the Foro at night. The future presents will indeed be defined, but their exact appearance escapes our knowledge. Probabilities can be calculated, and predictions can be made based on them. However, it

is entirely clear that these are pure fictions because future presents will not be more or less likely. They will not materialize at 40% or 70%, but exactly as they will be.² Will you materialize in front of me, or will you disappear forever? The use of the term "probability" implicitly acknowledges this, but even in this case, fiction is more meaningful than the inscrutable reality.³ It is defined by the number of dimensions it has; it is not divisible, it cannot lose or gain a dimension without changing its nature.⁴



FORO ITALICO

1.300.000.000.-

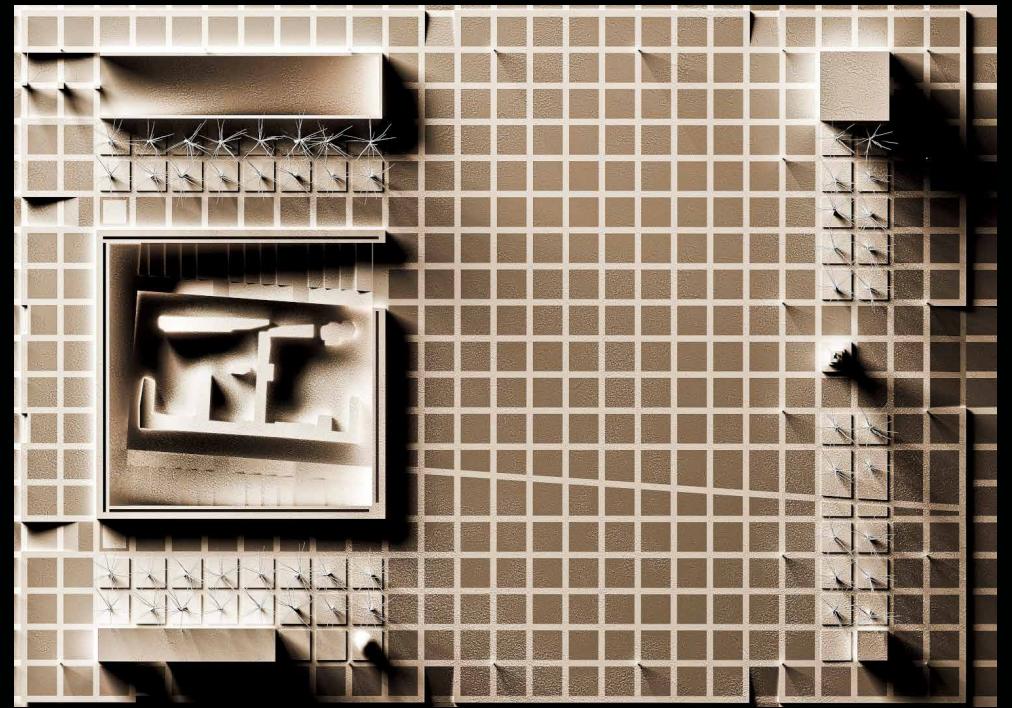
1 **Deleuze Guattari**, A Thousand Plateaus
33,35.- [978-0816614028]

2 **Elena Esposito**, Die Fiktion der wahrscheinlichen Realität
14,00.- [978-3518124857]

3 **Elena Esposito**, Die Fiktion der wahrscheinlichen Realität
14,00.- [978-3518124857]

4 **Deleuze Guattari**, A Thousand Plateaus
33,35.- [978-0816614028]

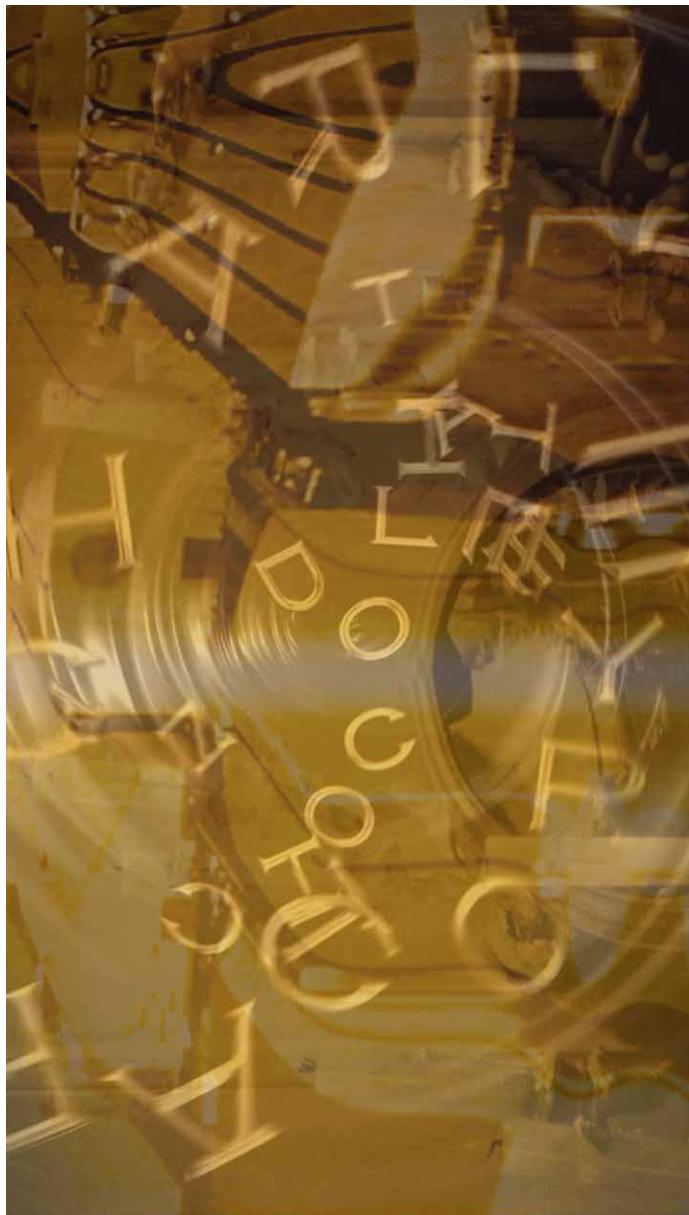




FAKE PLASTIC TREE

45.000.-





5 **Zizek**, Less than nothing
33,99.- [978-1781681275]

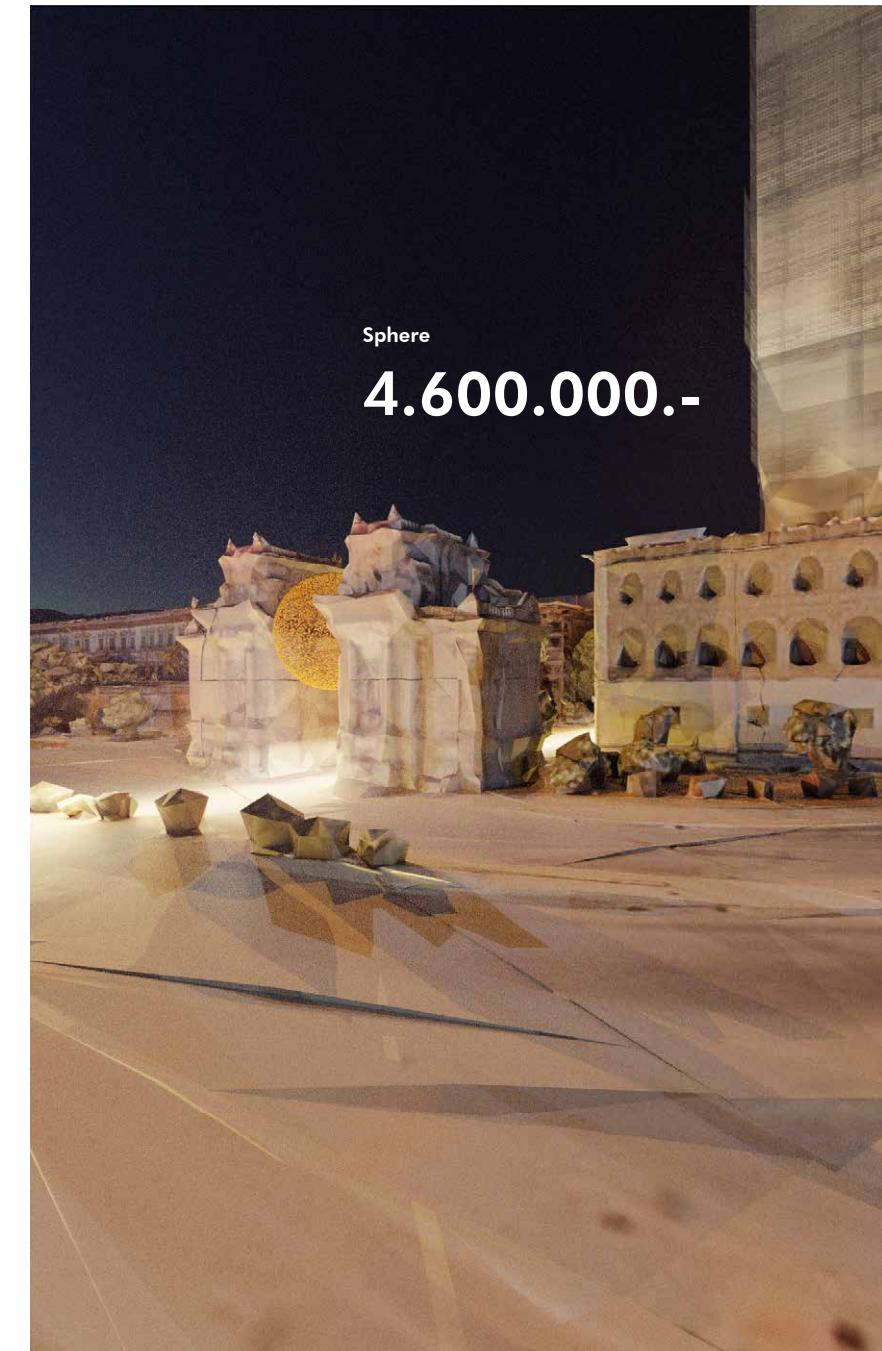
6 **Foucault**, The Order of Things
11,14.- [978-067975335-3]

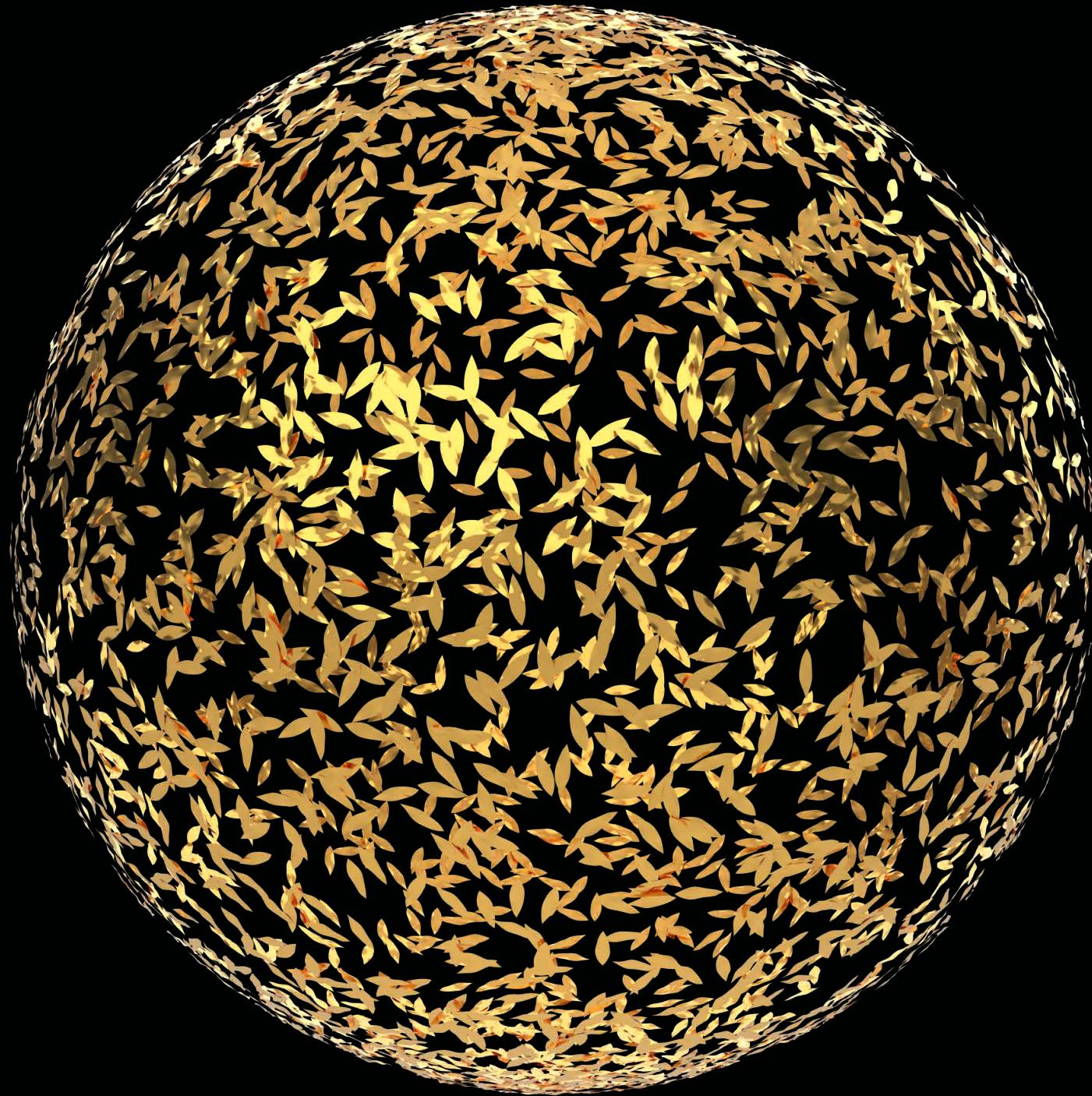
7 **Serres**, Genesis
27,50.- [978-0472084357]

8 **Buehlmann Hovestadt**, Coding as Literacy
39,95.- [978-3035606393]

PORTA AURELIA

[St. Ursula] brings forth living offspring, or, at the least, lays golden eggs.⁵ 11,000 postcards that never left Palermo, each a silent witness to the narratives of greetings suspended in time. Neither memory nor imagination, nor, therefore, reflection, was possible.⁶ Their stories reappeared engraved in metal leafs, stuck between the Porta Felice, when a storm was blowing those whispers back into the city. Gold, symbol, written page.⁷ The cryptographic locative can express “nothingness” in “literal” manner, because the letters of the alphabets [used on those messages] are the atoms of a materiality of articulated speech.⁸





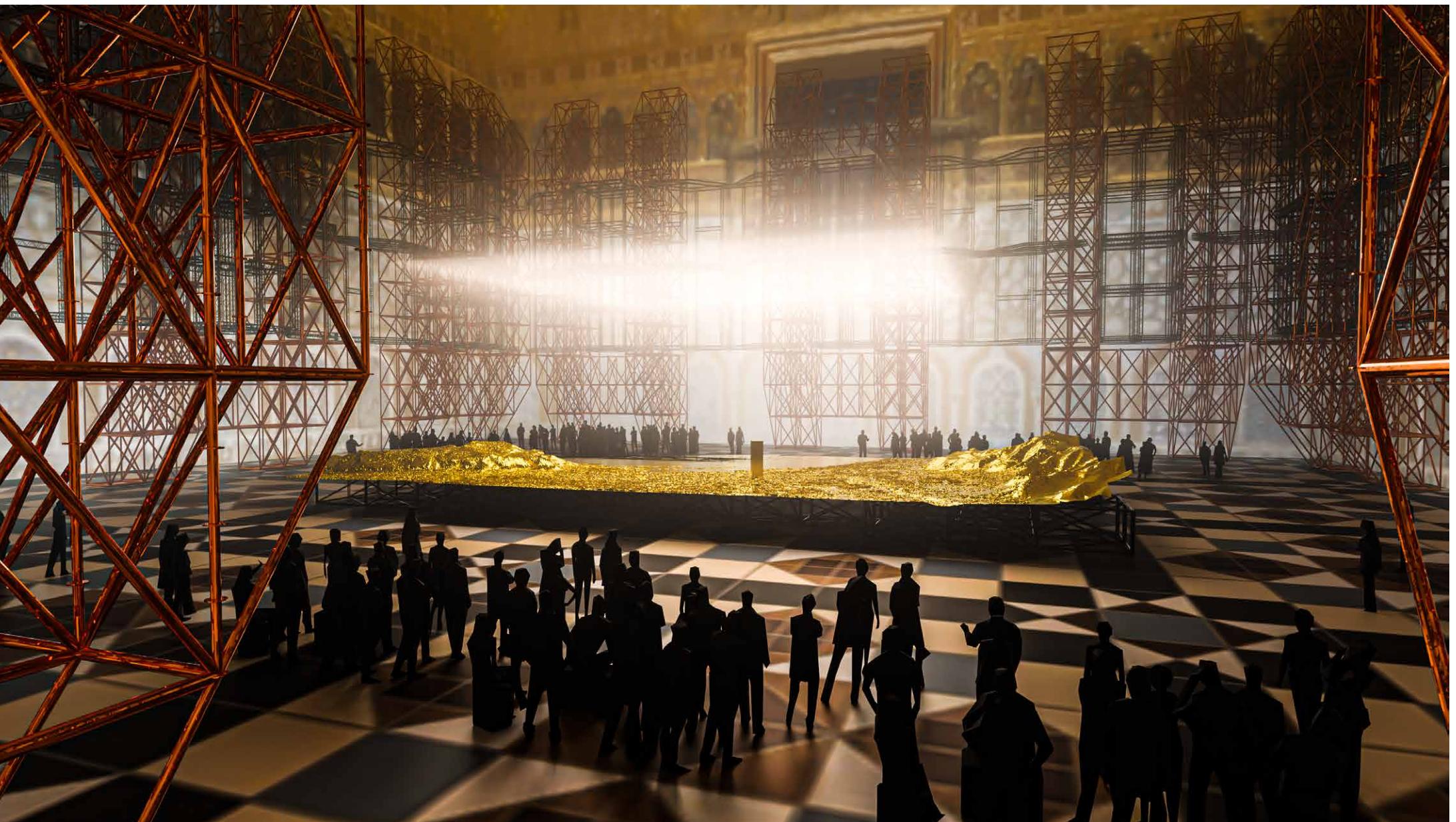


HALL OF COMMON FUTURE

The farther and faster one travels, the more the life that accompanies one remains like that one has left behind.⁹ We intend to stay in Palermo. But if we stay here and experience this displacement, Palermo also has to alternate its faces.



⁹ Mumford, The Culture of Cities
56,60.- [978-0156233019]



Shredded flatpack cardboard boxes will be our foundations. Work, heat, light, a thousand pieces of information are necessary¹⁰ to assemble our cathedral. What will cityness be like? Jigsaws falling into place.¹¹ We argue, until those extra pieces are discarded once the picture has been completed.¹² The exercise of free expression in the city should therefore result in ongoing changes to the city, and the nature of such changes.¹³ Some believe, this is just a waste of resources. I believe, that no one is even capable of predicting the growth in the money supply. The other cities are watching us. Our hall will catch prey in the cobweb that spans around its tempting substructure. Our city is a mood, a genre, a brand, some indefinable haze you can sense, smell, feel, and perhaps get a grasp of, but never confine or define.¹⁴

We have to try to decipher the rare signs amid the noise.¹⁵

10 Serres, Five Sense
23,99.- [978-1474299640]

11 Radiohead, In Rainbows
15,95.- [978-0571531165]

12 Girard, Violence and the Sacred
29,53.- [978-0801822186]

13 Sorkin, All Over the Map
31,95.- [978-1844673230]

14 Alvarez-Marin & Roman, A Quantum City
79,95.- [978-3035606263]

15 Serres, The Incandescent
27,25.- [978-1474297400]



980.000.-

Including City Model

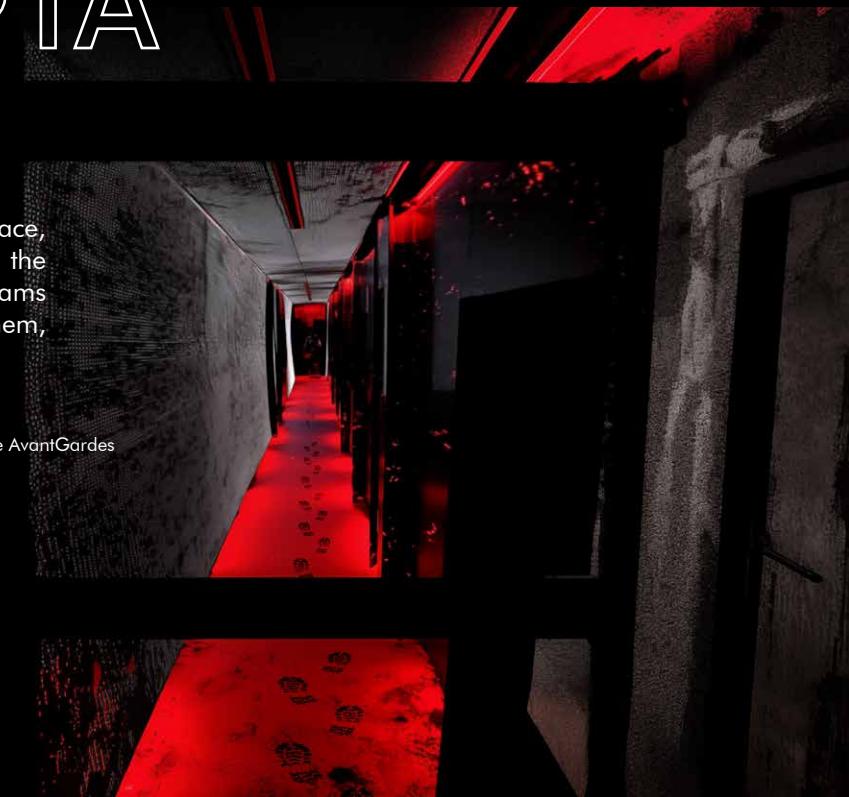
22.300.000.-



CROGENIC CRYPTA

Our ideas need more space,
they start to consume the
ground. Not all of our dreams
can be built. We embalm them,
*underneath the arches.*¹⁶

16 **Kostelanetz**, A Dictionary of the AvantGardes
32,31.- [978-0415937641]



Shrine

3.200.000.-



The guard of St. Ursula is visiting, checking the vital signs of our dismissed futures. The dead, frozen, [are] flaming like torches.¹⁷ A Catalogue of 10,000 stars.¹⁸ In this closed cell, the myths of resurrection arise easily enough.¹⁹

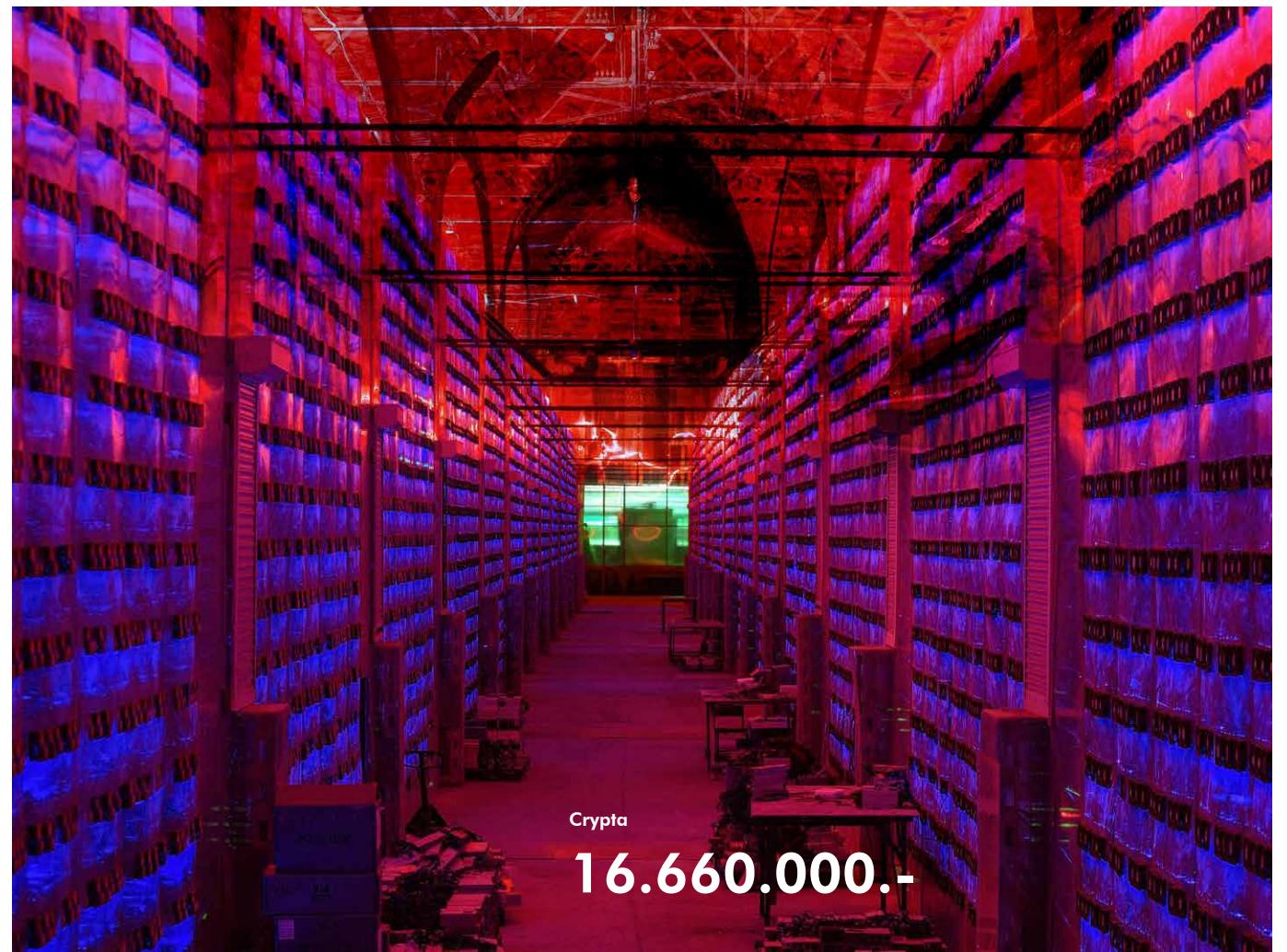
Locked in frozen Layers, a universe of ancient creatures awaits another chance at life.²⁰

17 **Serres**, Statues
55,85.- [978-1472530318]

18 **Hay**, Architecture Theory since 1968
78,00.- [978-0262581882]

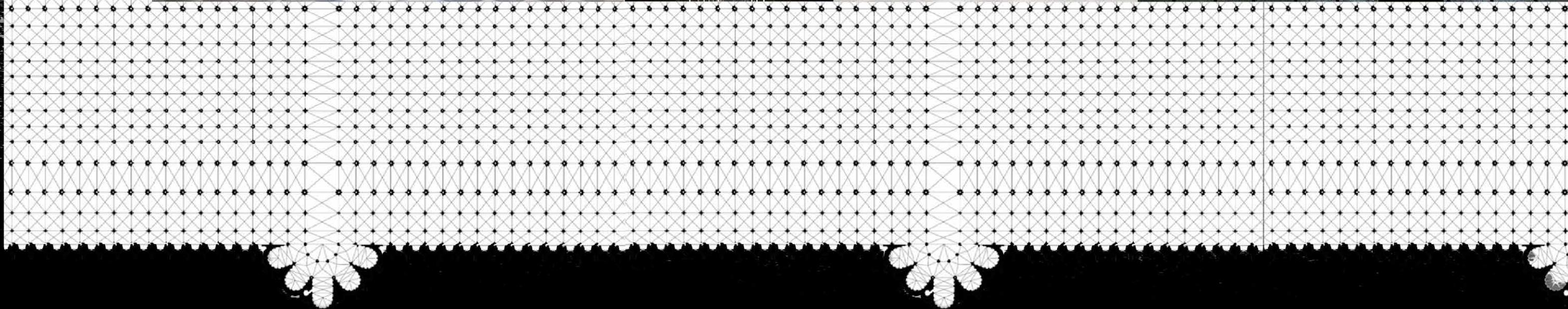
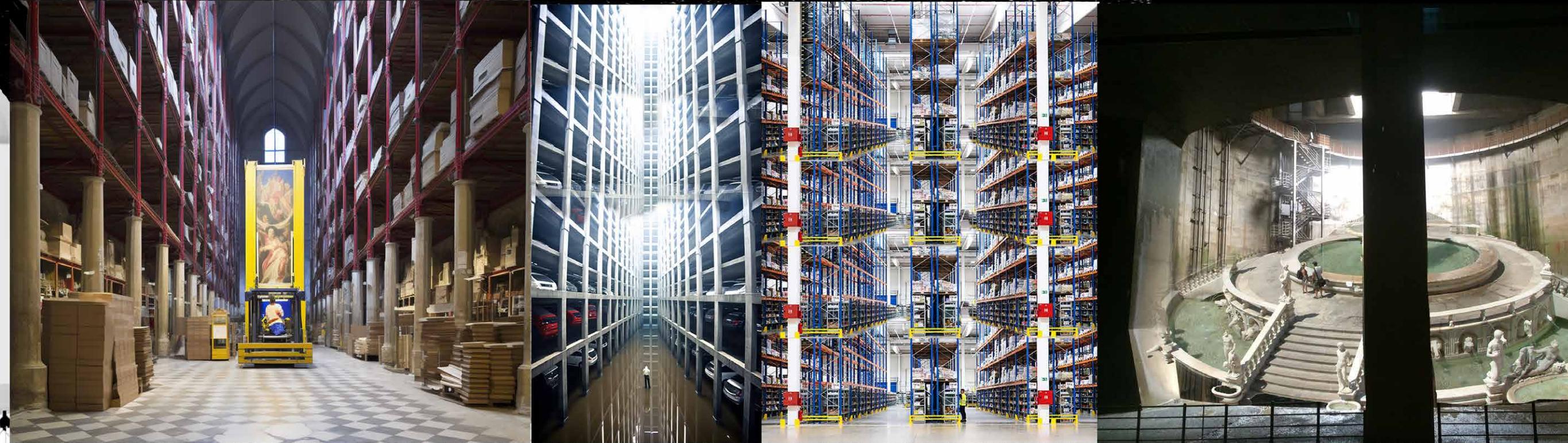
19 **Zimring**, Encyclopedia of Consumption and Waste
445,00.- [978-1412988193]

20 **Schmitt**, Cambridge History of Renaissance Philosophy
278,00.- [978-0521251044]



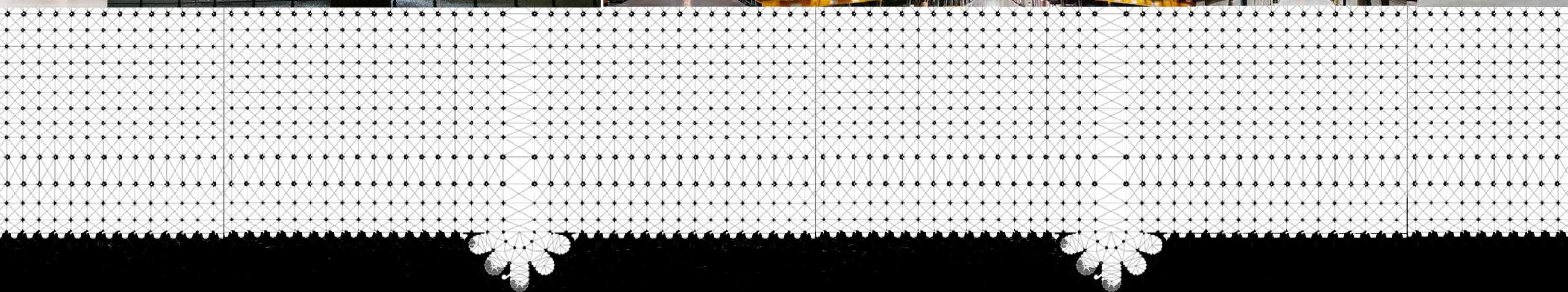
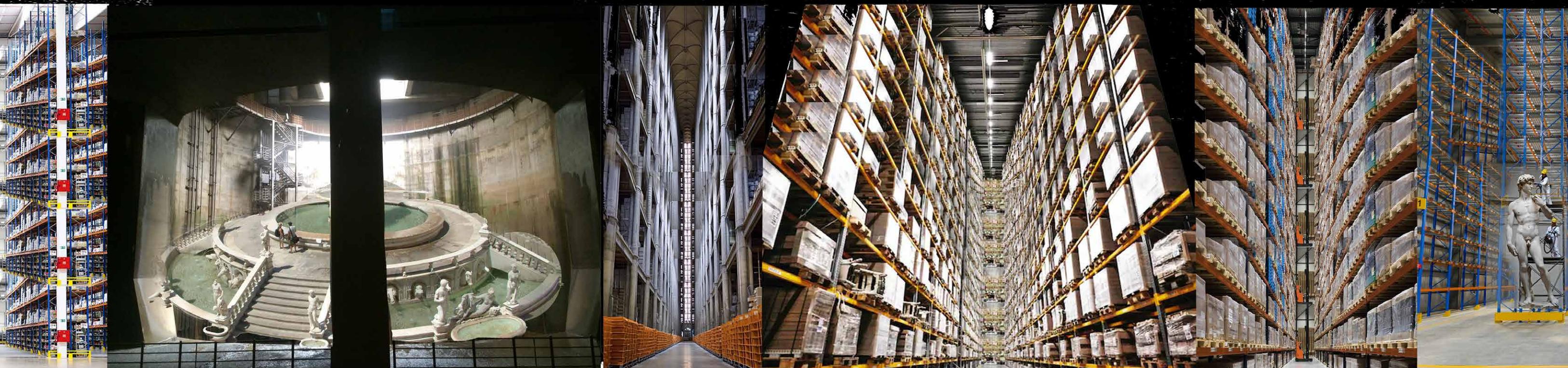
Ettore pulls the heavy wooden door and can hardly believe his eyes, when it opens up to an enormous vault. The rows and rows of shelves of books seem to multiply towards the infinite in every direction, twisting around each other into a double helix reaching for the sky and the underworld. In the middle of the room sits a man with a long beard and a tetris t-shirt at a heavy oak desk. In front of him is a collection of

tiny trees made of LEGO, he seems to be working on the newest addition to the collection. Just as Ettore enters the room, the Lego Bonsai starts to bloom, pink plastic blossoms showering the carpet floor. The archivist smiles, unbothered by the mess. He comes up to Ettore and greets him warmly. "First time visiting? I'm Shiiali, welcome to the archive of unused manuals, we have every piece of instruction you might need, and all the ones you don't too. We order without hierarchy in this facility, every single manual is of equal value, and equally accessible to anybody at any time. The shape of the archive allows it to grow and

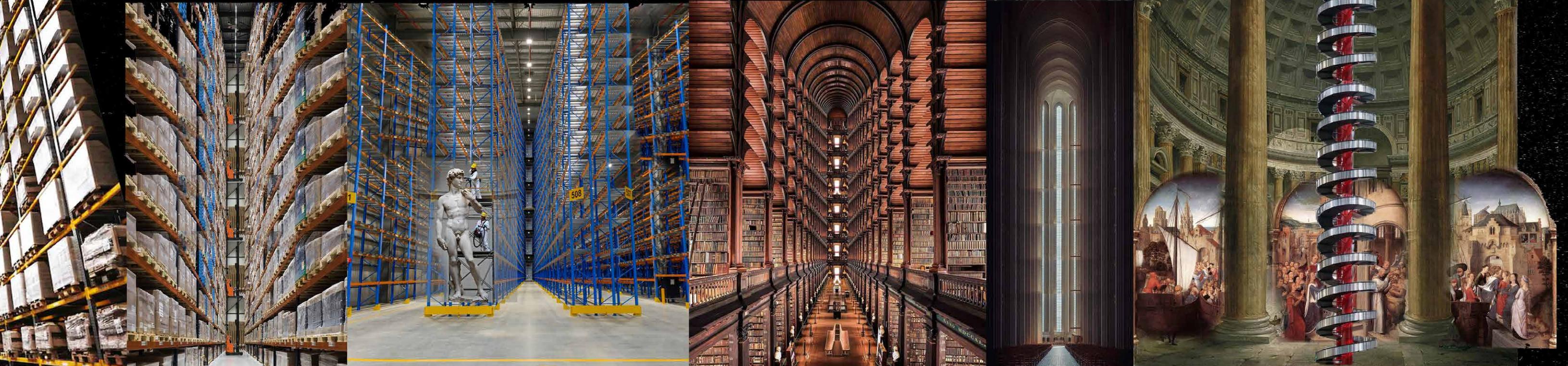


shrink in every direction at any time, accommodating new manuals that come in. Think of it as a balloon, except that it looks nothing like a balloon." Ettore accepts the map of the different sections, but then decides to just aimlessly wander the archive instead. He passes endless shelves of sacred texts, there are 600 different Bibles, 450 different Thoras and 1200 versions of the Qur'an amongst the Abrahamic religions alone. Ettore wonders what kind of stories one might find in these books that got them classified as useless or unused, as opposed to the versions that were released into history. Would these versions have been able

to do even more damage? Would they have been able to do more good? The hours slip by effortlessly in the archive. Ettore is starting to develop a good understanding for the multiplicity of history and a sense for how limiting linearity and chronology can be to the intellectual and creative mind. He finds his gaze continually wandering back to the archivist, building his little plastic trees from an instruction booklet, a strange process to arrive at a state of zen. The copy, and the copy of the copy, is pushed to the point where it reverses itself, and produces the model.¹⁹ The layers of abstraction have lost or abandoned their



original inspiration and become fertile soil for a different product entirely. Nevertheless, despite their parallel multiplicity, Ettore cannot shake the feeling that all these manuals as individual artifacts are still ridden with linearity in and of themselves. Their whole existence seems to be derived from a predetermined goal, artifact, ideology, a product always precedes the story, even if only imagined. Hence a chronology is established to arrive at that product, a series of consecutive steps or rules to follow. The archive's name does not deceive. The place is indeed filled entirely with manuals.



From Chapter XXXCDII

Stored in the Archive of Unused Manuals

Hex Name: 6 Wall: 4

Shelf: 2 Volume: 15

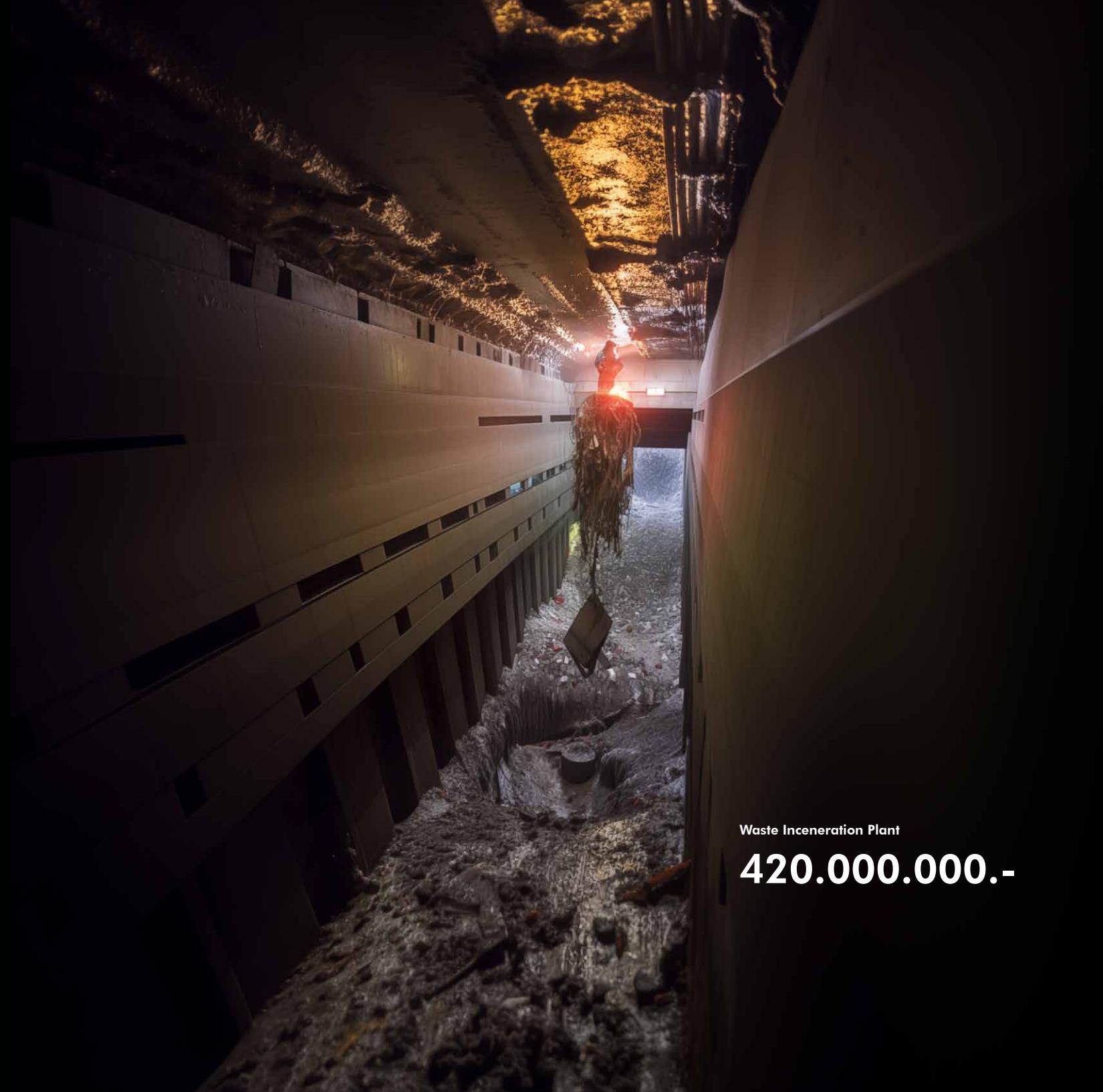
JUNK CENOTAPH

The City consumes itself, a worm forms from the ashes, and from the worm the bird rises anew.²¹
We need so much energy just to keep us alive.
Here and there a stony plinth stands up against the rolling wave of rubbish. A few feet away from me, the dreamer sees a regular shape, a block of white marble standing out among the filth. He approaches, bends down to touch it, feels his heart grow warm as he feels it smooth and cold beneath his hand.²²



²¹ **Jung**, The collected Works
32,31.- [978-0415937641]

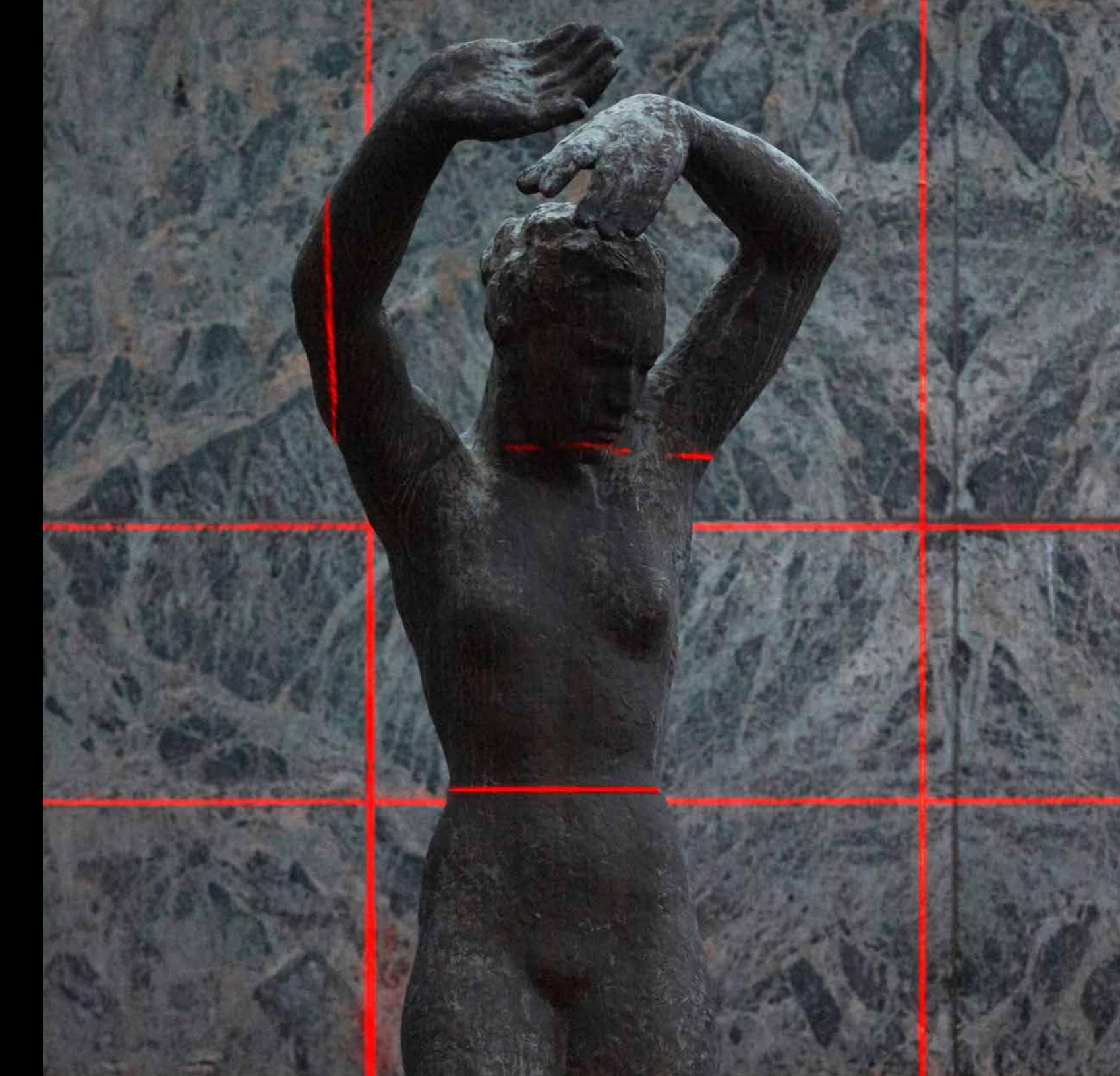
²² **Foucault**, The Order of Things
32,31.- [978-0415937641]



420.000.000.-



Fire awaits, form of transformation. A piece of wax may be transformed into millions of figures; but it can never be deprived of all figure; no more can matter.²³



²³ Jung, The collected Works 32,31. [978-0415937641]

DISINTEGRATION DEN

There is nothing [here] but the immense noise, [...] the base of existence.²⁴ It is known, that if a part of one's body is being burned with fire, the burning may only be cured by the heat of the fire.²⁵

"In order to heal, I claimed this space for my own. I am only entitled to that to which I empower myself, [meaning] that which I authorise myself to do of my own free will. I decide whether it is right for me; outside of me there is no right. If it is right for me, then it is right. It is possible that it is still not right for others; that is their concern, not mine: they may defend themselves. And if something were not right for the whole world, but were right for me, [meaning] I wanted it, I would not ask the whole world about it."²⁶

24 **Serres**, The Parasite
20,20.- [978-3518282779]

25 **Stirner**, The Ego and its Own
12,00.- [978-0521456470]

26 **Cavendish**, Observations upon
Experimental Philosophy
40,84.- [978-0521776752]



Vitra - Eames Lounge Chair & Ottoman

7.155.-

Book by Max Stirner [The Ego and its Own]

12.-



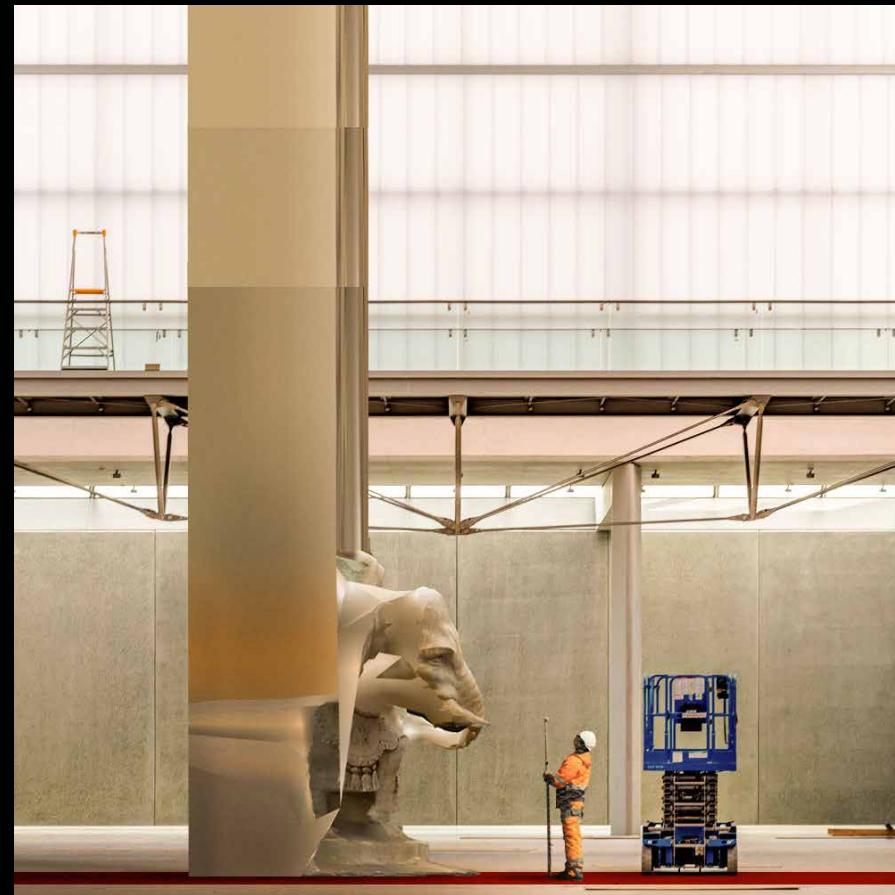
ABB IRB1520 ID Arc Welding System

220.499.-

Hourly Costs

130.-

ROBOTIC Rhapsody



27 **Serres**, The Incandescent
36,66.- [978-1474297400]

Another clone built.²⁷ We have the capability to manufacture swiftly, capitalizing on the quiet of night while the citizens of Palermo slumber. We nourish on their dreams. This is architecture tailored to immediate needs, "Architecture on Demand". The creatures will soon occupy the city's empty spaces, and you shall encounter them come morning.



Emerging from the deepest chambers beneath the Foro, we ascend with determination, eagerly stepping foot onto the surface above. We encounter layers...













Such is the influence of the Foro. It can bring together things that seem far distant. It can recall things that seem long forgotten. Remote images rise up, ancient aversions thought to have disappeared reappear, desires become more intense, but all is disturbed. In their confusion, ideas resemble the letters of a printing press thrown together without purpose or understanding.²⁸ See, in every direction, the proposed bodies dance.²⁹

28 **Foucault**, History of Madness
34,99.- [978-0415477260]

29 **Serres**, The Incandescent
36,66.- [978-1474297400]





INTRODUCING CITYNESS

an architectonic stageplay

A DOCUMENTING MANUAL

on the staging of the city

AND THE STAGING OF A DOCUMENTARY

on the iconicity of the parliament

AND THE ICONOGRAPHY OF A CONTRACT

on the enactment of the conference

AND THE CAPTURING OF A DIALOG

TRAILER:





THE QUARTER POUNDER

Excerpt from Werner Herzogs Documentary
"Teatro Massimo"

in Collaboration with Reluctant Relics

"There are but few aspects of life that are as risky to engage with as art and food. You either have an enlightening carnal experience of immense beauty or you are forced to consume an atrocity that every bone in your body violently rejects for its foul aftertaste. The performative eatery in Palermo brings these two dangerous affairs together to perform their seductive tango.

Call it enchantment or deceit, either way you are enthralled by the extraordinary cooking and ferocious storytelling, only exceeded perhaps by the subversive marketing strategies.

It rises like a phoenix from the ashes of the opera house, picking up the echoing whispers of a dying art form and breathing new life into it by replacing the velvet seats with IKEA alternatives and aestheticising the collective nostalgia of our generation.



This is the house where your secret desires are performed by strangers and your worries are served with a side of fresh butter and sourdough bread.

The chronology of truth is dissected, finely minced, sauteed and carefully rearranged to be enjoyed as a three course meal, packed with flavor but void of any logic of time or context.

Deep thinking, deep learning and deep frying are the pillars on which the future of performative arts are constructed; grown on the compost of the past. Or is it the other way round? I don't remember.

This is where the bards of today make up the vocabulary of tomorrow.

This is where true romance meets its poisonous digital faith.

This is where a typo can rewrite history.

Where the centuries become condiments.

You can dip your fries into greek philosophy, douse your burger in sanskrit myth and still post it all to your instagram story from the comfort of the plastic cafeteria chair.

Faces age, dishes break, patrons come and go but the ingredients of performance stay the same: an insatiable hunger to consume all the identities we cannot stomach outside the comforting safety of the spotlight.

Here in Palermo people eat their feelings, even if doctors don't recommend it.

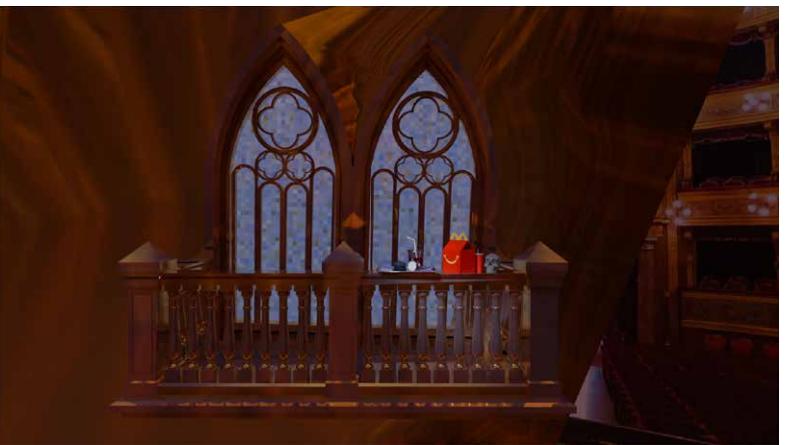
Bitter memories of the past become palatable when prepared by these chefs of the soul. A balanced emotional diet strives to be a symphony for the tastebuds, a serving size of serotonin is always paired with a heaping tablespoon of regret.

At the performative eatery, you don't have to have anything to say, just make sure you say it loud enough for the people in the back.

Can you write an inaugural speech with the leftovers in your fridge?

Or a sonnet for your favorite insect? Truth is a fugitive running from the laws of probability and expectation .

The prop master choreographs the mise en place for the last supper.



He betrays the senses with perspective distortion. He betrays the senses with perspective distortion.

Things are not always as they seem.

But with or without the main character: the show must go on!

If Jesus does not make it through the night,
breakfast is still served at 8 o'clock sharp!
Death does not discriminate.... And neither
does the curtain call.

But on this stage everyone can be resurrected from their grave. Afterall, that is what stage technicians are for.

On stage we can all be prophets and kings, and we all end up waiting in line for the same disgusting toilet. This is performative consumerism at its finest.

The leftovers of today's plays are carefully chopped up into sounds and images, packed into zip-lock bags and frozen. They are meal-prepping for the children they haven't met yet.

But they will not make the dishes we prepared for them, they will not follow our recipes. They will inevitably want to make their own. Life is an endless spaghetti noodle of despair;

Weathered by insufficient time,
Steamed in false wisdom,
Eventually, we become a mush of excessive
sentimentality, soft and squishy with memories
that our bodies are too weak to carry.

In the end, we must all return to our original form:

The meatball."



Buon appetito!



See the full video narrated by Werner Herzog on [birdshall.tumblr.com!](http://birdshall.tumblr.com)

***Bono per gli utenti registrati dall'app nei ristoranti partecipanti in Palermo.**

-500 per gli utenti registrati dell'app nei ristoranti partecipanti di Palermo.

Valido nei ristoranti partecipanti in Germania dal 6 gennaio, fino al 9 febbraio 2024. Informazioni sui prodotti e sui ristoranti McDonald's partecipanti su www.mcdonalds.de.

Nel ristorante per la colazione dalle ore 10 (sabato, domenica e festivi dalle ore 11). Fino ad esaurimento scorte. Non cumulabile con altre offerte di sconto. Le nostre bevande fredde e calde e le varietà di gelato sono ora disponibili anche in confezioni riutilizzabili. Questi prodotti possono essere acquistati in confezioni riutilizzabili più un deposito di € 2,00. La restituzione o il rimborso della caparra sono possibili nei nostri ristoranti McDonald's. Ulteriori informazioni su www.mcdonalds.de/methweg. © 2024 McDonald's Promotions GmbH & Co. KG, Werbegesellschaft Deutschland, Drygalski-Allee 51, 81477 Monaco di Baviera. Coca-Cola è un marchio registrato di The Coca-Cola Company. Lipton è un marchio Unilever utilizzato su licenza.



THE 69 DAVIDS *in* ANATOMICAL GARDEN

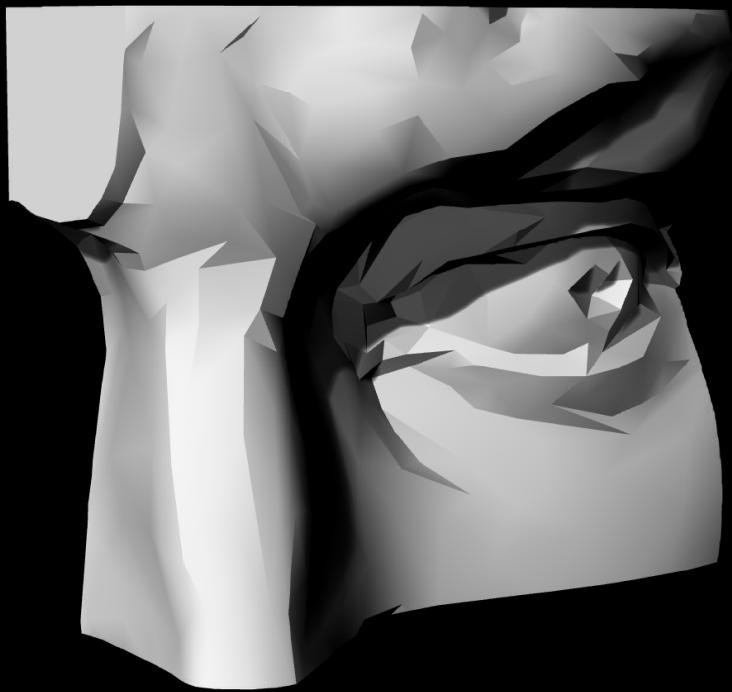
Starring:

David Lynch, David Copperfield, David Hasselhoff, David Ortiz, David Harbour, David Prowse, David Beckham, David Bowie, David Attenborough, David Fincher, David Sedaris, David Mamet, David Cronenberg, David Hockney, David Oyelowo, David Carradine, David Carr, David Rein, David Silva, David Villa, David Niven, David Schwimmer, David Morrissey, David Caruso, David Mitchell, David Jason, David Hayter, David Boreanaz, David Henrie, David Giuntoli, David Anders, David Suchet, David Warner, David Mamet, David Thewlis, David Morse, David Alan Grier, David Koechner, David Chokachi, David Wenham, David Hyde Pierce, David Harewood, David Bautista, David Coulthard, David Coverdale, David Cross, David Draiman, David Duchovny, David Eigenberg, David Faustino, David Gandy, David Ginola, David Helfgott, David Henrie, David Lee Roth, David Mamet, David McCallum, David Nelson, David Ogden Stiers, David Prowse, David Tennant, David Tomlinson, David Twohy, David Walliams, David Yost, David Cross, David Draiman, David Eigenberg, David Faustino, David Gandy, David Helfgott, David Lee Roth, David McCallum, David Nelson, David Ogden Stiers.



30 Campanella, *The Book and the Body of Nature*
103,40.- [978-9048131259]

"All the organs turn out to be constituted for and coordinated towards the end of providing for the reconstitution of spirit, which strives to escape and consumes itself continually, through the search for and the assimilation of foods rendered similar.³⁰"





Desire is present [...] I see the other[s] everyday, yet I am not satisfied. Desire ist present. I desire and I need.³¹ This link is consistently missing, the meaning of the sacrificial process has always eluded us.³²

31 **Barthel**, A lover's Discourse
12,25.- [978-0099437420]

32 **Serres**, History of Scientific Thought
54,21.- [978-0631177395]

Watch the animation:





HANNO 1001

The Edifice of Neverending Stories

Excerpt from John Wilson Documentary
"How to steal a Story"

in Collaboration with Reluctant Relics

"Hey Palermo!

Maybe because I make documentaries of sorts,
I've been asked a lot recently where I get my
stories from.

I usually try to stay away from those questions,
because I'm scared that people will be
disappointed in my answer. But as I am looking
at this city that you are putting together, I think
you might understand very well where I am
coming from.



The first step is finding a story you want to steal.

I like to walk around my hometown and maybe ask a couple of questions. A lot of the time, the stories are more than willing to come to you, pointing out where you should have a closer look. Sometimes they have been stolen so many times, you'll get confused about where to find the original. I like to ask follow-up follow-up questions, because the backstories are more interesting than the facades.

When I'm listening, I like to try and figure out if the story is going to be a comedy or a tragedy. If you wait long enough, you'll realize that more often than not, it's both.

I like to keep a list of all the details that need more research, so that I make a good map of where my story could be going. This is going to be the basis of my excavation plan: where I take apart my looted goods, carefully labeling them, so that I can put all these loose fragments back together again. I plan out the new stage of my stories figuring out what angle I want to highlight, which audience I want to invite. But a lot of the time, I steal on the go, hardly noticing all the stuff I've collected until I empty out my pockets at night. This passtime of documentary making always runs the danger of turning you into a hoarder.

The success of your story heist is highly dependent on how well you can drive your getaway car.

I like to use my camera, but you can use anything you'd like: just a pen, or maybe a whole company. Depending on how much attention you want to draw to yourself.

You'll notice how difficult it is to figure out where one story ends and another begins. When caught in the wild stories tend to melt into each other, becoming continuous and contradictory.







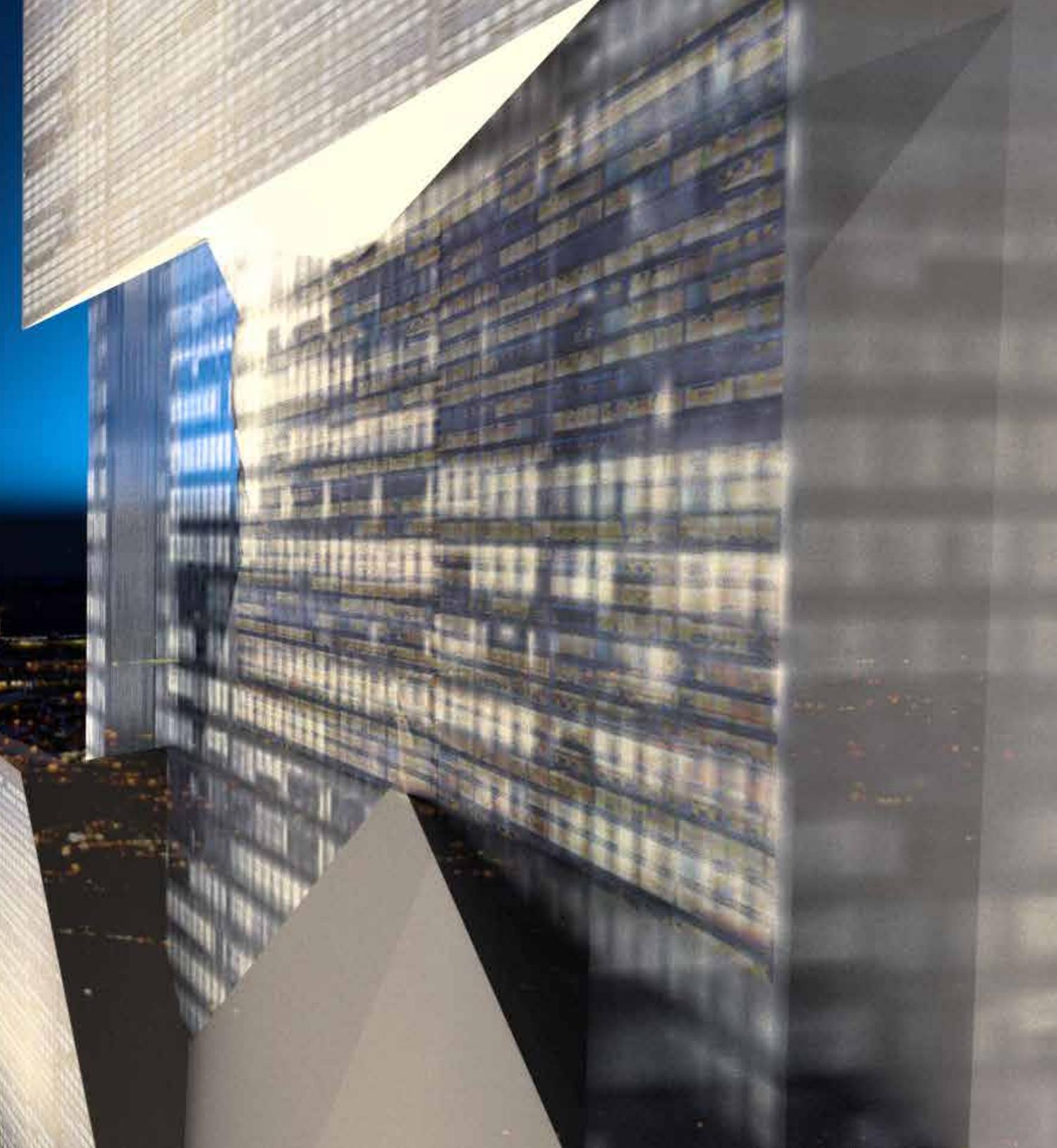
Maybe you'll realize that there are too many plot holes in the target and you'll end up making up all the details yourself. Maybe you'll find halfway through the heist that your story is too boring to steal and you'll just go for a coffee instead.

Stories always look distinct and complete from far away, when they are placed on a map or into an archive. But when you come closer, you realize that there are parts missing, things that don't quite make sense. The gaping holes in the narrative is where you place your own curiosity, your desires, or your trash.

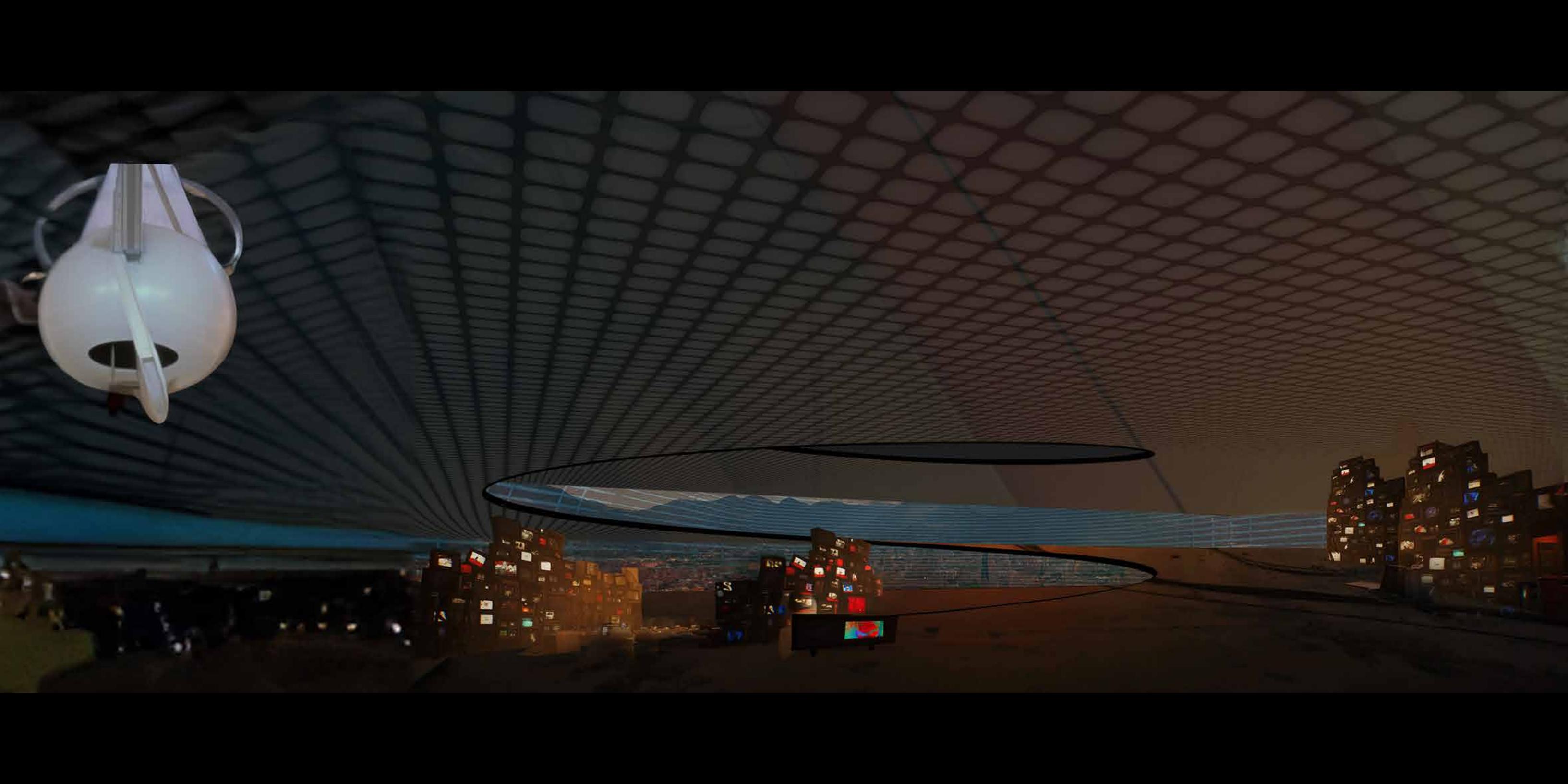
Sometimes you'll meet stories that were meant to be secrets, other times they are more than eager to be retold. It's up to you which ones you want to collect and which ones are not meant to be yours.

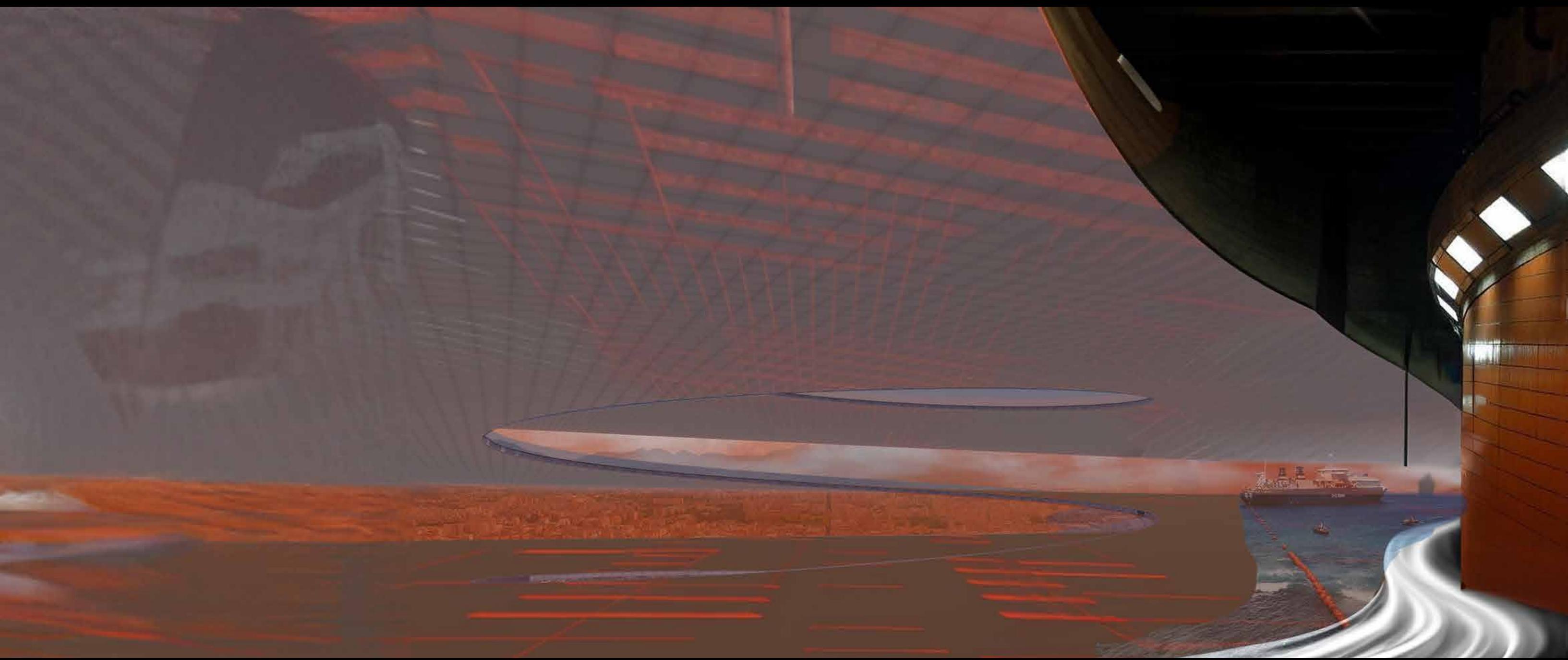
And then, when you're done, you'll try and sign the new story, try and give it an author, a place and date. Are you gonna put your name down? Your address? Or the one where you got it from?

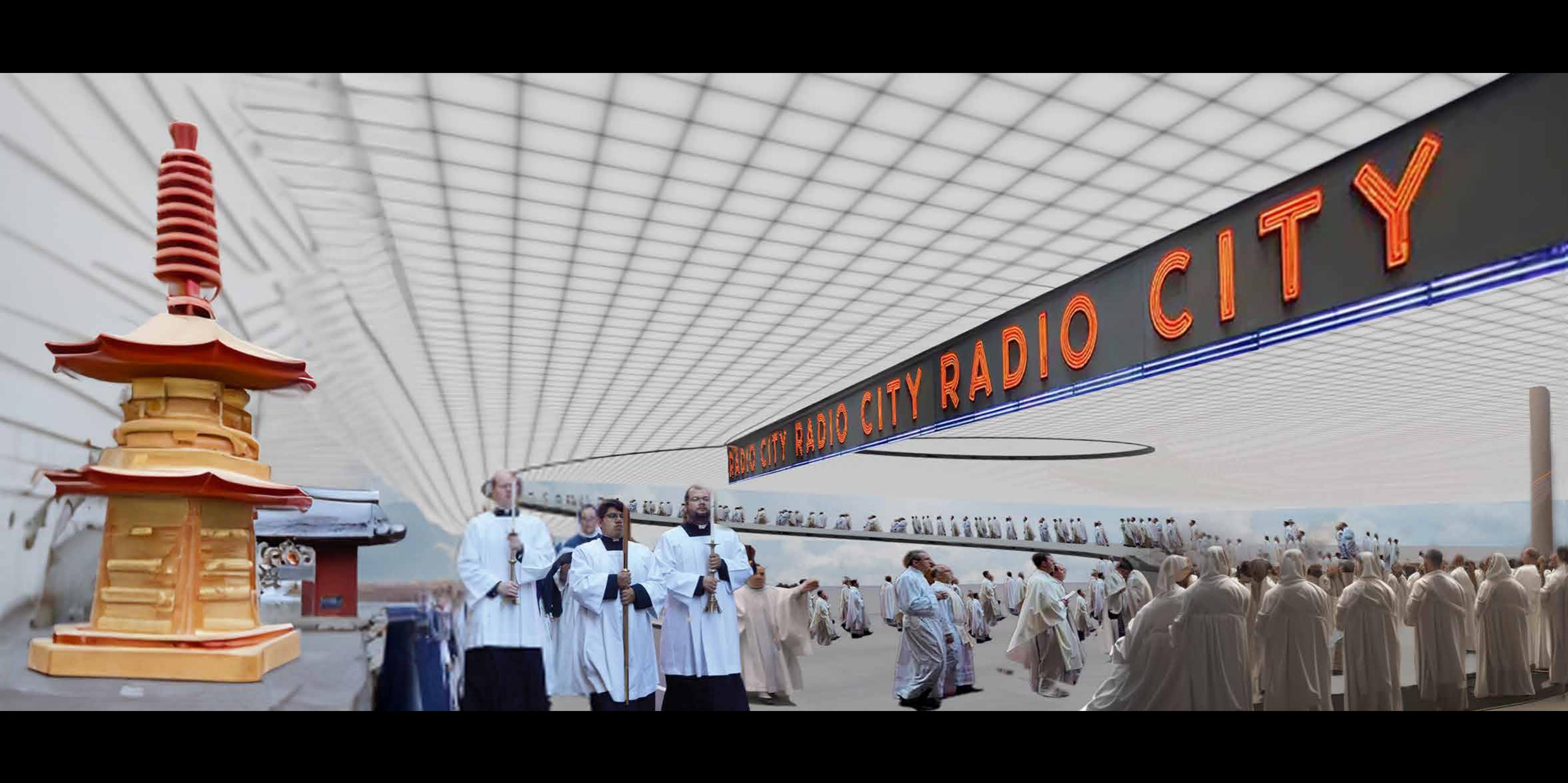
Maybe it's best to leave it anonymous, for the next thief to decide on an appropriate name."













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³³ Deleuze, *Desert Islands and Other Texts*
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