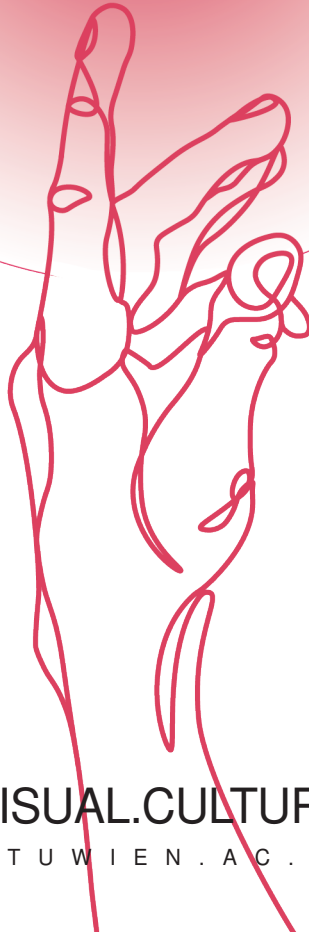


2021 / 22

EINE AUSWAHL
STUDENTISCHER
SEMESTERARBEITEN

M21



VISUAL.CULTURE

@ T U W I E N . A C . A T

THEMENBEREICH 2021/ 22

Jedes Modul-Semester wird einem wechselnden Themenbereich gewidmet, der in den einzelnen Lehrveranstaltungen untersucht wird.

Im Wintersemester 2021/22 wird das Semesterprogramm in Form von wöchentlichen online stattfindenden Input-Veranstaltungen umgesetzt. Die Schlussprojekte der Studierenden-Kleingruppen nehmen, mit individueller Gewichtung, Bezug auf Inhalte aller Lehrveranstaltungen zum übergeordneten Thema.

LIVING ON PLATFORMS II **STAYING WITH THE TROUBLE** *Semester Vorstellung*

Durch die nach wie vor anhaltende COVID-19-Krise hat unser Leben auf Plattformen einen Zustand der Permanenz angenommen. Wir lernen, arbeiten, shoppen, genießen und kommunizieren beinahe ständig online. Der Bildschirm ist zur wichtigsten Schnittstelle zur Außenwelt geworden. Auch andere Krisen - Klimawandel, rassistische Gewalt, soziale Ungleichheit - sind nun von dauerhafter Gestalt. In dieser Entwicklung hat eine neue Kultur des Krisenmanagements die Oberhand gewonnen, die uns mit einfachen Rhetoriken der Resilienz und Effizienz für alles eine Lösung verspricht. Doch anstatt diese Versprechen eingelöst zu sehen, schwindet zunehmend unser institutionelles Vertrauen und es wird klar, dass viele Krisen auch Mittel zum Zweck sind, um die vorhandenen räumlichen, infrastrukturellen und sozialen Veränderungen zu kontrollieren und beschleunigen. Folglich ist eine Diskussion entbrannt, ob wir wirklich zu einem Zustand vor der Krise zurückkehren wollen oder uns nach Alternativen dazu sehnen. Wie würden solche Alternativen aussehen? Lassen sie sich unabhängig von der Erfahrung der gegenwärtigen Krise denken?

Ein solches Nachdenken erfordert, wie Donna Haraway in Staying with the Trouble argumentiert hat, Sym-Poiesis oder "Making-with" anstatt Auto-Poiesis

oder "Self-Making" - ein Lernen, bei den Schwierigkeiten des Zusammenlebens zu bleiben. Im Kunstbereich macht der Drang zu kollektiven Arbeitsformen aktuell deutlich, wie gemeinsames Denken und gemeinsames Handeln zu neuen Möglichkeiten führen kann: Die vom indonesischen Künstler*innenkollektiv ruangrupa kuratierte documenta 15; die Projekte der fünf für den Turner Prize 2021 nominierten Kunstkollektive; oder auch die von Hashim Sarkis provozierte Auseinandersetzung der heurigen Architekturbiennale Venedig mit der Frage „How will we live together?“ - sie alle stellen Schauplätze des Experimentierens mit neuen Lebensformen dar und schlagen Architekturen eines „Making-with“ vor.

Im Modul Visuelle Kultur widmen wir uns jeden Montagnachmittag in einem virtuellen Salon (Vorträge, Gespräche, Präsentationen, Diskussionsrunden, Filmnachmittage, etc.) einem bestimmten Aspekt des anhaltenden „Plattform-Lebens“ und fragen nach den Konsequenzen dieser neuen Welt: was kommt und was verschwindet, wer profitiert und wer verliert, und was ist die Architektur des hier entstehenden Gefüges? Welche Alternativen können wir angesichts dieser Ausgangslage gemeinsam entwickeln?

Bestritten werden diese Nachmittage in wechselnder Folge von allen Lehrenden des Moduls sowie von eingeladenen Gästen. Die dabei vorgestellten Themen reichen von der Tradition des Plattform-Genres in Kunst, Literatur und Film bis zur Frage, wie wichtig physische Präsenz für die Anerkennung menschlicher Grundrechte ist. Diese Themennachmittage bilden den Ausgangspunkt für wöchentlich verfasste Episoden eines „visuellen Essays“, für das unterschiedliche architekturbezogene Methoden herangezogen werden können (Skizzen, Analysen, Beschreibungen, Fotocollagen, Videoarbeiten, Modellbauten, etc.). Der Episodencharakter dieser Essays soll uns erlauben, die komplexen und oft widersprüchlichen Charakteristika des „Lebens auf Plattformen“ auszuloten und

Gäste:

SRUJANA KATTA
FAIRWORK Project (Oxford Internet
Institute, WZB Berlin Social Science
Centre)

VYJAYANTHI RAO
Spitzer School of Architecture, NY

LEHRVERANSTALTUNGSLEITERINNEN UND IHR SEMESTERPROGRAMM

PETER MÖRTENBÖCK:

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SIGRID HAUSER:

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ROBERT PFALLER, ERNST STROUHAL:

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STUDIARENDE

MERVE KARAMANOGLU
MENAL BATTI
MUAMER OSMANOVIC
MAREK NOWICKI
THOMAS OBERMOSER
CLEMENS ZANDANEL
NADINE MALOJER
FOTEINI KARATZA
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Gegenwartskultur

LVA: 264.093, Gegenwartskultur, VO 2,0h/2,5ECTS
Univ.Prof. Dipl.-Ing. Mag. Dr. PETER MÖRTENBÖCK

PETER MÖRTENBÖCK und HELGE MOOSHAMMER diskutieren mit eingeladenen Gästen zur Veränderung kultureller Institutionen im Spannungsfeld von Plattform-Kapitalismus und digitaler Emanzipation.

Online-Salon:
Kreativität, Verfügbarkeit, Bewegung: Wohnen in der Plattform-Stadt, oder: "Der Scheiß, den sie soziale Fähigkeiten nennen, ist ein Algorithmus zum Umgang mit Antisozialität."

Der Vortrag fand im Rahmen der vom FB Wohnbau angebotenen Lehrveranstaltung "Zukunft des Wohnens" statt.

Online-Salon:
„Faiwork: Towards Fairer Futures in the Platform Economy“

Talk and Panel Discussion with
SRUJANA KATTA

● TALK & DISCUSSION
SRUJANA KATTA
FAIRWORK:
TOWARDS FAIRER FUTURES IN THE
PLATFORM ECONOMY



THIS IS NOT A PLATFORM image (c) The Fairwork Project 2020

As part of the 2021 lecture series **LIVING ON PLATFORMS II: STAYING WITH THE TROUBLE**, the **DEPARTMENT FOR VISUAL CULTURE**, TU WIEN cordially invites you to a talk by **SRUJANA KATTA**. In this talk, **SRUJANA** will discuss the platform model, the risks and harms that workers face in the platform economy, and **FAIRWORK**'s approach to improving working conditions in the platform economy.

SRUJANA KATTA (she/her) is a researcher with **FAIRWORK**, an international action-research project. The **FAIRWORK** project is based at the **OXFORD INTERNET INSTITUTE** and the

WZB BERLIN SOCIAL SCIENCE CENTRE. Through a global network of researchers, **FAIRWORK** evaluates the working conditions of digital platforms and ranks them based on five principles of fair work. The **FAIRWORK** project currently operates in 20 countries across 5 continents. Across countries, **FAIRWORK** researchers work closely with workers, platforms, advocates and policymakers to envision and build a fairer future of work.

For further information on **FAIRWORK** please see <https://fair.work/en/fw/principles/>

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08.11.21, 17:00 - 19:00 CET



Neue Modelle von Kultur- und Kunstproduktion

LVA: 264.095, Neue Modelle von Kultur- und Kunstproduktion VU 2,0h/2,5ECTS
Univ.Prof. Dipl.-Ing. Mag. Dr. PETER MÖRTENBÖCK

Die Lehrveranstaltung diskutiert neue Arten der Produktion im Prozess der Globalisierung, sowohl im künstlerischen Schaffen als auch in Hinblick auf ökonomische, räumliche und technische Erzeugnisse. Anhand praktischer Erkundungen wird ermittelt, wie diese Modelle das Herstellen unterschiedlicher Modernitäten und die Spannung zwischen verschiedenen Welten reflektieren. Anhand von praktischen Übungsarbeiten werden Möglichkeiten entwickelt, in aktuelle Phänomene visueller Kultur kreativ-gestalterisch einzugreifen.

Nach positiver Absolvierung der Lehrveranstaltung sind Studierende in der Lage, sich unterschiedliche Praxisfelder visueller Kultur eigenständig zu erschließen. Sie können dazu auf spezialisiertes Wissen in einzelnen Diskursfeldern der visuellen Kultur der Gegenwart zurückgreifen, das sie, zusammen mit praktischen Fähigkeiten und kreativer Selbständigkeit in der Auseinandersetzung mit aktuellen Phänomenen visueller Kultur, erworben haben.

Online Salon:
„Public Platforms“

Vortrag von VYJAYANTHI RAO, Spritzer School of Architecture, New York, und Professorial Research Fellow 2021/22 am FB Visuelle Kultur der TU Wien, und anschließende Diskussion.

● TALK & DISCUSSION
VYJAYANTHI V. RAO
FROM DREAMS TO DERIVATIVES:
SPECULATIONS ON
CONTEMPORARY URBANISM



The DEPARTMENT OF VISUAL CULTURE, TU WIEN cordially invites you to a talk by its 2021/22 Professorial Research Fellow VYJAYANTHI V. RAO (Spitzer School of Architecture, New York), followed by a Q&A session with PETER MÖRTENBÖCK, HELGE MOOSHAMMER, CARMEN HINES and students of the MASTER MODULE VISUAL CULTURE.

From platforms to architectural objects, from attachments of heritage to imaginaries of the future, from dreams to derivatives, emergent forms

of collectivity are entangled with different infrastructures of speculation upon social and cultural life. Drawing on fieldwork in diverse settings - from informal settlements to artist studios, exhibitions and schools of architecture - VYJAYANTHI V. RAO examines the distribution of the labour of speculation across social divisions and its visual embodiment in spatial forms, products and projects. Her central research question concerns the implications of the growth of speculation as a powerful, transversal force and practice and its embodiment in urban collectivities.

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Visuelle Kultur der Stadt

LVA: 264.094, Visuelle Kultur der Stadt VU 2.0h/2,5ECTS
Arch. Dipl.-Ing. Dr. HELGE MOOSHAMMER

Peter Mörtenböck und Helge Mooshammer diskutieren entlang ihres Programms für den österreichischen Pavillon der Architekturbiennale Venedig 2021 das Phänomen Plattform-Urbanismus.

Nach positiver Absolvierung der Lehrveranstaltung sind Studierende in der Lage, aktuelle künstlerische Forschungsansätzen zum urbanen Raum in ihrer komplexen kulturellen, gesellschaftlichen und politischen Bedingtheit zu verstehen.

Sie verfügen über konzeptuelle bzw. praktische Fertigkeiten, relationale Theorien und performative Praktiken zum Einsatz zu bringen. Dies eröffnet ihnen ein besseres Verständnis für die generativen Möglichkeiten visueller Kultur im Zusammenspiel von sozialen, politischen und ökonomischen Strukturen und darauf aufbauend die Einbindung kultureller Kompetenz in das architektonische Handlungsfeld.



Regime des Visuellen

LVA: 264.097, Regime des Visuellen VU 2,0h/2,5ECTS
CARMEN LAEL HINES, MA

SOCIAL REPRODUCTION IN THE PLATFORM CITY: WHEN IS IT LOVE, WHEN IS IT WORK?

Critically considers the relationship between capital, sex, sexuality and emotion. How and why are subjectivities bought, sold and produced in a world shaped by platform capitalism?

Delving into theories of Social Reproduction and Marxist-Feminist Studies, we will consider the long-standing history of capital's relation with gender, sexuality and emotion, and situate this history to better understand the systems of unpaid labour necessary to produce life (as we know it) in the platform city.

We will consider, through open discussion and experimental

writing exercises, why and how the boundaries between life, work, love and labour, are tactically enmeshed to reproduce lives in cities increasingly shaped by technology-capital. Importantly, we will collectively brainstorm what we can do to intervene, and to challenge these modes of extraction.

SEX AND THE CITY: AN INTRODUCTION TO QUEER GEOGRAPHIES

This informal, optional session will consider the relationship between sex, gender, space and the city. Engaging in experimental map-making and an open-conversation about queer geographies, we will collectively consider how our orientations of the world are dictated by hetero-normativity and patriarchy, and how we can contest this through queer-ed approaches to spatial understanding.

SWIPING CITIES: DATING APPS, URBANISM, AND THE PRODUCTION OF SEXUALITY IN DIGITALLY-MEDIATED ARCHI-SCAPES.

How are dating apps such as Tinder, Grindr, and Bumble changing the way people relate to one another in contemporary cities? How are they producing contemporary sexual-subjectivities, and how is the architecture of cities changing as a result? What might this say about the relationship between sex, sexuality, technology, urbanism and capital? This session will go right to the heart of our contemporary moment, and consider through open discussion, the dichotomies, dilemmas, and potentialities of what Andres Jaque calls a 'Grindr Urbanism... An enacted architectural urbanism of spatial layering.'

Kunst als Architekturkonzept

DER SPIEL-RAUM IM FILM-BILD

LVA: 253.432 Kunst als Architekturkonzept VO 2,0h/2,0ECTS
Ao.Univ.-Prof.i.R. Dipl.-Ing. Dr.techn. SIGRID HAUSER

Die Vorlesung KUNST ALS ARCHITEKTURKONZEPT ist Teil des Moduls VISUELLE KULTUR und ist thematisch verbunden mit der Vorlesung/Übung ARCHITEKTUREN DES ALLTAGS.

Anhand verschiedener Schauplätze aus der Filmkunst werden in dieser Lehrveranstaltung transitorische und stationäre Räume thematisiert und ihre architekturtheoretische Bedeutung reflektiert.

Die Vorlesung ist eine architekturtheoretische Auseinandersetzung mit bestimmten Orten und Räumen der Stadt anhand von verschiedenen Themen im Bereich der visuellen Kultur. Die Methode umfasst einen ausführlichen Vortrag zu speziellen Themen mit Bildprojektion von Bildern und Bilderserien aus der Filmkunst.

Die Lehrveranstaltung ist Anlei-

tung und Anregung von Rezeption und Interpretation der Architektur an Beispielen aus der Filmkunst, der bildenden Kunst und der Literatur, beinhaltet den synoptischen Vergleich von Effekten und Methoden der verschiedenen „Sprachen“ in Beziehung mit Architektur, unter anderem um entwurfsrelevante Fragen (in der Architektur) nachvollziehbar zu machen. Ziel ist das interdisziplinäre Begreifen von Stadt und Raum als politischen und kulturellen Schauplatz, und zwar auf diversen Ebenen der künstlerischen Darstellung.

Kreuzfahrt in: Jean-Luc Godard (Regie),
Film *Socialisme*, Schweiz und Frankreich 2010



Architekturen des Alltags

DER STADT-RAUM IM FILM-BILD

LVA: 253.433 Architekturen des Alltags VU 2,0h/2,5ECTS
Ao.Univ.-Prof.i.R. Dipl.-Ing. Dr.techn. SIGRID HAUSER

Die Vorlesung/Übung ARCHITEKTUREN DES ALLTAGS ist Teil des Moduls VISUELLE KULTUR und ist thematisch verbunden mit der Vorlesung KUNST ALS ARCHITEKTUR-KONZEPT.

An verschiedenen Beispielen aus der Filmkunst wird in dieser Lehrveranstaltung das Thema Stadt-Raum innerhalb und außerhalb seiner Grenzen betrachtet und die Rolle der Architektur im Film in ihrer realen und fiktiven Bedeutung untersucht.

Die Vorlesung ist eine architekturtheoretische Auseinandersetzung mit bestimmten Orten und Räumen der Stadt anhand von verschiedenen Themen im Bereich der visuellen Kultur. Die Methode umfasst einen ausführlichen Vortrag zu speziellen Themen mit Bildprojektion von Bildern und Bilderserien aus der Filmkunst.

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Paris in: Jean-Luc Godard (Regie),
2 ou 3 choses que je sais d'elle, Frankreich 1967



Angewandte Kulturtheorie

LVA: 264.096 Angewandte Kulturtheorie, VO 1,0h/1,0ECTS
Univ.-Prof. Dr. ROBERT PFALLER, Univ.-Prof. Dr. ERNST STROUHAL

DAS GESICHT VERLIEREN.
IM BODEN VERSINKEN.
ZUR VISUELLEN KULTUR DER SCHARM

Immer mehr Menschen bekommen es derzeit mit der Scham zu tun. Entweder schämen sie sich für sich selbst, oder sie schämen sich in Bezug auf andere – sei es nun für sie, oder sei es anstelle dieser anderen, durch „Fremdschämen“.

Viele finden, dass andere sich schämen sollten. Durch Anprangern in den sozialen Medien (das sogenannte „Shaming“) wird versucht, rücksichtslos agierende Konzerne und steuerhinterziehende Großverdiener in die Schranken zu weisen. Auch wer weiß, männlich, heterosexuell und alt ist, soll sich schämen. Wer dick oder hässlich ist oder dies glaubt, soll es aber nicht. Für sogenanntes „fatshaming“ und „bodyshaming“

soll man sich schämen. Einen Gegner aus der eigenen Partei kann man bekämpfen, indem man erklärt, dass man sich für ihn schämt. Früher wollte man mit Andersdenkenden diskutieren. Heute dagegen versucht man, sie nicht zu Wort kommen zu lassen. Das ist wie bei der Scham. Denn bei der Scham muss immer etwas weg: Jemand möchte im Boden versinken oder am liebsten tot sein.

Nach positiver Absolvierung der Lehrveranstaltung sind Studierende in der Lage, aktuelle künstlerische Zugänge im größeren Bezugsfeld visueller Kultur präzise zu verorten und die in der Auseinandersetzung mit dem Lehr- und Lernumfeld von Kunstuniversitäten gewonnene Expertise in der eigenen Praxis fruchtbringend zu nutzen.

Vertiefte Fähigkeit zur Handhabung der Instrumente der Theorie. Kompetenz zur methodischen Verbindung von Ästhetik, Philosophie, Anthropologie, Soziologie, Politik und Theorie der Gestaltung. Sachkenntnis in Fragen des Funktionalismus sowie der „Entzauberung der Welt“.



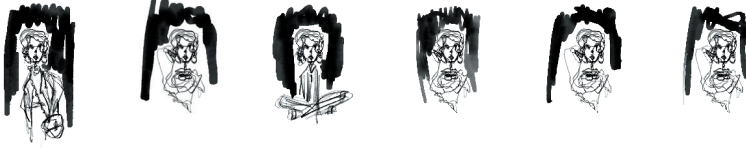
The metaverse-based city simulation “ The Platform City” restrains users’ physical accessibility by categorising them according to their social activeness. While reshaping the freedom of users, The Platform City has set the stage for the current capitalism model and been shaped by collecting and controlling amounts of data.

“In the information regime, people feel particularly free because of the networking possibilities. But whether people or their information are really free is questionable.” (1)

Data is immanent, is binding and classifying individuals. Data is a pivotal instrument to permit users to freely visit new places designed specifically for social media. The data-collecting mechanism reinforces the ceaseless sovereignty over users and offers certain strategies for enhancing its workforce. In another saying, data attributes complex strategies of society to increase the ambition of users to become more popular on social media -which in the end, transforms users into workers who are un-consciously selling their data.

*“People expose themselves without any external compulsion out of an inner need. They produce them-selves, that is, they stage themselves. The French word *se produire* means to let oneself be seen.” (2)*

Nick Srnicek asserted in his book, “As workers, we are to be liberated from the constraints of a permanent career and given the opportunity to make our own way by selling whatever goods and services we might like to offer. As consumers, we are presented with a cornucopia of on-demand services and with the promise of a network of connected devices that cater to our every whim.” (3)



who are you &



where do you belong to,

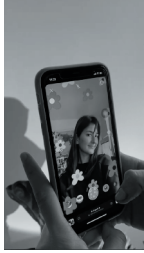


while doing all the things that influencers love to talk about?

BACKSTAGE



kitchen



bathroom



bedroom



living room

FRONTSTAGE



kitchen



bathroom



bedroom



living room

PUBLISHED



stage



stage

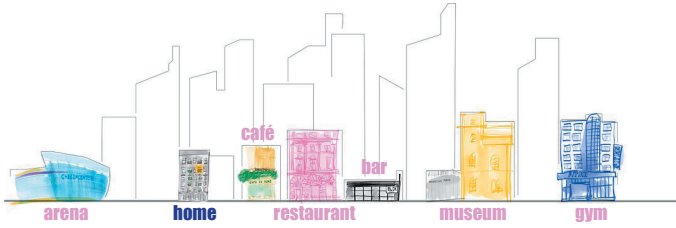


stage

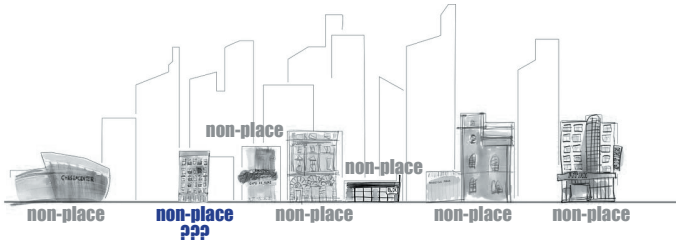


stage

PLACES



NON-PLACES



PLATFORM CITY



<https://banutepeler.website2.me/>
check our website and experience the platform city!

Taking this into account, regardless of users membership status; data is the only thing that is allowed to move free. Since all places have become working areas and all users have transformed into social workers, a predicament of “non-place”(4) definition outcomes.

Last but not least, by designing a digital city, our aim is questioning data-based platforms and their relationship with physical identification.

“Non-place” is used to refer to spaces of transience where users are anonymous and have no connection with the physical space, but in the platform city, a cafe is not only a temporary place to visit but also becomes a working area. The crux of this definition problem is distorting the main function of a place. The platform technology exploits physical areas and being (including human beings). Finally, the ambiguity of definition of a place and a person invades the whole digital city which unavoidably influences the architecture.

(1) Byung-Chul Han, *Infokratie, Digitalisierung und die Krise der Demokratie*, P.13.

(2) Byung-Chul Han, *Infokratie, Digitalisierung und die Krise der Demokratie*, P.12.

(3) Srnick Nick, *The Platform Capitalism*, P. 130

(4) Auge Marc, “The Non-places”: a definition introduced by Marc Auge o refer spaces of transience where human beings are just a temporary-users and are anonymous. (for instance: hotels, stations,...)*

TERMS

being active minimum 3 hours per day
having at least one social media account
regardless of how many followers you have



BENEFITS

interact with people who have the same status as you
publish your photos in your home
see your friends' posts & experience them in your home

Basis Subscription

Try to upgrade your Basis Subscription to Gold for an enhanced Platform City experience.

TERMS

being active minimum 5 hours per day
having at least one active social media account
with minimum 1k followers
having at least 1 visual post
with minimum 500 likes
living in a fancy-instagrammable decorated home



BENEFITS

interact with people with up to 10k followers
go & publish your photos in places far from city center
see the most tagged hashtags and places
& discover fancy-places you can go if you go platinum one day
and everything you love from Platform City Basis!

Gold Subscription

Try to upgrade your Gold Subscription to Platinum for an enhanced Platform City experience.

TERMS

being active minimum 6 hours per day
having at least one active social media account
with minimum 5k followers
having at least 5 visual post
with minimum 1k likes
living in a fancy-instagrammable decorated home
& influence others by doing trendy things



BENEFITS

interact with selected members of platform city platinum
go & publish your photos wherever you want
discover the high-ranking places earlier
& be a trend-setter
and everything you love from Platform City Gold!

Platinum Subscription

Try to keep your Platinum Subscription fix for an enhanced Platform City experience.

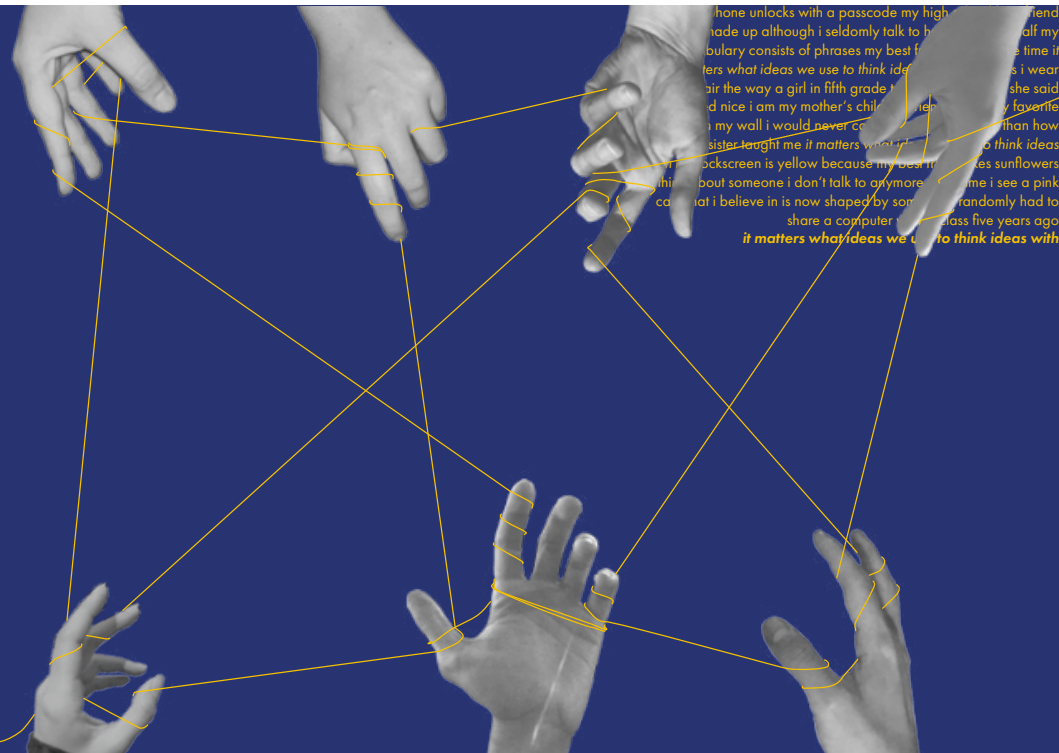


links&lines

*nothing
is connected
to everything
is connected
to something*

the two-dimensionality evokes
a flatness that reflects the projection
of the three dimensional world onto screen.
linework and linking is the threading,
surfaces the mapping.
when zooming in and out of topics
we make use of the scalarity that comes within the
multiplicity of matter.

lines of assemblage



phone unlocks with a passcode my high school friend
made up although i seldomly talk to her all my
vocabulary consists of phrases my best friend says time if
ters what ideas we use to think ideas i wear
hair the way a girl in fifth grade i said she said
d nice i am my mother's child i remember my favorite
my wall i would never call her name more than how
sister taught me it matters what i think ideas
lockscreen is yellow because my best friend likes sunflowers
think about someone i don't talk to anymore i see a pink
card that i believe in is now shaped by someone randomly had to
share a computer in class five years ago
it matters what ideas we use to think ideas with

*I can be one meter away
from someone
in the next telephone booth,
and be nevertheless more closely
connected to my mother
6,000 miles away*

globalization and its interconnected and conflicting parts require for a new conceptualization of their relations. so, following Deleuze and Guattari, we chose the term **assemblages**, a fluid group of diverse elements and confederations with uneven **topographies** that are not governed by one central authority, to describe our visual constellation. examples can be platforms, like social media networks, as well as, as Jane Bennett suggests, an electric power grid, including humans and their (social, legal, linguistic) constructions and machines, as well as some very active and powerful nonhumans: electrons, trees, wind, fire, electromagnetic fields.

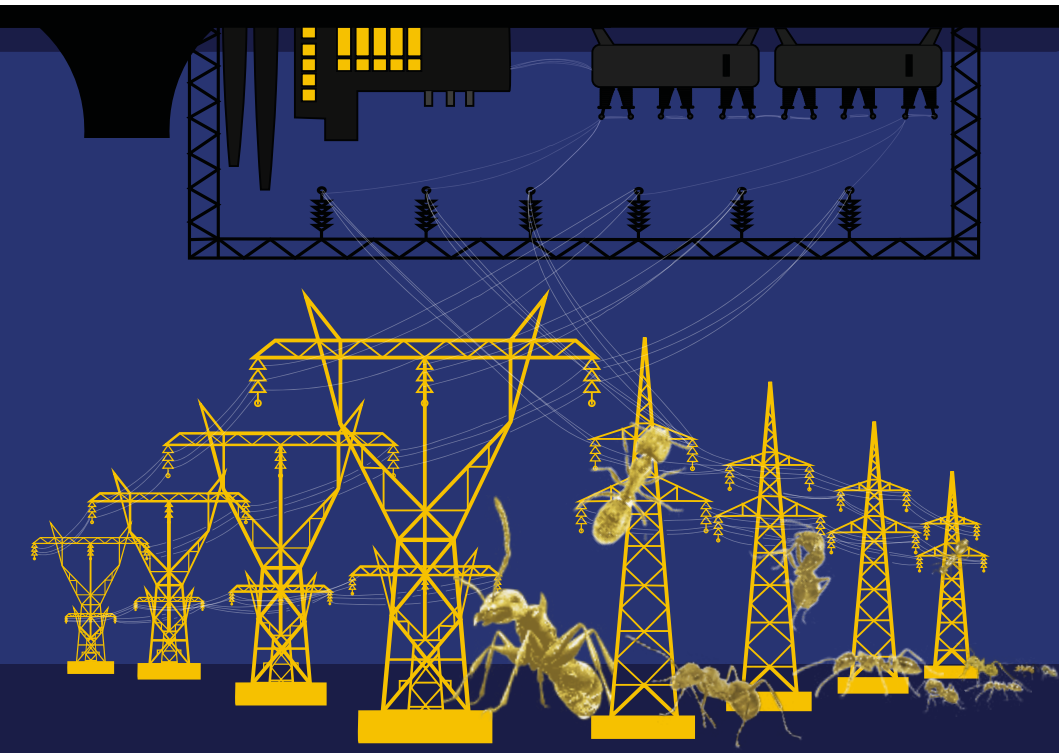
the elements of the assemblage work together in a material cluster of charged parts, coordinating to produce - in this case - electricity while also not yet reaching the level of an organism.

Deleuze and Guattari distinguish between molar assemblages which they conceive as organized, hierarchized and binarised and rhizomatic assemblages which are, by contrast, unpredictable, unsystematic, flexible, fluid, horizontal **non-binary** without changing their nature.

ANT's insistence on the juncture of relations between human and nonhuman actants, material associations as well as infrastructures and networks, can help us in our quest of queer world-making.

in building systems of support, which requires active labor and construction, we are, as Kane Race suggests, assembling infrastructures. ANT's perspective on space is topological, folded or crumpled, which indicates that our **metric distance** isn't necessarily determinative but rather how closely connected within a network we are.

assemblages & ants



tentacularity is about
life lived along *lines*
—and such a wealth of *lines*—
not at points, not in spheres.



the word tentacle derives from the latin *tentaculum*, meaning feeler and tentare, meaning 'to feel' and 'to try'. with this approach we are following the interlaced *trails* of actants of all sorts, trying to feel for their/*our* connections within networks of intertwined, parallel ways of existence.

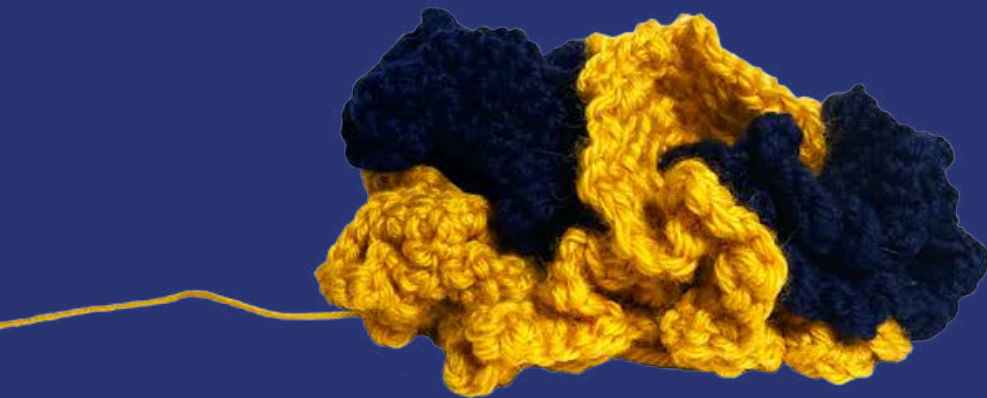
tentacular tracing

crochet coral

(Ovid, Metamorphoses 4. 740ff)

*„water was brought and Perseus washed his hands,
triumphant hands, and, less the snake-girt head be
bruised on the hard shingle, made a bed of leaves and
spread the soft weed of the sea above, and on it placed
Medusa Phorcynis' head.*

*the fresh sea-weed, with living spongy cells, absorbed
the monster's [sic] power and at its touch hardened, its
fronds and branches stiff and strange. the sea-nymphs
tried the magic on more weed and found to their delight
it worked the same, and sowed the changeling seeds
back on the waves. coral still keeps that nature; in the air
it hardens, what beneath the sea has grown a swaying
plant, above it, turns to stone"*







although they only seem to be buzzing around between networks, cybees play a big role in transferring data! everytime a cybee lands, it picks up around 2-3 bytes of information. the average cybee will transfer around 2.6mb in its lifetime.

they are amazing flyers! on their longer flights through the data clouds, they can reach a speed of up to 1.4Ghz.

as you can tell, cybees are super important to our systems! so next time you see one that looks like it's lost or exhausted, feed it a couple of pixels and redirect it to closest data stream!

SmokingPot-Snake: failed At 0:20:05, 70 ms

Gradle Sync Issues

The state of a Gradle build process (daemon) may be corrupt. Stopping all Gradle daemons may solve this problem.

[Stop Gradle build processes \(gradle.com\)](#)

Your project may be using a third-party plugin which is not compatible with the other plugins in the project.

In the case of corrupt Gradle processes, you can also try closing the IDE and then killing all Java processes.

glitch is a term derived from the yiddish word *glitsch*, which means 'to slip', and is often used to describe an accidental, dysfunctional, disruptive event in a digital system, that results in an **infrastructure error**.

causes may be mistranslations or interruptions in the transmission of data, or when information is wrongly read by the system as erratic. glitches harbor potential in the accidental, in harnessing error or failure to corrupt the normative, the familiar and in erratum, the correction to a system and are not signs of improper production.

Agnieszka Leszczynski, in her work *Glitchy Vignettes of Platform Urbanism*, uses glitches as an entry point for theorizing platform urbanism from 'the minor' and describes how they engage "as *fiissures* that create opportunities for mundane digital tactics to negotiate, divert, diffract, or differently assemble the platform/urban interface in ways that are counter-hegemonic and as such inherently and immediately political." within the cityscape, glitches can be found under the classification of the un-designed and the **in-between** and are often without a determined function.

glitches & grime





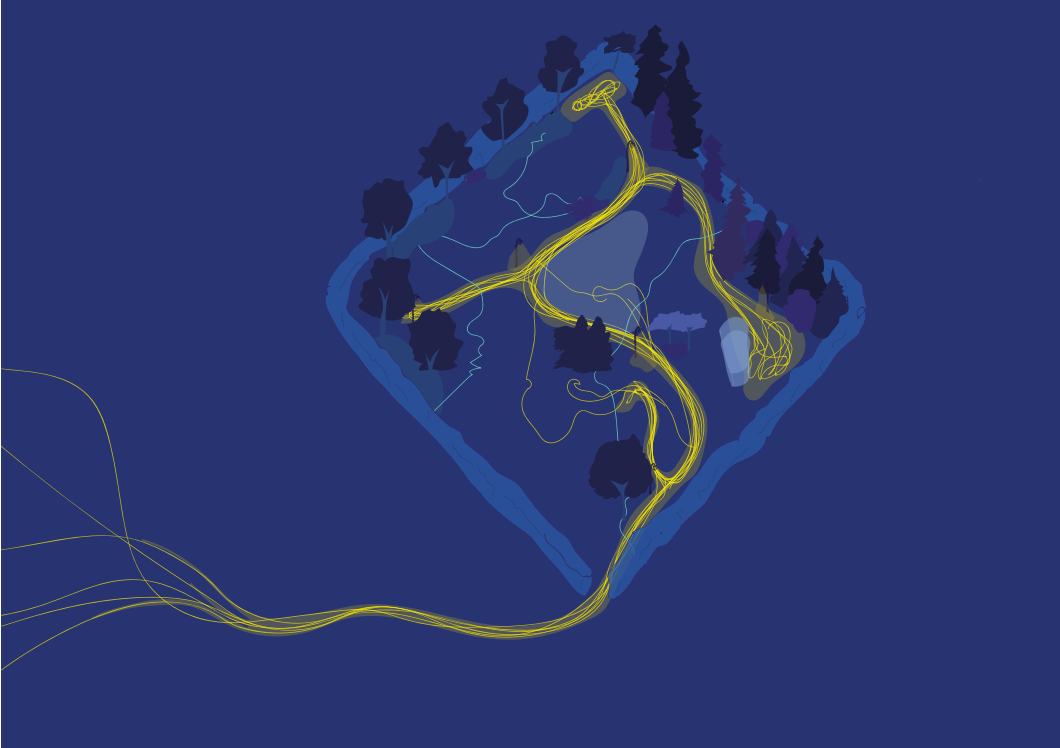
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strolling through gardens and cemeteries, follies and labyrinths, following the trending **paths** within walled systems that are curated by both human and nature. is this paradise or **platform**? a walled garden is a closed ecosystem in which all the operations are controlled by the ecosystem operator, and which keeps its technology, information, and user data to itself with no intention of sharing it.

for a platform to build a walled garden in the digital marketing field, three things are necessary:
1) a data management platform (DMP) to store data on their users
2) a demand-side platform (DSP) to push ads on selected inventory
3) a dynamic creative optimization (DCO) to extract data from the DMP and personalize ads

Google, Facebook and Amazon are leading far ahead in this digital market, owning more than 60% of the world's advertising budget. this solitary ownership over the immense amount of **data**, which is being sold in a myriad of ways, leads to paternalistic monopolization of information within capitalist society. we are already experiencing the associated effects, particularly the encouragement of closed-circuit communities that reinforce and spiral around each other's assumptions and generate repetitive content. as well as at the collection and analyzing of large crowd data, discovering path patterns within their **walled gardens** and using them to predict users' movements. within these platforms lies a multiplicity of parallel realities, based on control and communication, aiding in capitalist ideology that we are invited to participate in, while simultaneously paying for it. however, there lies no merit in blaming individual platforms for misusing their power, when we should be focusing on the governments allowing and profiting from it, as well as the underlying systemic causes like global capitalism.

boundaries & binaries



how to use a table

orientations are about how we begin, how we proceed from here.



what we do with the table, or what the table allows us to do, is essential to the table.

city planning is consistent of surface, **line and point**; these elements regulate spaces, landscapes and movement of bodies. behind these lines lies a multitude of histories of walls, paths and **topographies**. queer city-making creates **proximity**, and therefore possibilities, between bodies who are supposed to move on **parallel lines**, 'as points that should not meet, and it unsettles the lines that divides spaces as worlds, thereby creating other kinds of connections where unexpected things can happen' (Sara Ahmed).

through google maps, pokemon go, tinder, etc. we are shown a seemingly universal imagery of cities, clashing with our own lived experiences and accessibility, making marginalized narratives invisible.

mapping matters

tinder city maze

welcome to the tinder city maze!
true love awaits you at the exit.
gl hf!



cross the data flow for the low prize
of all of your personal information



ghosts of recent dates haunt the streets of the
tinder city. avoid them at all costs to avert
awkward conversations.

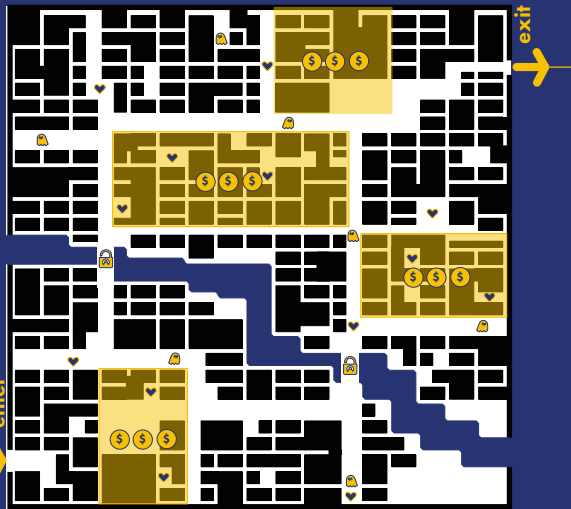
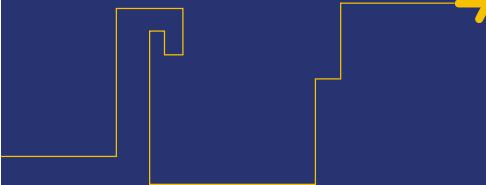


it's a match!
1 match is worth 1 coin.



this area is only available to paying members.
pay 3 coins to enter.

you start with 0 coins.
use the white roads to walk around, but be careful!
you can only use each path once.



Links:

Ahmad, Nour: We are all cyborgs: How machines can be a feminist tool (2019): [Link](#)

Ahmed, Sara: Selfcare as Warfare. (2017): [Link](#)

De Poulpique, Pierre: What is a Walled Garden? And why is it the strategy of Google, Facebook and Amazon Ads platform? (2017): [Link](#)

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Tait, Amelia: Paths of Desire: Lockdown Has Lent a New Twist To The Trails We Leave Behind (2020): [Link](#)

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Preciado, Paul: *Apartment on Uranus*; Fitzcarraldo Editions: (2020)

Pictures:

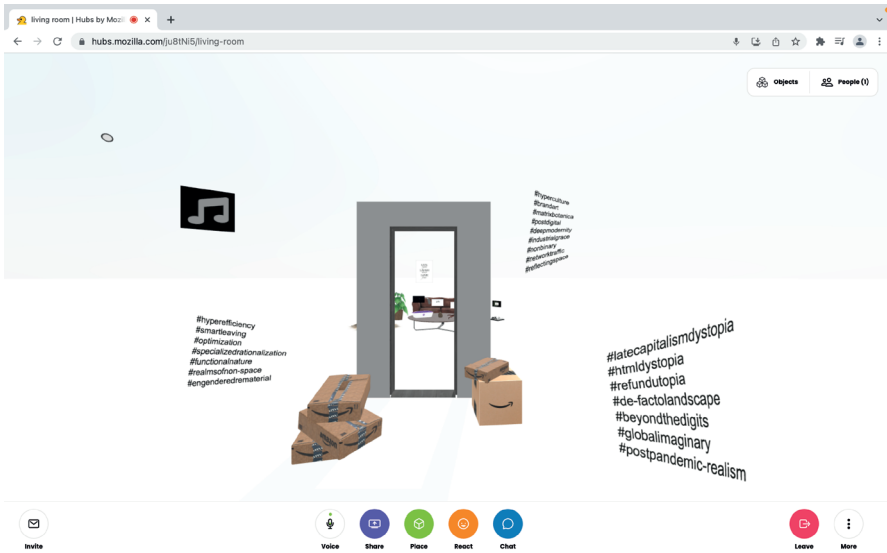
#1 Rohringer, Katharina; Swoboda, Tina; Teng, Theresa; Bibal, Marielle; Bárány, Patrik; Kramberger, Kristofer: Hands

#2 Maksimovic, Are: Glitches and Grime: Code Failure

mo hartmann - 01427031
miriam swoboda - 01526914



sources & references



RETHINKING IMMATERIAL:

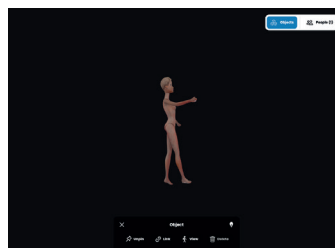
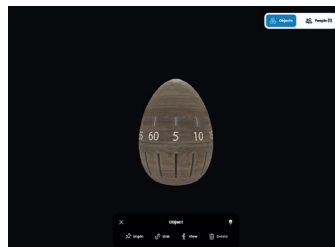
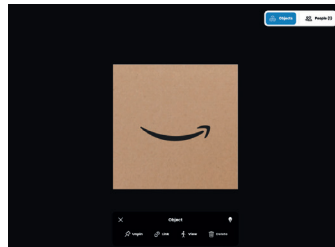
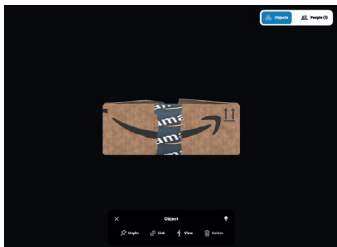
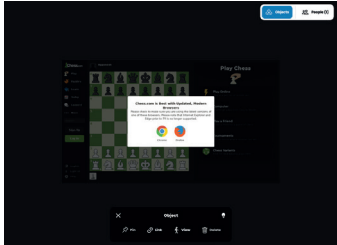
The spatial proximity between viewer and object creates an emphasized intimacy, which may make us experience a world no longer divided, but made out of spaces of potentials and realities.

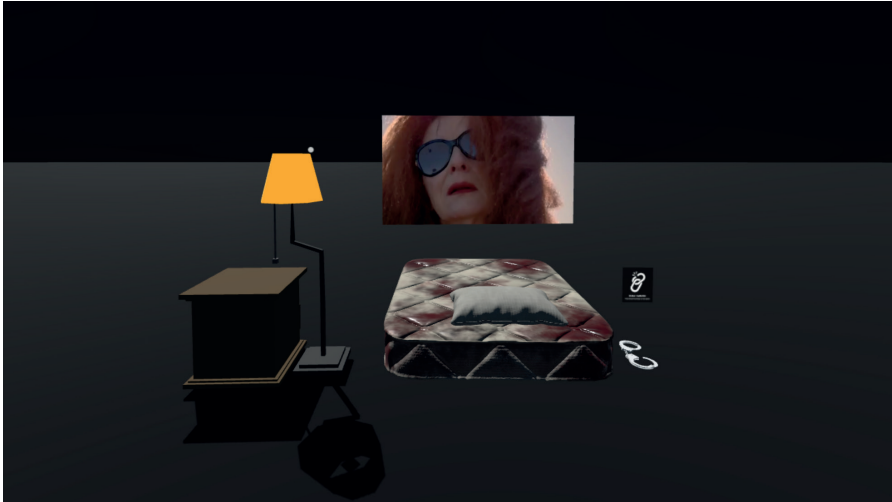
is a post-satirical commentary on the prevalent neoliberal efficiency culture, which manifests itself in virtual exhibition space, absurd strategies and the resulting forms of coexistence, in order to create alternative scenarios of exhibiting exit strategies and a platform as a showcase that deals with contemporary topics in relation between digital technologies, computational culture, social changes and new media.



Living Room
<https://hubs.mozilla.com/ju8tNf5/living-room>

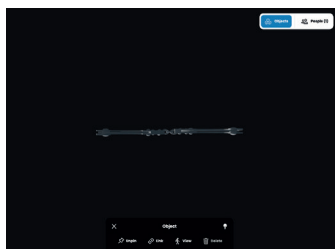
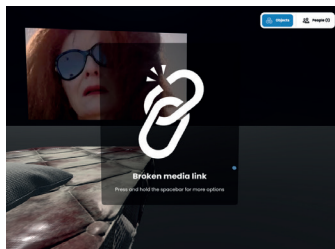
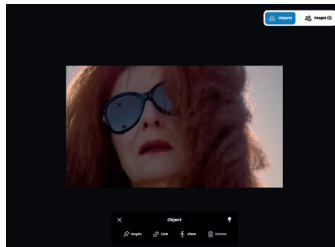
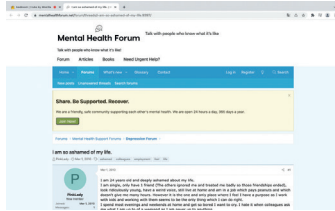
Due the nature of digital globalization and hyperoptimization, we're witnessing screens becoming more and more of a de-facto landscape, taking over our private, secret and holy corners, characterized by agitated, irreversible super-digital network connections that operate outside our conventional understanding of time and space. More than reframing time and space, the screen is our perspective and the digital has become the architecture we live in, while provoking other spaces to emerge and shifting between transition and threshold, liminality and displacement, heterotopia and immanence. While the space of dataflow is parallel existing with the real sequences of movement, the data streams in the form of fragmented whole and conveys the idea of permanent networking. Small objects with cult status, symbols of the unrestricted transfer of internal codes, geographically widespread phenomena, float within the visual essays. Intensifying the experience of time and place, acting as a necessary plug in for our physical environments as well as a practice of social exchange, Rethinking Immaterial: intends, not only to reinvent itself, but also us.

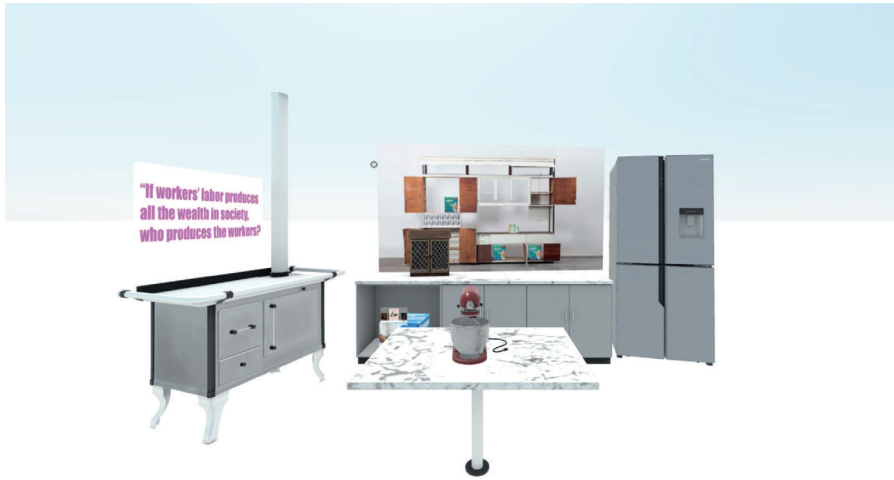




Bedroom
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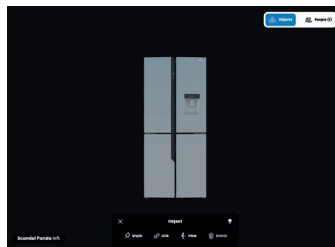
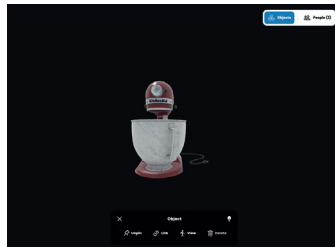
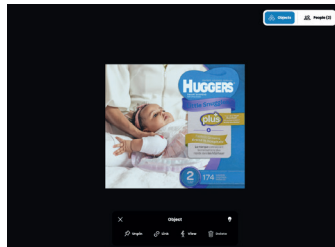
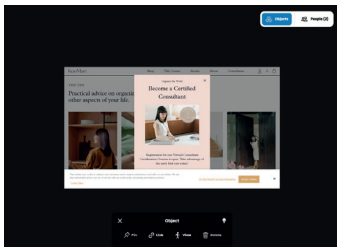
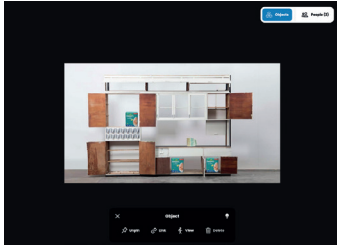
Public humiliation exists in many forms. Today the most common is the practice of online public shaming. Do you feel we are too quick to judge people online? Do you consider making criticism as an essential part of the digital world today? As online shaming usually requires exposing private information on the Internet, the ethics of public humiliation is debatable over privacy and media ethics. Furthermore, digital shaming is most likely the only punishment that doesn't have any limitations. Does this mean a new culture arises where no one has the room to grow or change or become a new version of themselves? The way that the internet and social media feed into the modern methods of public shaming and the rise of "cancel culture", especially the idea that there has always been public shaming and, most likely, will always exist. In the past we've seen many societies eager to engage and expand public shaming, and today enter tabloids, paparazzi, clickbait, and the most common now, social media. However if the internet has accelerated public shaming, it's only because that's how the internet works. While in many ways, offering platforms for discriminated people to boost their voices and join the conversation is beneficial, it's also weaponized and used to spread hate and fear. If a new technological something is created to bring new communication platforms between people, someone will certainly find a way to use it to hurt others.

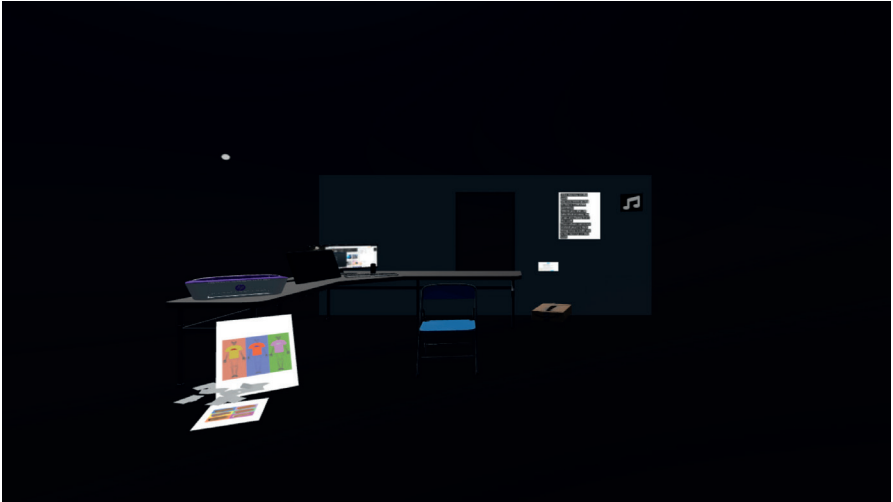




Kitchen
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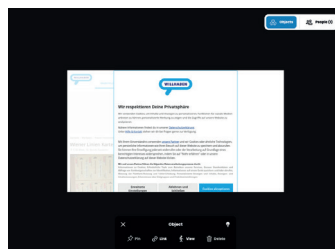
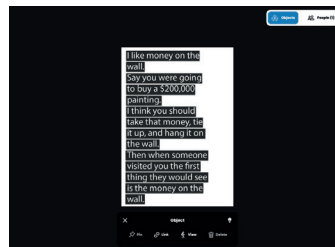
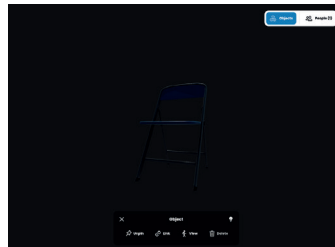
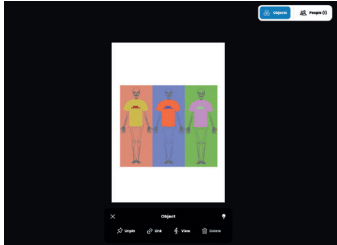
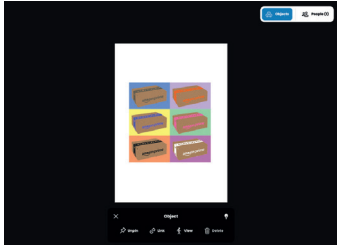
"If workers' labor produces all the wealth in society, who produces the workers?" The architect Margarete Schütte-Lihotzki created a historical monument to this idea of the household as an area of exact knowledge production with the Frankfurt kitchen she developed in 1926. Not only do you move around in this kitchen like in a laboratory, it was also created in an experimental way, through precise measurements of distances, steps and movement patterns. The standardizations from which the Frankfurt kitchen emerges testify to the tense interweaving between abstraction and embodiment, technology and naturalization. The aim of the design was, based on standardized body measurements and imaginations of female physiognomy, to transfer the principles of increasing performance, as we know them from factories and businesses, to housework. „Firstly, it [life] is work, and secondly it is relaxing, company, pleasures." Margarethe Schütte-Lihotzky





Workroom
<https://hubs.mozilla.com/JURYUjp/workroom>

The gig economy is a way of earning money. With more companies employing this model as their primary functioning mode, the gig economy is becoming a livelihood for more people around the world. New areas of subject matter and developed new ways of presenting it in art, drawing inspiration from sources in popular and commercial culture, can be seen as manifestations of postmodernism: Popular (designed for a mass audience), Transient (short-term solution), Expendable (easily forgotten), Low cost, Mass produces, Young (aimed at youth), Witty, Sexy, Gimmicky, Glamorous, Big business... The superficial nature of celebrity in society and images of public figures are created by marketing companies to make money, but in reality say little about the person behind the mask.

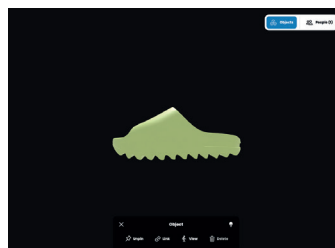
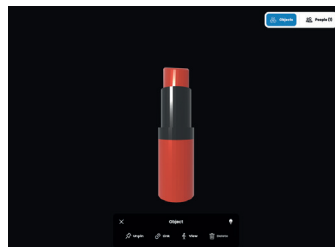
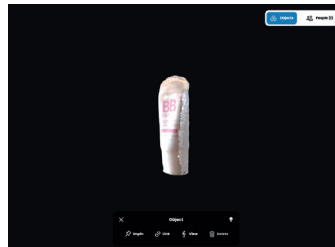
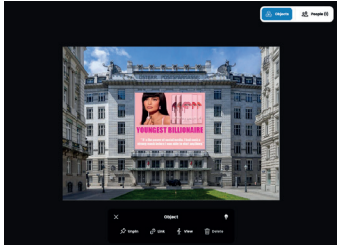
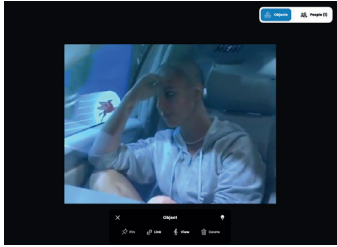




Bathroom
<https://hubs.mozilla.com/NCqdeTW/bathroom>

Advertisements in a city context as one of the urban spaces to promote are directly linked with the environment, demographics and communication around it. Places in film and television are also widely known to be used for the same purpose of product placement. Data collecting through social media platforms is today an effective way to promote however small companies are still new to the concept. Big brands have the ability to increase desire, they have the ability to stimulate cultural trends, and they can even go as far as shifting the paradigms of everyday life. But what makes a brand big is that they are occupying the popular culture, and feed us in our everyday lives.

They create the demand for what we are supposed to buy, wear, visit, and even join online, and eventually how we feel about ourselves. Budgets for the marketing and creating a popular image are more than the cost of their products. As a result a global recognition is achieved. Celebrity endorsed marketing campaigns can become iconic advertisements for brands and give them global popularity through these personalities, and making people link their identity with the objects and resulting in consumers buying more in order to be like those celebrities. Big brands in popular culture all share one thing in common, they infiltrated our lives and are here to stay.



Platform cApitalism

PAULA

not without Unpaid LAbor

the frustrating game about social reproduction





Abstract

This visual culture project presents the design of a board game that explores issues related to social reproduction - from conservative to platform capitalistic perspectives.

In particular, it aims to give players the possibility of starting a conversation about a subject that affects every single one of us but rarely gets conversational attention.

This project explores the topic in an exchanging matter between theoretical and practical as well as physical and digital spaces. By playing the game not only issues of unwaged labor are addressed but also the feeling of frustration due to unpaid work is set free.

Social Reproduction

The foundation of this project is social reproduction, which can be defined as

'the activities and attitudes, behaviors and emotions, and responsibilities and relationships directly involved in maintaining life, on a daily basis and intergenerationally. It involves various kinds of socially necessary work—mental, physical, and emotional—aimed at providing the historically and socially, as well as biologically, defined means for maintaining and reproducing population.

Among other things, social reproduction includes how food, clothing, and shelter are made available for immediate consumption, how the maintenance and socialization of children is accomplished, how care of the elderly and infirm is provided, and how sexuality is socially constructed' (Brenner & Laslett, 1991).

All of this can be summed up as unwaged labor, which mostly lies in the responsibility of women. Unwaged social reproductive activity is necessary to the existence of waged work, and therefore functioning of capitalism as such (Fraser, 2017). The infinite amount of work is combined with an socially expectation and an incredible underrepresentation in conversations about social issues.

Therefore the big question, a modification of Marx' 'Who teaches the teacher?', is raised:

'If workers' labor produces all the wealth in society, who then produces the worker?'

- Bhattacharya, 2017

This leads to the statement that struggles for social reproduction have the true objective of establishing the primacy of people over profit (Arruzza et al., 2019).

Historical Background

As a result of the Industrial Revolution women found themselves doing less productive and more family-related labor. Unpaid work also referred to as social reproduction includes carrying and raising children, and preparing other family members for work in the paid employment by cooking, cleaning, and providing for their physical and emotional needs.

Women increasingly handled housework as men specialized in paid work. Early in the 19th century, the ideology of separate spheres became popular, associating men with the (public) workplace and women with the (private) home.

'These two spaces - spaces of production of value and spaces for reproduction of labor power - are separate but at the same time conjoined' (Fraser, 2017).

Housework was countered by the rise of home economics, which advocated industrial-like efficiency in running households. Technological developments, including the spread of electricity and running water, encouraged invention of a number of "labor-saving" household appliances, including electric irons and washing machines. However, these appliances actually saved little time because the early twentieth century also saw a substantial increase in standards of household care.

Since then, continuous innovation in household appliance technology has increased the efficiency of many tasks, but these innovations have also promoted higher standards of cleanliness, hygiene, and fashion.

Social Reproduction in a Platform Capitalist Society

This project also raises the question if today's global working class with its chaotic, multiethnic, multi-gendered new normalities is supported or suppressed by platforms. It seems that new expectations are being forced, which in a fast-moving society in which we live today leads to new issues.

Modern technologies and living on platforms, such as food delivery and online shopping, have reduced women's time spent on housework, but only slightly. Today's labor markets and economic conditions are increasing women's participation in paid labor and reducing the amount of time they have available to do domestic work. Meanwhile, cultural expectations have persisted that housework is "women's work."

Despite the technologically supported workflow of households nowadays, it can also be argued that automation reduces employment opportunities for those who would get paid to carry out these tasks. As smart-home-technologies are limited to the upper class, who is the same social class that could hire a housekeeper and child care taker anyway, platforms mostly support the already rich.

While earlier the house has been the place of unwaged work, it is interesting to analyze that through platforms the house can also be the place of waged work, if tools such as tech-devices and a good internet connection are given.

Furthermore, women are now more and more represented in the paid work sphere. Which brings out more time-related difficulties in order to fulfill the work before the work and the work itself. In response, new

strategies are emerging, such as the rising popularity of egg-freezing, usually a ten-thousand-dollar procedure but now offered for free by IT firms to highly qualified women employees. The motto reads, devote your high-energy, productive years to us, reproduce later.

From House Wife to Smart Wife

One step further from the "labor-saving" household appliances are feminized artificial assistants and robots that take on traditional wifely roles in the home. For example Amazon's Alexa portais a caring form of assisting in the home, which in reality surveillance and serves the interests of capitalist accumulation and commodification of personal data. We ignore the fact that we are constantly listened to from the safest place - our home - where we are the most vulnerable. Technology supports capitalism in a way where the user is not cared about. Because otherwise Alexa would have a domestic violence support system integrated?

Consequently, Big Mother merges surveillance based on care with surveillance based on control.

'The switch from 'watching out for' to 'watching over' can be seamless' (Sadowski, 2021).

Ideas that have been pitched here are only a fraction of what social reproduction theory is about, but gives us a basis to dive into this subject and hopefully has raised questions for every individual. As the goal is to open up the conversation about social reproduction using different methods, especially using visual and practical approaches, the game PAULA takes over the stage.

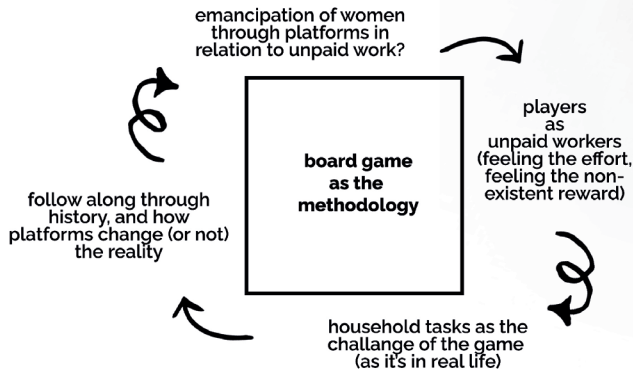
Board Game as a Methodology

Using board games as a methodology brings together the aspect of explaining complex topics in a lighter headed fun way and gives the possibility of rethinking, as developing a game itself and playing the game requires designers and players to think further.

In this specific project the focus lies on how domestic work (and their tasks) changed with emanzipation and platform capitalism. It sets parameters of the unwaged work in relation to parameters of a game, such as player, challenges, tasks, disappointment and award.

The design itself allows to define on another layer how the topic gets presented. In this case sketchy images fulfill the feeling of easiness, which regains its seriousness with the strong black and white contrast.

In addition, a game allows social reproduction to be present in a whole new and different sphere - the game world. The goal is therefore to use different strategies to introduce people to the subject who would not find access through pure theoretical studies.



Want to be the perfect housewife?
Play along to face labour work challenges from the early 20th century till today.

Introduction

As a result of the Industrial Revolution, housewives found themselves doing less productive and more time-consuming labor. They were also required to do social reproduction (child care, cooking, cleaning, and ironing) and managing other household members for work in the past. Women's employment needs and providing for their physical, mental, and emotional needs.

Women increasingly handled household work as men specialized in paid work. Early in the 20th century, the femininity of household activities became possible, necessitating men with the technical knowledge and women with the (practical) home.

Housework was conferred by the rise of home economics, which advocated **reproductive efficiency** (a turning of household tasks into a rationalized, scientific activity) and the spread of electrical appliances, including the washing machine, electric iron, and vacuum cleaner. However, these appliances actually saved time because the early 20th-century standards of household care were a substantial increase in standards.

Since then, continuous innovation in household appliances and technology has increased the efficiency of many tasks but also created new ones. Modern fiber standards of cleanliness require more time spent on washing and ironing, but only slightly. Today's labor technology and online conditions the increasing women's time spent on household and domestic work. Meanwhile, **cultural expectations** to do the dishes and ironing have also increased. Today's standards of household care are even more demanding than those of the early 20th century.

How to play the game?

This board game includes:

- value stars
- dice
- action cards

1 Lay all task cards on the assigned fields for the board. Place the action cards and a smart phone on the designated areas.

2 All players begin on the Start field. Roll dice to move forward.

3 Whenever a player lands on a new field, read the task card and draw one action card. Landing on a black field with a white frame, choose an open star on the phone.

4 Whenever a player lands on a field with a leader, he falls down for the other first. There is no option to climb up.

5 As a gift, reward task and action cards with value stars. Allow one to take value stars. But don't forget to take some away from you.

6 The goal is to collect as many stars as possible and to get to the finish line first.

7 The game ends if a player reaches the finish line or if there are no value stars left. Then, the player with the most value stars wins.

Note: The game can also end if all of the pieces get too frustrated and give up.

Task cards

They also include your own task cards. You can also write your own action cards.

Action cards

You can also write your own action cards.

Value stars

To acknowledge your hard work, remember if it is not equivalent to money, as your effort is unpaid.

Target Group

Anyone interested is invited to play PAULA. The game has the potential to induce issues of social reproduction from a hundred years ago up to today's digital period to players who might never have thought before about the fact of 'Who does the work before the work?'. But can also be a variation to the conventional teaching methods in any adequate surrounding, such as workshops, lower and higher education that cover such topics in their theoretical classes.

The Goal of the Game

This framework seeks to make unwa-ged labor visible, to give it a stage, and to put its unfairness and exhaustion in the spotlight. This game builds an environment of relating to other players, which reflects relating to other unwa-ged workers and being fully absorbed in the game, which gives the possibility to discuss issues on a deeper level. The goal of the game itself is not to find a solution nor to express a clear opinion on if platforms enhance social reproduction, but more so to start the conversation between players and therefore give them the opportunity to discuss social reproduction in our society on the basis of the game they just play(ed).





Want to be the perfect housewife?



Play along to face labour
work callanges from the
early 20th century till today

Introduction

As a result of the Industrial Revolution housewives found themselves doing less productive and more family-related labor. Unpaid work also referred to as **social reproduction** includes carrying and raising children, and preparing other family members for work in the paid employment by cooking, cleaning, and providing for their physical and emotional needs.

Women increasingly handled housework as men specialized in paid work. Early in the 19th century, the ideology of separate spheres became popular, associating men with the (public) workplace and women with the (private) home.

Housework was countered by the rise of home economics, which advocated **industrial-like efficiency** in running households. Technological developments, including the spread of electricity and running water, encouraged invention of a number of "labor-saving" household appliances, including electric irons and washing machines. However, these appliances actually saved little time because the early twentieth century also saw a substantial increase in standards of household care.

Since then, continuous innovation in household appliance technology has increased the efficiency of many tasks, but these innovations have also promoted higher standards of cleanliness, hygiene, and fashion. Modern technologies and **living on platforms**, such as food delivery and online shopping, have reduced women's time spent on housework, but only slightly. Today's labor markets and economic conditions are increasing women's participation in paid labor and reducing the amount of time they have available to do domestic work. Meanwhile, **cultural expectations** have persisted that housework is "women's work."

How to play the game?

This board game includes

- board of the game
- 2 dice
- playing figures
- tasks cards
- action cards
- value stars
- box for value stars
- a lot of irony
- a smart phone with the PAULA app

↪ You'll also need

1

This game is suitable for 2-6 players. Each player should **choose a playing figure**.



Lay all task cards on the assigned fields on the board. Place the action cards and a smart phone on the designated areas.

2

3

All players begin on the **Start** field. **Roll dice** to move forward.



Whenever a player **lands on a new field, read the task card** and do as stated on there. Landing on a **black field, take an action card. Landing on a black field with a white frame, choose an app icon** on the phone.

4

5

Whenever a **player lands on a field with a ladder, he falls down** to the other field. There is no option to climb up.



As a (pity) reward, task and action cards will allow you to take **value stars**. But don't celebrate too soon, they can also take some away from you.

6

7

The goal is to collect as many stars as possible and to get to the finish line first.

The game ends, if a player reaches the finish line or if there are no value stars left. Then the player with the most value stars wins.



Note: the game can also end if all of the players get too frustrated and give up.

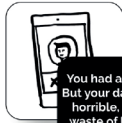
task cards

will give you labor work tasks.

They also guide you from conververtavie tasks to platform related tasks. Beginning by more traditional up to modern ideas near the finish line.



Congrats!
You finally got a baby - take a value star - after all, giving birth is your main mission in life!



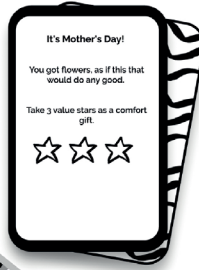
You had a match!
But your date went horrible, such a waste of babysit money. Give back 2 value stars!



Oh no!
Your husband got home before you had time to get dinner ready. This unfinished task will cost you 3 value stars!

action cards

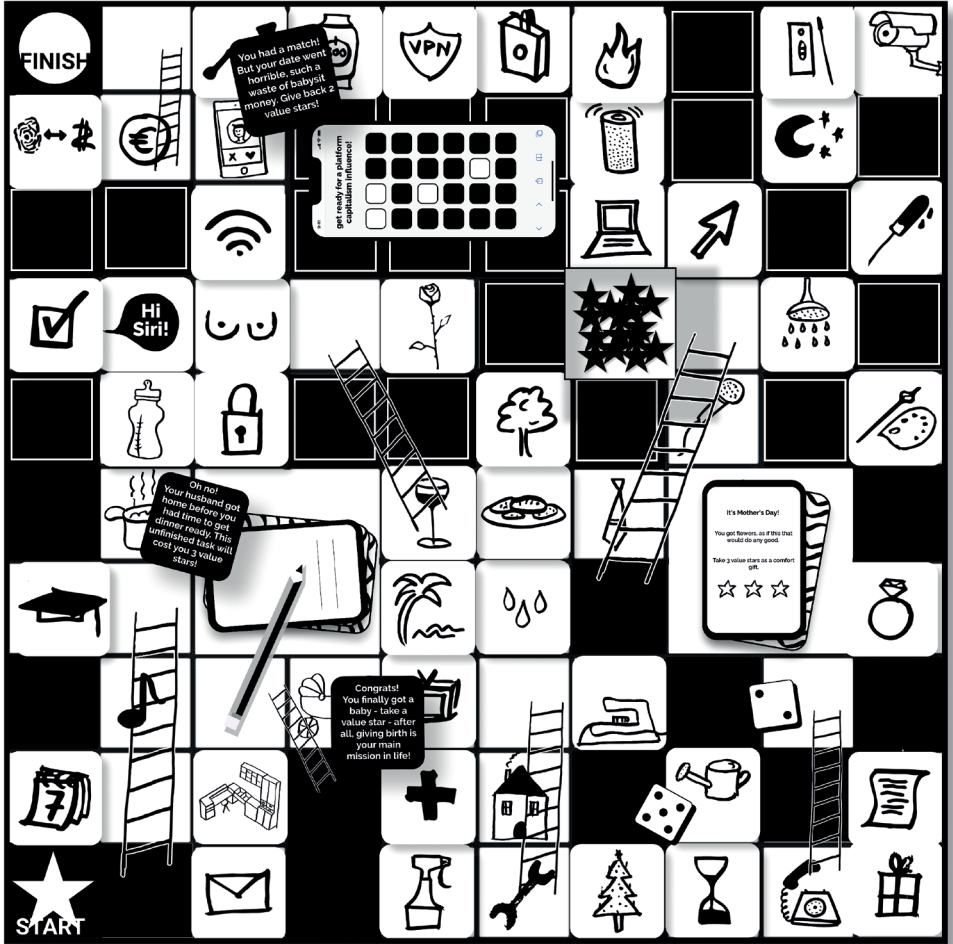
you can also write your own action cards.



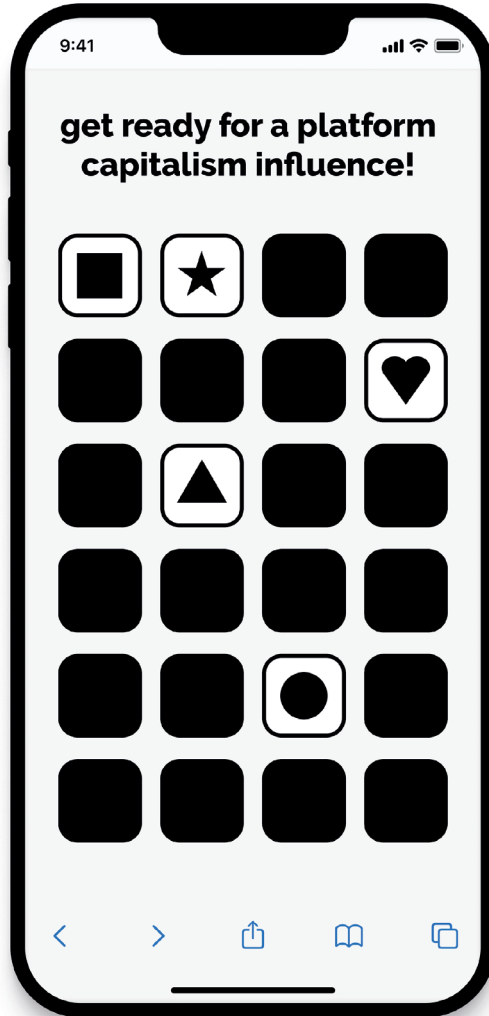
value stars

to acknowledge your hard work, remember it is not equivalent to money, as your effort is unpaid.





<p>Zoom, zoom, zoom! Working from home is the solution to all! (or at least act like it is!)</p> <p>Return 2 value stars, your house is not as clean as it should be if you so many hours at home anyways!</p> <p>☆☆</p>	<p>You're in quarantine!</p> <p>But don't worry, you can order your food online, work from home, and get well soon!</p> <p>As a 'get well soon' gift you'll get 1 value star!</p> <p>☆</p>	<p> You struggle to manage work and housework together?</p> <p>Hop to the shower icon, and cry for a bit.</p> <p>As a consolation you get 1 value star!</p> <p>☆</p>	<p>Achieving economic independence is your only goal? The last thing you want is to get identified as a housewife?</p> <p>This comes with a price, give back 5 value stars!</p> <p>☆☆☆☆☆</p>	<p>You came to the realization that you didn't (only) marry for love.</p> <p>You did it for money and security.</p> <p>Take 3 value stars.</p> <p>☆☆☆</p>
<p>Egg-freezing included!</p> <p>Devote your high-energy, productive years to us, reproduce later. The company will pay for it!</p> <p>Take 3 value stars, because wow, that's a good job offer!</p> <p>☆☆☆</p>	<p>It's Mother's Day!</p> <p>You got flowers, as if this that would do any good.</p> <p>Take 3 value stars as a comfort gift.</p> <p>☆☆☆</p>	<p>Alexa turned her back on you!</p> <p>Her interest was not helping you but collecting and selling your interests. The user-based advertisement you now see on platforms made you a shopaholic and take on another credit from the bank.</p> <p>Give a way all you starts!</p> <p>☆☆☆☆☆☆</p>	<p>Thinking about a relaxing vacation all year around?</p> <p>Don't ignore the fact that on holidays families tend to have the biggest fights.</p> <p>Great way to spend a lot of money on that.</p> <p>Give 2 value stars back.</p> <p>☆☆</p>	<p>You have to buy the newest hand-free breast pump to keep up with all of the other tasks!</p> <p>This will cost you 4 value stars</p> <p>☆☆☆☆</p>



The second Board Game

Platform capitalistic influenced task mean besides smart devices also new forms of unpaid work.

On the PAULA app these tasks are implied into the game.



How many times have you reached for your phone today? You feed your attention to the digital life instead of the real one.



We know your personal preferences. Thank you for buying everything we show you and for emptying your pockets and filling ours.



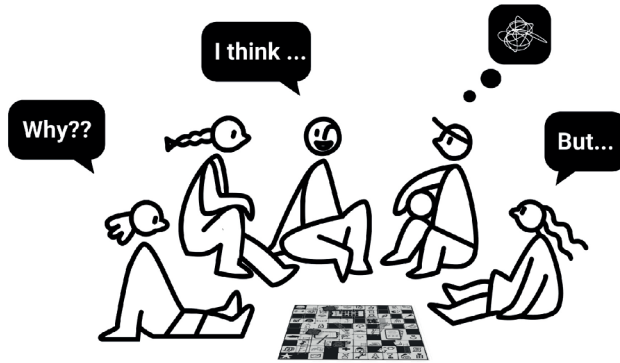
Sharing is caring! Where is the support for your friends?



You haven't posted anything yet today! Where is your effort to maintain your reputation?



You give away your data for free, yay! Thanks for signing up everywhere right away and clicking 'I agree to the Terms & Conditions' without reading them.



PAULA
by Noa Rinderer

in relation of
Visual Culture -
Living on Platforms
WS 21/22

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...FROM ZERO TO HERO...

As Final Project, we wanted to picture our exaggerated short story titled 'From Zero to Hero', which is a Resume of our perception of the given lectures and literature of the Visual Culture Seminar. We decided to use 'Memes' as a Medium to visualize our Resume, as it is a very common way to communicate in post-modern society, at least in the younger generations. In addition, it is also an instrument to express feelings in known situations, to which we are all confronted with nowadays. Moreover, we also use the 'zooming-in' to picture and emphasize the permanent use of social platforms.

The story starts with our protagonist Derp, who is reading a book and suddenly receiving a call of a friend on his old Nokia phone. The friend asks why Derp didn't show up to the party and quickly remembers, that Derp doesn't have any presence on digital platforms, they never got any invitation. On the one side chosen to be isolated from social platforms, but more and more feeling lonely and excluded, Derp finally decides to set up the smartphone a family member gifted them and which they is keeping in their shelf for a long time. At the opposite, we are zooming in to the other protagonist, who is an influencer. Their life revolves around digital platforms. As such, the influencer lives in constant information overflow and the need to upkeep this lifestyle. The discrepancy between real life and the self representation on platforms is pictured by Jamie lying and shamelessness behavior online. But when he decides to turn off his PC to go sleeping, he just sees his reflection in the black mirror. The person we pictured here is the overlay of the average man and woman generated by a computer. Which should show to the beholder, that all average human beings, are part of that behavior.

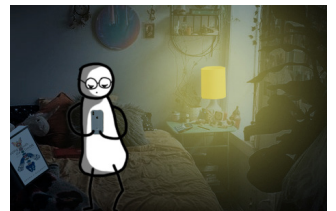
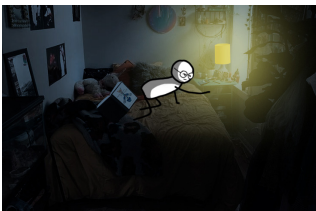
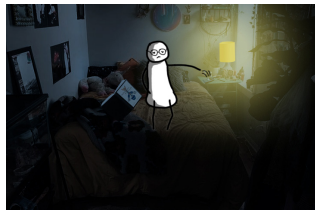
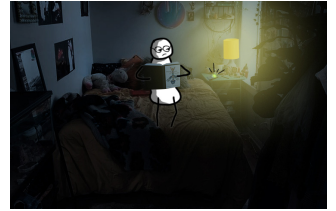
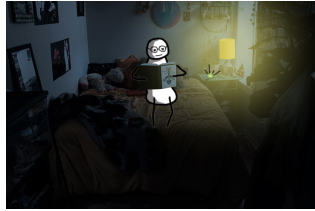
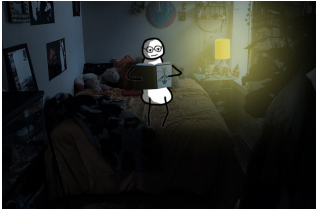
On the next day, Derp wakes up and first checks his new messages. The smartphone shows that there are already multiple new messages for our protagonist. Of course, this makes Derp feel acknowledged, and they starts to connect positive emotions to the app.

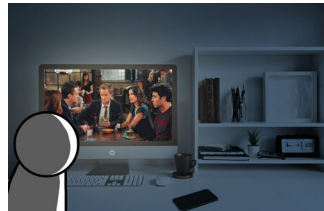
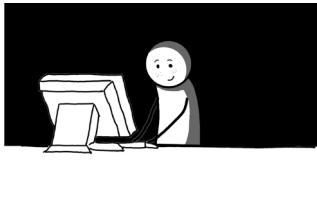
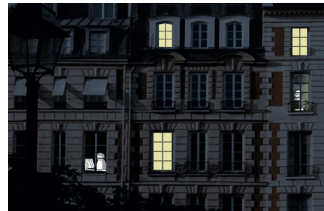
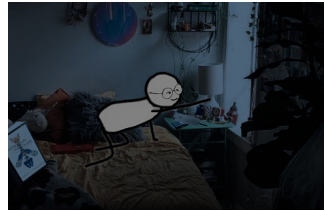
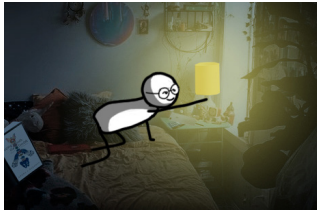
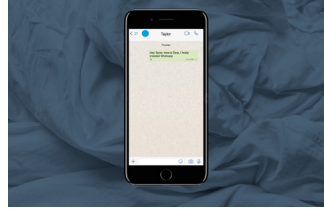
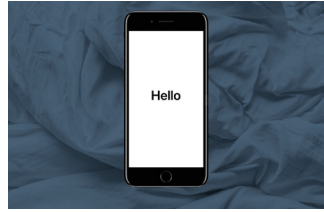
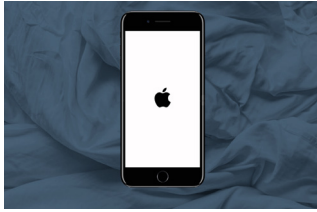
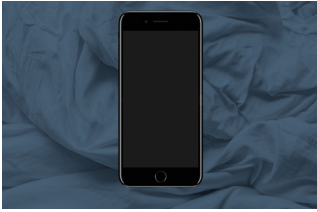
A little while later, we find ourselves in the subway. Due to social pressure, Derp once again feels compelled to dive into the world of digital platforms. This time, our protagonist spontaneously installs Tinder and swiftly arranges a Tinder-date with non-other than our known influencer Jamie.

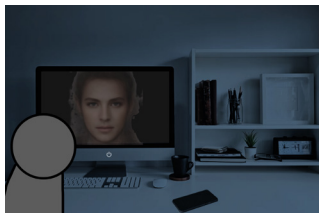
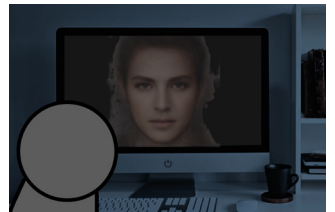
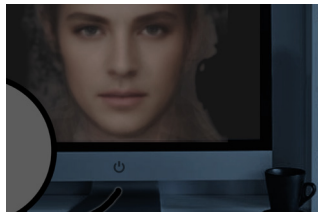
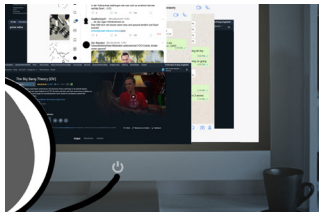
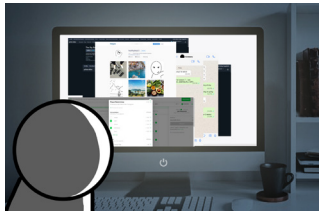
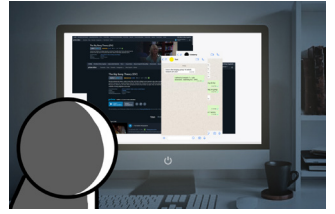
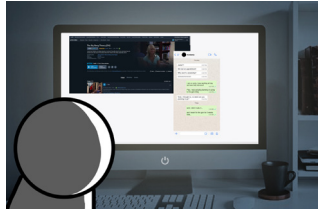
At the Tinder Café, Derp meets up with Jamie. The Tinder café waiter, who seems to be very routinely in speaking, asks them about their amount of followers. Not knowing about the new currency of followers in the café, they are seated at the undesirable backside of the café due to the not existing number of followers of Derp. Feeling this is beneath the life of an influencer, the date ends abruptly, when Jamie leaves Derp alone at the table. As if the situation wasn't humiliating enough for Derp, the waiter explains to them, that due to the not existence of his followers, there will be no discount for their bill.

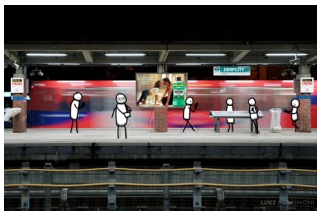
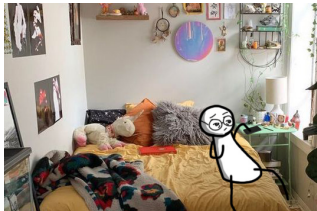
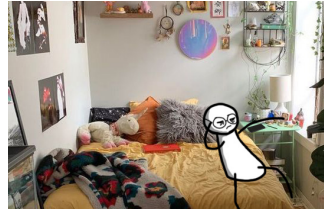
Frustrated by the happening, Derp decides to sign up on some more apps and starts to research on how to get followers. Six months later, our protagonist has also become an influencer and is completely indulged in this lifestyle. We can see an obvious change in the design of their room, which just seems very '#Instagrammable'. Derp sets up another date at the Tinder Café. It turns out the date is now again Jamie. Once more, the waiter asks for the number of followers. This time, however, Derp has far more followers than Jamie. Since the date has not enough followers for the seating outside, the waiter shows them the way in. Because the seating is not prestigious enough, the date gets cancelled again, this time only by Derp himself.

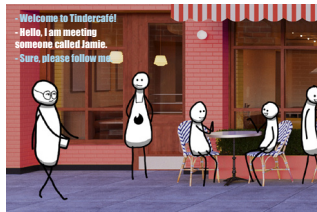
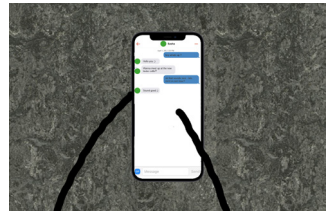
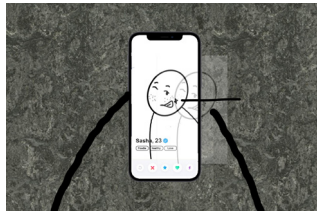
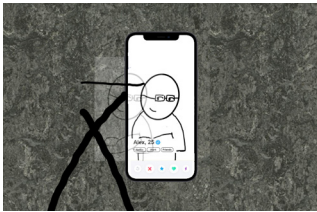
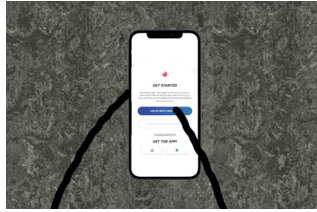
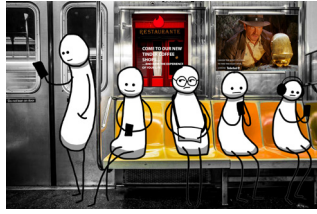
Our intention with this story is, to picture the dilemma in which our society and culture since social platforms is developing. While as a person who tries to stay out of social platforms, sooner or later, because of our social environment, we are compelled to take at least a foot in the world of platforms, to stay updated and included. In our story, the protagonist fully loses himself in it.

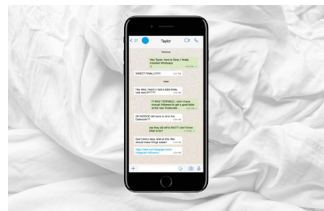
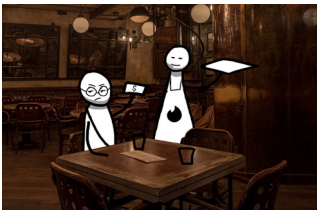
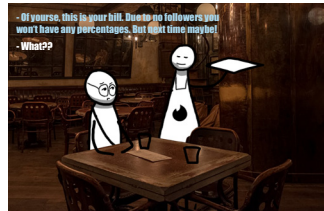
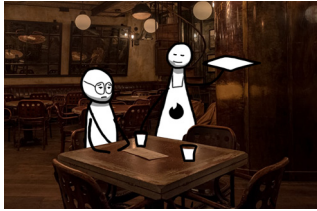
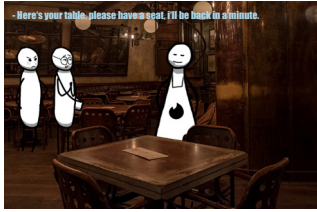


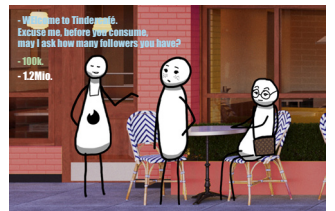
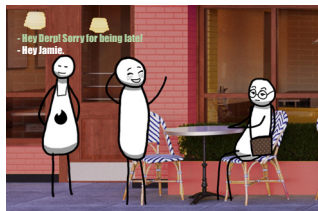
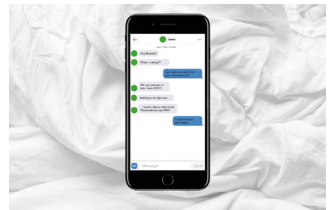
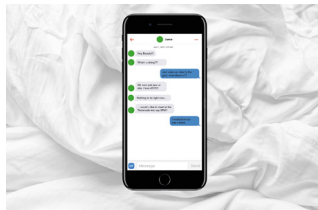
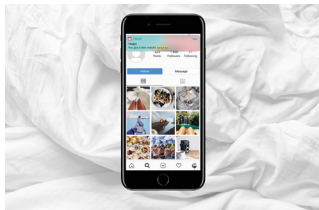
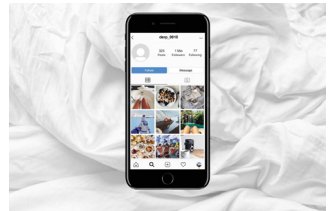
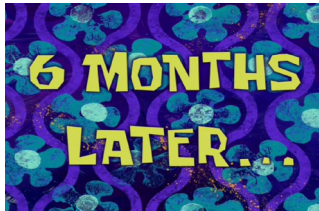
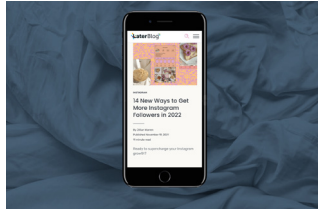
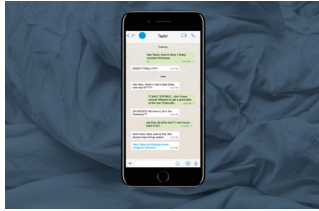
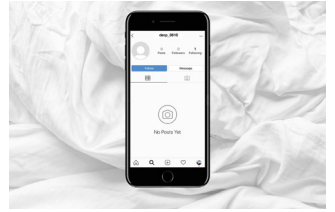
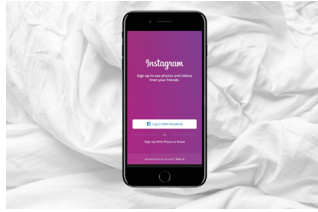


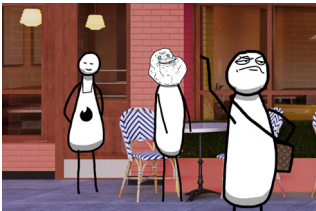
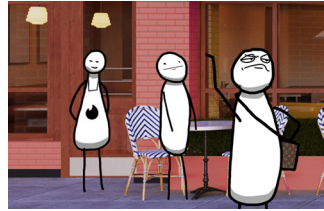
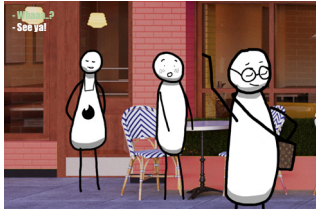
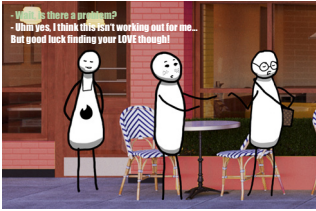
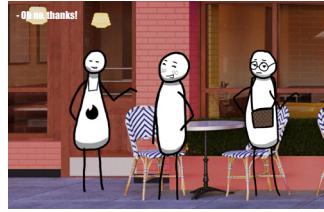












THE END

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Titelbild und Zusammenstellung COSIMA SIMA, RUTH KÖCHL

für den Inhalt der Arbeiten sind die jeweiligen AutorInnen verantwortlich.