



**LABORATORY
OF
POSTHUMANIST
ARCHITECTURE**

SEMESTER TOPIC

Each module semester is dedicated to a different subject area, which is examined in the individual courses.

02

● VISUAL CULTURE MODULE

WS 23–24



LABORATORY OF POSTHUMANIST ARCHITECTURE

The Laboratory for Posthumanist Architecture will concern strategies for imagining new forms of social housing and community building. The module seeks to address what it means to de-centre the human in how we live, think, and practice. We will discuss strategies for 'troubling' binary thinking to discuss new ways of addressing human's relationship to the "natural" world towards expanded ecological vocabularies.

Situated between the discursive fields of architecture, contemporary art and theory, the module will create a structure for critical reflection and material practice through seminars, excursions, public lectures, workshops, and screenings.

Examples from art, architecture, and activist practices will be shared to discuss what to do with critique, as students will be supported in developing projects responding to the theme of "Posthumanist architecture."

with contributions by

- ▶ CARMEN LAEL HINES
- ▶ IDO NAHARI (ARTS OF THE WORKING CLASS) ^(EN)
- ▶ INSTITUTE FOR POSTNATURAL STUDIES ^(EN)
- ▶ LISA MORÁVEČ ^(CZ)
- ▶ MARTI MANEN ^(ES)
- ▶ MARY MAGGIC ^(US)
- ▶ MÓNICA GUTIÉRREZ HERRERO (BASURAMA) ^(ES)
- ▶ PETER MÖRTENBÖCK & HELGE MOOSHAMMER and more to be

KICK-OFF: MO, 02.10.2023, 14–16 H
TU WIEN, KARLSPLATZ 13, SEMINAR ROOM AA0352
REGISTRATION VIA TISS-POOL

In a time characterised by extraction, conflict and crises – what critical tools do we hold to imagine better futures? Layered and expanding systems of social inequity manifesting in various forms of discrimination, racist violence, climate change, and wealth disparity are producing what Mark Fisher refers to as a ‘malaise,’ a feeling that there is, and can be, ‘nothing new;’ That there may be ‘no alternative’ to the philosophical paradigms that dictate extraction, exploitation and individuation.

The Visual Culture Module for the winter term 2023–24 will concern strategies for imagining new forms of social bonding and community building. In the ‘Laboratory of Posthumanist Architecture’ we will consider what it means to de-centre the human in the ways we live, think, and practice. By focusing on posthumanism, an approach that disrupts, questions, and invites new paradigms of world-making, we will seek to collectively ‘trouble’ binary thinking to discuss new ways of addressing human’s relationship to the natural world.

Popularized within the fields of philosophy and critical theory by critics such as Donna Haraway and Rosi Braidotti – posthumanism is increasingly becoming not just a set of vague ideas and beliefs, but something that can be practiced and applied in structural, spatial, and material ways.

The Laboratory of Posthumanist Architecture will address what it means to translate posthumanist philosophy on concrete terms in the realm of architecture.

CONTRIBUTORS



PETER MÖRTENBÖCK

CONTEMPORARY CULTURE

NEW MODELS OF CULTURE AND ART PRODUCTION

MÓNICA GUTIÉRREZ HERREO (BASURAMA)

MARY MAGGIC

ART AS ARCHITECTURAL CONCEPT

HELGE MOOSHAMMER

URBAN VISUAL CULTURE

GABRIEL ALONSO (INSTITUTE FOR POSTNATURAL STUDIES)

APPLIED CULTURAL THEORY

CARMEN LAEL HINES

REGIMES OF THE VISUAL

LISA MORAVEC

IDO NAHARI

ARCHITECTURES OF THE EVERYDAY

02.10.2023, 14–16 H

Kick-Off

INTRODUCTION TO VISUAL CULTURE

06



CARMEN LAEL HINES

is a writer, researcher and curator particularly interested in tech, bodies, and the implications of their entanglements. She works currently as a researcher and lecturer in the Department of Visual Culture (TUW), where she teaches courses on new media theory, digital culture and posthumanism.

PETER MÖRTENBÖCK & HELGE MOOSHAMMER

are Professor/Senior Scientist at the Department of Visual Culture (TUW), Co-Directors of the Centre for Global Architecture and Research Fellows at Goldsmiths, University of London. Together they curated the Austrian Pavilion at the Venice Architecture Biennale 2021, which explored the theme of “platform urbanism”.



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07

09.10.2023, 14–16 H

Seminar

A WORLD OF MATTER

The project WORLD OF MATTER seeks to develop innovative and ethical approaches to the handling of resources, while at the same time challenging the very assumption that the planet’s materials are inevitably a resource for human consumption; this human-centered vision has been the motor for many environmentally and socially disastrous developments. The social ecologies presented on this site give evidence to the interdependence between human and non-human actants in this fragile system.

16.10.2023, 14–16 H

Seminar

23.10.2023, 14–16 H

Seminar

PLANTARE

Plantare will reflect on our symbiotic relationship(s) with plants within our most intimate architectural environment: the home. We will begin by considering the architecture of interspecies care: what does it mean to live with and around plants?

08



MÓNICA GUTIÉRREZ HERRERO

loves swimming, jam and broccoli. She studied Environmental Sciences and two master's degrees, in International Cooperation and in Cultural Project Management.

She is currently a member of 'Basurama', a collective that works between art, architecture and the environment. They focus their area of study and action on the city and the complex processes that coexist within it.

MARY MAGGIC

is a nonbinary Chinese-American artist and researcher working within the fuzzy intersections of body and gender politics and capitalist ecological alienations. Based in Vienna since 2017, MAGGIC frequently uses biohacking as a xeno-feminist practice of care that serves to demystify invisible lines of molecular biopower.



© ANNA BREIT

09

30.10.2023, 14–16 H

Seminar

13.11.2023, 14–16 H

Seminar

BIOHACKING AND DISOBEDIENCE

This lecture series will explore biohacking as a methodology of ‚existential knowing‘, leading to new ways of disrupting and re-defining old world paradigms.



LISA MORAVEC

researches, writes, edits, curates, and lectures at the intersections of the visual and performing arts.

Her book *Dressaged Animality: Human and Animal Actors in Contemporary Performance* is forthcoming with Routledge in 2024, the co-edited volume *Posthumanist Approaches to Critique of Political Economy: Dissident Practices* with Bloomsbury Press in 2025.

10

27.11.2023, 14–16 H

Seminar

POSTHUMANIST THEORY: A NEW BEGINNING OR RECURRING END?

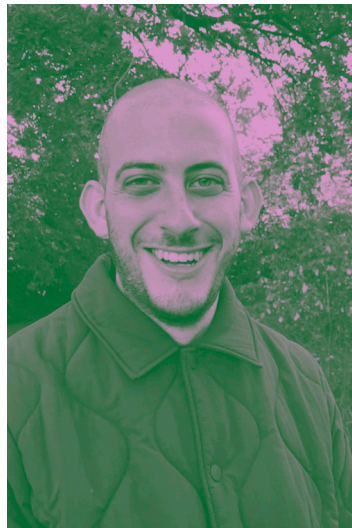
This seminar provides an inside into posthuman and posthumanist theories. It uses concrete examples from visual and performative culture to contextualise them, and asks about their critical and imaginative usefulness.

A THING OF THE PAST

From Budapest, to Jerusalem and London, New Traditional Architecture has spiraled into a nativist stance against so-called degenerate modern and globalist architecture. Rebuilt palaces and ornamented infrastructure are arenas of local chauvinism, historical aestheticization of state power, and a manifestation of classism. When tradition symbolizes opulent real estate, the past itself becomes a luxury item, relegating those who can't afford it to a purposefully bleak, contemporary modes of living.

IDO NAHARI

is a sociologist, researcher and writer who works as an editor for *Arts of the Working Class*, a street newspaper covering art, poverty, wealth and precarity. He is curious about makeshift worlds and those who make them.



GENEALOGIES OF POSTNATURE

Against human exceptionalism, that is, against the belief in the superiority of „Man“ over an essentialized and romanticized wilderness, we must destabilize the nature-culture binomial, in any of its variants, and generate a new, more complex fabric that does not reduce the intricate network of dynamic interactions that constantly blur and refigure it.

To do so, we will change places and move slightly in time, tracing non-linear paths through certain key events and locations in order to establish their post-natural genealogies, driven by a radical skepticism towards both anthropocentrism and objectivity.

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INSTITUTE FOR POSTNATURAL STUDIES

is a center for artistic experimentation from which to explore and problematize postnature as a framework for contemporary creation. Founded in 2020, it is conceived as a platform for critical thinking, a network that brings together artists and researchers concerned about the issues of the global ecological crisis through experimental formats of exchange and the production of open knowledge.



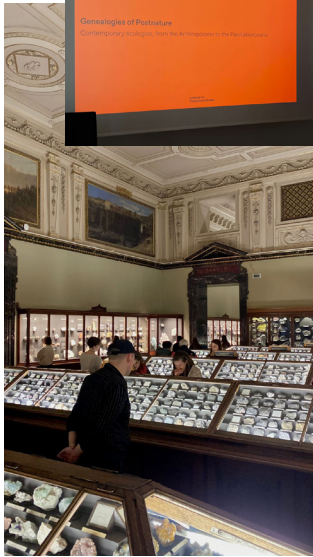


14



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PUBLIC PROGRAM

In addition to the module programme, accompanying events - such as public lectures - are offered.

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● PUBLIC LECTURE WS 23–24

HEIDI PRETTERHOFER



*Wildes
Kombi-
nieren*

MONTAG, 06.11.2023, 18–20 H
TU WIEN, KARLSPLATZ 13, SEMINARRAUM AC0440
VISUALCULTURE.TUWIEN.AC.AT

HEIDI PRETTERHOFER

lebt und arbeitet in Wien und führt das Büro Pretterhofer Arquitectos. Ihre Arbeiten bewegen sich an der Schnittstelle von Architektur, Urbanismus, Theorie und Kulturproduktion. Parallel zu ihrer architektonischen Praxis ist sie Kuratorin, Herausgeberin und Verfasserin zahlreicher Ausstellungen und Publikationen, die das Verhältnis zwischen urbanen Bedingungen und architektonischem Handeln erkunden. Seit Herbst 2023 leitet sie gemeinsam mit Michael Rieper die Professur für Baukultur an der Kunstuniversität Linz.

IRENE NIERHAUS



MONTAG, 11.12.2023, 18–20 H
TU WIEN, KARLSPLATZ 13, SEMINARRAUM AC0440
VISUALCULTURE.TUWIEN.AC.AT

IRENE NIERHAUS

war bis 2021 Professorin für Kunstwissenschaft und ästhetische Theorie an der Universität Bremen und Leiterin des Mariann Steegmann Instituts. Kunst & Gender in Kooperation mit der Universität Bremen. Gründungsprofessorin des Forschungsfeldes wohnen+/-ausstellen 2009 und der gleichnamigen Schriftenreihe bei transcript mit Kathrin Heinz. Vorsitzende der Mariann-Steegmann-Stiftung DE und seit 2023 Universitätsrätin der AAU-Universität Klagenfurt.

MARTI MANEN

Curating as a -Ing Form



MO, 18.12.2023, 18–20 H
TU WIEN, KARLSPLATZ 13, SEMINAR ROOM AC0440
VISUALCULTURE.TUWIEN.AC.AT

MARTI MANEN

is Director of INDEX - The Swedish Contemporary Art Foundation in Stockholm. He has curated exhibitions at the Museo de Historia Natural (Mexico City), Aara (Bangkok), Sala Rekalde (Bilbao), Konsthall C (Stockholm), CA2M (Madrid), and Fundació Miró (Barcelona). MANEN was the curator of the Spanish Pavilion at the 2015 Venice Biennale, and curated Momentum10 (Biennale in Moss, Norway, 2019). In the 1990s, he curated five years of exhibitions in his room located in a student flat.

04/12
2023

10AM → 6PM @ TU WIEN

KARLSPLATZ 13, 1040 VIENNA, SEMINAR ROOM AC0440

6PM → 8PM @ ACADEMY OF FINE ARTS

SCHILLERPLATZ 3, 1010 VIENNA, CONFERENCE ROOM

Posthumanist Approaches to a Critique of Political Economy Dissident Practices

[Public Symposium]

organized and moderated by
CARMEN LAEL Hines
& LISA Moravec

MARCO Donnarumma

DOUGLAS Echo

BENJ Gerdes

AYESHA Hameed

into the Black Box (NICCOLO Cuppini, MATTIA Frapporti, MAURILIO Pirone)

HOLLY Isard

KILIAN Jörg

MARIETTA Kesting

BERNADETTE Krejs

HELEN Lewandowski

SIDSEL Meinchene Hansen

PETER Mörtenböck

HELGE Mooshammer

GERALD Nestler

TIARA Roxanne

ANDREAS Spiegl

in the context of the forthcoming publication,
edited by Carmen Lael Hines and Lisa Moravec,
for Bloomsbury Publishing's *Posthumanism in Practice* Series



A. kademie der
bildenden Künste
Wien



Kultur

POSTHUMANIST APPROACHES TO A CRITIQUE OF POLITICAL ECONOMY

The symposium is organized by CARMEN LAEL HINES and LISA MORAVEC in the context of their forthcoming co-edited volume for Bloomsbury Publishing's 'Posthumanism in Practice' Series. It will involve a series of interactive workshops and public discussions to engage the relevance of Posthumanism on the way we theorize and practice critique of political economy. Discussions will engage issues of AI, neoliberalism, globalization, epistemologies of selfhood, the performative economy, amongst other topics.



STUDENTS



BARIAMI MARIETA-GEORGIA

BAUMANN PHILIP

BIERICH FRANCA

DE KOONING MANON

FALSER MARIE

GRAMM ANNA

HEESE EVA

HIESBERGER SOPHIE

HOFFMANN PATRICK

HUBER LAURA

ITI ALICE

KANTORKOVA EMMA

KRAMMEL ISABELLA

KRESBACH HEIDI

LUKYANCHENKO SOFIYA

MARESCH HANNA

MAROLD ALENA ANNA

MÖLTGEN LORENZ

MUECKE TARA

ÖZMEN ELIF SANEM

ONAY MERVE SELIN

PRAVITS THOMAS

QUENIS CLÉMENCE

RADERMACHER HELEN

RÖSSLER LENA

RUMMER MAIKE

SEMANCOVA GRETA

SUNDERBRINK LARISSA

SWICZINSKY MONA

TILL ANNA

TIRIPA ANA TEREZA

VIRTANEN VERA

VOICULESCU ELIZA-IRIS

WEINBECK PATRICK

ZHENG YUXIN

FINAL EXHIBITION

Students will be required to work both independently and collaboratively in an active and discursive atmosphere. With the support of department lecturers and tutors, each student will be asked to produce a creative group project conceived throughout the course, which shows practice-based interpretations and reflections on the ideas raised throughout the module's duration. Students will also be asked to work together to conceive of a final group exhibition. This collective intervention will respond to the module's guiding query: How can we imagine and experiment with Posthumanist Architecture?

MONDAY_22_JAN

10AM - 05PM

EXHIBITION_VISUAL_CULTURE

LABORATORY_OF_POSTHUMANIST_ARCHITECTURE

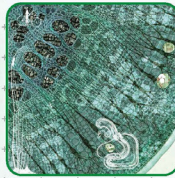
TU WIEN, KARLSPLATZ 13, STIEGE 4, SEMINAR ROOM AC0440



•GROUP_01



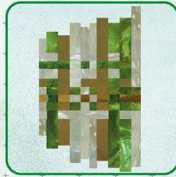
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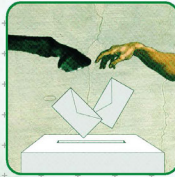
•GROUP_03



•GROUP_04



•GROUP_05



•GROUP_06



•GROUP_07



•GROUP_08



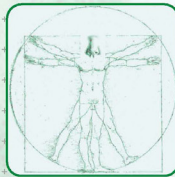
•GROUP_09



•GROUP_10



•GROUP_11



•GROUP_12

STUDENT STATEMENT:

The creation of the exhibition was a collaborative process that took place in a workshop format in the days leading up to the exhibition. Inspired by a workshop of co-creation and limited communication led by Mary Maggic, we took an intuitive approach to the objects in the exhibition space. The individual contributions were designed to be adaptable to the space, then combined with found and brought objects. This exchange and flexibility creates a collaborative project that is constantly expanding and changing, developing new entanglements. The individual object is related to the exhibition as a whole and communicates with other works. Conventional curatorial processes are rethought, with hierarchies kept as flat as possible. Through this process, the visitor is invited to become part of the exhibition and make new connections.



HUMANISATION AS A TOOL

‘Human never was a neutral term. It never was an inclusive term.’ by Rosi Braidotti.* Eighteenth-century philosopher David Hume wrote about a ‘*universal tendency among mankind to conceive all beings like themselves*’; an intellectual urge to understand a frightening and erratic existence.** The research project ‘Humanisation as a Tool’ aims to investigate the multifaceted concept of humanisation across various simultaneous domains, examining its role as a hegemonic and defensive tool, a design strategy or a classification instrument. In the context of humanisation, a tool can refer to any instrument, device or method that is employed to prioritise, enhance or facilitate the human experience or interaction. Humanisation often involves incorporating elements that make systems, processes and technology more human-like and by that more user-friendly, empathetic and responsive to human needs. User-centred design, emotional design, and anthropomorphism are discussed as key components, emphasising the effectiveness of humanisation in fostering user engagement and connection. Donna Haraway’s concept of ‘*naturecultures*’ is referenced to illustrate how entities undergo transformation into humanised forms within a human-centric framework.

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Humanisation implicates the existence of dehumanisation.

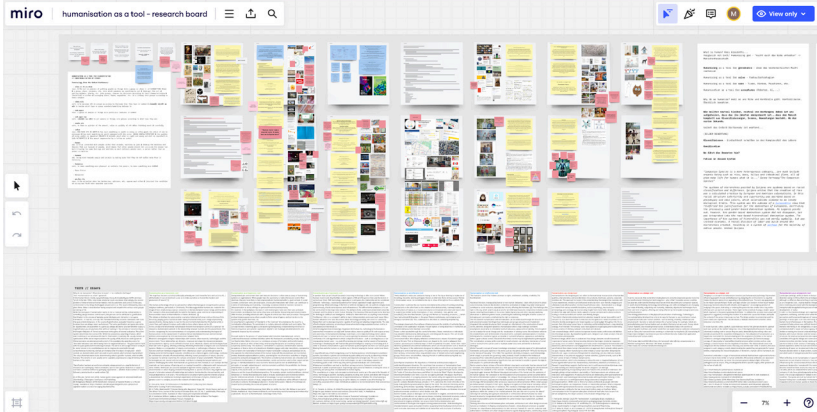
The theological idea of the human as the image of God underscores discussions on human dignity and moral responsibility, often manifesting in debates like biodiversity preservation.

The materialisation of humanisation in urban typologies raises ethical concerns, particularly in the context of hostile architecture limiting inclusivity in public spaces. Humanisation mainly motivated by fostering proximity, either towards the humanised entity or by the act of humanising itself, could be observed as a tool for control.

Sylvia Wynter’s ‘*sociogenic principle*’ and Michel Foucault’s ‘*power-knowledge complexes*’ provide critical perspectives on historical power dynamics and humanisation processes.

* Braidotti, Rosi (2013) *The Posthuman*. Polity Press, Cambridge.

** Hume, David (1757) *The Natural History of Religion*.



What do landscape paintings, artificial islands, cat cafés, globalised architecture, prisons, detention camps and the home as Instagram star have in common?

HUMANISATION AS A TOOL

Landscape paintings, artificial islands, cat cafés, globalised architecture, prisons, detention camps, the home as Instagram star... all these representations of space, although as different as they are, are characterised by humanisation as a tool. While the term 'ontogenesis' is more an individual organism, it can metaphorically suggest the genesis or development of reality. It refers to the intentional design of spaces but also to the humanized perception of physical spaces. In this context, art – such as paintings of landscapes and the depiction of the human moral of landscapes and territories, for example in Dubai, is a tool for humanisation.

HUMANISATION AS A DESIGN TOOL

'Nudging' is a concept from behavioural economics that influences people's choices and leads to the desired option more often. Nobel laureate Richard Thaler and Cass R. Sunstein's book 'Nudge: Improving Decisions About Health, Wealth, and Education' is a key reference in this context.

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Humanisation as a Tool
FM Posthumanist Laboratory 5 months ago

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"Human never was a neutral term. It never was an inclusive term" by Rosi Braidotti. Eighteenth-century philosopher David Hume wrote about a "universal tendency among mankind to conceive all beings like themselves", an intellectual urge to understand a frightening and erratic existence. The research project 'Humanisation as a Tool' aims to investigate the multifaceted concept of humanisation across various simultaneous domains, examining its role as a hegemonic and defensive tool, a design strategy or a classification instrument. In the context of humanisation, a tool can refer to...

Related tracks: **FM Posthumanist Laboratory - Humanisation as a Tool**

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FM Posthumanist Laboratory Humanisation as a Tool

'HUMANISATION AS A TOOL'

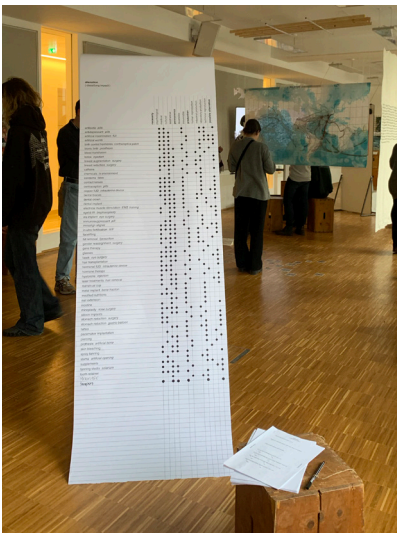
[CLICK HERE](#)

	necessity	psychological	medical	cultural	aesthetical	permanence	reversible	irreversible	production	human reproduction	industrial production	laboratory production	technical reproduction	possible alternative
antibiotic <i>pills</i>		•	•					•				•	•	•
antidepressant <i>pills</i>		•	•	•	•			•				•	•	•
artificial insemination <i>IUI</i>		•	•	•	•			•				•	•	•
artificial womb		•	•	•	•			•				•	•	•
birth control hormones <i>contraceptive patch</i>		•	•	•	•			•				•	•	•
bionic limb <i>prosthesis</i>		•	•	•	•			•				•	•	•
blood transfusion		•	•	•	•			•		•		•		
botox <i>injection</i>		•	•	•	•			•				•		
breast augmentation <i>surgery</i>		•	•	•	•			•		•		•		•
breast reduction <i>surgery</i>		•	•	•	•			•		•		•		•
caffeine		•		•	•			•		•		•		•
chemicals <i>in environment</i>		•		•	•			•		•		•		•
condoms <i>latex</i>		•	•	•	•			•		•		•		•
contact lenses		•	•	•	•			•		•		•		•
contraception <i>pills</i>		•	•	•	•			•		•		•		•
copper IUD <i>intrauterine device</i>		•	•	•	•			•		•		•		•
dental braces		•	•	•	•			•		•		•		•
dental crown		•	•	•	•			•		•		•		•
dental implant		•	•	•	•			•		•		•		•
electrical muscle stimulation <i>EMS training</i>		•	•	•	•			•		•		•		•
eyelid lift <i>blepharoplasty</i>		•	•	•	•			•		•		•		•
iris implant <i>eye surgery</i>		•	•	•	•			•		•		•		•
immunosuppressant <i>pill</i>		•	•	•	•			•		•		•		•
invisalign aligner		•	•	•	•			•		•		•		•
in-vitro-fertilisation <i>IVF</i>		•	•	•	•			•		•		•		•
facelifting		•	•	•	•			•		•		•		•
fat removal <i>liposuction</i>		•	•	•	•			•		•		•		•
gender reassignment <i>surgery</i>		•	•	•	•			•		•		•		•
gene therapy		•	•	•	•			•		•		•		•
glasses		•	•	•	•			•		•		•		•
lasek <i>eye surgery</i>		•	•	•	•			•		•		•		•
hair transplantation		•	•	•	•			•		•		•		•
hormonal IUD <i>intrauterine device</i>		•	•	•	•			•		•		•		•
hormone therapy		•	•	•	•			•		•		•		•
hyalorone <i>injection</i>		•	•	•	•			•		•		•		•
laser treatments <i>hair removal</i>		•	•	•	•			•		•		•		•
menstrual cup		•	•	•	•			•		•		•		•
metal implant <i>bone fraction</i>		•	•	•	•			•		•		•		•
modified nutritions		•	•	•	•			•		•		•		•
nail extension		•	•	•	•			•		•		•		•
nicotine		•	•	•	•			•		•		•		•
rhinoplasty <i>nose surgery</i>		•	•	•	•			•		•		•		•
silicon implants		•	•	•	•			•		•		•		•
stomach reduction <i>surgery</i>		•	•	•	•			•		•		•		•
stomach reduction <i>gastric balloon</i>		•	•	•	•			•		•		•		•
tattoo		•	•	•	•			•		•		•		•
pacemaker implantation		•	•	•	•			•		•		•		•
piercing		•	•	•	•			•		•		•		•
prosthesis <i>artificial bone</i>		•	•	•	•			•		•		•		•
skin bleaching		•	•	•	•			•		•		•		•
spray tanning		•	•	•	•			•		•		•		•
stoma <i>artificial opening</i>		•	•	•	•			•		•		•		•
supplements		•	•	•	•			•		•		•		•
tanning studio <i>solarium</i>		•	•	•	•			•		•		•		•
tooth retainer		•	•	•	•			•		•		•		•
MicroASIC		•	•	•	•			•		•		•		•
lampoon		•	•	•	•			•		•		•		•

ALIENATION

Our project aims to demonstrate how much artificiality many people already carry within themselves without acknowledging or generally recognizing it. Through various impacts, we want to highlight the type of artificiality that we carry and require in ourselves today. The entire project is structured into different approaches, ranging from necessities to the question of whether they are reversible or irreversible.

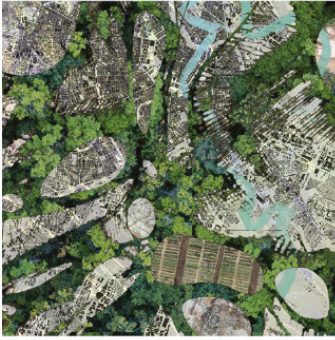
The work is based, among other things, on a survey with students to classify the different characteristics and show the general perception of artificiality within „our material“. It tries to classify the unclassifiable and builds a base for discussions in the topic of artificiality and the integration within.



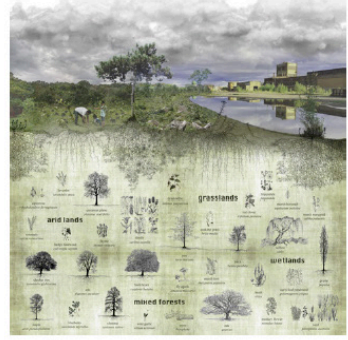
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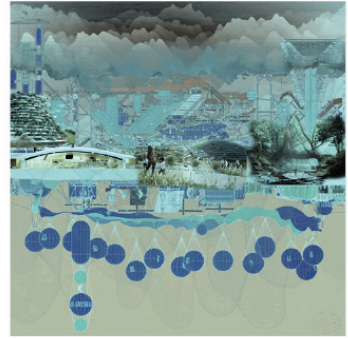
spacial



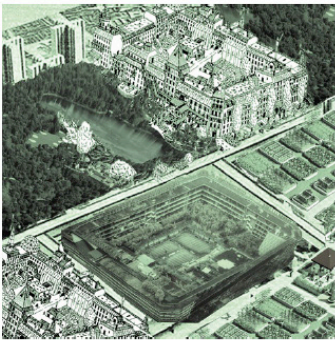
urban



district



neighbourhood



block



building

POSTHUMANIST CITY

What is a posthumanist city?

What does a posthumanist city look like?

How can we approach the realisation of a posthumanist city?

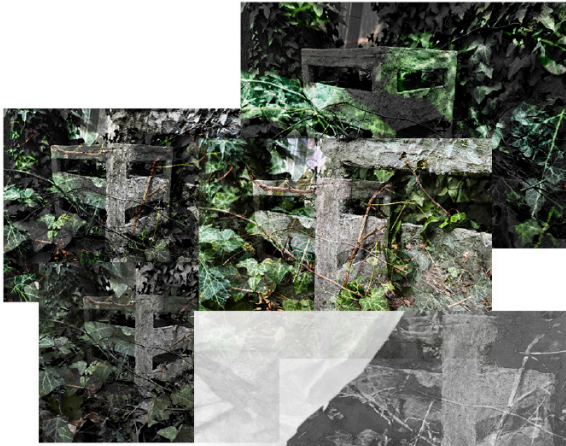
These questions are dealt with on 6 architectural scales.

Starting with an overall concept and a designing methodology, the spatial scale proposes a green network, connecting all existing green spaces in a city in order to create space for all living beings.

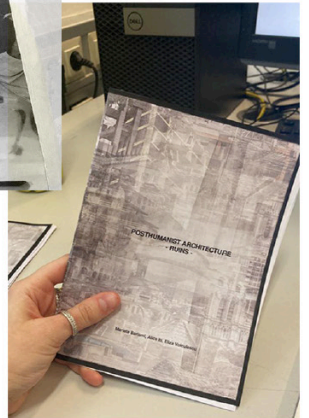
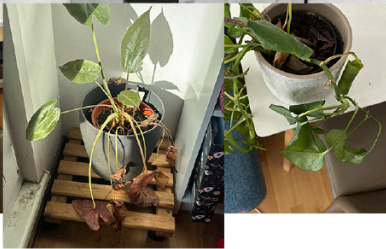
The urban scale describes ways of reforestation of the new green network and its protection. As the old infrastructure is being disrupted, new solutions for traffic, crossing points and meeting points between the existing city and the green network, as well as humans and non-humanbeings are visualised in the district scale. To encourage a connection not only between all living beings but also between humans themselves, the neighbourhood scale illustrates community concepts, linked with collaborative urban gardening and a recoument of knowledge about nature. In the block scale, shared spaces of all living beings in a human-built environment are the focal point, which are worked on an even more detailed level in the building scale.

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Because we can only design through the human lens, our aim is to create an in-between-state of a city in its transformation process to a posthumanist city. For a city to be perceived as posthumanist, several generations of humans and influences of other species have to take place. Also not everything can be planned for this transformation, we as humans can only guide the process to a certain extend.



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POSTHUMANIST ARCHITECTURE: BETWEEN THE REMAINS OF THE PAST AND THE POSSIBILITIES OF THE FUTURE

Architecture developed from the human need to protect ourselves. Changing and taking multiple forms, functions and aesthetics over time, architecture finds itself today as a human-centered practice whose main goal is to produce capital. Having that in mind, architecture is becoming more and more alienated from its original purpose and it is often used nowadays as only a tool for overpowering and controlling our surroundings.

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Emerging with the idea of discovering a post-humanist approach to architecture, we looked carefully at our building context in order to understand how architecture is developing and how exactly we can develop as a field from now on.

In that sense, we envisioned a possible future through the lens of ruins, which became the main focus of our project.

We understood ruins as the not-finished and not-used human-built structures that lay around our cities, unseen and untaken care of. From an economical point of view, the building industry makes decisions in order to produce capital, leaving resources, humans and non-human beings behind. In a world where everything and everyone is just used as an asset, how can we detour this process and how will our living spaces look like if they are not longer profitable?

Given the amplitude of the ‚economic ruining‘ process regarding buildings, the question that we try to find the answer to is:
Do we really need to build more?



A POSTHUMAN BODY OR THE VEIL THAT SURROUNDS US

‘One is not born, but rather becomes a body’

This project explores the philosophical and scientific reflections on posthumanism, in particular the debate on whether the human body can be considered a ‘glitch’, something uncoded, unpredictable and everchanging. This idea is deepened in the works of Legacy Russell and Sadie Plant, who present different perspectives on the coding of the body but that are both advocating to deconstruct the binaries.

The central aspect of the exhibition object is a woven veil made of transparent bio-plastic. This veil tries to symbolize the invisibility and permeability of the boundaries between the natural and the artificial, between the organic and the technological. The bio-plastic veil stands for the interweaving of biological processes and synthetic materials, which raises the question of the coding of the body.

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‘The cloths and veils are hers to wear: it is through weaving she is known, and weaving behind which she hides.’

The inspiration for weaving as an artistic practice comes from Sadie Plant’s text *The Future Looms*, in which she links the history of weaving with the emergence of algorithms. Plant argues that weaving, often seen as a quintessentially feminine activity, has played a crucial role in the development of coding.

Thus, the object becomes a fusion of posthuman material and artistic weaving, reflecting on the duality of the human body as a possible ‘glitch’ and at the same time as a coded space for the unfolding of algorithms. It invites viewers to reflect on the complexity and multi-layered nature of the relationship between humans and technology and to experience the entanglement of tradition and innovation.



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MOVIE



EXHIBITION



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VIOLATING HABITS: THE URGE FOR MORE-THAN-HUMAN RIGHTS

[...] The concept of granting ‚legal personhood‘ to non-human entities is not new, but typically favors humans. This shift is often motivated by human selfishness and capitalist interests. Nevertheless, there are instances where non-human entities, such as rivers or chimpanzees, have been granted equal rights to humans. Countries like Bolivia and Ecuador have enacted constitutions to protect ‚Mother Nature‘. Current cases, such as the global climate crisis, showcase the urgency and necessity of the implementing of a more inclusive rights system, surpassing the limitations to human kind, whose endless selfishness destroys the ecosystem.

The project endeavors to depict such a scenario, staging a referendum, proposing a set of universally applicable laws. The enactment of these laws hinges on the citizens (in this case, the visitors). Before reaching the stage of a referendum or any legal proceeding, one must recognize that every action, object (whether material or immaterial), and even sensations experienced in our daily lives can be associated with some form of legal framework. Law shapes space, and space, in turn, influences the law. This installation seeks to illustrate these interconnected legal structures that impact our interactions and relationship with nature in varying degrees. Once we understand how these legal frameworks often favor consumerist capitalism, we can strive to evolve the legal system into a more inclusive and equitable structure. Even though it might seem like a very humanist tool at first glance, we should view legality as a potential towards a new ‚Weltanschauung‘, extending the limitations of the Anthropocene and guaranteeing more-than-human rights.



BODIES OF WATER

Are we truly separate entities, or are we, in essence, one with the water that surrounds us? As water flows through membranes, connecting, nourishing and also poisoning, an intricate tapestry of our environment pauses in a body of water. These bodies stand as invaluable archives, holding the pages of history.

Where do boundaries reveal themselves, boundaries often drawn by humans almost unconsciously? Who claims to own these unownable waters, turning our bodies into property? Is there an opposing force, a digital flow, a network, connecting while also distancing, challenging these established norms, going, past, through, beyond these lines?

In this intricate dance, where the waters mix, so do we, blurring the lines and endlessly transforming our entities, and constantly rewriting the archives of our aqueous world.



The following links are a collection of key research sources including texts, videos, artistic projects, maps and more. By scanning these qr-codes you become a part of the digital flow.





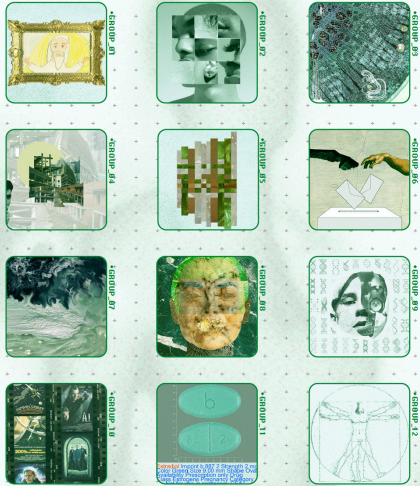
MONDAY_22_JAN

10AM - 05PM

EXHIBITION_VISUAL_CULTURE

LABORATORY_OF_POSTHUMANIST_ARCHITECTURE

TU WIEN, KARLSPLATZ 13, STIEGE 4, SEMINAR ROOM AC0440



Blurring Boundaries

Posthumanism through the parasite

The parasite acts as an invasive structure. The parasite in figure 1 is a subsequent reaction.

MONDAY_22_JAN
EXHIBITION_VISUAL_CULTURE
LABORATORY_OF_POSTHUMANIST_ARCHITECTURE
THE PARASITE IS ALSO A GUEST, WHO EXCHANGES HIS TALK, PRAISE, AND FLATTERY FOR FOOD
THE PARASITE IS NOISE AS WELL, THE STATIC IN A SYSTEM OR THE INTERFERENCE IN A CHANNEL

What are underlying relationships of dependency that create the illusion of moral self-determination?

Communication itself changes the way human beings think and see the world on a permanent level.

This subsequent reaction creates a relationship of dependency.

MONDAY_22_JAN
EXHIBITION_VISUAL_CULTURE
LABORATORY_OF_POSTHUMANIST_ARCHITECTURE
THE PARASITE IS ALSO A GUEST, WHO EXCHANGES HIS TALK, PRAISE, AND FLATTERY FOR FOOD
THE PARASITE IS NOISE AS WELL, THE STATIC IN A SYSTEM OR THE INTERFERENCE IN A CHANNEL



LANGUAGE VISUAL, WRITTEN, SPOKEN, FILM, TALKES, WAYS OF THINKING AND MAKES DEPENDENCIES WEBSIDE.

The chain of words induces a change in behavior of the host.



The intention of the parasite is to ensure the continuation of its own existence and reproduction.

Who is parasitizing whom?

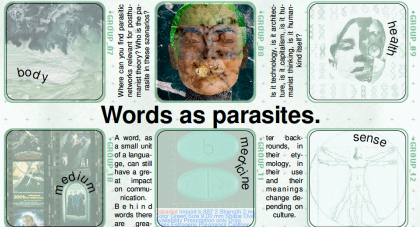
SELF-DETERMINATION IS UNDERTAKEN WITHOUT NOTICE.

The parasite acts as a disruptive factor of communication. It is able to change it's hosts behavior and as a consequence the way the host communicates.

By being inconspicuous through the manner of being always somewhere, this parasitizing has influence on the way to use words and to think.

For example we use terms from our socially interpersonal relationships that originated from economic, technological or somersation like social battery.

Are you self-determined?



Communication as a host.

Words as parasites.

What are underlying relationships of dependency that create the illusion of moral self-determination?

linguistic relativity
language influences a speakers cognition, it so determines perception.

What are underlying relationships of dependency that create the illusion of moral self-determination?

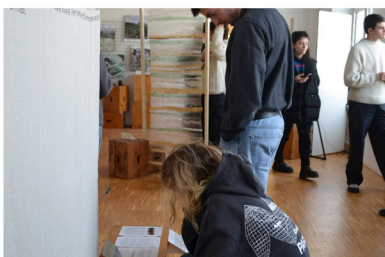
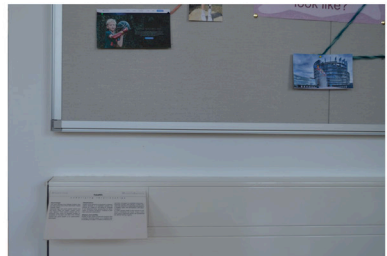
BLURRING BOUNDARIES

We are what we think, talk and do. In the western hemisphere the perception of the world is heavily influenced by humanist ideology and thus we believe to be conscious, rational and morally self-determined individuals. Posthumanist theory aims to disturb by decentralizing the human from the centre of humanist thinking. It works as something parasitic to this perception and asks for the basis of how we think and communicate.

To understand this way of alteration, the metaphor of a parasite can be used. The parasite is not only a small entity that lives inside another, it is an involuntary guest that feeds off his host and additionally is a disruptive factor in a communication system. By using the host for its own reproduction cycle it adds a layer to the extraneous life cycle, therefore undermines it. The reaction of the host to the alien entity causes evolutionary transformation.

Communication itself changes the way human beings think and see the world on a permanent level. Language - visual, written, spoken - infiltrates ways of thinking and makes dependencies visible. By being inconspicuous through the manner of being always everywhere, this surrounding has influence on the way to use words and to think. For example we use terms in our socially interpersonal relationships that originated from economic or technological conversation like ‚social battery‘ or ‚being efficient‘.

The Project Nr.8 uses this phenomena and takes words and phrases of the other projects of this exhibition, creates a disturbing factor and reveals underlying relationships by simply adding informations and other contexts. The original projects are in belief of acting self-determined, the artworks still work on their own, but the added Information of Project Nr.8 undermines this, opens up another dimension and questions them in terms of content. It comes in the form of an ordinary sign that is found in museums as explanation for the artworks and asks the question: What are underlying relationships of dependency that create the illusion of moral self-determination?



underlying relationships

Diving into the language of this exhibition this work is now able to draw interconnections between the key words it infested. Multiple layers arise with this applied method of deconstructing:

Tangible and intangible

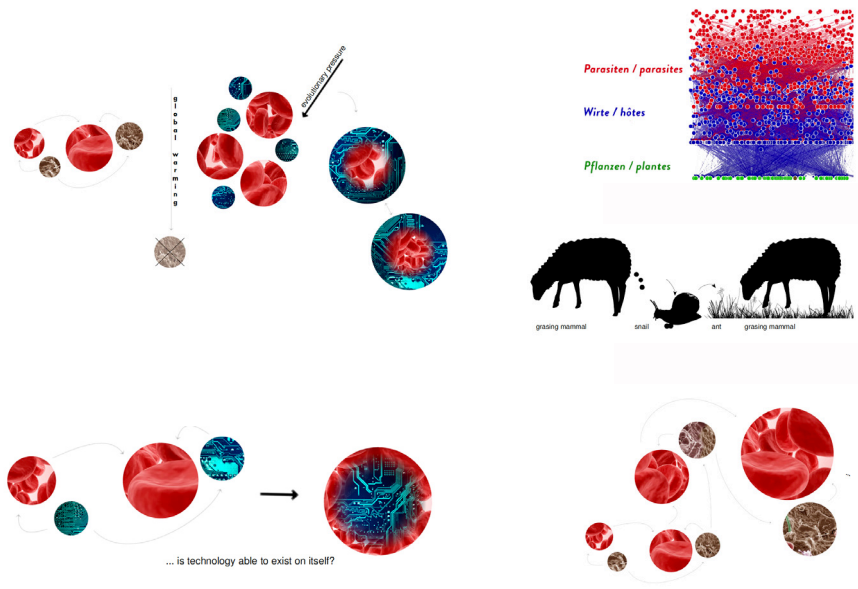
The **body** signifies a quantifiable existence and emphasizes boundaries. Examining dualisms, it draws attention to the tangible (**material**) and the intangible (mind), physicality vs. morality and consciousness. **Material** reveals societal tensions between tangible achievements and intangible values, reflecting cultural priorities. **Sense** is connecting sensory experiences with abstract reasoning, mirroring the interplay between the empirical and intellectual. **Medium** serves as a connector, channeling communication and underlying messages, blurring boundaries between ideas and individuals. This comparison highlights the nuanced relationships shaping our understanding, revealing interplay between the concrete and the conceptual.

Collective and one

In its core civilization describes a society in terms of organization and habits. Society functions as a unifying **artificial** social construction for individuals. Almost all analyzed terms incorporate thoughts about a medium, a standard, a foundational collective belief system. Classifiers, such as **human, body or material**, enable a relationship of a closed entity against „others“ and therefore distinction. Given that awareness of self can only be such, when a comparative other or a general pre-defined reference point (a **medium**) mirrors it. Underlining it all is the relationship of a part to the whole – one can't exist without the other. Being part of something one serves the whole or can be dependent, but can also benefit from feelings of connection. In this context, **medicine, material, or scale** become tools that not only delineate distinctions but also shape individuals' roles, interdependence, and connections within the collective whole. They introduce a potential level of change, as they influence social dynamics.

Tools to ideology

In western hemisphere various ideologies have shaped the current power of the capitalistic system. We learned that the **material** a person is made of can shape one's societal role, prioritizing tangible achievements in a **materialistic** society which can lead to the neglect of intangible values, influencing self-worth. The effectiveness of the **artificial** day opposes the natural, showing an ideological entanglement of time. Hierarchy benefiting humans to its surroundings happens per definition in the word human itself – it inherits the right to own and spread control. Furthermore **scaling**, which quantifies efficiency in capitalist frameworks, affects **human** properties. A **human scale** can be also viewed as a business strategy. Mass media contributes to the influence of economy through communication tools. Capitalist economy also influences who's included and who's excluded, by defining what's a **healthy** ideal and contributing member and by regulating access to **health**. Finally the **ruin** almost works as a symbol – reflecting neglect and reinforcing hierarchies favoring the new over the past.

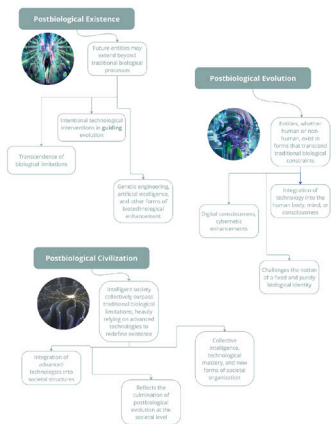




MAIN FOCUS & DEFINITIONS



POSTBIOLOGY



THE BIOETHICAL MORAL THREAD OF HUMANITY

As we embark on a trajectory from lofty evolutionary dreams to today's human technological advancements, we are plunged into a complex balance of distributing divine roles and shaping our further development in the technological future.

At its philosophical core, does human endeavour delve into the realms of Transhumanism, where the intertwining of humanity's evolution with technology sparks profound questions about human essence? Can posthumanism, with its transcendence of the human, offer insight into the ethical complexities of integrating artificial and mechanical elements into the human body and society? How do we navigate these uncharted territories of bodily and mental intervention, and what considerations arise regarding human rights, responsibility and moral standards that guide our choices against or for biotechnology? Human evolution weaves the fabric of society, a tapestry where decisions of profound significance are entrusted to a select few. Who, indeed, has the courage to discern what is right for another? We appoint arbiters to resolve these complexities on our behalf. But a deep question arises: why is this privilege reserved for these few? Where do these key decisions find their place?

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The architecture of power represents the spaces where the destinies of many are shaped by the hands of a select circle. Can we, in our collective endeavour, unfurl this intricate fabric and make its threads accessible to every soul, transcending the boundaries that confine decision-making to an exclusive enclave?

In our social structure, we as humans inadvertently create traps that limit our potential. Simply accepting the given norms is not enough. It challenges humanity to use its ingenuity to break free of these limitations, transforming the historical narrative into an authentic, limitless expression of our nature. Humanity is giving itself the freedom to step back from the present and begin to create a new phase of transition to a post-human society through biotechnology and the transhuman direction of evolution. Join us as we take you through the genesis of this transformative journey.



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BETWEEN TIMELINES / GLITCHING DEVELOPMENT

Our project aims to understand the relationship between humans and technology by examining the medium of film as an artistic expression. This involves not only exploring the visual representation of various forms of relationships between humans and technology but also utilizing the opportunity to address and reflect on various sociopolitical developments.

The focus is on analyzing the medium as a visual summary of events. Different developmental lines are summarized in timelines, encompassing areas such as „accessibility to technology,“ „interpersonal relationships,“ „societal events,“ and „Social Reproduction Theory.“ Each of these timelines is compared to highlight thematic intersections and connections between the various strands of development.

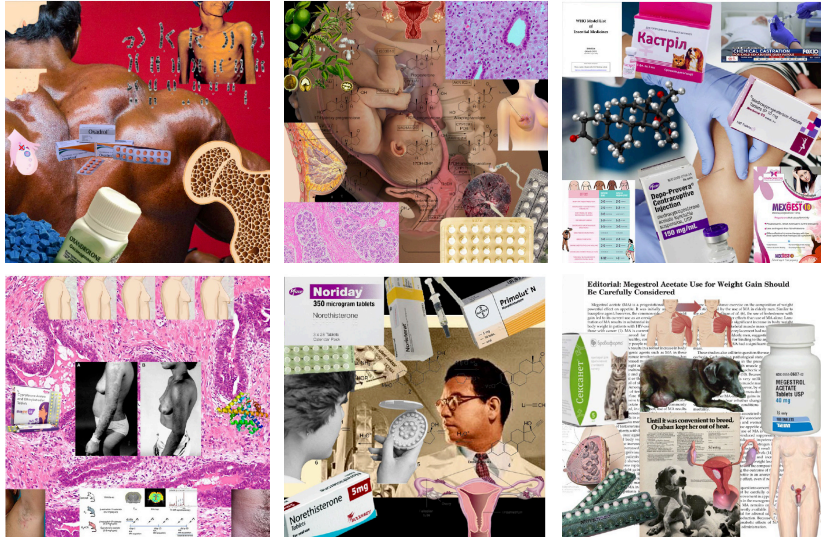
In this way, we are creating a timeline where films are a product of these thematic intersections, inviting reflection on the relationship between humans and technology while considering the mentioned influences.

[Exhibition movie]: [Watch on Google Drive](#)

AN ARCHIVE OF HORMONES

The topic of sex-hormones is subject to a variety of discourses, ranging from medicine and the natural sciences to politicized debates about gender and its construction. Sex-hormones are advertised and sold for profit by pharmaceutical companies, while free access to them is restricted by law as well as by medical instructions of use. Based on Paul B. Preciados concept of the Pharmocopornographic Era, Sex-Hormones can be understood as ‚raw materials of today’s production process’. They exist at the intersection of bodies and markets, while holding the capacity to change and produce subjectivities and contributing to the social and personal narratives around gender, sexuality and health. But as those chemicals are existing within a large variety of species, extending to most vertebrates, they can be viewed as inter-species connectors, breaking away from a purely human centered understanding of sex-hormones and the artificial differentiation of species. At the same time, sex-hormones such as (xeno-)estrogens can be found in industrial products such as plastic containers or brake fluid. As they are introduced into water, they become part of ecologies, dissolving the theoretical division between ‚Nature’ and ‚Culture’. By categorizing the information concerning sex-hormones and introducing it into an archive, the different levels of discourse surrounding those chemicals are to be made visible.

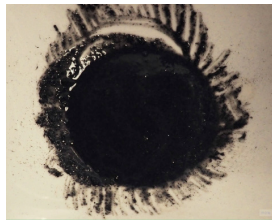




The information about the different chemicals will be abstracted in four dimensions: 1) The Chemical Dimension; 2) The Pharmaco-Capitalist Dimension; 3) The Legal Dimension; 4) The Ecological Dimension. The archive is conceptualized as an open-access archive, making the knowledge about sexhormones available for all and at the same time freeing it from the varying biases and fixed perspectives existing around it. The archive is conceptualized within the exhibition as a shelf. The shelf is subdivided into single units, that hold visual representations (collages) for each hormone. The collages are composed of images that stem from the different fields of discourse surrounding each hormone. Among them, there are images used by pharmaceutical companies to advertise and sell hormones, scientific diagrams, photos of medical conditions, pictures taken from news articles, advertisement images of industrial products and many more. By collaging them, the different dimensions of each hormone are made visible and are unified in a single image. Additionally, every hormone in the shelf has a QR-code which sends the visitor to the digital part of the archive, holding further textual information concerning each hormone.

When I first came to Syracuse as a student, I had a first—and only—date with a local fellow. We were going on a drive and I asked if we could go to fabled Onondaga Lake, which I had never seen. He reluctantly agreed, joking about the city's famous landmark. But when we got there he wouldn't get out of the car. "It stinks too much" he said, as ashamed as if he himself were the source of the foul odor. I'd never met anyone who hated his home before. My friend Catherine grew up here. She tells me that her weekly ride to Sunday school took the family along the lakeshore, past Crucible Steel and Allied Chemical, where even on the Lord's day, black smoke filled the sky and pools of sludge lay on either side of the road. When the preacher talked of fire and brimstone and the sulfurous vents of hell, she was sure he meant Solvay. She thought she drove to church each week through the Valley of Death. Fear and loathing, our internal Haunted Hayride—the worst parts of our nature are all here on the lakeshore. Despair made people turn away, made them write off Onondaga Lake as a lost cause. It's true that when you walk on the waste beds you can see the hand of destruction, but you can also see hope in the way a seed lands in a tiny crack and puts down a root and begins to build the soil again. The plants remind me of our neighbors at Onondaga Nation. Native people faced with daunting odds, great hostility, and an environment much changed from the rich land that first sustained them. But the plants and the people survive. Plant people and human people are still here and are still meeting their responsibilities.

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BURNING SWEETGRASS

What role does the sense of smell play in our visual culture? Our perception of smell is essentially shaped by Western ways of thinking and interpretation. Historically, as one of the „lower“ senses, this ideology merely uses a binary, a distinction between good and bad smell. The alienation from our senses and the natural world they allow us to perceive has a long history. The development of written language as a form of communication marks our separation from the natural world by replacing the sentient means of transmitting and receiving meaning such as sight, hearing, smell, taste and touch. In the process, the sense of smell has experienced a significant devaluation in Western societies, with Immanuel Kant characterizing it as ‚least rewarding‘ and ‚most easily dispensable‘. In contrast, it is considered the sense with the highest emotional impact and has the strongest association with memories. As our experience of smell becomes more fragmented and we become less familiar with and tolerant of the odors around us, odor simulation technologies continue to evolve. In addition to growing tolerance, the manipulation of the human sense of smell is also coming into focus. The air serves simultaneously as an aesthetic medium of scent and as a biopolitical medium that determines life and death.

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Burning Sweetgrass uses a narrative to document how colonization manipulates the olfactory landscapes of indigenous cosmologies by selectively deodorizing, transforming, polluting and weaponizing atmospheres. The indigenous population’s experience of incense as a therapeutic and spiritual ceremony and the settler state’s interest in deodorization due to health and safety concerns constitute a tension here. Destigmatizing smells and learning to think in olfactory terms alongside exposing psychological, cultural, and ecological violence can provide a sensory foundation for decolonial practices and the revitalization of atmospheres that support indigenous sovereignty. In encountering the practice of fumigation, we call for a broader understanding of olfactory justice - one that ensures equal access to olfactory forms of knowledge and ecological relationship. [...]

This booklet is a documentation of the Visual Culture Module in the winter term 2023-24.
Many thanks to the collaborative effort of all who were part of it.

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
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
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