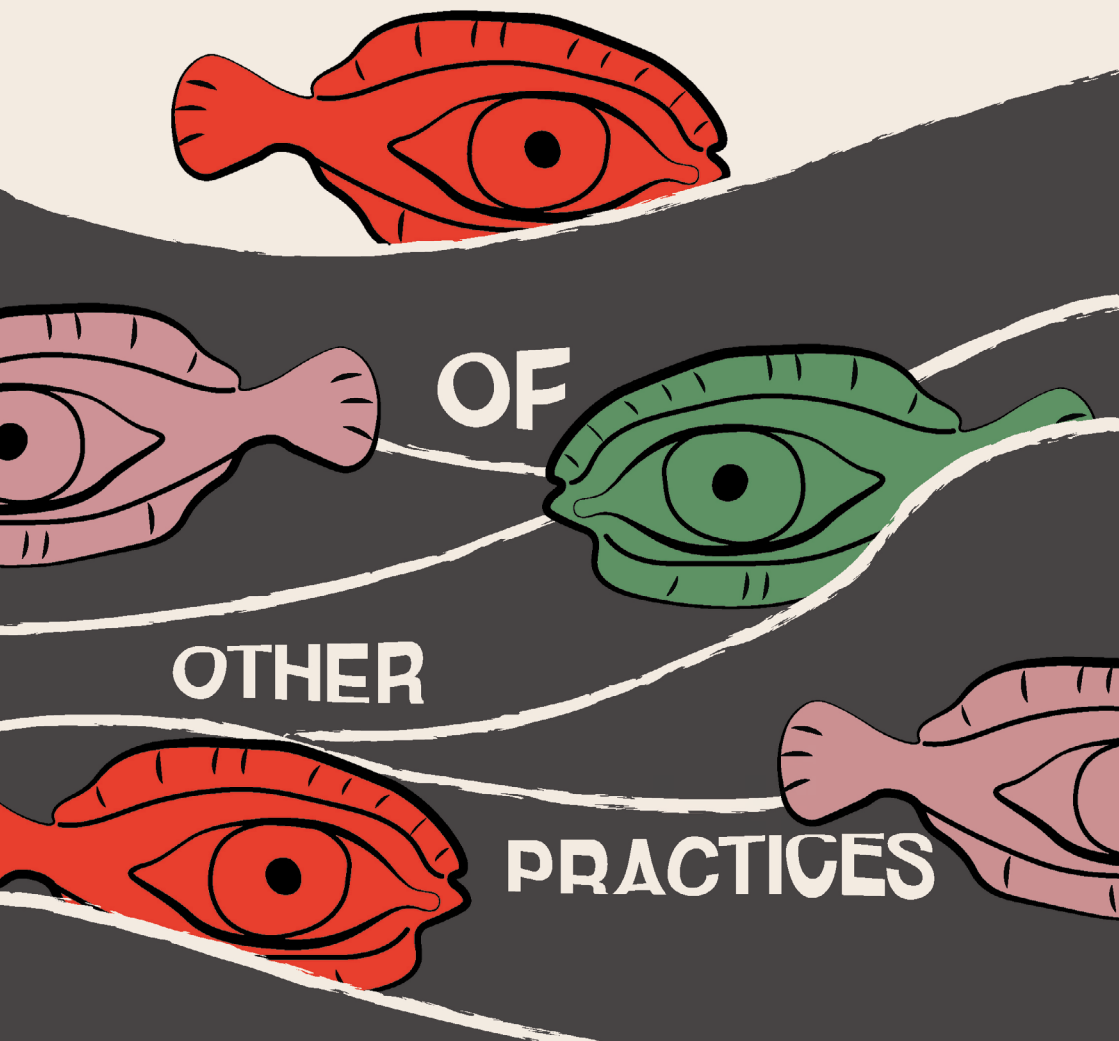


2024/2025

EINE AUSWAHL
STUDENTISCHER
SEMESTERARBEITEN



VISUELLE KULTUR BIETET EINE KRITISCHE AUSEINANDER-SETZUNG MIT DER VIELFALT AN FORMEN UND PRAKTIKEN, IN DENEN KULTUR ENTLANG HISTORISCHER, POLITISCHER, SOZIALER UND ÖKONOMISCHER PROZESSE PRODUZIERT, VERHANDELT UND IN GEBRAUCH GENOMMEN WIRD.

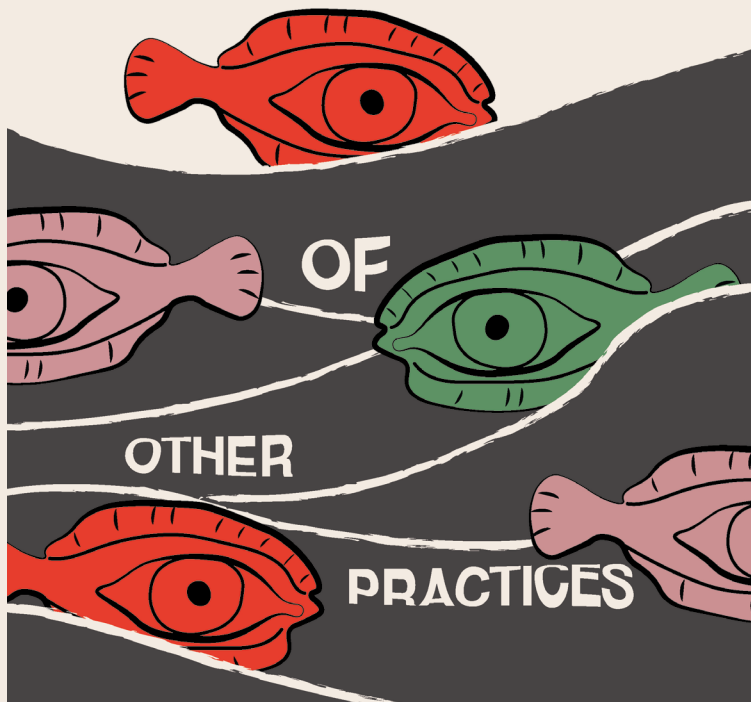
MIT SEINER AUSRICHTUNG AUF EINE ZUSAMMENFÜHRUNG VON KULTURWISSENSCHAFTLICHER UND KÜNSTLERISCHER FORSCHUNG BIETET DAS MODUL DEN STUDIERENDEN DIE MÖGLICHKEIT, TRANSDISZIPLINÄRE KOMPETENZEN FÜR EINE KRITISCHE PRAXIS IN DER PRODUKTION UND REZEPTION VON ARCHITEKTUR ZU ERWERBEN.

■ WINTER 2024/2025

OF OTHER PRACTICES

In den letzten Jahren haben neuartige Formen der Interaktion und Zusammenarbeit das wirtschaftliche, politische und soziale Leben erobert: Peer-to-Peer-Plattformen, Co-Working-Spaces, Crowdsourcing-Initiativen, Ressourcen-Sharing, selbstverwaltete Räume und digitale Commons. Experimente mit davon angestossenen Produktions-, Nutzungs- und Teilnahmekformen haben begonnen, eine neue „Betriebskultur“ voranzutreiben, in der die Bürger*innen zur Selbstbedienung des sozialen, kulturellen und infrastrukturellen Gefüges von Gesellschaften aufgerufen sind. Diese Prozesse werfen kritische Fragen auf, die immer mehr in Kunst und Architektur verhandelt werden: Fragen von digitaler Mobilität, logistifizierter Arbeit, infrastruktureller Macht, affektiver Ausbeutung und ökologischer Zerstörung.

Das Modul Visuelle Kultur untersucht im Wintersemester 2024/25 die Beziehung zwischen diesen Entwicklungen und zeitgenössischem Architektur- und Kunstschaffen. Wir beziehen uns auf Michel Foucaults einflussreichen Aufsatz „Andere Räume“, wenn wir darauf setzen, dass inmitten einer dominanten Raumpraxis immer auch Alternativen auftauchen, die andere Ideen hervorbringen und neue, abseitige Wege bahnen. Solche Alternativen zur heute dominanten „Betriebskultur“ und ihren Problematiken wollen wir mit einer Vielfalt von Lehrinhalten und -formaten aufspüren: Zwischen den diskursiven Feldern der Architektur, der zeitgenössischen Kunst und der Theorie angesiedelt, wird das Modul eine Struktur für kritische Reflexion, kollaborative Diskussion und materielle Praxis durch Vorlesungen, Seminare, Lesegruppen, öffentliche Vorträge, Workshops und Vorführungen schaffen. Anhand von Beispielen aus Kunst, Architektur und Aktivismus wird erörtert, wie sich Formen kritischer Praxis manifestieren, welchen Herausforderungen sie gegenüberstehen und wie sie initiiert werden können.



In den letzten Jahren haben neuartige Formen der Interaktion und Zusammenarbeit das wirtschaftliche, politische und soziale Leben erobert: Peer-to-Peer-Plattformen, Co-Working-Spaces, Crowdsourcing-Initiativen, Ressourcen-Sharing, selbstverwaltete Räume und digitale Commons. Experimente mit davon angestossenen Produktions-, Nutzungs- und Teilnahmekonzepten haben begonnen, eine neue „Betriebskultur“ voranzutreiben, in der die Bürger*innen zur Selbstbedienung des sozialen, kulturellen und infrastrukturellen Gefüges von Gesellschaften aufgerufen sind. Diese Prozesse werfen kritische Fragen von digitaler Mobilität, logistifizierter Arbeit, infrastruktureller Macht, affektiver Ausbeutung und ökologischer Zerstörung auf.

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- PETER MÖRTENBÖCK
- HELGE MOOSHAMMER
- BENJ GERDES
- ANNA RESCH & SEBASTIAN JOBST (KONNEKTOM)
- LOUISA ENGEL & KOLA SLIWINSKA
- SILVESTER KREIL

Detaillierte Ankündigung auf TISS und der Homepage des Forschungsbereichs: visualculture.tuwien.ac.at/lehre

KICK-OFF: MO, 07.10.2024, 12–14 UHR
TU WIEN, KARLSPLATZ 13, SEMINARRAUM AC0440
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GJINOLLI EDRA

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LLOZANA SARA

MAGGAUER JOHANNA

MELEAN STEFANIA-IOANA

MENDI EGE

PEHLIVAN SIMGE

RÖDEL FLORIAN

ROHER ELIAS

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SCHULTE DAPHNE

SEBESTA PAUL

TROYA SUAREZ JESABEL ABIGAIL

KRUMPHOLZ ANNA

NOVOTNY WOLFGANG

GEGENWARTSKULTUR

DIE ORGANISATION DER ZUKUNFT

Vom Veränderungswunsch zum Innovationszwang

In dieser Lehrveranstaltung beschäftigen wir uns mit der Produktion von Gegenwartskultur und diskutieren, wie diese in räumlichen Vorgängen, Logiken und Phänomenen Gestalt annimmt. Entlang von internationalen Projekten aus Kunst, Architektur und aktivistischer Raumpraxis reflektieren wir diese Entwicklung als einen komplexen Prozess, der unsere sozialen Wahrnehmungen in einer Überlagerung von ästhetischer, kultureller und politischer Praxis grundlegend neu organisiert. Wir betrachten die Zirkulation dieser Praxen und die sich verändernde Idee von Kultur selbst anhand ihrer Beziehungen zu wechselnden Konzeptionen von Kunst, Politik, Ökonomie, Raumnutzung, Konflikt, Modernität und Globalisierung.

Unsere Diskussion stützt sich dabei auf aktuelle Theorien Visueller Kultur zum Spannungsfeld zeitgenössischer kultureller Erfahrung, insbesondere zu neuen Modellen künstlerischer Produktion, kulturellen Netzwerken und Mobilitäten, Formen kollektiver Kreativität, geokulturellen Konflikträumen, informellen Raumstrukturen und dem Potenzial neuer Bildmedien.



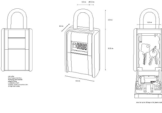
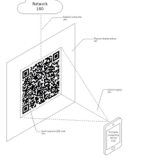

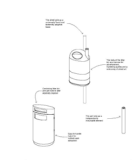
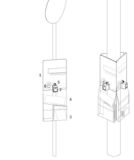

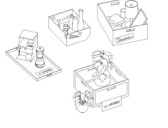

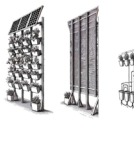
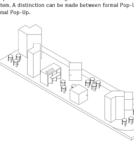
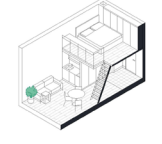



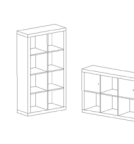
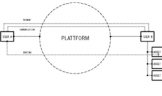




NEUE MODELLE VON KULTUR UND KUNSTPRODUKTION

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.



A PATTERN LANGUAGE OF PLATFORM URBANISM

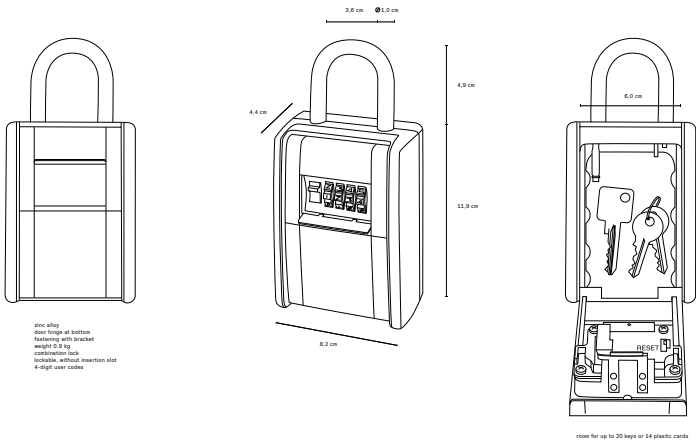
E264-03 Visuelle Kultur

<p>Key lock boxes</p> <p>PAUL SEBESTA</p> <p>Key lock boxes appear in the street space of many cities. They mostly provide the keys to rental apartments and serve to avoid contact between landlord and tenant and to enable the silent collection of the keys.</p> 	<p>Machine-readable codes</p> <p>MARKELLIAN LIND</p> <p>The Internet to connect with the digital world directly and make this connection seamless through elements within the physical world seems to be a prerequisite of the platform city. Machine-readable codes, such as QR codes or QR codes are useful elements to facilitate this.</p> 	<p>Self Service Ordering Kiosk</p> <p>JOSHANA MASSLOFF</p> <p>With their sleek customizable design self service ordering kiosks have become natural part of platform cities.</p> 	<p>The public litter bin</p> <p>PHILIPP JÄRNE</p> <p>The public litter bin is part of the municipal service. It is accessible to everyone, at any time of the day and in any part of the city. Waste as a global variable, fueled by consumer behavior, a feature of a flourishing platform city and consequently, the public litter bin has become a popular canvas for street art, due to its status as a universal symbol.</p> 	<p>Sonntagstand!</p> <p>ANDREA AYHAN</p> <p>The Sonntagstand is a newspaper carrier attached to a pole. By inserting the coin into the metal box, the newspaper is paid for and can be taken from the convenient plastic pouch.</p> 
<p>Food Delivery Bags</p> <p>EDNA GUNELLI</p> <p>The neon pink foodbag bag is a common sight in the city. It carries food and connects the provider through delivery services. Its simple design reflects the space, a simple moment of the city working.</p> 	<p>Free-Stuff-Boxes</p> <p>KERIAN AX</p> <p>Free-Stuff-Boxes are open containers typically placed on the roadside in urban areas, where people leave things they want to give away. They are usually simple cardboard boxes or other materials. Free-Stuff-Boxes are a beautiful and useful tool for private individuals. These containers are often repaired, with handwritten or glued-on labels that clearly indicate the contents are intended to be taken away for free.</p> <p><small>Free-Stuff-Boxes are a common sight in the city. They are usually simple cardboard boxes or other materials. Free-Stuff-Boxes are a beautiful and useful tool for private individuals. These containers are often repaired, with handwritten or glued-on labels that clearly indicate the contents are intended to be taken away for free.</small></p> 	<p>Houseplants</p> <p>SIMONE FOLLMANN</p> <p>Representing a perfect duality between aesthetics and economy, collecting houseplants in various shapes is an act to bring elements of tranquility to hectic situations.</p> 	<p>Vertical Garden Complexes</p> <p>ETELIA BRYMAN</p> <p>This essay will try to show, from the perspective of four ecological, social and economic perspectives, what IKEA means for platform cities. It will explore their challenges and opportunities, and sketch possible ways forward to build sustainable and inclusive urban futures.</p> 	<p>Pop-Up(s)</p> <p>CLAARA SCHWEDENHEIM</p> <p>Pop-Up is originally a marketing term that is used in a wide variety of areas in the context of space and commercialization. First and foremost, it refers to spatially for immediate use. Temporary space that can change its use and structure and adapt to the needs of the moment. This space fulfills the short-term consumer wishes of the consumer and expands to their real needs, on the work forced by the concept of the space. It can be described as a mixture of digital and physical space. It is therefore a temporary and flexible space that follows the logic and structure of our capitalist system. A distinction can be made between Virtual Pop-Up and Virtual Pop-Up.</p> 
<p>Micro Apartments</p> <p>STEFANIA-IOANA MELAN</p> <p>The phenomenon of Micro Apartments has gained a lot of attention amongst investors and people alike in their efforts to increase the number of units in recent years. They come as a great alternative to having companies to be able to live close to the city center.</p> 	<p>Storage Houses</p> <p>DAVID KERNSTOCK</p> <p>Our mobile society's hunger for consumption results in many apartments. Self-storage houses are urban development options, which find space in the middle of our cities to give things a home.</p> 	<p>Storebox</p> <p>MIRA GÜLLERTER</p> <p>Company that offers digital self-storage solutions. Customers can rent their storage boxes on an app and access them around the clock. They are usually located in the first floor areas adjoining buildings.</p> 	<p>Parcel station</p> <p>FLORIAN RÖDEL</p> <p>Parcel stations are appearing in cities everywhere, offering a convenient solution to consumer demands and are a visible physical sign of platform working.</p> 	<p>IKEA Kallax shelf</p> <p>SIMONE GERBER</p> <p>The KALLAX shelving is one of IKEA's bestsellers. The modular system offers a lot of ways to adapt to individual requirements. It is very affordable and has a simple and timeless design and is used in a variety of scenarios.</p> 
<p>Transnational Home Swapping Platform</p> <p>ELIAS ROBER</p> <p>Initially designed for one-to-one home exchanges or multifunctionality, platform like Airbnb have evolved into key players in the global accommodation market, reshaping the way we travel.</p> 	<p>Dating Apps</p> <p>JONAS LEHNER</p> <p>Digital platforms for finding sexual or romantic connections. Dating apps have become increasingly popular in modern life. They have changed the way we find partners and have led to a new form of social interaction. The difficulty of finding new relationships in a world dominated by work and technology.</p> 	<p>Friendship Apps</p> <p>ABIGAIL TREMA</p> <p>Friendship apps are becoming increasingly popular in modern life. They have changed the way we find friends and have led to a new form of social interaction. The difficulty of finding new relationships in a world dominated by work and technology.</p> 	<p>Instagram Feed</p> <p>SARA LUDIANA</p> <p>Instagram is a widely used American social networking service and photo and video sharing. This platform is used by millions of people around the world to share photos and videos. It is a platform for social interaction and self-expression.</p> 	<p>TIK TOK Feed</p> <p>BEJUAN BRYTO</p> <p>TikTok's feed is a groundbreaking digital pattern that combines personalized algorithms with addictive short-form content. It demonstrates visibility and creativity, and promotes critical debates on its role in amplifying trends, shaping societal norms, and fostering algorithmic dependencies.</p> 

PAUL SEBESTA

Key lock boxes

Key lock boxes appear in the street space of many cities. They mostly provide the keys to rental apartments and serve to avoid contact between landlord and tenant and to enable flexible collection of the keys.



Key lock boxes

In recent years, the proliferation of short-term rental platforms like Airbnb has transformed the way people travel and find accommodation in cities. Starting from a very personal renting out of private apartments while the owners were on holiday themselves or were just interested in meeting new people from other countries – in a way like couch surfing – the platform Airbnb today has become much more professionalised with a large proportion of the apartments on offer solely built for Airbnb. With that not only the apartments themselves changed from a private individual space to a highly standardised interior hotel like style, also the role and interaction between landlord and tenant has changed completely. While in the past one had to arrange a meeting with the landlord to be shown the apartment and handed the keys today this process has become much more impersonal and efficient. One of the central innovations enabling the smooth handling of the handover of the apartment that also made a personal interaction between landlord and tenant obsolete is the use of key lock boxes. By simply putting the keys to the apartment in a key lock box somewhere in publicly accessible space and communicating the numeric or digital access key to the box a human interaction has become redundant. These devices, while seemingly simple and inconspicuous, have therefore had profound implications for urban environments and are spreading further and further into urban areas. Although Key Lock Boxes are only a small technical solution for a landlord, they still have a deeper significance for developments in platform based economics and individualised travelling, as well as for social interaction and neighbourhood structures.

Key lock boxes are generally small, secure containers designed to hold physical keys or access cards. They are typically made from durable materials like steel or heavy duty plastic and feature locking mechanisms that range from traditional combination dials to app-controlled smart locks. These boxes can be mounted on walls or secured to door handles. For example key lock boxes can often be found near the main entrance door to a multi-apartment building or next to the intercom system. But just as much they can be mounted on fences or handrails or simply any kind of structure that fits the mounting mechanism.

The most common system for key lock boxes is shown in the drawing. It consists of a padlock system to mount the box to a permanent structure like a hook, a rail or a door-knob, but also features a wall mounting system that can be accessed from the inside of the box. Additionally it features a physical four-digit combination dial with an opening button and some weather sealing covers as well as the container space for storing keys or key cards behind a safe door. Furthermore there is a mechanism for releasing and mounting the padlock as well as a reset mechanism on the inside of the door to reset the combination lock. The shown model is made by the German manufacturer of security solutions "ABUS" and measures 16.8 cm in height, 8.2 cm in width and 4.4 cm in depth and comes with storage capacity of up to 20 keys or 14 plastic cards. It is made out of a combination of zinc alloy and heavy duty plastic and weighs around 0.9 kg. The padlock shackle has a diameter of 1 cm and can hold objects with a diameter of up to 3.6 cm. The website states different use cases for the lock such as "for frequently changing groups

of people such as tradesmen, holiday guests, vehicle rentals, nursing staff and the like."¹ While it seems that there are many different uses for the product, it is the holiday guests for whom the key lock boxes are most often used. The reasons for this are some of the advantages that the product brings from the landlord's point of view.

Key lock box manufacturers

The market for key lock boxes is huge, with numerous manufacturers catering to different needs and budgets. Some of the most renowned producers are for example companies like ABUS or Burg Wächter. These companies are specialised in the field of security products such as locks and safes of any kind or home security systems in general but now also offer key lock boxes as one product of their product range. The key lock boxes they offer are mostly non-smart devices that are quite affordable and simple to install and therefore very popular. They are also very approachable as they can be found in nearly every hardware store. But there are also companies that have made the key lock box or in further development often the smart lock box their main product, such as Master Lock or Igloohome. The company Igloohome for example has specialised in app controlled locks for example offer smart locks as their only product with a main focus on marketing them for short-term rentals. With claimed "25 M+ access credentials per year, 75,000 access credentials generated per day" and a distribution of ">100 cities [...] such as Europe, North America, APAC and more"², these companies are also gaining a huge knowledge of user action and are collecting enormous amounts of user data. Companies like Master Lock can even buy in at Airbnb to be listed as a purchase recommendation.

With the emerging development of AI technology and machine learning some advanced smart locks now even integrate features which allow the device to recognise users based on biometric data or smartphone proximity or can detect if an attempt is made to pick the lock and alert the owner.³

Aside from bigger specialised companies there is also a big market around amazon who is offering a vast amount of off-brand products that all look very much alike and are also likely to be marketed as lock boxes specifically for short-term rentals or Airbnbs in their product name.

Key lock boxes for short-term rental apartments

From the perspective of landlords key lock boxes have revolutionised property access for short-term rentals by offering significant advantages. Key lock boxes are fairly easy to use and come with a lot of flexibility and also save time handing over the keys compared to personal meetings. Hosts simply need to set a unique access code, which they share with their guests, often through the short-term rental platform's messaging system and once the guest enters the correct code or uses the app, the box opens, revealing the key. Some modern lock boxes even integrate with smartphone apps, allowing the host to remotely grant or revoke access. This straightforward mechanism has made key lock boxes an indispensable tool for Airbnb hosts. For hosts managing multiple properties, key lock boxes even simplify logistics, enable remote management and scaling up the profit of their business model. These benefits often get advertised with phrases like "You can save money. You can increase your income. You can reduce your workload.

¹ <https://www.abus.com/uk/Consumer/KeyGarage-key-box/797-KeyGarage>

² <https://www.igloohome.co/>

³ <https://speechify.com/blog/the-impact-of-ai-on-smart-locks-and-keyless-entry-systems/>

You can increase your reviews and reputation as an Airbnb host by improving the guest experience and making things easier on yourself."⁴ to convince host of buying the lock boxes and integrating them in their booking process.

There are lots of guides online on how to use key lock boxes and how beneficial they can be for a host. Articles with the title "The Ultimate Guide to Airbnb Key Lockboxes for Seamless Guest Experiences"⁵ are trying to convince the readers of the benefits in using a key lock box, what options there are and how to properly use and maintain them. Host can even take the process of hosting if they take advantage of Airbnb management services like the platform Houst which take care of all the booking processes. These platforms also come with a service of offering their own key lock boxes with the offer to be free of charge for the host. The claim "Airbnb Lockbox is free for hosts. Guests pay \$1.50 per guest stay, or \$0.50 per guest stay if you're a superhost (one of Airbnb's highest-level host status)."⁶

So at the first glance, key lock boxes also offer these advantages to the tenants. For example, same as for the hosts they provide increased flexibility in terms of checking in and out of the apartment at different times of the day without the need to coordinate meetings with the host and even can be free of cost for the host. But apart from that, the widespread use of key lock boxes has led to unintended effects, particularly in densely populated urban areas. The increase in remote work for example has also increased the demand for short-term accommodations and a higher fluctuation of tenants in urban centres. While through this landlords may be profiting more, it also comes with negative side effects for the apartment owners as well as for the tenants and local residents. One of the most obvious risks is the risk of a key lock box being broken into and residents being harmed or the apartment being raided. However, there are also other risks, such as the issue of user data security or social problems of gentrification and conflicts among the residents of the neighbourhood. In a larger scale this higher fluctuation of tenants also intensifies the strain on housing availability and community relations in general.

Risks and issues of key lock boxes

As mentioned one of the most significant concerns with key lock boxes is their vulnerability to being manipulated. Although many models are designed to withstand physical attacks, there is of course no complete protection against damaging. Additionally, if the access code is shared widely or not changed regularly, unauthorised individuals may gain entry to the property. Such breaches can lead to theft, property damage or even personal harm. Examples from the United Kingdom show that key lock boxes often get targeted by burglars.⁷ The BBC states that the Romsey Police "have urged residents with key safes outside their homes to install security lights, alarms and CCTV."⁸ and furthermore quotes a spokesperson for Hampshire and Isle of Wight Constabulary who said "However, we are concerned that key safes fixed on walls next to front doors are more likely to be targeted than those fixed around the back of a house or in a more obscure location. [...] To protect your home and belongings, consider relocating the key safe to somewhere less obvious and contact the company that makes your key safe and ask how it can be made more secure."⁹ There are also recent reports on the platform "reddit"

⁴ <https://www.houst.com/blog/airbnb-lockbox>

⁵ <https://hearthomes.ca/airbnb-key-lockboxes/>

⁶ <https://www.houst.com/blog/airbnb-lockbox>

⁷ <https://www.bbc.com/news/articles/c6pywedgg1po>

⁸ *ibid.*

⁹ *ibid.*

about breached lock boxes in San Francisco where a user caught the burglars on video how they gained access to the keys from the lock box and entered the property.¹⁰ That direct connection of key lock boxes next to the entrance door of the apartment building has finally led to the lock boxes being scattered around the city so that they can no longer be directly assigned to a specific building and also to the increased use of surveillance cameras in public space to monitor the entrances.

As many modern key lock boxes use app-based controls and collect and store data about access times of users this raises concerns about data security and privacy. Other than with a physical key app-based locking mechanisms can track every opening and closing action of the lock box mostly stored on a server of the lock producer. If this collected data is not securely protected or encrypted, there is a high risk of the data being hijacked and being misused by unauthorised people. There is also the chance of the locking signal being intercepted or read out in order to keep the doors of the apartment unlocked or to gain access to the apartment when the tenants are away. In addition to unwanted intrusion by third parties, digital locking systems also pose the problem of possible monitoring of the movement of the tenant by the landlord. Apartment owners could completely monitor the presence or absence of tenants which would potentially violate the tenants' personal rights. This shows how delicate the balance between technological convenience and ethical considerations can be.

Gentrification driven by short-term rentals is a phenomenon that can be observed in many different cities around the world. As more and more properties are converted into Airbnb apartments, local residents are often facing rising rents and unavailability of flats for rent. Overtourism has become one of the major problems for touristic cities and has opened up many debates about tourism regulations in cities and has further led to different kinds of strategies how to handle the mass of tourists. Some of the strategies are for example entrance fees for specific parts of the cities for tourists or the regulation of cruise ship landings at specific ports. Key lock boxes in that case act as a visible symbol of this transformation process and can indicate the potential tensions between long-term residents of a city and short-term guest. Examples of Spain show how Airbnb has become a real problem for local residents. In Barcelona, one of the most popular tourist cities in Europe, tens of thousands of people are protesting against the rising rents. One of the reasons for this development is that "rental prices have also been driven up by short-term renters including tourists."¹¹ Y. Joseph Wilson and Hernn Muoz state in an article of The Independent. People often find themselves having to leave their long-term apartment for a potential renovation and new use of the building. "Protestor Samuel Saintot said he is 'frustrated and scared' after being told by the owners of the apartment he has rented for the past 15 years in Barcelona's city center that he must vacate the premises. He suspects that the owners want him out so they can renovate it and boost the price."¹²

That feeling of injustice from the side of the local residents can lead to violent actions specifically against key lock boxes as a case in Seville shows. A report about the incident says "several apartment key boxes in Seville, Spain have allegedly been covered in

¹⁰ https://www.reddit.com/r/sanfrancisco/comments/tfmi71/these_two_men_managed_to_open_the_lockbox_stole/

¹¹ <https://www.the-independent.com/news/world/europe/barcelona-rotesters-spain-rent-overtourism-b2652864.html?utm>

¹² *ibid.*

excrement. This development signals a disturbing escalation of anti-tourism sentiments in the city.”¹³ This case shows how an entire tourism-driven development in cities can be symbolised by inconspicuous physical objects like key lock boxes.

Since Airbnbs and the use of key lock boxes have become so popular these small devices have taken up a lot of space in the urban public environment. And since they have become so visible throughout the sheer mass of lock boxes in some cities that they became the target for protests and violent actions, the city administrations around the world have been forced to take action and respond to the development recently. On the one hand it has to do with control over the renting out of touristic short-term apartments, since cities are no longer able to regulate and manage the amount of tourists in a city, and on the other hand key lock boxes often interfere with the historic image of a city if the lock boxes are mounted to historic sights for example or they could also just obstruct public pathways. As a result city administrations have been forced to take action against key lock boxes in public space.

Regulatory responses to key lock boxes

In Australia key lock boxes have been a focal point in debates about urban regulations and local councils have implemented policies requiring the removal of key lock boxes from public spaces unless explicitly authorised. One of the first cities to do so was the City of Melbourne which banned lock boxes in public space. The official website of the City of Melbourne states “it is illegal to attach lock boxes (key safes) to council infrastructure as they can impede access to services, cause damage to property or obstruct genuine use of the structure. This includes attaching lock boxes to disused bikes locked to infrastructure. Removed lock boxes will be stored for two weeks, then they will be destroyed. Lock box owners can claim their property by contacting us and making an appointment. Proof of ownership will be required.”¹⁴ Similar discussions about banning key lock boxes in public space are held in many other different countries. Cities like Paris or Dublin are currently in the process of finding regulations about banning or restricting lock boxes. The most recent response to the topic can be seen in Italy in November 2024 where there have been regulations introduced in the most touristic cities like Florence, Venice or Rome. The Florence city administration recently released a 10 point plan for a “sustainable tourism and liveable city”¹⁵ in order to ban key lock boxes in the UNESCO area, loudspeakers for touristic guides, implement limits on “atypical vehicles for tourist services” like golf carts and other measures. Also Rome introduced measures against key lock boxes. “In a new circular letter, the Ministry of the Interior in Rome clarified that the operator may only accommodate people with ID and that the personal details of guests must be reported to the local police station within 24 hours. The operator must meet the guests in person.”¹⁶ The ban on lock boxes is meant to be “a security measure for hosts to verify the identities of guests” according to the Italian Interior Ministry and furthermore “aimed to prevent ‘safety risks in relation to the possible accommodation of dangerous individuals or those linked to criminal or terrorist organisations’.”¹⁷

¹³ <https://www.yahoo.com/news/apartment-key-boxes-covered-poo-151649985.html?utm>

¹⁴ <https://www.melbourne.vic.gov.au/maintaining-our-parks-and-open-spaces>

¹⁵ <https://www.comune.fi.it/comunicati-stampa/turismo-sostenibile-citta-vivibile-la-giunta-approva-un-piano-10-punti>

¹⁶ <https://www.derstandard.at/story/3000000247653/gegen-massentourismus-italien-verbietet-schlusselfaesten-mit-code>

¹⁷ <https://www.independent.co.uk/travel/news-and-advice/italy-airbnb-key-box-ban-b2659320.html>

New management platforms

Since many cities have banned key lock boxes or are considering doing so, short-term rentals hosts and rental platforms have come up with different solutions to provide keys in alternative ways. Finding alternatives to bypass that problem has led to the thriving of new platforms such as KeyNest or Keyninja which have specialised in booking processes, managing guest access and taking care of the key handover. These platforms often partner up with Airbnb in order to work together seamlessly. KeyNest builds up a local network of partnering business like cafes or stores where the keys to the apartment can be deposited and collected. For every deposit hosts have to pay a fee to the platform or buy a subscription for frequent uses. As a benefit for the hosts there is no need for a personal key lock box and the "mobile app system allows hosts to manage access, receive notifications, and track the keys' movements, ensuring the safety of their property and guests".¹⁸ The platforms KeyNest or Keyninja even offer cleaning services and remote inspections for the apartments what makes the presence of the owner nearly obsolete.

Personal contact

What can clearly be observed is the fact that platforms like Airbnb dominate short-term rentals and the market of tourist accommodation in most of European cities. With that come numerous side effects like gentrification processes, rising rents, unmanageable streams of tourists and even obstructions in public space which lead to unrest among the local population and pressure the governments into taking action against these developments. The key lock box as a small utilitarian device has become a symbol of a global market development in the touristic industry and a physical target for locals to express their discontent towards intangible digital platforms. The question now comes up on how to proceed with the occurring tensions and what steps could be taken in order to find a balance between local interests and tourism again. City administrations have declared regulations against key lock boxes in public space but that probably only combats the symptoms and not the causes of that conflict. Attempts like in Italy where hosts have to meet the guest in person may be a more solution-orientated approach and could lead to a better relation between local residents and short-term renters. The platform industry itself gave an answer to the issue with even more interconnected and data driven platforms which seems to cure the problem at first sight but come with the risk of running into the same issues and developments as platforms are facing today already. Bigger key hubs could soon look like a mixture of parcel pickup hubs and self storage units which lead to uninhabited and anonymous ground floor zones and the lack of neighbourhood life in districts. To find a sustainable solution it seems inevitable to have personal contact between hosts and renters. May it be through the host itself or through residents – if a local community is more involved in the touristic field it could lead to more acceptance and even be beneficial to local economies rather than play into the hands of multinational platforms. One of the main problems is the separation of the two worlds in a sense that they just co-exist rather than co-operate. Co-operation on a personal level could make the use of key lock boxes obsolete and help reconciling the interests of locals and tourists and even be beneficial for a local economy as well as for a touristic experience.

¹⁸ <https://keynest.com/blog/airbnb-host-guide-5-alternatives-to-key-boxes-for-remote-check-in>

PAUL SEBESTA

Key Lock Boxes



fig. 1 key lock box, photo: author, 2024



fig. 2 key lock box, photo: author, 2024



fig. 3 guides on using key lock boxes, screenshot hearthomes.ca

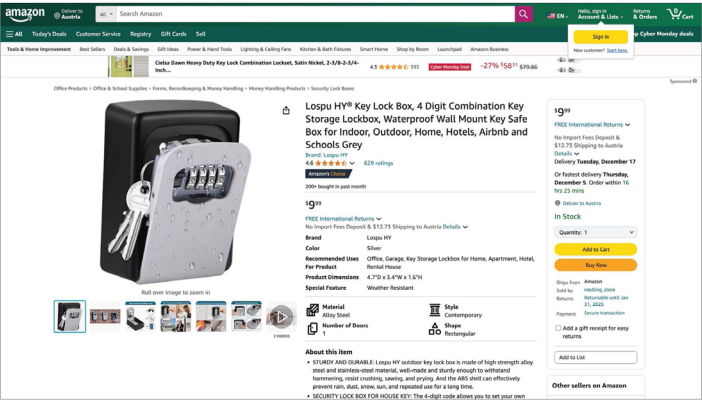


fig. 4 key lock box for Airbnbs, screenshot amazon.com

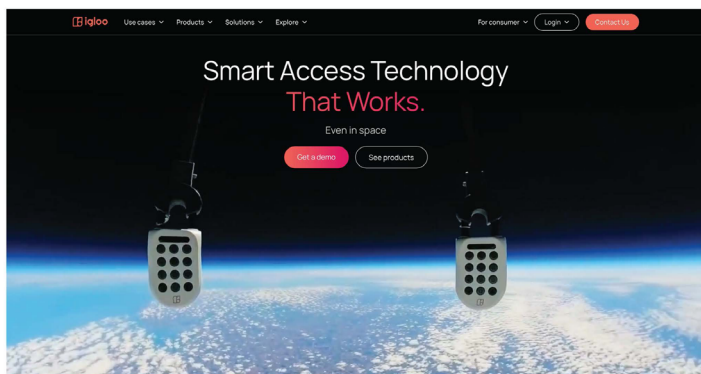


fig. 5 key lock boxes in space, website igloohome

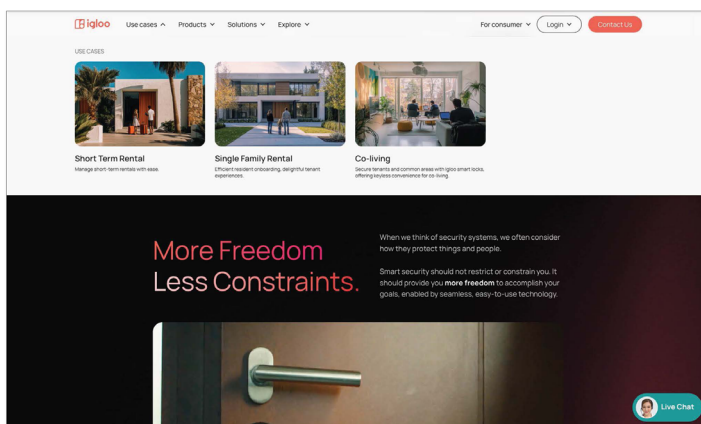


fig. 6 marketing of key lock boxes for short-term rentals, website igloohome

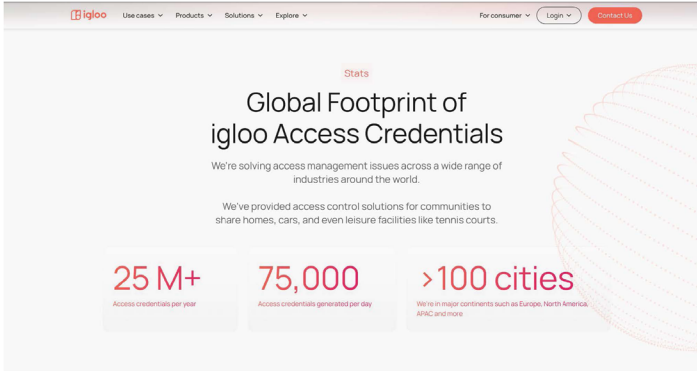


fig. 7 claimed data collected through smart locks, website igloohome

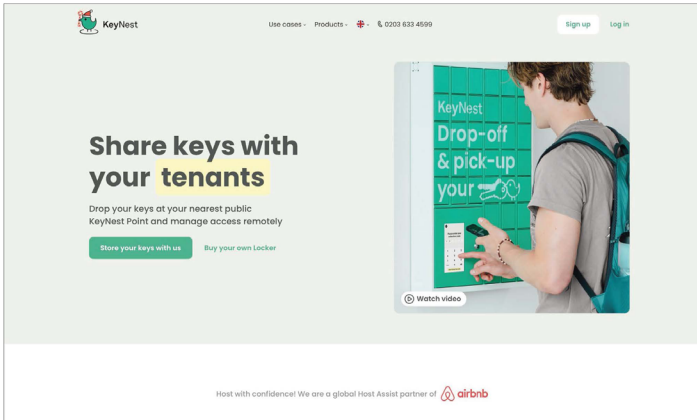


fig. 8 key management platform KeyNest, screenshot keynest.com



Lock boxes can impede access to services,
cause damage to property, or obstruct genuine
use of the structure.

– City of Melbourne

fig. 9 screenshot Airbnb management platform “Roomerang”

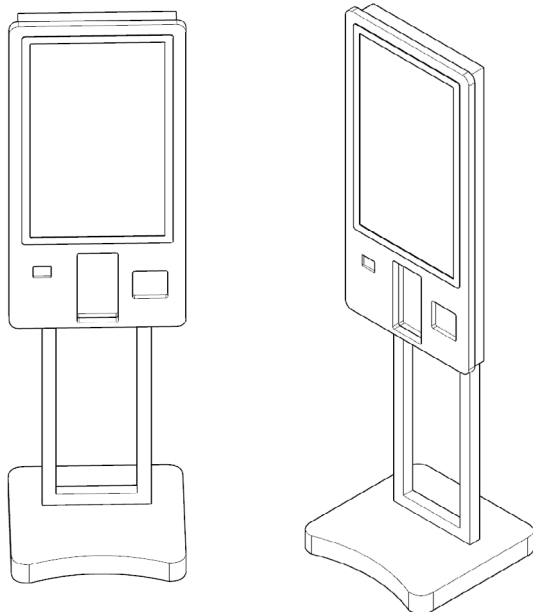


fig. 10 tweet by Ian Brossat, member of the Senate representing the Communist Party in France

JOHANNA MAGGAUER

Self Service Ordering Kiosk

With their sleek customizable design self service ordering kiosks have become natural part of platform cities.



Self Service Ordering Kiosk

Life in the platform urbanism is characterized by the transformation of real spaces in cities. Platforms are interconnected systems that have started to dominate a wide variety of domains. Technology has become an integral part of human life and has contributed to the acceleration of day to day life. With this efficiency and convenience have acquired a new status of importance. For this reason it is no surprise that self-service ordering kiosks have found their way into almost every service sector in our contemporary cities. These interactive kiosks are devices that are placed in a static location. Through the medium of a screen people may interact with it in order to acquire information, goods or services. The kiosk's appearance and its offers may vary greatly depending on the space it is set in and what task it is appointed with.

The story of the interactive kiosk begins earlier than we may have anticipated. It can be traced back to the invention of the vending machine by Hero Alexandria in the first century in ancient Greece. This engineer and mathematician created a pot-like machine that would dispense holy water through the insertion of a coin. The mechanism functioned through the weight of the coin triggering a lever that would activate a valve that would allow the flow of water. The machine would create a system of balance and control in temples. It ensured that no person could take more of the holy water than what they paid for.

It was not until the 1880s when an English book seller named Richard Charlile transformed Hero Alexandria's idea to create the first newspaper dispensing machine. In the following years vending machines boomed. Some dispensed stamps and postcards while others offered chocolate or chewing gum. These were the first forms of shops that allowed customers to serve themselves with the help of a machine. In conventional shops it took far longer for self serving concepts to arrive. Until the 1950s a shop was always featuring a counter that divided the customer from the staff and the product. Much like in a traditional pharmacy the employee would bring the product to the customer. Starting in the UK the concept of aisles was introduced. This gave shoppers the freedom of walking and looking, feeling and smelling the product. This completely changed the shopping experience. The customer could act with self determination and at the same time shops developed whole psychological strategies to nudge the buyer into feeling more inclined to spend his cash.

After the introduction of ATMs in the 1960s the progression moved towards the first self-service interactive kiosk in 1977. The University of Illinois introduced the „Plato Hotline“ which allowed people to search for movies, maps, bus timings, activities and the curriculum. It was essentially a big computer with a screen and a keyboard. It immediately became a hit with more than 30.000 people using it in the first six weeks. In 1985 the first network of interactive kiosks was introduced by the Florsheim Shoe Company. The system allowed customers to search for shoes and see if they were in stock in certain stores. It was also possible to pay for a pair of shoes through the machine and get them shipped to your home

Modern self service ordering kiosks are used to improve certain aspects in stores. Big chain stores like Ikea have been the firsts to integrate self service paying devices into their store concepts. For them interactive kiosks first and foremost offer a more precise and efficient way of tending to customers. Every customer may scan their own items, less employees are needed while more payments can be made at the same time. All that is needed is one worker to keep an eye on the shoppers and the machines, in case anything goes wrong. There are even some shops that are completely staff-less and are only operated by machines. These „just walk out“ stores integrate scanning machines and a self check out kiosks. Their technology was debut by Amazon with the promise of revolutionizing the shopping experience. Until now the concept has not really taken off with some people stating it failed.

The kiosks used for payment in stores are placed at exit points just as ordinary cash registers would be. They have medium sized screens that are used for navigation and payment. Pop-ups on the monitors with QR codes are used instead of membership cards. The device has a scanner that the shopper uses to register all his chosen goods. Some machines also include a scale for weighing certain items. This serves as a sort of control mechanism to make sure that nothing gets stolen. At the end of the process the buyer is expected to pay. Most of the time it is only possible to do so by card although some models can take cash.

In chain restaurants like McDonalds and Dunkin Donuts it is also very common to see and use such devices. In contrast to most shops the kiosks have a more fancy designed hard and soft -ware. The screen is big and bright and often has a long rectangular portrait format. These interfaces are not only used for scanning and paying but act as a virtual shopping aisle. Each item is named and depicted. There is a meticulous order and categorization system in place. In many cases the screens double as advertising panels when they are not in use. They show tempting images of juicy burgers and crispy fries while catchy slogans are drifting across the monitor. When a shopper has approached the kiosk and lightly touched it with a finger the ordering process has commenced. Everything is supposed to be very clear and easy to navigate. After choosing the language and whether the order is to go or for here the next question is if the person is already collecting points, if they are they may get additional perks that could save a lot of money. Finally the ordering menu may be accessed. The products are staged in a most appealing manner and there are many categories to choose from. In many cases extra customization is available: If you have an aversion to onion for example it is as easy as tapping a button to make you satisfied. The possibility of a mistake is practically nullified as the employee tasked with assembling the order gets everything loud and clear in black and white on paper. The last step is payment. Before you can actually pay the machine makes sure you have not forgotten anything by asking if you would like extra sauce or maybe a drink or dessert? After the whole process you are rewarded with your receipt and your number. Now all you have to do is wait for some moments for the number to appear on another screen and then you can enjoy your meal.

Much like in the food industry the system of self service screens also makes an appearance as a ticketing machine. If you go to the museum chances are that you can avoid a long line by simply using one of the machines. They are sleek and inviting. Instead of advertisements the home screen is proudly displaying the museum's logo and name. To

be accessible to tourists there is a great selection of languages to choose from. When you have found yours you may look at the different offers. Everything you could want to know is provided. After choosing the suitable tickets for you and your company you might have to enter some information like which country you are visiting from. After easy card payment the museum experience may begin.

Another area where ticketing machines are used is transportation systems. Trains and metro stations have long made use of them. The advantage is they can be placed anywhere and are operational during all hours of the day. These devices also have screens but are often much less fancy as their counterparts standing in museum entrance halls. In many cases they are bulky and fixed into a wall. They also show the available tariffs and in some cases provide information about the transportation system. They offer cash and card payment. In terms of efficiency they may seem a little outdated. After all an app on your phone could do everything the machine can but from the comfort of your own home. Airports are another location where self service ordering kiosks may be encountered. They somehow feel very natural there. With their sterile atmospheres the faceless monitors seem to fit right in. Furthermore repetitive tasks like checking in, weighing luggage and printing tickets are just what the kiosks do best. When you have arrived at your destination you may want to check in to your hotel. Thanks to the self service ordering kiosk it doesn't matter when you've landed. Check in is possible at any time as the machine does not get tired.

A new sector that the self service kiosk has found work in is healthcare. Relieving overworked nurses and doctors it has added a real benefit to the hospitals and doctors' offices. Information that would have to be written on paper by hand and then retyped into a system can now be entered by the patient herself on a tablet or similar screen. Like in fast food restaurants, extra services that may be booked can be chosen. On top of that the patient could book their next appointment themselves without the stress of making the staff wait while checking the calendar.

Finally self service kiosks are also readily used in libraries to register borrowed books. With the help of a library card account can be accessed. By placing the desired book on a surface it will be added to the account. To give back the book the same steps need to be followed. This system works well in the library setting that needs to be tediously organized to function.

The boom of self service ordering kiosks have created a new market for hard- and software needed to produce them. The sellers have websites where they advertise the product to small and big buyers. The slogan is that one system will be able to provide all the solutions for anyone who wants it. It really only starts with the design of the hardware: from basic to special there are seemingly endless possibilities to make the device's exterior reflect the design identity of a business. Not only the outside but also the inside is highly customizable. The software design can be linked to the design of the website which will provide easy management and a professional feel.

But the advantages of the system do not stop at design, even more important for the buyer is that the self service ordering kiosk will be able to generate about a third more income. Through efficiency a lot more customers can be served. As the screens are also able to function as advertisement they may induce the buyer to spend more than he was initially inclined to. Moreover, costly staff may be reduced. This will not only minimize wage costs but also reduce time and resources spent on training them. With the right software the kiosk only needs to learn once. What is more is the kiosk's natural

inclination to collect the information it is fed. As it receives a mass of data each day the habits of users can be analyzed thoroughly and as a result a better selection of goods can be curated. With all its characteristics the self-service ordering kiosk is a result of our social, economic and political reality which has evolved to be what it is today. As Eve Chiapello and Luc Boltanski might say it is a manifestation of a new spirit of capitalism. Capitalism for Chiapello and Boltanski is not static but fluid and adaptable. This ability to change is the reason for its longevity and dominance. For if capitalism would not have evolved together with the world around it another system would have taken over. But it is not only capitalism that transforms when it needs to, humans and their environment change and adapt with it, it is a push and pull effect. With the kiosk we see that it has evolved over time as a result of the acceleration of the speed of life but through its establishment our expectations and habits have too.

Felix Guattari, a French psychoanalyst who lived in the 20th century, coined the term ecosophy. As he writes in „The Three Ecologies“ ecosophy is an ethical and political connection of three ecologies. These are environmental, the social and the mental and they shape our modes of existence. In this context the kiosk can be analyzed as a technological artifact that changes our thoughts, interactions and surroundings. From an environmental perspective, the kiosk's sleek design and clean technological appearance evoke a sense of forwardness. It appears to be unproblematic, but its existence depends on complex global supply chains, the extraction of raw materials, and the energy-intensive processes of manufacturing and disposal. Behind the surface lies the mechanism of exploitation and ecological degradation. The environmental ecology of the kiosk is one of invisibility. Socially the kiosk reconfigures interactions. Formally the counter situation in stores or even at cash registers provided us with brief human interaction or sometimes even deeper connections. These are now replaced by algorithmic interfaces through which the richness of social interactions is reduced to a series of predictable gestures. The social ecology of the kiosk is one of standardization, where the wide range of human expression is lost at the price of efficiency. This new conformity evokes a strange sense of dystopia. In his text „Capitalist Realism“ Mark Fisher, an English cultural theorist, investigates the effects of capitalism on politics, economics and public thought. He draws parallels to dystopian narratives, such as those in the movie „Children of Men“ where public space deteriorates and the only remaining infrastructure serves commerce and control. The kiosk mirrors this bleak vision. It occupies the urban landscape as a fixture of a privatized public sphere, where interactions are mediated by machines rather than people. Fischer describes a certain cultural sterility, where everything new is actually a newly packaged version of the old. This sterility is reflected in the kiosk's homogenizing presence. Whether at an airport, a museum, or a fast-food chain, the kiosk offers the same experience, the same scripted interactions.

With the mental ecology the kiosk could represent a sort of machinic subjectivity in which users are invited to conform to its rhythms and logics. The kiosk sets a clear framework that might differ from variation to variation but stays the same at its core allowing the actors to move freely within its boundaries. The implications strongly connect to Michel Foucault, a french economist and philosopher who was active until the 1980s. His works investigate how power dynamics function in the context of our western world. In „homo oeconomicus“ the question of the human as a rational agent in a neo liberal context is dissected. The term „homo oeconomicus“ was not invented by Foucault himself. The latin term for economic man was first used in 1906 by the swiss

economist Vilfredo Pareto in his „Manuale d'economia politica". The economic human for Foucault is supposed to measure his every action against the scales of efficiency and utility. Nevertheless he is more than just a rational actor in the economic sense. His economic rationality invades all areas of his life. Through that he is able to have complete freedom of choice at least in a certain sense. All choices must happen in a predefined context which makes them predictable and even controllable. The Homo Oeconomicus shifts the focus from a collective force to the one of an individual. A person that only acts in his interest and is concerned with his own gain. Even trivial acts might be weighed against each other, so a system of constant exchange between „egoistic" actors emerges. Small changes that lead to one choice being more profitable than another are enough to change everything. A governing agent provides these small nudges that lead to a preferable outcome. The "homo oeconomicus" accepts the reality of this system, adapting to its constraints while believing in its autonomy. This interplay between freedom and control is the hallmark of neoliberal governance, where power is exerted not by limiting actions but by defining the field within which actions occur. The kiosk subtly nudges users along predefined paths. It represents a form of governance that does not operate through overt coercion but through structuring choices. It becomes a tool of governance, steering choices and behaviors in ways that align with the imperatives of profit and data collection. Following that line of thought the mental ecology becomes one of enclosure.

Through this lense the self-service ordering kiosk becomes a pattern that inhabits spaces in contemporary cities. On one hand it offers desperately needed solutions concerning the demand of smoothness and efficiency. On the other it is a tool that shapes new forms of governance and exerts a power dynamic connected to the collection of data. Therefore it does not simply remain a useful service tool but transforms into an agent that is serving the platform city.

As a tool of the platform city the kiosk is nearly seamlessly integrating into urban spaces. Their appearance is malleable and will fit any given urban environment. Like other manifestations of platform urbanism, kiosks capitalize on pre-existing infrastructures rather than creating new urban environments. Their reliance on established urban spaces underscores their dependency on the spatial and material conditions shaped by traditional urbanism.

The deep impact on political, social and environmental factors brought about by platform urbanism can at this point only be speculated about. The self-service ordering kiosk as a symptom of these changes is just one example. What is clear is that if we want to participate and make a contribution to society, escape is not an option. We have to find ways to reorient our values and interactions with platform technology. Awareness about bigger connections acting in the background of everyday actions may help us become more critical.

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JOHANNA MAGGAUER

Self Service Ordering Kiosk



fig. 1 ATM, photo: Johanna Maggauer, 2025



fig. 2 library kiosk, photo: Johanna Maggauer, 2025



fig. 3+4 McDonalds kiosk, photo: Johanna Maggauer, 2025



fig. 5+6 McDonalds kiosk, photo: Johanna Maggauer, 2025



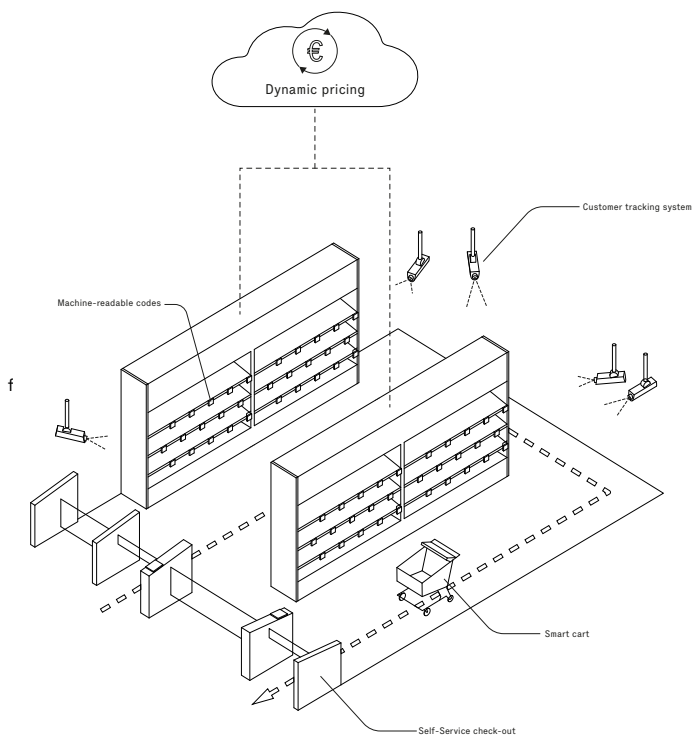
fig. 7 shopping kiosk, photo: Johanna Maggauer, 2025



fig. 8 ticket machine, photo: Johanna Maggauer, 2025

JOHANNA MAGGAUER
MAXIMILIAN LIKO

Just Walk-Out Store



VISUELLE KULTUR DER STADT

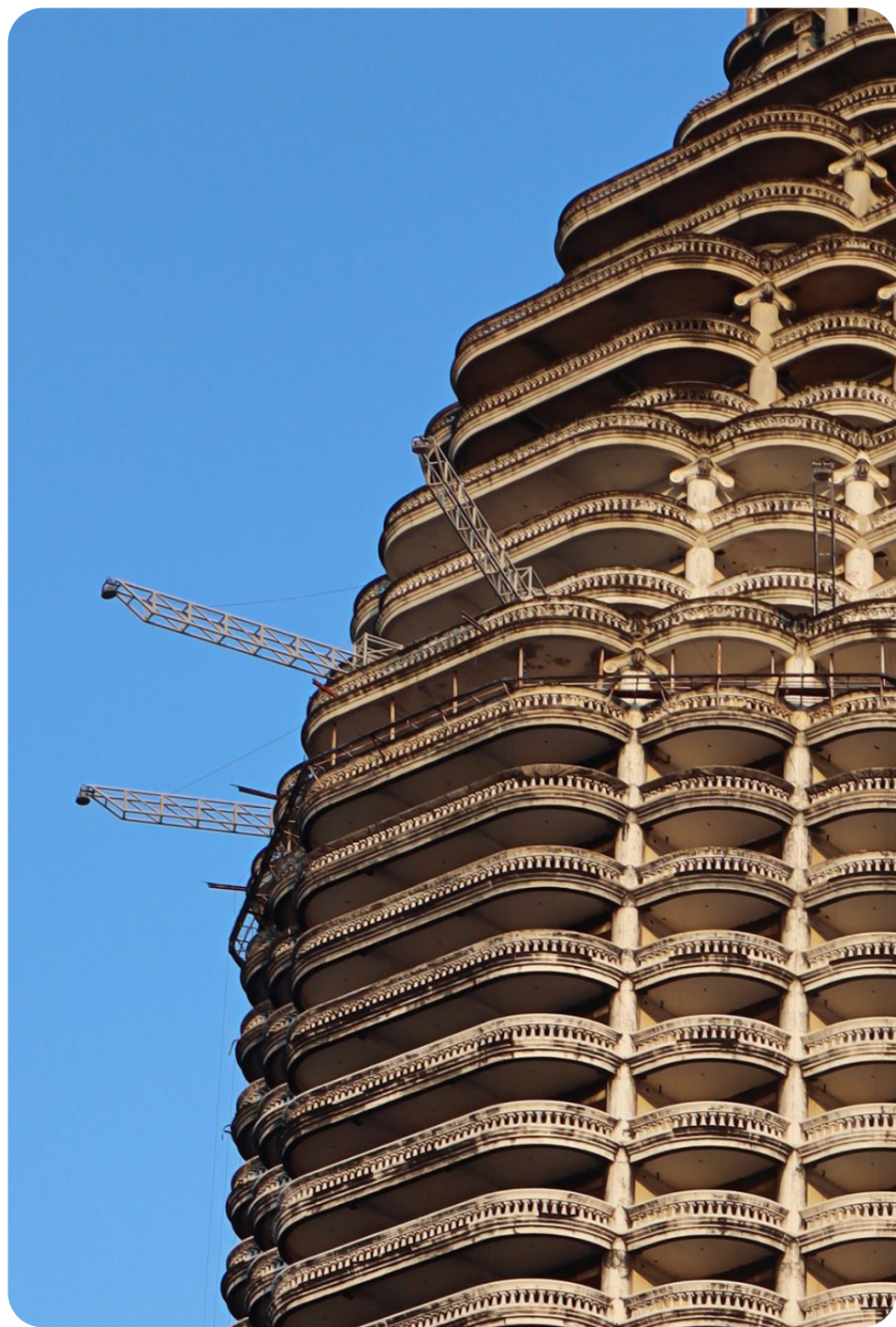
ANOTHER ARCHITECTURE IS POSSIBLE

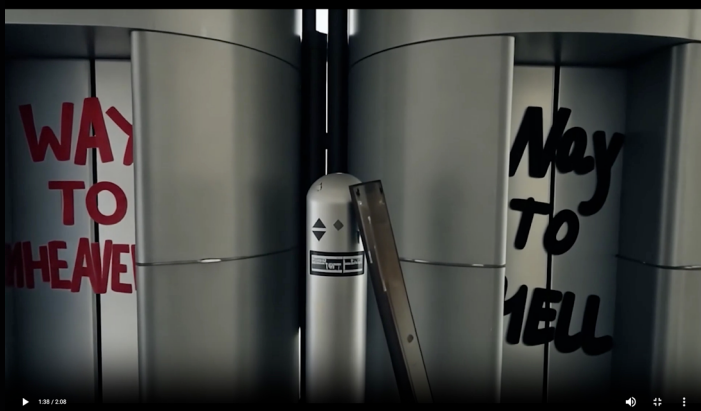
Architektur – oder humane Präsenz im Raum – operiert auf vielfachen Ebenen zugleich: sie ordnet funktionelle Nutzen, kommuniziert symbolische Bedeutungen, bestimmt soziale Beziehungen, hinterlässt ökologische Folgen, und so fort. Nur in den seltensten Fällen stehen diese verschiedenen Handlungsebenen in einem harmonischen Einklang. Meist führen die damit verbundenen Widersprüche und Interferenzen zu Spannungen und Konflikten. Es ist aber gerade dieses Spannungspotenzial, welches den Antrieb für neue Sichtweisen, für ein erweitertes Verständnis und somit für Veränderung liefern kann.

In der LVA „Visuelle Kultur der Stadt“ wollen wir uns unter dem Jahresthema „Of Other Practices“ mit sogenannten „gescheiterten Architekturen“ auseinandersetzen, um ein differenziertes Wissen über das Zusammenwirken dieser verschiedenen Handlungsebenen von Architektur zu gewinnen.

Der Begriff „gescheiterte Architekturen“ ist dabei weit gefasst und kann sowohl gebaute Objekte, nicht-realisierte Stadtentwürfe aber auch temporäre räumliche Manifestation von gegenkulturellen Bewegungen umfassen. Woran wird dieses Scheitern festgemacht, und wo nährt es bereits eine andere Praxis von Architektur?

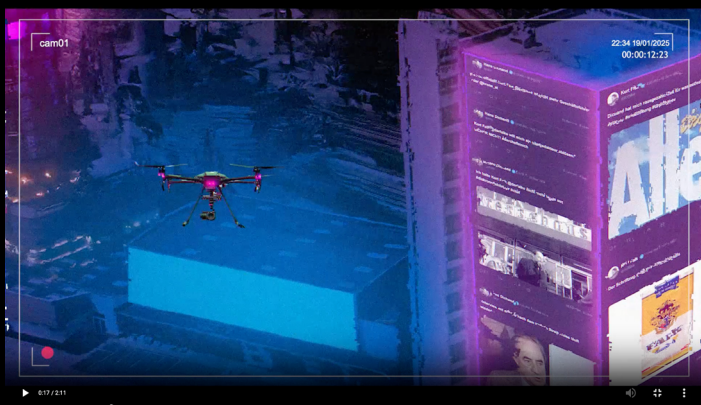
Dazu werden in Kleingruppen Fallstudien unternommen, die über textliche und bildliche Komponenten dokumentiert, analysiert und präsentiert werden.















THE FUTURE IS... LAMARR





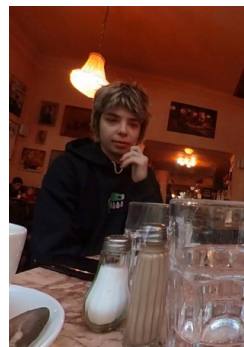
ANGEWANDTE KULTURTHEORIE

POETICS OF ASSEMBLY: DATA, ENERGY, AND LABOURING LOGISTICS ACROSS THE NEW EVERYDAY

Entangled across material and virtual contexts and between notions of the present and future that are equally exploitative and aspirational, the increasingly massive needs of everyday urban life—energy, infrastructure, and circulation—now unfold at a scale that renders efforts to engage these systems in their complexity a struggle, particularly when we seek to do so on more intimate or tangible scales. Using notions of site encounter, multi-layered investigation, and norm-critical digression across mundane and boring landscapes of the present, this workshop will short-circuit divisions between humans and non-humans, workers and consumers, sites near and far, and powers up and down.

In the sense that our notions of public life have also become unstable, invoking assembly as a public practice of poetics and contingent imagination across these tensions involves acts of criss-crossing and merging, low-key study and reinvention. Drawing on practices of experimental “scores” or forms of annotation played out in time and space, this workshop also challenges narratives of futurity and efficiency, positing collaborative poetics as a simultaneous form of mess, collapse, and longing that refuses direct representation as causal linearity, breaks the mold of the stories we’re sold that need to make sense. (Informed by an ongoing collaboration with the poet and media theorist Tung-hui Hu)







Café score.

Training for nothing.

Arrange a meeting in a cafe with a group.
(group = enough people to fit around a table)
Don't talk to each other when you meet,
otherwise act normal. Don't distract yourself,
just drink and observe your surroundings.
After you finished your drink, pay & leave.
Repeat the score every day for six days -
same time, same cafe.
Change your table every day.

get a jenga-tower
find a place full of people who have a specific destination or path.
start by placing just one jenga-stone on the floor of the square.
put another stone, and another, until the tower is build up.

observe what happens



build





observe



observe



build





Wien – Österreich

sight-seeing

Walk around the most touristic part of a city in a group and try to avoid the main attractions. Stop in front of random buildings or objects and study them like a famous attraction. Name a random person in the group to be your guide.

How to behave:

1. Find a random place
2. Stop in front of it
3. Point at it and discuss about it
4. Take as many pictures as you can and/or ask tourists to take pictures of you
5. Find the next stop and repeat the process

Additionally if you get asked on the street about what you're doing, come up with a story.

Do not write below this line



check out our
adventures



.....

.....

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.....



Wien - Österreich



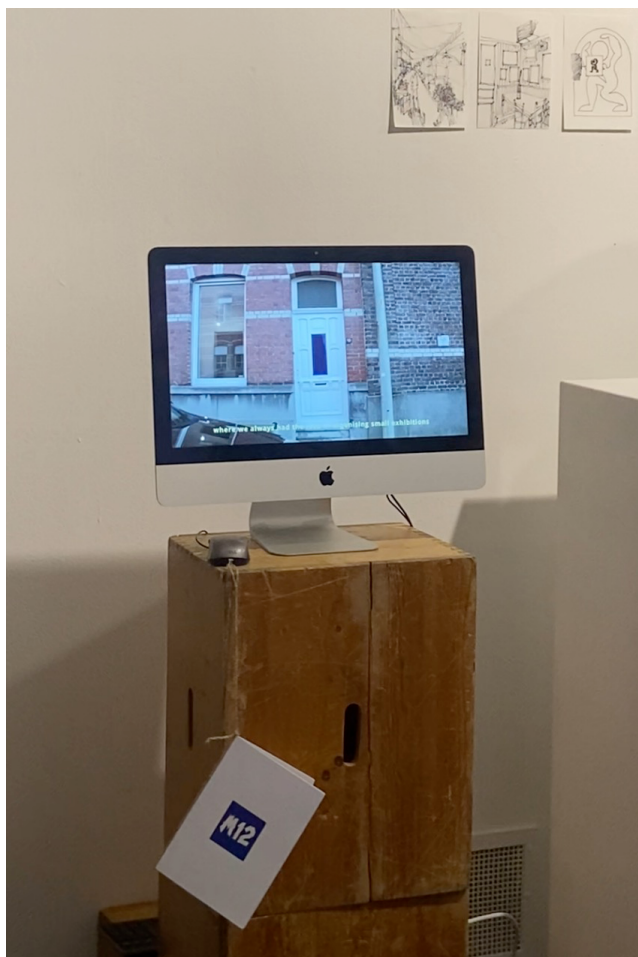
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KUNST ALS ARCHITEKTURKONZEPT

Weil die gebaute Umwelt in alle Lebensbereiche ausrankt, steht die Architektur als theoretische wie auch praktische Disziplin an so zahlreichen Schnittstellen in Wechselbeziehung mit Disziplinen sowie Praktiken künstlerischer, kommerzieller, sozialer, forschender et cetera Natur. Ohne selbst Architektur zu planen, sind Anna Resch und Sebastian Jobst (Konnektom) seit über 15 Jahren in unterschiedlichsten Projekten mit Architektur befasst. Das Spektrum ihrer Praxis reicht von der Redaktion kulturwissenschaftlicher, architekturgeschichtlicher Publikationen, der Chefredaktion der ehemaligen Zeitschrift der Bundeskammer der Ziviltechniker:innen, der Konzeption und Realisierung transdisziplinärer Musik/Performance-Produktionen, der Co-Konzeption sowie Co-Leitung einer transdisziplinären Kunstinstitution bis hin zur Koordination eines internationalen EU-Projekts zur Förderung von Architekturwettbewerben.

Im Rahmen der Lehrveranstaltung erhalten die Studierenden Einblick in die Strukturen und praktischen Grundlagen derartiger Projekte. Darüber hinaus wird deren Einbettung in kulturelle Ökosysteme, Theorie sowie kulturwissenschaftliche Referenzsysteme bis hin zu kommerziellen Grundbedingungen dieser transdisziplinären Praxis betrachtet.







or inviting people to join us in a certain place to organise an exhibition or an event together.



You end up in a homely atmosphere here and someone described it as a diamond under pressure;



The house is from the 1920s and there's all sorts of things mixed in.

Interview with Toon Boeckmans

interviewer Maybe we could start with briefly just of 'who, what, where, your name...? Who that you are as an artist? What that M12 is and its location in Ronse. Since when did you move here and was M12 an idea even before you built the house?

Toon Boeckmans Yes. Okay. My name is Toon, I'm a visual artist and I moved to Ronse in 2021, to de Mèrodestraat. Before that, I lived in a small farm with a barn where we always had the idea of organising small exhibitions or inviting people to join us in a certain place to organise an exhibition or an event together. I eventually found this space, or this opportunity, in Ronse.

interviewer You did have the idea 'here I want to do something' beforehand?

Toon Boeckmans I did already had the idea because we had had a collective in Ghent and with that, yes, we felt the need to do something after graduation, or we actually already felt that during our studies that we weren't going to have to wait until we graduated. Then we immediately started organising with that collective with exhibitions. But yes, huge almost, yes, salon-style exhibitions that were always organised in a very domestic place, in a stairwell of someone's living room. And that was always completely transformed, the living room then became the waiting room, the living room became a kind of very dark space with projections and so on and so forth.

When I moved to Ronse, I actually immediately transformed the original living room of the house into an exhibition space. Also from the idea that it would be an 'artist-run space', that it was for and by artists. Friends immediately offered to help out. Did anyone make mobile walls. For the space, we hung lights and also organised an exhibition with 31 artists immediately in the second month I moved here. A do it yourself bar with stuff we found in the basement, yellow floor put in and, yes, that was immediately, yes, a safe haven or something that I found in there because there are a lot of artists in Ronse, but a lot of them are already on an island.

And I did feel the need for there to be some sort of, not necessarily community, but still, yes, for us to be able to come together under a certain denominator and not just meet in non-art-related contexts. That that can also become a kind of growing place. And, that is afterwards, yes, in the past three years there have been about 10 projects and with each project we really did look for what can happen here and in what way we do, yes, tackle that. It is until this year I was just as actually, what do I do with that, because in the end with me that energy didn't exactly come as a backlash to the commercial art world, but I did work with a very commercial gallery. And I did think, there also has to be something different, something very experiential, something where that you can come to every time and that also had to be a transformation every time, so that wall had to be able to come out of there, that had to be, there were several times whole new floors laid for different colours. It always had to be something completely different. And yes then there have been solo projects, then there have been small duo shows, sometimes shows where that hardly anyone has come to, but, yes well, always with a very warm feeling and the penultimate shows of 2024 in June, that was 'Wo Sich Fuchs Und Hase Gute Manchi Sage' which in my eyes, yes, in German it means more of an arch to violence or also that's something that would definitely not occur or happen, actually very perative, but I saw that as some romantic place. Just, like that in a Ronse itself in that periphery, it's the power of the periphery I think too. It's a terminus for a lot of people. You end up in a homely atmosphere here and someone described it as a diamond under pressure: a small community that comes together for a while and yes, creates something very unique together for a while and then very quickly it falls apart again, it's quiet again and it's ready for the next thing or so and I draw so much more energy from that personally and also for my own practice. And I also feel that people who work with me also just, yes, how should I put it, feel that too. And yes, I find that very valuable myself.

interviewer You said it's for and by artists, but it's mainly you pulling it? And it's a purely private thing, you don't get funding with subsidies from the city, for example?

Toon Boeckmans There are no finances, there are no subsidies and everything comes so 100% supported mainly by myself and by a 10% that I do try to ask for sales, but that's also, is already difficult and that's actually also too little. So in the future we do have to see how am I actually going to be able to keep doing it, because it's not a yes, it can't say like that, because I put all my money into it that's left.

interviewer So in a way it is a kind of small gallery, because you can buy work here?

Toon Boeckmans You can buy work here. In the beginning that was... I also grab 0%. Yes that came from somewhere from a, yes, ultimately the origin of it is very personal. I came from a very commercial system where things were almost produced and sold in a factory-like manner. And that was something that for me could not merge with my free artistic practice and, yes, there I wanted, I wanted to create a place where that was possible. In Ghent you did have crosshapp but, you still have small off-spaces that also all close again and something new comes along.

But I think, in Ronse there is nothing like that. And we have the possibility of it here so why not? It has always been something very tolerant towards everyone where all that is also possible. I mean in the sense that everyone is also welcome. There is a solo project, there is a master project by people from the art school. But there is also room for people from the Academy to spend a weekend here to take advantage of it. I do find that very pleasant; that change. Yes, that changing audience and now Mao is actually in the concept with us since the last time to also think and curate and so we are also looking for people who want to come here to curate or curate. Yes, we are now thinking, brooding on what can be done with it and what the possibilities are further. But it will be in the manner of an existence of a yes, a kind of gallery operation also with a maximum of 30 per cent. But it won't... It's not the thrust of selling per se, no. That is an afterthought which is fine to be out of costs, but otherwise that is not a primary focus.

interviewer You said you often work with students? Do you have a kind of more conscious target audience where you say: I want to give the space more to young artists or artists who are not really known yet and that M12 is, in this sense, more of a platform? Or is it like anyone can come here? Or do you prefer people from around Ronse or around Ghent or that axis Ronse-Ghent that rather appeal to you?

Toon Boeckmans No, it's in the beginning... Yes, that's also been part of the search in that of, yes, are we going to get people in, first that was very close too, he. Everyone there that I came across in Ghent and then Antwerp, Antwerp, Brussels, also people from Ronse everyone that I actually came across, that I thought, yes, that might be interesting to show something, they ended up with a group of shows together. And now we are going to make, how should I put it, slightly clearer choices or so: smaller solo shows, duo shows. We did it with the last show, we were with 76 and there was also a very big group from Ronse. And in that set-up, in that grandeur, in that amount of it, that did work in being very tolerant towards each other. That was a kind of togetherness that created that. I enjoyed that enormously. But now there is no preference. I've actually tried everything, so yes. No preference for students or for values laid down herein. Or what we are going to do less or not do anymore, after January, are academic and solo projects that are requested, we are going to curate it all ourselves though.

interviewer Pure about the spaces: do you see or feel a relationship between, on the one hand, M12, your own studio on the other side of the house and then actually your life and your commerce that takes place here now for example in the kitchen?

Toon Boeckmans Yes. It's like this; you have the space in the front, then you have a kitchen that has been converted into a cafe bar, and then behind that is the studio. At first I thought, okay, it's quite a homely thing. I felt I had to keep work and home separate between brackets; because I'm actually always here. If I'm organising, I'm here. When I'm working, I'm here. Ultimately, the only solution to deal with that in a healthy way was to extend everything. And yes, everything. So it's partly open and partly public, and that flows through in such a way. I'm used to that now, but it was difficult in the beginning.

interviewer Do you feel that your kitchen is sort of a buffer between the two?

Toon Boeckmans Yes also. Yes, yes, I also use the space myself sometimes for trying things out. But that's mostly, yes. While organising, the studio is outside here. I don't need anymore to... in the beginning I also sometimes organised an exhibition with only my own work. But for something I don't really want to do anymore, because that's not right for me.

interviewer The last time I was here then the living space was more visible in the sense of: the fireplace was there and more. Did you say that in the beginning as a kind of 'trump'? Because M12 is in your own home, you have art that you display over the fireplace in your own living room, so to speak. Whereas now that is changing, or becoming a bit more bricked up. Was that something that you did know the beginning 'later on that's going to change'?

Toon Boeckmans Later that's going to happen at some point. But in the beginning that dream that fireplace and in the very beginning then there were still dark brown of those glazed tiles everywhere and there were really big pieces that were really of the house itself, all with different styles. The house is from the 1920s and there's all sorts of things mixed in. 70s objects, stems from those 50s on something else. And then now we actually just for this show, we thought of yes, we need to create extra space where there were so many of us in such a small space. So we also added that transition here above the kitchen and then an extra room there. And then it was really yes, you have an almost a whitebox downstairs, but goes back through the house which is actually an old staircase. So you do end up in the different places again. The floor is always temporary; now there's a blue vinyl, before that it was a green cardboard floor, then it's grey again, then it's the original tiles again. And every intervention is also temporary, like the shuttering above the fireplaces, which can be taken off again. We have already decided that we are not going to put fixed shuttering around the fireplace, so that we can still preserve part of the original house and its homeliness. So that's really yes, we don't want to get that out. Now, for me personally, it has already become a bit too whitebox. But the homeliness remains; there is a round table in the kitchen, people stay here to have a drink, then go back and have another look. I find that very pleasant. We put and fire in front of the door during the opening. It's all very, yes, it has to stay so especially itself, yes.

interviewer The last time I was here, I think, that wall in the corridor wasn't there yet and then I found it in the homeliness such an trump as well, that that when you came in that you could see almost directly into the kitchen. Was that wall put there with the idea of creating separation?

Toon Boeckmans No, not at all. It was really a necessity due to lack of space because we had invited so many people to join the last exhibition; to that tortilla flat. So we had to create space somewhere. Extra space was created in the toilet and in the corridor and in the original living room then. But now there is the idea again: let's reopen all those things and cut out huge circles.

I do want that to be a place completely in transformation; every time. Because the moment a certain project is finished. I really do want to immediately already... I could already strip it back and start completely anew. And yes, it also has something to do with the seasons or something. The kitchen is at one point a very warm, hot haven in the winter and in summer it opens up completely again and there's a sofa in front of the window. Then it's a very bright and free space like that again and I do like that all changes.

interviewer Talking about 'tortilla flat'. Normally the exhibition spaces are just the front spaces and tortilla flat spreads this view, so to speak, all over the house.

Toon Boeckmans Yes yes. You go all the way to the top floor, which is actually a guest room. Yes you really get into semi-private, actually.

interviewer Do you feel that that brought extra friction on that 'public private' or was that rather a trump card to lubricate that domesticity of M12 more extreme?

Toon Boeckmans Yes definitely. Yes, that had a...., what they often had in the galleries or the gallery with whom that I worked was that people do get a coffee and could have a glass of champagne but they are there to buy or to be convinced. I had that feeling most of all. I'm sure that's not the case everywhere. But here it was, is that also an asset that people come to see an expo, people you don't actually know. But made a big pot of lentil soup and everyone stays here to eat. Yes then I find something super important that yes something is alive and playing and people can meet each other. I also sometimes invite people that I've never actually met that I see through Instagram and think 'oh, that's really, really, really nice this', or that someone who I think has the heart in the right place, which you don't know of course. But yes, everyone comes around. That's something that has worked since 2024. Everyone does come off. Yes, new projects are then also created by organising these projects and I think that's also really just important.

interviewer How does architecture influence the character of the space and so the art?

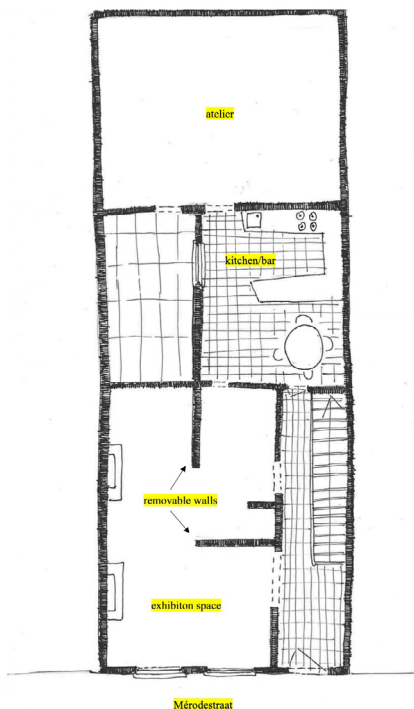
Toon Boeckmans Well, it's done in such a way that we can always go back to the original state of the house. Except that we did paint everything very white. We should be able to go back to that real living room feeling. That's also how I found the house here. Because yes, that is with the tiled floor and the tiles on the side and old fireplaces and the lion heads in the hallway. I'm also looking back to being able to show it completely like in the beginning for once and organise something. Which then also becomes a kind of concept already. I think that's also very important now, it shouldn't just be exhibitions that we just organise, because I think anyone with a space and a certain budget or no budget and a quantity of artists, can make an exhibition and can hang everything on the wall. And that would also be an exhibition. But I do like, or I do think it's important that we take a certain concept even if it's a book, a title, a certain phrase. We also did it once around a particular game board: around Nain Jaune. And then you actually do notice that people are...., there is... Ale, when I curate, people are not invited on, usually not invited on their work, but on the person themselves or the human being they are or people I know or have come to know in very short order. And gives those people a certain concept or a certain book and in some magical way that becomes such a narrative of its own in that space, it comes so, yes, like in the expo around 'Fuchs und Haze', yes, in my mind that was a romantic place where that you come and start a small fire and together you could, yes, I can't explain that very well myself, but everyone brought in work that could graft on that so well. All in earth colors, all in green, orange, dark brown, black, and I thought that was quite something magical that happened there that you can take some of it out of the hands and people start to support and make everything themselves. And yes, then you get something, especially in this place at the end of...., at the end so to speak, I thought that was something very yes, something magical almost.

interviewer M12 is not something that is open every weekend. How many exhibitions are you aiming for? We don't see a lot of advertising either, apart from the occasional social media post or some local posters?

Toon Boeckmans Yes, posters, and sometimes we put a paid promotion if it's really something bigger, but otherwise not. Sometimes we organize a concert with it and performances. And those concerts then go on in the studio, so then the space does go all the way through and then you actually have one of those long stretches of house where everyone really does walk through.

interviewer Do you notice that on Sundays as well then Sunday strollers jump in?

Toon Boeckmans We get on the openings, or if there's an opening on Friday and it's open on the weekend, on Friday we get the artists and the younger people and the friends of. Then on Saturday we have the people who once read about it in the newspaper or come here for a coffee. And on Sunday you then also have lots of people from Ronse itself who drop by, and from the surrounding area, and walkers too.



28/12/2024, Mérodestraat 12 (M12), Ronse, Belgium.

Laurenz

Ausstellungskonzept

In Anlehnung an die Bar aus Spanplatten von Heimo Zobernig bei der Handover Veranstaltung wird das Ausstellungsdisplay aus einer unbearbeiteten MDF-Platte und einer Sägeführung als Sockel erstellt, um die Sammlung der Handzettel im Raum zu positionieren. Die Handzettel beschreiben in einer archivischen Weise die Entwicklung des Ausstellungsraumes an sich und die damit arbeitenden Künstler*innen. Die Platzierung der unscheinbar wirkenden Blätter im Raum, am Boden oder in einer Ecke, nimmt Bezug auf die Ausstellungspraxis von Laurenz. Dabei sollen der Raum und das platzierte Objekt in gleicher Weise von Bedeutung sein.

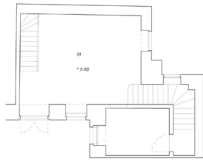


hosted by GUMARRÉS and Laurence

Handover

- with glasses by
1. Marjan Chilo
 2. Ana Jakić
 3. Sebastian Knecht
 4. Lada Ljubić
 5. Uro Miličević
 6. Greta Perić
 7. Marko Perić
 8. Marko Stanić
 9. Frano Štanić
 10. Luka Štanić
 11. and a bar by: Marjan Chilo

Opening: New Year's Eve, 31.12.2022, 21:00 – 2023
Linke Wienzeile 36/1c, 1060 Wien
Open by appointment throughout January 2023



* vacant position

Laurence

1. Maureen Van Roy, Dina Zrnc
United 2021, 2024
Chromed steel, keyhole, light bulb,
cable for internet
78 x 42 x 42 cm
2. Maureen Van Roy
United (for Pijet), 2024
Jewelry, sound holder
220 x 8 x 4 cm
3. Dina Zrnc
NEDEVI (Jutland), 2024
Wood, cotton, mixed skin glass, steel
200 x 130 cm
4. Maureen Van Roy
United, 2024
Marble, stone, neoprene, fountain set, water
Variable dimensions
5. Dina Zrnc
NEDEVI (Jut), 2024
Wood, cotton, mixed skin glass, steel
200 x 130 cm
6. Dina Zrnc
United, 2024
Stippled wood during setup
length 28 x 11.5 x 5.5 cm
7. Maureen Van Roy
Maureen (for Pijet), 2024
Chromed steel, steel, leather
91 x 23 x 18 cm
8. Dina Zrnc
NEDEVI (Jut), 2024
Wood, cotton, mixed skin glass, steel
200 x 130 cm



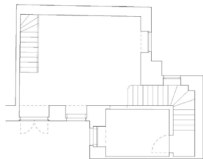
This project is supported by the Austrian Federal Ministry for Arts, Culture, the Civil Service and Sport
(Bundesministerium für Kunst, Kultur, das Zivilservice und Sport BKKSS)

Laurence

dis claim

- Writs by:
- Ana Badić
 - Christian Egger
 - Monika Georgescu
 - Jelena Gvozdenović
 - Laura Hockstetter
 - Barbara Juch
 - Simon Knap
 - Anja Kralj
 - Sophia Rouane Ritzenthaler
 - Anja Štanić
 - Wojan Štanić

25. April, 2023, 6-8pm
Location: Linke Wienzeile 36/1c, 1060 Wien



Laurence

reflecting on summer schools

- open conversation between Vik Bayar, Monika Georgescu,
Michal Leszcz, Vida Ruci and Chela Iva Vilekman
- Our discussion on poetry through time summer school
involves: Land, Places of Being, Edge Effect
the Atlas, Memory of Rapture, Distance, and various
Assemblages #1 Ecologies (John Doherty), each a window
into alternative forms of weaving and connection

Saturday, 14 December, 2024, 14-20
Location: Linke Wienzeile 36/1c, 1060 Wien



This project is supported by the Austrian Federal Ministry for Arts, Culture, the Civil Service and Sport
(Bundesministerium für Kunst, Kultur, das Zivilservice und Sport BKKSS)

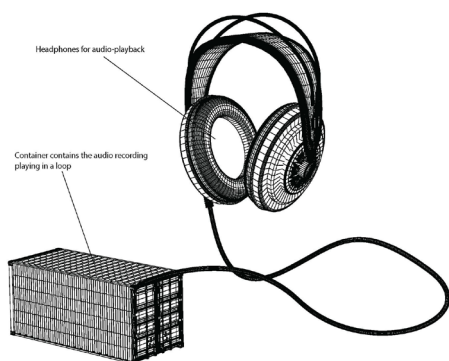


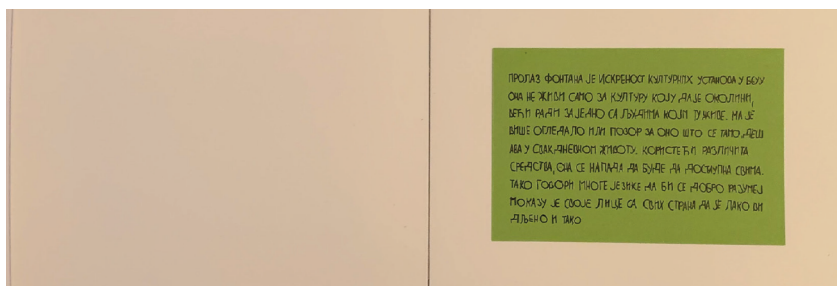
INSTITUT FOR [X]

Institut for ... [comfort, playfulness, humans, non-humans, loud music, drinking tea, making things, disassembling them, trees, human connections, activism, sound experimentation, village production, some quiet Sundays, the sound of circular saws, urban exploration, the unending festival, ... X]

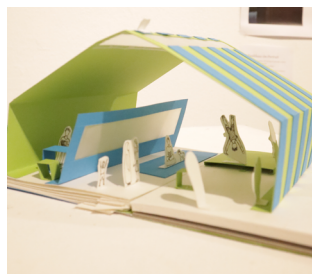


Der Ausstellungsbeitrag habe ich mehreren Mitgliedern die Frage gestellt, was das X in Institut for (X) für sie bedeutet. Die Audioantwort wird in einem Loop via Kopfhörer kontinuierlich abgespielt. Das Symbol des Schiffskontainers, dass in der Architektur von IFX sehr present ist wird genutzt um die Audiospur abzuspielen.





DIE BRUNNENPASSAGE IST DIE EHRliche UNTER DEN KULTURINSTITUTIONEN IN WIEN. SIE LEBT NICHT NUR FÜR DIE KULTUR, DIE SIE IHRER UMGEBUNG SCHENKT, SONDERN ARBEITET MIT DEN MENSCHEN ZUSAMMEN DIE DORT LEBEN. SO IST SIE EHER EIN SPIEGEL ODER EINE BÜHNE FÜR DAS WAS DORT IM ALLTAG GESCHIEHT. MIT UNTERSCHIEDLICHSTEN MITTELN GIBT SIE SICH MÜHE FÜR JEDEN ERREICHBAR ZU SEIN. SO SPRICHT SIE VIELE SPRACHEN UM GUT VERSTANDEN ZU WERDEN. ZEIGT VON ALLEN SEITEN IHR GESICHT UM LEICHT GESEHEN ZU WERDEN UND GEHT AUCH MAL LAUTERE WEGE UM GEHÖRT ZU WERDEN.



REGIME DES VISUELLEN

TEIL 1: BODY POLITICS AND DIFFERENT FORMS OF RESISTANCE

The two-day workshop delves into how art practices and visual cultures can intersect with social change through alternative forms of resistance.

They explicitly focus on sex work, art, and socially engaged practices within the expanded field of contemporary art and visual cultures.

The course starts by exploring the concept of precarity in both the art world and sex work, using critical reading to expose the gaps between our experiences of visual cultures and their economic realities. We will also explore performative writing as an effective and political tool for systemic change.

The course materials draw from theories in porn studies, queer and feminist studies, art theory, and philosophy, alongside examinations of the capitalist economy. While the primary focus is on the intersection of art and sex work practices since the 1970s, students are encouraged to apply these theoretical insights to a broader range of case studies.

TEIL 2: RE-EDUCATING INFRASTRUCTURES

In the seminar, we will explore the question of how funding structures explicitly influence an interweaving of culture and educational projects in order to intervene in the aesthetics of infrastructures. But can aesthetic education really contribute to changing infrastructures politically? How can infrastructures be appropriated through aesthetic thinking?

In the seminar, we will explore these questions both through theoretical discussions but also through practical examples in which we will have a closer look on entanglements of cultural policy decisions and informal aesthetic practices. The seminar will take place in dialogue with the symposium 'DRAWING OTHERWISE - Imagining architecture otherwise through visual realms', which will be held in parallel at the Academy of Fine Arts and will be attended as part of the seminar.





Our abstract space is the "Vienna Gas Infrastructure" as it is connected to every household, shaping how we heat, cook and create comfort in our homes, built on an infrastructure that is mostly invisible to the general user. It is not just a collection of pipes that transport gas to our homes, but a whole network of (geo)political, environmental and economic interests that are often too large for an individual to grasp. Yet the effects are felt in everyday life.

The "large & abstract scope", the sensory experience of space, emotions and "our everyday life" meet in the act of receiving the annual gas bill. The annual ritual confrontation with the bill confronts every household with the verdict of over-/underconsumption of gas - used for cooking and heating in domestic spaces - and ultimately questions the price of comfort. This moment makes the act of consumption visible, linking the individual to the gas infrastructure at large and questioning the systems and forces beyond one's control. We ask ourselves:

Have we been modest in our energy use? How green are we really in our daily lives? Where does the "heat" come from, and what economic & political systems is our comfort tied to? Will we be punished by the abstract infrastructural forces for heating and thus "over-consuming", or rewarded for freezing in the winter months? How important is the "environment" to us? A superficial technical circumstance suddenly becomes a sensual, ritualistic experience of devotion, not only to our beliefs, but to our actions in our daily lives.

As per our observation this "ritual" happens in a more sterilized, abstract and individualized way. By looking at the pagan, folkloric rituals from the regions we come from: mountains of Austria, forests of Germany and Romania, which were appropriated by Christianity and commercialized by capitalistic forces, we ask ourselves the questions: "What would a holiday for receiving the gas bill that would help us with coping with the tangible and abstract dimensions of gas infrastructure look like? What are the rituals, songs, traditions, characters and objects that one would create around it?"

We use the fabrication of a ritualistic holiday as a tool to investigate emotions around the puzzling dimensions of gas infrastructure and offer a lens through which one can investigate them. This is the starting point of our exhibition contribution. The display consists of a small table, a shrine one would set up in their house to celebrate this holiday. On it we arrange a collection of objects that are all integral parts of celebration:

1. A gas bill - manifestation of the day of Chasmas
2. A calendar
3. A picture of Chasmas - the servant of heating and resourceful gas use
4. A jar of fermented cabbage and eggs - evoking the smell of the chemical that gives gas its unique smell
5. Knitted scarves - a gift to people who have been "modest" in their energy use
6. Ball of yarn (wool) - to start over the scarf if they've been wasteful with their energy use
7. yellow candles - yellow as the color of gas pipes
8. The Gazprom-omv gas supply contract - manifestation of an abstract concept of dependency and institutionalized power
9. Traditional song - "Chasmas is here".

■ SUSANNE GERZER

■ MIA GILLITZER

■ LEONARD GMEINER

■ DAVID KERNSTOCK

■ EGE MENDI

■ FLORIAN RÖDEL







GENERAL

Thank you for using of the cleaning kit! This kit serves as an emergency set for heavily soiled or unusable sanitation environments.

Access to sanitation is a basic human right and need. Everyone, but especially women, pregnant persons, elderly, minority groups and homeless people need access sanitary rooms in public. This is a important factor for mobility, health and equality of our society. The cleanliness of places like this is therefore crucial.

The maintenance of these places is heavy, but mostly low paid, work. Furthermore it is our responsibility to clean after ourselves and take responsibility for our very own dirt. We aim to promote appreciation for cleaning staff and encourage personal responsibility. Please leave this institution as clean as you found it. Please use the contents carefully and follow the instructions below. Thank you for keeping this place clean and accessible. Thank you for your participation

CONTENTS

This Cleaning Kit contains the following objects. Only use for instructed surface areas.

Sponge

On all surfaces for heavy dirt. Use with (hot) water and cleaning agent.

Gloves

Use gloves on hands at all times to protect against infections and cleaning agents.

Cleaning cloth

two sets of cleaning cloth. Please keep separate. One only for toilet area. One only for Hand sanitise areas

Cleaning agent

Works antibacterial. Use with (hot) water. For sponge and cleaning cloth. Do not bring in contact with eyes or skin. See further health and safety instructions on object packaging

Trash bags

For collecting and disposing of waste. Please find an appropriate waste bin

Disinfectant wipes

For disinfecting contact surfaces.

Room spray

For a pleasant scent.

Toilet bowl tablets

To maintain freshness and neutralize odors. Do not bring in contact with eyes or skin.

Soap

For hand washing with water

Hygiene gel For hand disinfection after cleaning, if no water supply available, otherwise prefer handwash with soap and water. Do not bring in contact with eyes.

Tamppons and pads

For menstrual hygiene.

Condoms

Protect from sexual transmittable diseases.

USAGE

This set is compatible for: Sanitary environments including Toilet, Toiletseat, Wall Tiles, Floor Tiles, Sinks
Some included products are harmful in contact

with eyes and skin. Please wear included protection gloves and follow the given instructions. Find further safety instructions on object packaging.

The following Manual is giving step by step instructions for thorough cleaning process. Use items accordingly. If a full clean is not necessary or intended items can be used individually as described in **Contents**

STEP-BY-STEP

Put on the gloves.

Assess the condition of the toilet, assess heavy contaminated and less contaminated areas, plan cleaning steps, try to avoid cross contamination.

Remove heavy dirt

Use the sponge with (if possible hot) water cleaning agent to clean heavy dirt from surfaces and toilet. Start from less dirty to most dirty surfaces to avoid cross contamination. Dispose of used sponges in the trash bag, dispose used water.

Clean toilet

Finish up with washing cloth. Use cloth xx with (if possible hot) fresh water and cleaning agent. Use only for toilet bowl areas. Use cloth xx only for hand was. Dispose of used cloth in the trash bag, dispose used water.

Clean sink and sanitation areas

Finish up with washing cloth. Use cloth xx with (if possible hot) fresh water and cleaning agent. Use cloth xx only for hand washing and sanitation areas. Dispose of used cloth in the trash bag, dispose used water.

Disinfect surfaces

Use disinfectant wipes to sanitize door handles, toilet seats, and other contact areas. Dispose of used disinfectant wipes in trash bag.

Freshen up the room

Spray the room spray to enhance the atmosphere.

Post-Cleaning

Place toilet bowl tablets in the toilet to maintain

lasting freshness.

Use soap and hygiene gel to thoroughly clean your hands.
Seal the trash bag and dispose of it in an appropriate waste bin.

Follow hygiene rules and use cleaning agents sparingly to minimize environmental impact.

DO AND DON'T

Always flush after use.

Relieve yourself only into the toilet, remove dirt or stains from floor and surroundings if necessary.

Dispose foreign objects (e.g. tampons, condoms, syringe, etc.) only in appropriate waste containers. Do not throw foreign objects into the toilet. Do not throw foreign objects on the floor or elsewhere.

Remove stains with toilet brush if necessary. Do not stand on toilet
Leave the toilet in a condition that is pleasant for the next user

For serious issues or unsolvable problems, please notify the responsible authority
MA48

REWARD

Scan the Code below to document the condition of this sanitation environment. Document the condition after usage to earn your personal reward for your contribution to a hygienic environment.

Thank you for contributing to keeping this place clean and accessible





CLEANING KIT THEORY & THOUGHT PROCESS

Public restrooms are an essential component of formal urban infrastructure, yet the labor of those who maintain them often goes unnoticed. These cleaning professionals form the backbone of this critical service, frequently work under precarious conditions. A significant proportion of these workers come from socially marginalized backgrounds, and their roles often reinforce existing socio-economic disparities. Additionally, the physical condition of restroom facilities – whether outdated equipment, poor accessibility, or cleanliness – has a profound impact on their usability.

Access to adequate sanitation is a fundamental human right, intrinsically tied to human dignity, health, and equality. Catarina de Albuquerque, in her 2020 report, emphasizes the deep sense of vulnerability and humiliation experienced by individuals who lack safe and private sanitation facilities. She describes how the indignity of open defecation, or the use of inadequate al-

ternatives like buckets or plastic bags, exacerbates the shame and marginalization faced by millions. Proper sanitation allows individuals to maintain privacy and reduces exposure to humiliating circumstances. The absence of these facilities disproportionately affects marginalized and vulnerable groups, such as homeless individuals, outdoor workers, elderly people, women, and those with disabilities or health issues. As highlighted by Rosalind Stanwell-Smith in her 2019 study on public toilets in Britain, the lack of adequate sanitation facilities often perpetuates inequalities and restricts mobility, as well as personal health ultimately undermining basic human rights.

Additionally, public toilets are often contaminated with urine, feces, blood, and discarded sanitary products, which further discourage usage. Interestingly, men tend to report higher satisfaction with public toilet cleanliness compared to women, frequently citing cleanliness, unpleasant odors, or the absence of essential items like toilet paper as major deterrents to using public facilities. This indicates gender inequalities and a need for more targeted improvements to address the specific concerns of female users.

Paid toilets, which typically feature better maintenance and on-site staff, tend to be cleaner and more welcoming. These facilities underscore the disparity between formal and informal infrastructures, as free public toilets often lack the resources necessary for proper upkeep. This division highlights the broader societal tendency to neglect spaces perceived as less valuable or essential.

One of the critical issues surrounding sanitation is the lack of personal identification with shared spaces. People tend to treat spaces they feel a connection to with more care. For example, areas that evoke a sense of "home" are less likely to be littered. Public sanitation, often seen as anonymous and impersonal, suffers from neglect because users do not feel a sense

of ownership or responsibility. This lack of accountability contributes to the poor condition of many public toilets, perpetuating a cycle of disrepair and avoidance.

Ultimately, the state of public sanitation reflects broader societal inequalities and attitudes. Addressing these disparities requires a dual approach: improving the physical infrastructure AND fostering a sense of shared responsibility among users. Encouraging behaviors such as cleaning up after oneself and maintaining the cleanliness of shared spaces could reduce the stigma and improve the overall condition of public toilets. The concept of sanitation as a human right must be embedded in public policies, ensuring that access to clean and safe facilities is universal.

By prioritizing sanitation and integrating it into formal urban infrastructure, cities can promote health, equality, and dignity for all. Recognizing the value of these spaces and the labor required to maintain them is essential for fostering a more inclusive and equitable society. The development of the self-cleaning kit is rooted in several theoretical concepts that bridge the domains of art, infrastructure, and social engagement. We aim to foster a deeper understanding for the importance of access to sanitation as well as a appreciation for the underlying care work to make them available for us.

Educational Design
Hill (2019). Through the design of the self-cleaning kit, the project wants to educate users about the invisible labor involved in maintaining public toilets. By engaging in the act of cleaning, users gain a deeper appreciation for this care work, fostering empathy and a sense of shared responsibility for public spaces.

Speculative Design
The self-cleaning kit also incorporates principles of speculative design, which explores future possibilities and provokes discussion about current societal issues. By framing the kit as both a practical and symbolic tool, the project

invites users to question the roles of infrastructure, labor, and personal responsibility in urban life. As El Baroni (2022) states, infrastructures operate across various domains—territorial, virtual, and actual—shaping the dynamics of labor and governance. The kit embodies this complexity, offering a tangible way to engage with these abstract concepts.

Formal Infrastructures

Public toilets are part of a city's formal infrastructure, yet their significance often goes unnoticed unless they fail. Larkin (2013) highlights how infrastructures carry both functional and symbolic meanings, often becoming visible only when they break down. These systems are not merely technical but also socio-cultural, carrying aesthetic and semiotic value that shapes how people interact with them.

The act of self-cleaning can be seen as part of informal infrastructure. While emphasizing participation and care, the project challenges users to reflect on their role within this system. While we challenge the user to engage with it in a meaningful way and foster a sense of responsibility, we ask: Are we dependent on informal structures (the act to self-clean) to break with social injustices? Shouldn't formal structures care for our basic human needs?

Gamification and Motivation

To further incentivize participation, gamification elements are introduced: *Through Point Collection*, *Leaderboards* and *Symbolic Rewards* users develop a sense of achievement and belonging, transforming the act of cleaning into a socially recognized and rewarding experience.

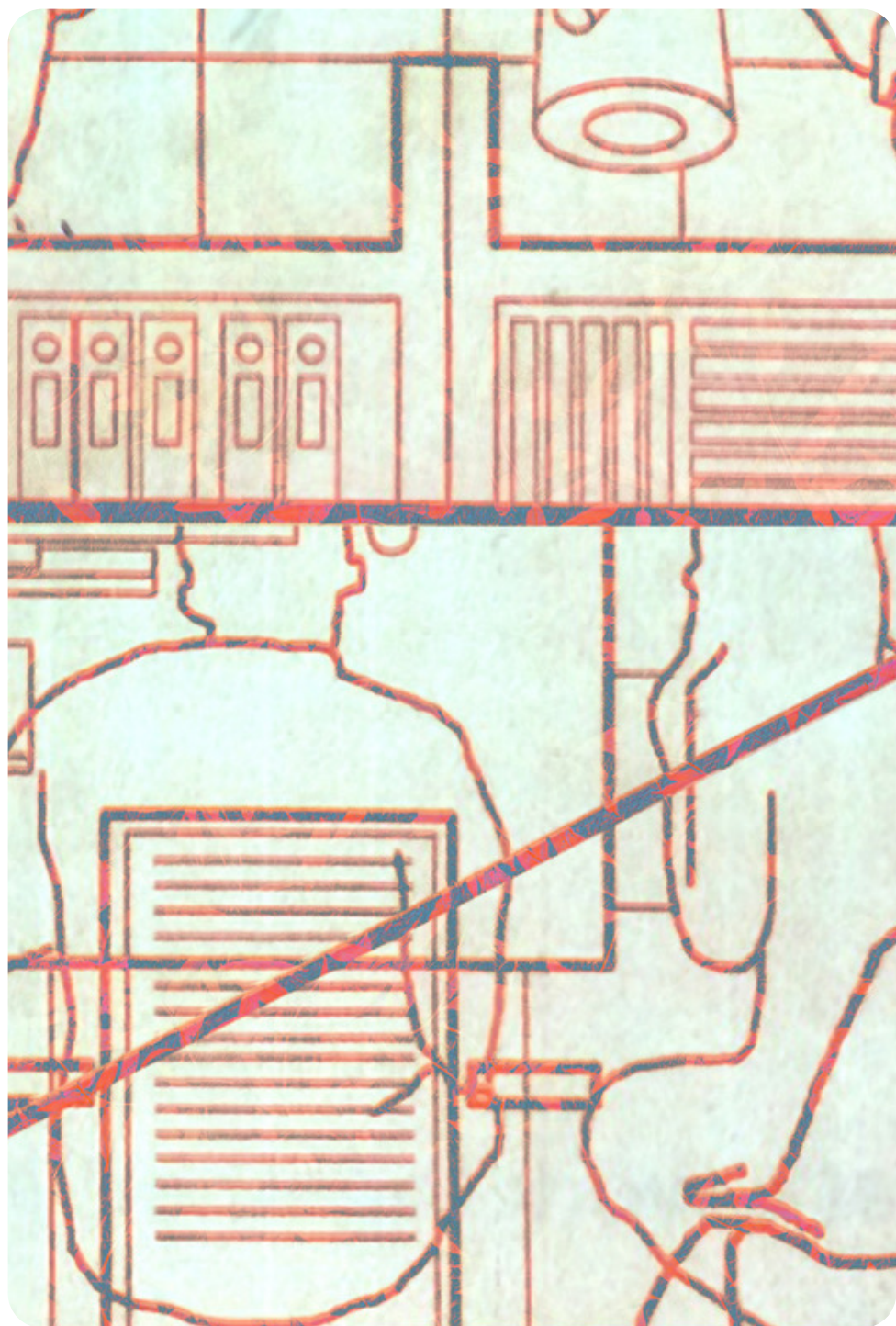
By engaging users directly, it challenges societal norms around care work and hygiene, encouraging a deeper appreciation for the labor that sustains our public spaces. Through its combination of practical tools, gamification, and speculative design, the kit serves as both a functional solution and a platform for critical reflection.

ARCHITEKTUREN DES ALLTAGS

PRAXEN EINES ALTERNATIVEN ARCHITEKTURALLTAGS

Die Profession der Architektur befindet sich „dank“ multipler, globaler Krisen und immer komplexer werdender Aufgabenstellungen im Umbruch. Ein weiter wie bisher scheint ausgeschlossen. Doch welche anderen Ansätze gibt es bereits in der diversen Architekturlandschaft unserer Zeit? Und welche klassischen Werkzeuge unserer speziellen Expertise bleiben auch in Zukunft relevant?

Die Lehrveranstaltung präsentiert alternative Praxen und Herangehensweisen der zeitgenössischen Architekturprofession, bietet Einblick in die Erfahrungswelt ihrer Akteur*innen und untersucht anhand von konkret anwendbaren Tools beispielhaft die möglichen zukünftigen Handlungsfelder für uns als „Spatial Experts“.

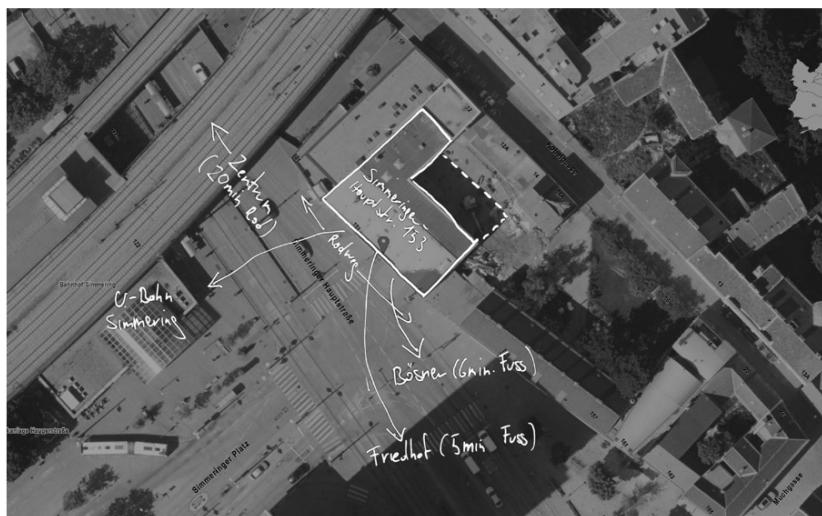


[OPEN CALL]

ST
Studio Tankstelle

AUF DER SUCHE NACH GRAFIKER:INNEN,
die uns ein sympathisch-professionelles
Logo gestalten, da dies nicht im Feld unserer
Expertise liegt.

Bitte meldet euch!
Danke und beste Grüße,
vom Studio Tankstelle



NEIGHBOURHOOD OF WORK-PLACE

SHORT DESCRIPTION

Die Tankstelle ist ein Studio für Architektur und alles, was auch Architektur ist: Räume, Geschichten und Experimente. Wir verstehen und praktizieren Architektur als vielseitiges Beschäftigungsmedium, vom kleinst- bis größtmöglichen Maßstab, von künstlerisch-theoretischer Forschung bis zur handwerklichen Umsetzung.

Übergreifendes Leitinteresse ist die Nutzung und räumliche Adaption nicht mehr gebrauchter, innerstädtischer Kfz-Strukturen: Tankstellen, Parkgaragen- und Plätze, öffentlicher Straßenraum. Wir entwickeln Objekte, Konzepte, urbane Pläne und realisieren Publikationen, Veranstaltungen, konkrete Ortsadaptionen und Umbauten. Unser Standort ist kreativer Schaffensort und zugleich die erste Realisierung der Leitidee.

In der Vielfalt des architektonischen Tätigkeitsfeldes sehen wir die Stärke der Profession sowie des Teams, das aus 5 Architekt:innen unterschiedlicher Spezialisierung sowie erweiterten, projektbezogenen Kollaborationspartner:innen besteht.

MISSION STATEMENT

Was wir unter Architektur verstehen: Wir verstehen und praktizieren Architektur als vielseitiges, multimaßstäbliches Beschäftigungsmedium von künstlerisch-theoretischer Forschung bis zur handwerklichen Umsetzung. Wir bearbeiten räumliche Projekte in Theorie und Praxis.

Was wir gerne machen und gut können: Die gängige Vorstellung von Architektur als „Gebäude entwerfen und bauen“ ist uns zu eng. Wir sind auch auf Möbelbau und Buchgestaltung spezialisiert, arbeiten mit Text, Fotografie, Bewegungsstudien und (Stadt) Raumanalysen, renovieren und adaptieren Bestandsgebäude und bauen, nach sorgfältiger Prüfung, auch mal etwas Neues. Vermittlung – Ausstellungen, Publikationen sowie Lehraufträge – finden wir wichtig.

Übergeordnetes Leitthema & gemeinsamer Interessensfokus: Die Nutzung und räumliche Adaption nicht mehr gebrauchter, innerstädtischer Kfz-Strukturen: Tankstellen, Parkgaragen- und Plätze, öffentlicher Straßenraum; wir Objekte, Konzepte, urbane Pläne und realisieren Publikationen, Veranstaltungen, konkrete Ortsadaptionen und Umbauten.

Was wir nicht machen: Wir bauen nicht grundlos neu, wenn man umnützen / adaptieren könnte. Wir arbeiten nicht für Menschen / an Projekten, die sich außerhalb unseres ethischen Grundsatzfeldes befinden – z.B. Immobilienhaie, Rechtspolitiker:innen oder deren Anhänger, Bauprojekte, die zur großflächigen Versiegelung beitragen / die Lebenssituation der Anwohner:innen aller Spezies verschlechtern – also ein etwaiges Bauprojekt wertvolle natürliche Lebensräume zerstören würde / negativ-konservative Lebensideale verkörpern;

Was uns nicht interessiert: Hochhäuser, Einkaufszentren & Riesenhotels;

Was wir nicht können: Sicherheitszentren, Datastorage-Spaces, Flughäfen & Krankenhäuser;

MANIFESTO

Permeabel: Werte & Architekturverständnis

Die Tankstelle ist ein Studio für Architektur und alles, was auch Architektur ist: Räume, Geschichten und Experimente. Wir verstehen und praktizieren Architektur als vielseitiges Beschäftigungsmedium, vom kleinst- bis größtmöglichen Maßstab, von künstlerisch-theoretischer Forschung bis zur handwerklichen Umsetzung.

Wir sind Architekt:innen, weil Architektur sowieso interdisziplinär ist.

Wir glauben an kollaboratives Arbeiten und genießen das individuelle Arbeiten an kleineren, persönlichen Projekten ebenso.

Was wir von Architektur und der Architekturarbeit wollen

Wir wollen Vielfalt leben, gut essen, uns bewegen, offen kommunizieren, frei denken und mit unseren Händen [er]schaffen und be[greifen].

Wir wollen nicht prekär leben.

Wir wollen, dass Architektur Freude bereitet.

Wir wollen

unter Berücksichtigung von

Bestands-, Orts-, und Nutzungsanalyse,

Akteur:innen,

Umwelt, Klima,

Bewegungen und Geschwindigkeiten des Lebens

in unterschiedlichen Maßstäben

an räumlichen Projekten arbeiten.

Teil davon ist auch

räumlich-künstlerische Forschung [in unterschiedlichen Medien: Text, Fotografie,

Zeichnung, Animation, Theater, Performance, etc.]

sowie deren Publikation und Ausstellung;

mit Fokus auf angewandtes Handwerk

[Prototypen, Mock-ups, Modelle,

die Übersetzung in den haptisch-analog-erlebbaren Raum]

und auf Kommunikation und Vermittlung.

damit Architektur

und alles, was auch Architektur ist

in ihrer Vielfalt

zugänglich und non-elitär ist

und

Freude bereitet.

Die Tankstelle

Die Tankstelle ist sowohl Raum als auch Arbeitskonzept, in dem gemeinsames und individuelles Arbeiten rund um raum(er)forschenden und -gestaltenden Projekten nicht nur möglich, sondern radikal-realistisch machbar ist.

Was wir von Architektur und der Architekturarbeit nicht wollen

Das bedeutet auch, dass wir grundsätzlich nicht umsonst arbeiten. Wir wollen nicht prekär leben und lehnen das gängige Konzept, dass Kreativschaffende und Künstler:innen Freude an ihrer Arbeit haben, und deshalb leider daran kaum verdienen, ab.

Außerdem wollen wir mit unserer Arbeit [langfristig, klein- und großmaßstäblich] Freude bereiten, was jede Art von Diskriminierung, böswilliger Zerstörung, Verwendung kurzlebiger Materialien, die Arbeit für Rechtsradikale und Spekulant:innen etc. ausschließt.

Räume und Menschen

Wir legen Wert auf Vielfalt und Großzügigkeit, sowohl im Handeln, als auch im Denken, uns selbst gegenüber sowie den räumlichen Möglichkeiten:

Wir glauben, dass Verhalten und Räume einander beeinflussen.

Wir glauben nicht an alte, tradierte Muster und deren räumliche Manifestation.

Wir erlauben uns, genau hinzuschauen, zu hinterfragen, bemühen uns, zu verstehen, um im Anschluss reflektiert, lustvoll und mutig neu zu gestalten, und damit die räumlichen Kapazitäten der Nutzung zu erweitern.

Verortung

Wir leben und arbeiten in Wien, daher sind unsere Projekte vorwiegend in Wien verortet.

Projektbezogen wohnen und arbeiten wir auch an anderen Orten; mit Aufenthalten für längere Zeitspannen, um anstrengendes Reisen zu vermeiden und emissionsgering zu handeln. Bei kulturellen oder sprachlichen Unterschieden arbeiten wir mit lokalen Projektpartner:innen zusammen.

Fokus im Bauwesen

Unser Fokus im Bauwesen sind Um- und Zubauten sowie bauliche Änderungen und Adaptionen. Alle innerstädtischen Entwicklungsgebiete Wiens sind gebaut oder werden es in absehbarer Zeit sein. Wir sind gegen die Vergrößerung der bebauten Stadtfläche an ihren Rändern. Im Prinzip werden wir deshalb sehr wenig Neubauten machen, schließen es aber in Ausnahmefällen nicht aus.

Wir sind der Überzeugung, dass der motorisierte Individualverkehr, vor allem aber der innerstädtische Kfz-Verkehr, ein baldiges Ablaufdatum hat, und gehen daher von einem Szenario begleitend während und nach der Mobilitätswende aus.

Wir sehen hohes räumliches Potenzial in den nicht mehr gebrauchten Kfz-Infrastrukturen: Innerstädtische (Erdgeschoss-)Tankstellen, die überdachter, öffentlicher Raum sein könnten, Parkplätze, die zu (Raum-)Parks werden, Hochgaragen, die zur Wohn- oder Ateliernutzung umgenutzt werden und der Straßenraum, der aufgrund der großteils wegfallenden Stellplätze zu einem komplett neuen Möglichkeitsraum wird. Wir interessieren uns sowohl für Zwischennutzung, als auch für langfristige Umstrukturierungen.

(WORKING) STRUCTURE

BASIC IDEA

Die Tankstelle ist ein **Studio** für Architektur.

Der Begriff Studio unterstreicht die Wichtigkeit des Raumes an sich.

INTERDISCIPLINARITY | GATHERED EXPERTISE

Architektur ist sowieso interdisziplinär; wir sind alle Architekt:innen im weitesten Sinne, d.h. beschäftigen uns mit Raum und allem, was damit zusammenhängt (Landschaftsplanung, Urbanismus, Industriedesign, Kunst). Wir sind auf unterschiedliche Gebiete spezialisiert und arbeiten, je nach Projekt, mit anderen Expertisen (Tanz, Fotografie, Kulinarik) aus dem Kosmos zusammen.

NUMBER OF COLLEAGUES/EMPLOYEES

Kernteam: **5 Personen** + Kosmos: **2 bis ∞ Personen**

ORGANISATION OF COLLEAGUES/EMPLOYEES (IN PROJECTS)

Prinzip **Kernteam** (KT, 5) + **Kosmos** (2 bis ∞)

+ Konsulent:innen für Wirtschaftlichkeit und Realitätscheck

[Geschäftsführung, Finanzen, Reinigungspersonal]

+ **Kooperationspartner:innen**

Kooperationen werden forciert, die zum gegenseitigen Austausch von Dienstleistungen, Waren, Expertise zur Verfügung stehen, z.B.: Gärtnerei, Bäckerei.

Jedes Projekt hat eine:n **Projektleiter:in**. Bei großen Projekten im Duo (Doppelleitung), bei kleinen Solo. Hier wird besonders auf gute Kommunikation geachtet, so dass im Notfall jemand anderes gut übernehmen kann

WHICH ROLES DO YOU TAKE ON YOURSELF AND WHY?

Wir sind Teil des Kernteams, in dem jede:r einen bestimmten Fachbereich abdeckt. Je nach Interessen sind wir individuell spezialisiert und haben unterschiedliche Stärken. Wir vertrauen einander und sind froh, nicht alles tun zu müssen.

Wolfgang: **head of spatial innovation and design + culinary chef***

Anna: **head of spatial movement studies and artistic research + poetry***

WORKING HOURS (AVERAGE)

Es gibt keine festgesetzte Arbeitsdauer (~Stunden), alle bekommen ein Grundeinkommen. Eine Standardwoche stellen wir uns als **4-Tageswoche mit 6-8 Stunden pro Tag*** vor; wobei die jeweiligen Tage frei wählbar und flexibel sind, allerdings im Team abgesprochen werden sollen. *Das legen wir primär fest, um Missverhältnisse vor allem in Richtung der Mehrarbeit zu unterbinden!

Inkludiert in die Arbeitszeit sind:

Anreise, tägliche Bewegungseinheiten, Mittagessen, Pausen, Fortbildungen;

CONCEPT FOR INTERNAL COMMUNICATION

Alle sprechen mit allen. Alle sind **per du** und werden mit einem selbst frei gewähltem Namen und Geschlecht angesprochen. Beim **Fixtermin Wochenbesprechung** für alle (Kernteam + Kosmos) werden die wichtigsten organisatorischen und allgemeinen Themen besprochen, zusätzlich gibt es **informellen, projektspezifischen (Frühstücks) Besprechungen**.

Entscheidungen werden **grundsätzlich demokratisch** getroffen, **aber ein gut begründetes Veto (KT) hat Alleinbestimmungsrecht**. (Ein ganz starkes nein von nur 1 Person ist ein nein für alle!)

email: Büroemail: hallo@xxxx geht an alle, individuelle wolfgang@xxxx nur an W.;

Handy: **keine Whatsappgruppe!** Bürohandys für die Projektumsetzung; Erreichbarkeit dann, wenn es in der Projektumsetzung notwendig ist;

TYPE OF EMPLOYMENT CONTRACTS

Alle im Kernteam sind **Gesellschafter:innen**, wobei wir als Gründer:innen die größeren Anteile haben – *was sich nicht in der Bezahlung widerspiegelt*.

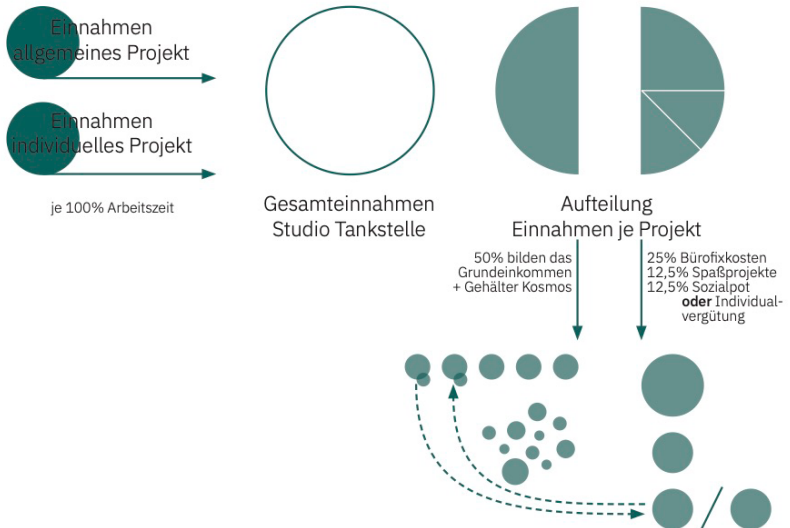
Der Kosmos wird projektbezogen auf **Werkvertragsbasis** bezahlt.

Reinigungspersonal ist von uns oder von externen Firmen **angestellt**.

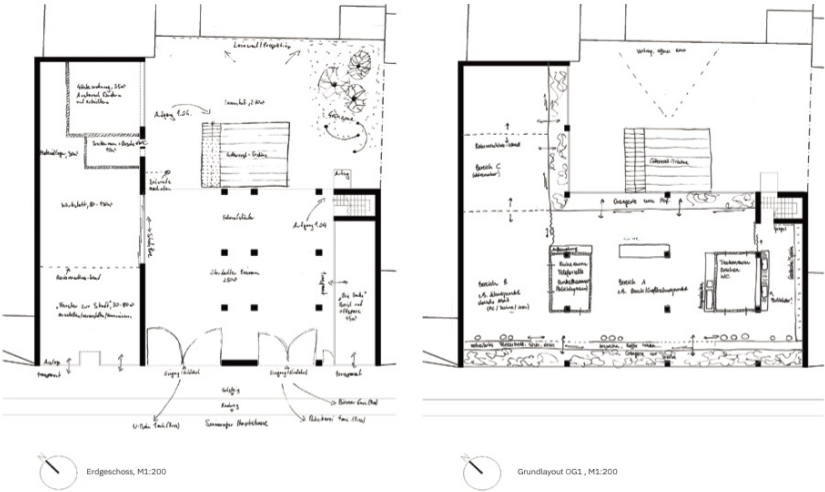
WAGE AND PAYMENT STRUCTURE

Wir sind idealistisch, aber wir wollen auch gerne gut leben. Wir verfolgen deshalb ein Robin Hood Prinzip (ohne Stehlen) **mit souveräner Finanzexpertise**, da wir uns darum nicht kümmern wollen.

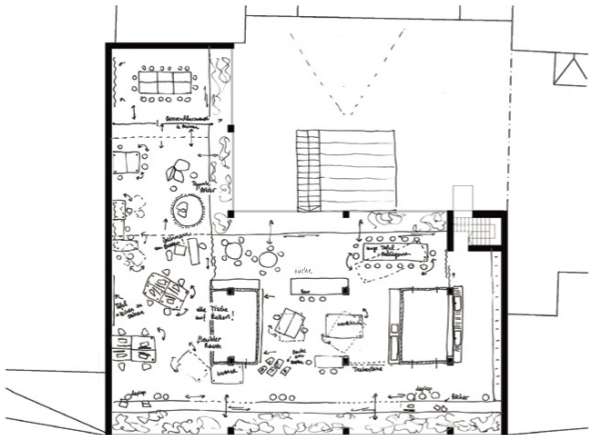
Alle Mitarbeitenden bekommen das selbe Grundeinkommen. Das Grundeinkommen richtet sich nach dem Umsatz bzw. Gewinn des Betriebs, darf aber einen intern festgelegten Mindestsatz nicht unterschreiten. Die Einnahmen jedes Projektes werden halbiert, die eine Hälfte wird zu gleichen Teilen auf alle Mitarbeitenden aufgeteilt = Grundeinkommen; dieses wird jedes Jahr neu festgelegt; Die andere Hälfte dient den **laufenden Bürokosten** und deckt die **Kosten für nicht-gewinnbringende Projekte**, füllen den **Sozialtopf** / oder sind **Individualvergütung** (bei individuellen Projekten). Über Geld wird transparent geredet. Sozialtopf: Bei brenzigen Situationen kann darauf zugegriffen werden, von allen, immer.



OWN (WORKING) SPACE



IDEA OF OWN WORKING SPACE



SCENARIO(S) FOR THE USAGE OF SPACE

ABSCHLUSSAUSSTELLUNG: OF OTHER PRACTICES

@ SPEKTAKEL Wien, Hamburger Str. 14, 1040 Wien

In den letzten Jahren haben neuartige Formen der Interaktion und Zusammenarbeit das wirtschaftliche, politische und soziale Leben erobert: Peer-to-Peer-Plattformen, Co-Working-Spaces, Crowdsourcing-Initiativen, Ressourcen-Sharing, selbstverwaltete Räume und digitale Commons. Experimente mit davon angestossenen Produktions-, Nutzungs- und Teilnahmeformen haben begonnen, eine neue „Betriebskultur“ voranzutreiben, in der die Bürger*innen zur Selbstbedienung des sozialen, kulturellen und infrastrukturellen Gefüges von Gesellschaften aufgerufen sind.

Im Laufe des Semesters haben die Studierenden des Moduls Visuelle Kultur auf diese Dynamiken reagiert und ihre Beziehung zur zeitgenössischen Architektur und Kunst untersucht. In einer Kombination aus kritischer Analyse und kreativer Arbeit wurden Karten, Broschüren und Videoinstallationen entwickelt, die in der Ausstellung zu sehen sein werden.

mit Arbeiten von:

ANDREEA AVRAM, KATALIN AX, ATILLA BOYAN, DAVID BREITLING,
BESJAN BYTYCI, LOUIS CARLIER, SUSANNE GERZER, MIA GILLITZER,
EDRA GJINOLLI, LEONARD GMEINER, PHILIPP JAINZ, DAVID KERNSTOCK,
MARIO DAVID LEITNER, JONAS LEIMER, MAXIMILIAN LIKO, SARA LLOZANA,
JOHANNA MAGGAUER, STEFANIA-IOANA MELEAN, EGE MENDI,
SIMGE PEHLIVAN, FLORIAN RÖDEL, ELIAS ROHER,
CLARA SCHMIEDEHAUSEN, DAPHNE SCHULTE, PAUL SEBESTA,
ABIGAIL TROYA, ANNA KRUMPHOLZ, WOLFGANG NOVOTNY

SPS STAKES

Jänner 2025

- | | | |
|------------|---|---------------------|
| 08. | Mittwoch, 19:30 Uhr
Sugar ⚡ Rush | Theater |
| 10. | Freitag, 19:00 Uhr
Vernissage: Caroline Baldt / Sarah Steiner
I've Never Seen A Human This Close Before | Art Space |
| 11. | Samstag, 21:00 Uhr
MOHAMMED AL ABULLAH
DIE STIMME DES ORIENTS — 100 ر.د | Theater |
| 14. | Dienstag, 19:30 Uhr
MEISTERIN ALLER TÖPFE TEAM – GEIST | Theater |
| 17. | Freitag, 20:00
I'M CROCODILED CHAPTER ONE: IN
CHARACTER BY SAAD AL GHEFARI | Theater |
| 18. | Samstag
17:00 Vernissage: binary__boy – Fly Me To Berlin
19:30 Konzert: binary__boy – Fly Me To Berlin | Art Space Theater |
| 20. | Montag, 14:00 Uhr
OF OTHER PRACTICES | Art Space |
| 22. | Mittwoch, 20:00 Uhr
BilderBücherBühne | Salon |
| 23. | Donnerstag, 20:00 Uhr
PowerPoint-Karaoke | Theater |
| 24. | Freitag 20:00 Uhr
Pink Sabbath | Theater |
| 25. | Samstag, 18:30
Vernissage: Jelica Konttas – Vielfalt & Farbe | Art Space |
| 25. | Samstag 19:00 Uhr
Premiere: Theater Sähne – Juliet & Romeo | Theater |
| 29. | Mittwoch, 20:00 Uhr
MAESTRO – Impro Comedy Show | Theater |









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unter der Leitung von Univ.Prof. PETER MÖRTENBÖCK
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