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NOTES

- 8 ZEITGESCHICHTLICHE GEISTERKUNDE
Joël Berger
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- (8) Søren Kierkegaard, Entweder-Oder. Ein Lebensfragment, hg. von Victor Eremita, T. 1: Diapsalmata, Leipzig 1885, S. 15–47, <http://www.zeno.org/Philosophie/M/Kierkegaard,+Søren/Entweder-Oder/Erster+Teil/Diapsalmata> (abgerufen am 23. Januar 2023). «Was wird kommen? was wird die Zukunft bringen? Ich weiß, es nicht; ich ahne nichts. Wenn eine Spinne von einem festen Punkt sich in ihre Konsequenzen hinabstürzt, da sieht sie beständig vor sich einen leeren Raum, in welchem sie nirgends Fuß findet, wie sehr sie auch zappeln mag. Geradeso geht es mir. Vorn immer ein leerer Raum; was mich vorwärts treibt, ist eine Konsequenz, deren erster Anstoß hinter mir liegt. Dieses Leben ist ein verkehrtes und schreckliches, nicht zum Auszuhalten.»
- (9) <https://de.wikipedia.org/wiki/Zeitpfeil#Thermodynamisch> (abgerufen am 27. Dezember 2022).
- (10) <https://de.wikipedia.org/wiki/Relativitätsprinzip> (abgerufen am 27. Dezember 2022).
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Nora Ramstein
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- 35 DAS ENDE DER LINEAREN WELT
Leonie Hartung
- (1) Armen Avanesian und Suhail Malik, «Der Zeitkomplex», 9. Berlin Biennale, <http://bb9.berlinbiennale.de/de/der-zeitkomplex/> (abgerufen am 9. Dezember 2022).
- (2) Armen Avanesian, «Morgen schon an heute denken», Vortrag an den Münchner Kammerspielen im Rahmen der Veranstaltung «What is the City?», 1. November 2020, <https://www.dieneuesituation.de/artikel/10948-morgen-schon-an-heute-denken> (abgerufen am 9. Dezember 2022).
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- (4) Edouard Glissant, Philosophie der Weltbeziehung. Poesie der Weite, Heidelberg 2021, S. 38.
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- (9) Indigenous Action, «Rethinking the Apocalypse. An Indigenous Anti-Futurist Manifesto», 19. März 2020, <https://www.indigenouaction.org/rethinking-the-apocalypse-an-indigenous-anti-futurist-manifesto/> (abgerufen am 9. Dezember 2022).
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- (14) Ebd., S. 36.
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- (17) Vgl. Niels Boeing, «Die Mathematik der Solidarität», ZEIT Online, 23. September 2020, <https://www.zeit.de/zeit-wissen/2020/04/versicherungen-mathematik-solidaritaet-gluecksspiel-lebensversicherung> (abgerufen am 9. Dezember 2022).
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- (23) Vgl. ebd.
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- 40 «YOU'VE GOT TIME»*: – DISCOVERING LÉONIE GEISENDORF'S INVESTIGATION ON PRISON CELLS
Felicia Liang, William Wikstörm
- * The phrase «You've got time» was made famous through the main title theme song for the Netflix original series «Orange

- is the New Black». It is composed and performed by Regina Spektor. Spektor said she wrote the song while «thinking about the idea of what it must be like to be in prison and the different states of mind». It also refers to the time we have got to explore Geisendorf's work!
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- (2) «Um- und Erweiterungsbauten des ETH-Hauptgebäudes in Zürich», *Werk-Archithese* 64, no. 10 (1977), pp. 68–82. The entrance hall in St Görans gymnasium has some obvious resemblances with one of the extensions Charles-Edouard Geisendorf made together with Alfred Roth to the ETH main building in 1965.
- (3) «Arkitekten Léonie Geisendorf 100 år», *Sveriges Radio*, 15 September 2014, <https://sverigesradio.se/avsnitt/442514> (accessed 4 January 2023).
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- (6) Geisendorf, *Arkitektur* (see note 4), p. 33.
- (7) Ibid.
- (8) «Önskerum för Gävle-fångar», unknown newspaper, 1971, found in ArkDes archive, ARKM.2005-02-200-148.
- (9) Katarina Hjördisdotter, «Häriifrån vill ingen fänge rymma», *Svenska Dagbladet*, 8 June 1985, p. 8. Léonie Geisendorf worked on Täby lokalanstalt in collaboration with BSK BS Konsult AB. The project is included in her resumé, however Ulf Andersson, Ulf Mangefors and Nils Thuresson through BSK BS Konsult AB are listed as the architects.
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- 46 THE TRAVELLING GROCER
Metaxia Markaki, Dimitris Koutsiasbasakos
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- (2) Ibid.
- (3) Ibid., 00:02:15.
- (4) Ibid., 00:01:24.
- (5) Ibid., 00:08:04.
- (6) Ibid., 00:03:48.
- (7) Ibid., 00:43:21.
- (8) The following elements are the product of a synthesis of different oral testimonies that I collected during fieldwork at the mountainous regions of Arcadia (Peloponnese) and Zagori (Epirus). Here they are freely attributed for the purposes of this contribution.
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Miguel Ciro
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- (2) Murilo Melo and Jäder Neves, «Brasília-Acre: A Estrada do Pacífico», *Manchete* 428 (1960), p. 12.
- (3) Lucio Costa, «Brasília é um Milagre», *Manchete* 1167 (1974), p. 28.
- (4) Marianna Gomes Pimentel Cardoso, «A obra de Roberto Burle Marx em Brasília: O papel do paisagista moderno na capital modernista», in: Elane Ribeiro Peixoto et al. (eds.), *Tempos e Escalas da Cidade e do Urbanismo*, Brasília 2014, <https://shcu2014.com.br/discursio%20profissional/305.html> (accessed 3 February 2023).
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- 65 EIN BLOCK TORF, PROTOKOLL
Eva Schnewwly, Ansgar Stadler
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- (2) Alexandra Barthelmes, «Moore weltweit: Moore gibt es überall», Heinrich-Böll-Stiftung e.V., 10. Januar 2023, <https://www.boell.de/de/2023/01/10/moore-weltweit-moore-gibt-es-ueberall> (abgerufen am 24. Januar 2023).
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Truwant + Rodet +
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- 85 TIME IS MONEY: ON HYPER-PERFORMATIVITY
Valentin Bansac
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- (2) George Pratt and Errol Korn, *Hyper-Performance: The A.I.M. Strategy for Releasing Your Business Potential*, Psychology & Consulting Associates Publishers, 2009. Searching for «hyper-performativity» on the internet, one comes across the book «Hyper-Performance». On the cover, it is written «release your business potential». As a typical example of liberal self-improvement literature, the book is intended at increasing the efficiency in the use of personal time. The text uses the term as a cynical critique to the very idea that this book represents.
- (3) Jon McKenzie, *Perform or Else: From Discipline to Performance*, London 2001.
- (4) Constant, *New Babylon*, 1963. New Babylon is an «artificial environment», a technological architecture of networks based on nomadism, games and creative change. For Constant, «The labyrinthine form of the New Babylonian social space would be the direct expression of social independence. Like the painter who creates an infinite variety of forms, contrasts and styles utilizing only a few colors, New Babylonians would be able to endlessly vary their environment, refresh it, recreate it, by making use of the instruments of technology.»
- (5) Mark Wigley, *Constant's New Babylon: The Hyper-architecture of Desire*, Rotterdam 1998.
- (6) Marguerite Ward, «A Brief History of the 8-Hour Workday, Which Changed How Americans Work», CNBC, May 2017. The 8-hour day protests were a series of social movements that started during the Industrial Revolution in Britain to regulate the length of a working day and prevent abuses. Following the protests, regulations were ratified in several European countries during the 1920s as well as in the USSR and the United States. In a 1926 statement, Henry Ford wrote, «It is high time to rid ourselves of the notion that leisure for workmen is either lost time or a class privilege.»
- (7) Adam Fish, *Technoliberalism and the End of Participatory Culture in the United States*, New York 2018. In his book, Adam Fish coins a new iteration of liberalism, named «Technoliberalism», which sees Silicon Valley technology and the free market of Hollywood and the need for a politics of participation. The book examines hopes of democracy through new media and their subsequent incorporation within capital.
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- (11) Ibid.
- (12) McKenzie, *Perform or Else* (see note 3). A scholar from the field of performance studies, Jon McKenzie proposes through his book «Perform or Else» a general theory that extends the notion of performance outside the realm of culture. His work aims at challenging the twenty-first century structures of power and knowledge within the context of the neoliberal economy. As an interdisciplinary academic field, performance studies focus on performance as a lens to study political dynamics.
- (13) Sadin, *La Siliconisation du Monde* (see note 9).
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- (15) Amazon, *Who We Are*, <https://www.aboutamazon.com/about-us> (accessed 5 January 2023).
- (16) «fulfillment», Cambridge dictionary, 2022.
- (17) James Bridle, *New Dark Age: Technology and the End of the Future*, London 2018.
- (18) Ibid.
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- (20) Jon McKenzie, «Hactivism and Machinic Performance», *Performance Paradigm* 1, March 2005. For Jon McKenzie, the term «high performance» originated in the 1950s as a common criteria used to evaluate materials and systems in the military and aerospace industries. The term has become applicable to both organizational and technological performance to review the efficiency of machines as well as workers.
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- (23) McKenzie, «Hactivism and Machinic Performance» (see note 20).
- (24) Deleuze and Guattari, *Chaosophy* (see note 14). Gilles Deleuze and Félix Guattari use the term «desiring-machines» to describe a different relationship with socio-technical apparatus where a different type of power is performed. For them, «Macropolitics are found in socio-technical machines, micropolitics in desiring-machines.»
- (25) McKenzie Wark, *A Hacker Manifesto*, Cambridge, MA 2004. In «A Hacker Manifesto», McKenzie Wark explicits the rise of a new kind of class conflict, «One that pits the creators of information – the hacker class of researchers and authors, artists and biologists, chemists and musicians, philosophers and programmers – against a possessing class who would monopolize what the hacker produces.» For Wark, hackers imagine new conceptions, perceptions and sensations hacked out of raw data, therefore bringing new ideas into the world.
- (26) Hito Steyer, «How Not to Be Seen: A Fucking Didactic Educational», 2013.
- 103 **SPEKULATIVE SPOLIEN**
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- (2) Hans-Rudolf Meier, «Wiederverwendung von Antike bis Gegenwart», in: Daniel Stockhammer (Hg.), *Upcycling. Wieder- und Weiterverwendung als Gestaltungsprinzip in der Architektur*, St. Gallen 2019, S. 34–49, hier S. 34.
- (3) Ebd., S. 36.
- (4) Julia Rothhaas, «Soziale Simulationen», *Süddeutsche Zeitung*, 4. Dezember 2022, <https://www.sueddeutsche.de/leben/jane-mcgonigal-institute-for-the-future-palo-alto-zukunft-gaming-silicon-valley-1.5707278> (abgerufen am 5. Januar 2023).
- (5) Schalansky, *Verzeichnis einiger Verluste* (wie Anm. 1), S. 84.
- (6) Meier, «Wiederverwendung» (wie Anm. 2), S. 44.
- (7) Firmitas (Festigkeit), Utilitas (Nützlichkeit) und Venustas (Schönheit) gemäss Vitruv, *Die zehn Bücher der Architektur*. Bettina Köhler, «Liebe du Arsch! Ein Versuch über Architektur und Müll», *Daidalos*, 23. November 2022, <https://www.daidalos.org/de/artikel/liebeduarsch/> (abgerufen am 6. Januar 2023).
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- 109 **A FIGURATION – TIMES AND NARRATIVES**
Marion Mouny.
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- (2) Ibid.
- (3) Ibid.
- (4) Paul Ricoeur, *Temps et Récit*, vol. 1, Paris 1983.
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- (7) Julien Piéron, «Présent épais et communs latents temporels», *Lectures anthropologiques*, 30 November 2020.
- A «Antique Sky» fragments, exhibition, Helsinki, 2021. Artist: Johan Österholm. Image: Johan Österholm, *Antique Skies*, Helsinki, 2021, p. 31
- B «In the Mood for Love», 2000. Director: Wong Kar-wai. Film still
- C «In the Mood for Love», 2000. Director: Wong Kar-wai. Film still
- D Meander maps of the Mississippi River, 1944. Drawing: Harold Fisk
- E Study for «Polytope de Montréal», 1966. Drawing: Iannis Xenakis. Image: Ivan Hewett, Sharon Kanach, Carey Lovelace and Makhi Xenakis, Iannis Xenakis: Architect, Composer, *Visionary*, 2010, p. 70
- F «Octopi Wall Street!», 1882. Drawing: Ray Troll
- G Source unknown
- H Source unknown
- I «4 Waters-Deep Implicancy», 2018. Directors: Denise Feirrer and Arjuna Neuman. Film still
- J Mark Twain Tree, life of a tree from year 550 to 1891. Image: General Grant National Park
- K Nautical charts called Catalan Atlas, 1375. Illustrations and text: Abraham Cresques
- L Medieval folding almanac, 15th century. Unknown author
- M «Five Seasons: The Gardens of Piet Oudolf», 2017, Tom Piper. Drawing: Piet Oudolf, Hauser & Wirth Somerset Garden, 2014. Film still
- N «Forêt», dance performance, Paris, 2022. Choreography: Anne Teresa de Keersmaeker and Nêmo Flouret. Diagram: Anne Teresa de Keersmaeker, *Forêt* booklet, p. 4
- O «In the Mood for Love», 2000. Director: Wong Kar-wai. Film still
- P «In the Mood for Love», 2000. Director: Wong Kar-wai. Film still
- 115 **REVOLUTION OF THE ANONYMOUS**
Alexander Cyrus Poulikakos, anonymous author, Niloofar Rasooli «Figuring a Women's Revolution: Bodies Interacting with their Images» (author: L. Jadalyya, 5 October 2022, trans. Alireza Doostdar, <https://www.jadaliyya.com/Details/44479> (accessed 5 January 2022)).
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