

Spectral Tendencies in Architecture

Negotiating the genius loci of virtual spaces

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DISSERTATION ABSTRACT: 'Spectral Tendencies in Architecture' investigates the extreme ends of 'spectrality' both in its physical as well in its cultural understanding. Thus it draws a parabola from the history of technological achievements of measuring, mapping and visualizing space to fantastic phenomena, para-fictional narratives and supernatural spaces. Finally, this dissertation seeks to negotiate the meaning of 'genius loci' in the virtual, by juxtaposing the architecture of algorithms, indexes and data sets with a precise investigation of spatiotemporal interdependency and coexistence.

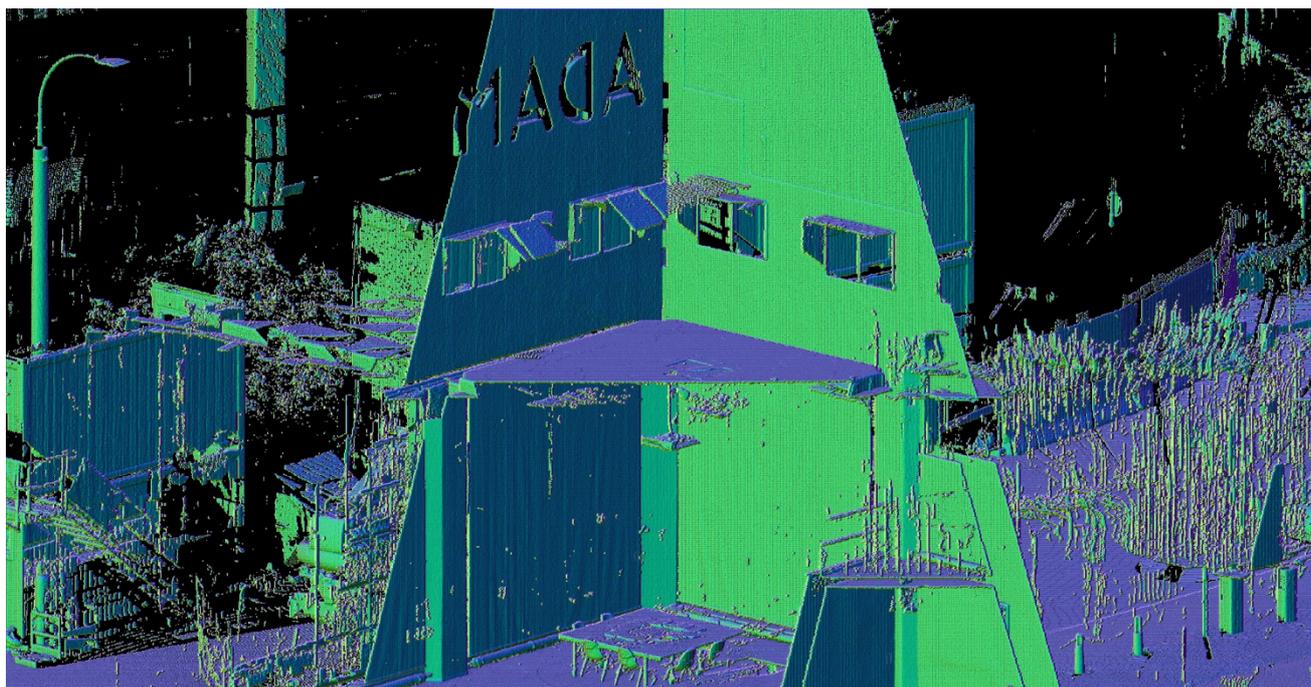
INTERFACES consequently deals with the exhibition space itself, the historic Adambräu, to use the architectonics of the building both as subject and site of speculation. Designed as an interactive extended reality installation, its purpose is to demonstrate that every place has a multidimensional temporality and spatiality. Various real-time 'interfaces' are connecting the virtual dataset and the physical space it is based on in 1:1 scale. Those 'interfaces' refer on the one hand to the historical

past, as well as to never realized architectural thoughts and a layering of former materials, functions, objects and uses, not to forget about speculative future scenarios. All those things are condensed into a digital three dimensional model that is meant to reflect this multi-layered 'genius loci' of the building and therefore to enable an extended understanding of the altered time 'Chronos' and place 'Topos' relationship. The architecture thereby is becoming an ambivalent protagonist, acting in two different ways, both transmitting and receiving data. Through this constructed loop and its theoreticly endless iteration, the place gets literally 'haunted' by its own past/future. To illustrate this thought it is necessary to deliver deeper insight into Mark Fisher's concept of spectrality. He argues that 'space is intrinsic to spectrality, as one of the meanings of the term "haunt" - a place - indicates. Yet haunting, evidently, is a disorder of time as well as of space. Haunting happens when a space is invaded or otherwise disrupted by a time that is out-of-joint, a dyschronia.'¹ Looking at the history of the building, the idea of treating the architecture simultaneously as instrument, vessel and canvas of a design process seems to be also very exciting: 'The Adambräu brewhouse, built in 1926/27 according to plans by Lois Welzenbacher, is (...) a modern industrial building, developed from the conditions of the production process, a machine, a symbol of the rationalism of technology (...).'² Complementing to Welzenbacher's initial design intention the installation setup amplifies the 'machinic' character of the building, although this 'refers not to machines as technological apparatuses, but as any kind of productive assemblages of forces, be they technical, biological, social, semiotic, or other....' Hence the installation 'is a form of aesthetic experience that is affected by such machinic structures in which neither artistic intention, nor formal or controllable generative structures, but an amalgamation of material conditions, human interaction, processual restrictions, and technical instabilities play the decisive role.'³

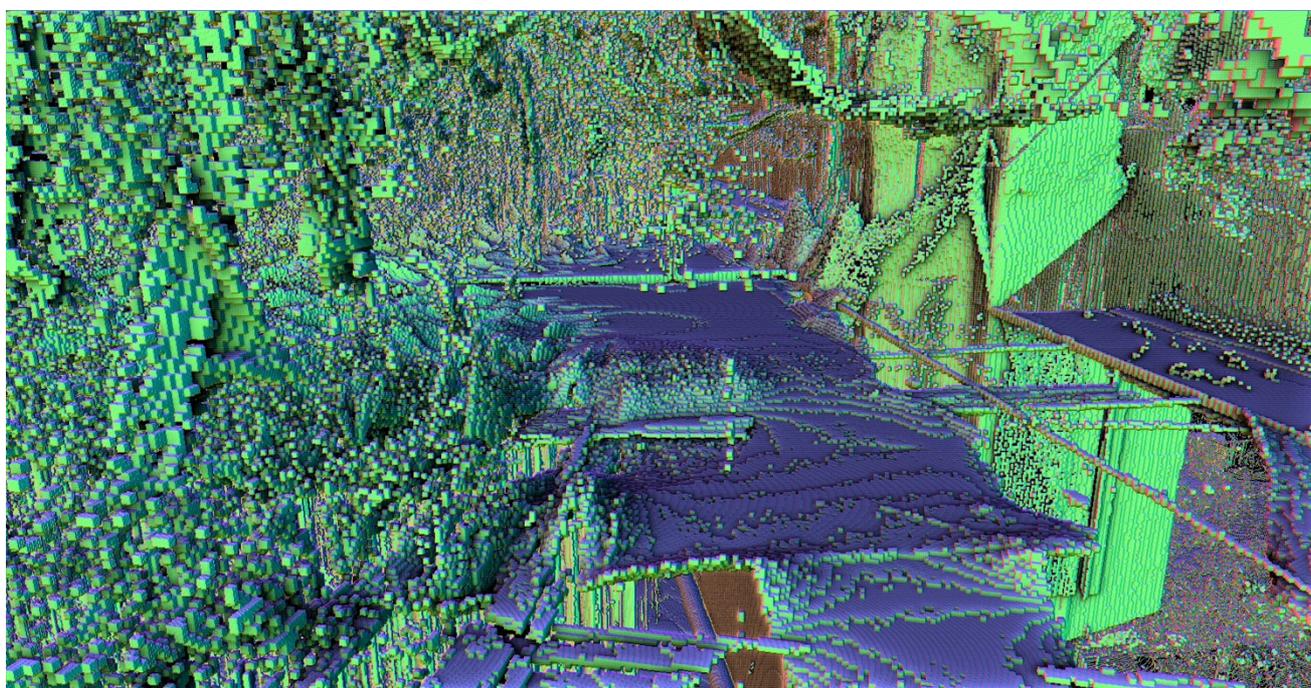
¹ Fisher, Mark, K-punk: The Collected and Unpublished Writings of Mark Fisher, 2018

² Das Sudhaus des Adambräu - eine Transformation (<https://www.nextroom.at/building.php?id=18258>)

³ Broeckmann, Andreas, Aspects of a Machinic Aesthetics, 2005



Interfaces, Video Still 'Satellite', 2021



Interfaces, Video Still 'X-Ray', 2021