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MORO**

GUTTERSPACE ADELINE



Written component of master project.

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ABSTRACT

This thesis finds itself in a threshold. It looks at architecture not as a fixed object but as a presence that reveals itself when it is incomplete, suspended or transgressed. Through theoretical research, narrative writing and personal experience. I examine the concept of liminality as both an architectural phenomenon and a feeling.

This written component looks into architecture theory, anthropology, internet culture, game studies, hauntology and music. The research investigates in-between spaces: non-places, infrastructural voids, megastructures, and spaces of trespass. These environments; corridors, construction sites, abandoned buildings, office backrooms, and digital labyrinths, are characterized by repetition, ambiguity, and a vulnerable sense of identity.

Rather than treating these qualities as deficits, the thesis reads them as sites of heightened perception, exploration and imaginative conception.

Central to the work is the Österreichische Postsparkasse¹ (P.S.K.) in Vienna, once a bank and now our University. Here we lived its renovation and final transition. Through acts of observation, spatial trespassing and speculative engagement, the building is approached as an active participant rather than a mere container.

The Seminar room 31, renamed **Adeline**, will function both as a case study and an instrument: a passive architectural interior reactivated through narrative, sound and performative intervention.

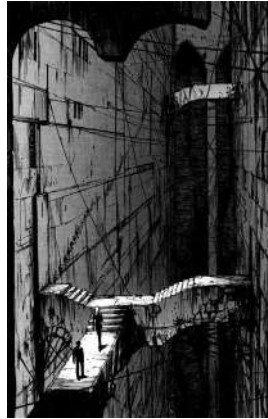
In this thesis music and sound are treated as spatial agents, capable of activating architectural presence. In my work, music is always a central topic; it becomes a way to bring virtuality into reality, to translate the immaterial into something spatial and experiential. This approach ultimately led me to transform the seminar room 31 itself into an instrument.

¹ The Austrian Postal Savings Bank. Georg-Coch-Platz 2, 1010 Vienna, Austria.

"MAYBE ON EARTH MAYBE IN THE FUTURE"

This is the opening of *Blame!*¹ a science fiction manga series, set in "The City", an endless megastructure occupying much of what used to be the Solar System. Its scale is infinite, as the city continues to grow. Its structure is made of chaotic and pointless architecture, a planet-spanning sequence of corridors, shafts, voids, grids, and habitats, expanding in every direction: downward, outward, diagonally, fractally. At one point it incorporated the Moon². It's a world where architecture becomes an organism, not a background.

I am constantly renegotiating my environment; I feel it. And here I say now, it is not alive! It is not watching nor listening, but I sense its ghosts³. In everything that is Raum⁴, there is presence. I look at the space around me with curiosity, across different scales. My favourite acronym used in architecture is L.O.D. (Level of Detail) it reminds me that one can infinitely analyse space, to the point that its layers become so close to each other that space in-between can be filled again. And that space is infinite.



¹ Tsutomu Nihei, *Blame!*, (1997-2003)

² which would indicate a minimum diameter of 768,800 kilometers.

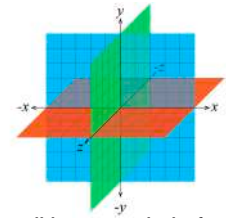
³ Karen Barad, "The void is a spectral realm; not even nothing can be free of ghosts", from "Troubling Time/s and Ecologies of Nothingness: Re-turning, Re-membering, and Facing the Incalculable", (2018)

⁴ Raum means both room and space in English. That makes a lot of sense to me so I rather use the word Raum.

When I studied architecture⁵ I used software to 3D model in digital space⁶, and that amount of simulation can hold so many mistakes. Once a professor told me he would accept something "As long as it doesn't look wrong", and what I have drawn from that is: what are the ways of looking at things and sensing their wrong intent? A guttural instinct of something **being off**.

It's been years since I had to replicate a physical idea in a digital software, and thankfully, seeing my passion for things being wrong, I did not become an architect. Even in those years studying I did the most of my work A.F.K.⁷, another acronym important to me. Nevertheless, I continued to think about space as simulation, and I have speculated a lot on the way we navigate through it. In other senses, to rethink structure, leaving behind many boundaries and limitations of the physical world.

⁵ Bachelor at Innsbruck University, Faculty of Architecture (2013 - 2018)
Master at Academy of Fine Arts Vienna, Faculty of Architecture (2019 - unfinished)



⁶ Euclidean space is the fundamental space of geometry, intended to represent physical space. Frequently used for 3D modeling.

⁷ Away From Keyboard

What follows is both analysis and narrative, a study of liminality as architectural condition and as a practice. Structural in-between, the in-between of the protocols of public space, the in-between the materials, the in-between virtuality, and the in-between of atmospheres that shape experience. Here I trace these encounters and take them seriously as a methodology. I ask what architecture reveals when it is incomplete, vulnerable, or transgressed; how spaces behave when their identity is suspended; and how our own identities shift as we inhabit these states.

Eerie narratives related to our urban environment, to the megastructures of cities, junkspaces⁸, abandoned places, all caught in the inner workings of capitalistic real estate speculation. There is a very melancholic undertone in my work. And it's something that can resonate with a lot of us. Even the happiest of us. It's not a matter of giving up, but more something as giving in, just for a moment.

⁸ Junkspace is a term coined by starchitect Rem Koolhaas, *Junkspace*, 2006. It refers to the ubiquitous, apathetic, and homogenized architectural fallout of modernization, capitalism, and globalization.

My relations with these transitional spaces, from childhood dreams to late-night trespassing, from digital labyrinths of the Backrooms to the exposed infrastructural underbelly of the Österreichische Postsparkasse, form the groundwork of this research.

The suggestiveness of architecture, its unclear but sensible intention, and yourself within, to an imaginative mind, calls for fiction, political resistance and psychological analysis. We walk through and around public space, and I ask, what if one suddenly falls through a glitch⁹, an error, an unintended passage through the boundaries of our environment. Places of trespassing, places of public entertainment, where you, a person, role play¹⁰ a version of yourself in "the city".

⁹ A glitch is a minor, temporary technical malfunction or fault in a system, such as a computer program, electronic device, or machine.

¹⁰ "some of us better behave out there"

LIMINAL SPACES

The word liminality originates from the Latin *limen*, meaning **threshold**. First used in anthropology¹, it refers to the transitional phase of a ritual, when an individual has left one state but has not yet entered another. Liminality describes an in-between condition defined by ambiguity and suspension, where established boundaries momentarily dissolve. In architecture an edge holds complexity: challenging the separation between areas, while demanding a higher level of material articulation, as different elements and surfaces meet and negotiate their boundaries.

Space after space after space after space.

In Japanese culture, this concept is expressed through *ma* 間, a term that encompasses not only spatial intervals but also the temporal and emotional dimensions of the **space in-between**. Time stands, and emptiness becomes. This results in the concept being less reliant on the existence of a gap, and more closely related to the perception of a gap².

Liminality is haunting and fascinating. And so is our perception³.

¹ Arnold van Gennep, *Les rites de passage* (1909)

² Liminality is often abstract and subjective, felt rather than reasoned.



³ René Magritte, "Ceci n'est pas une pipe" ("This is not a Pipe").

When talking about liminal spaces, there are certain characteristics that can evoke its presence.

Spaces of passage: airports, bus stations, banks and shopping malls⁴, etc.

Spaces of modular repetition: long corridors, stairwells, foyers, etc.

Spaces without purpose: empty halls, abandoned buildings or closed public places, etc.

These *Non-Places*⁵ produce a sense of dislocation. Their design feels timeless and impersonal, yet evoke nostalgia. They are difficult to navigate⁶. They carry a sense of obscurity, distancing themselves from the comfort of *familiarity*⁷, and their identity, function, and effect on inhabitants becomes uncertain. Arnold van Gennep uses the word *magico-religious*⁸, describing an experience where the magico stands for technique and practice, and the religious for the beliefs in power or metaphysical theory, or better yet pataphysical⁹ theory. This ambiguity renders you and the space vulnerable, transparent, particularly in these transitional states, and observers can move through undisturbed and consider the possibilities inherent in the in-between.



⁴ Shun Tak Centre shopping mall at night, Hong Kong, China (2019)

⁵ Marc Augé, *Non-Places: An Introduction to Supermodernity* (1992)



⁶ Exit sign

⁷ Familiarity derived from the Latin *intimus*, "innermost", meaning it is sensed internally rather than defined externally.

⁸ Arnold van Gennep, *Les rites de passage* (1909)

⁹ Pataphysics is a satirical, philosophical concept coined by French writer Alfred Jarry, defined as "the science of imaginary solutions" and the study of the laws that govern exceptions rather than rules. It playfully explores absurdity, paradox, and the limits of logic.

I'VE BEEN HERE 60 YEARS AND I AM STILL NOT BORED¹

As an architecture student, researching liminal spaces soon became a practice. I spent many late nights or early mornings entering construction sites and abandoned buildings, learning about the processes of dwelling, and to feel how suggestive these environments could be.

I have always felt drawn to situations that overpower my identity...

The latest, and for me now most significant, liminal space I have been part of is the Österreichische Postsparkasse, in short **P.S.K.**

In 2021, the Angewandte started renting part of the building, and our master's program, Art & Science, was located on the mezzanine² at the southeast corner.

As the building was still under renovation, the day we entered, the rooms were not yet complete. We suddenly became inhabitants of a threshold.

¹ a lyric from Kinneret, *No Wind Resistance! (SPED UP!)*, music album, (2019). This song and especially this verse became viral on TikTok as the anthem of Liminal Spaces, the verse goes:

*"I've been here sixty years
and I'm still not bored
There's absolutely nothing
that I can't afford
And I've found that almost
everything is made of
cardboard
And there's absolutely
nothing I can't sing with
weird chords"*

² Hochparterre South East Wing

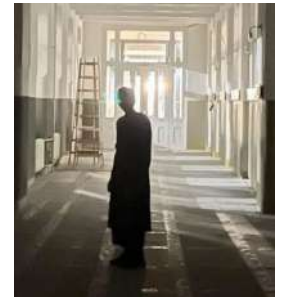
I remember that the corner room of our class ceiling was still partly exposed, and the carpet was missing in one corner, revealing the passive floor underneath. Construction workers³ were around the whole building, renovating electrical systems and utilities under all floors and above all ceilings. It was a moment of visibility, to access the internal mechanisms usually hidden from view.

Throughout the year, the building was my favourite place to explore⁴. All doors were open, or easy to open. There was so much space; I stored materials, slept there, and would find my peace in these empty, abandoned floors.

Inhabiting this space in transition, neither personal nor entirely neutral, suggested a loss of personal identity while engaging in being a presence within these haunted spaces, being an art student in this city.



³ © Marton Zalka, ÖST. PTRR-TRRKPSSTK, (2022-2023)

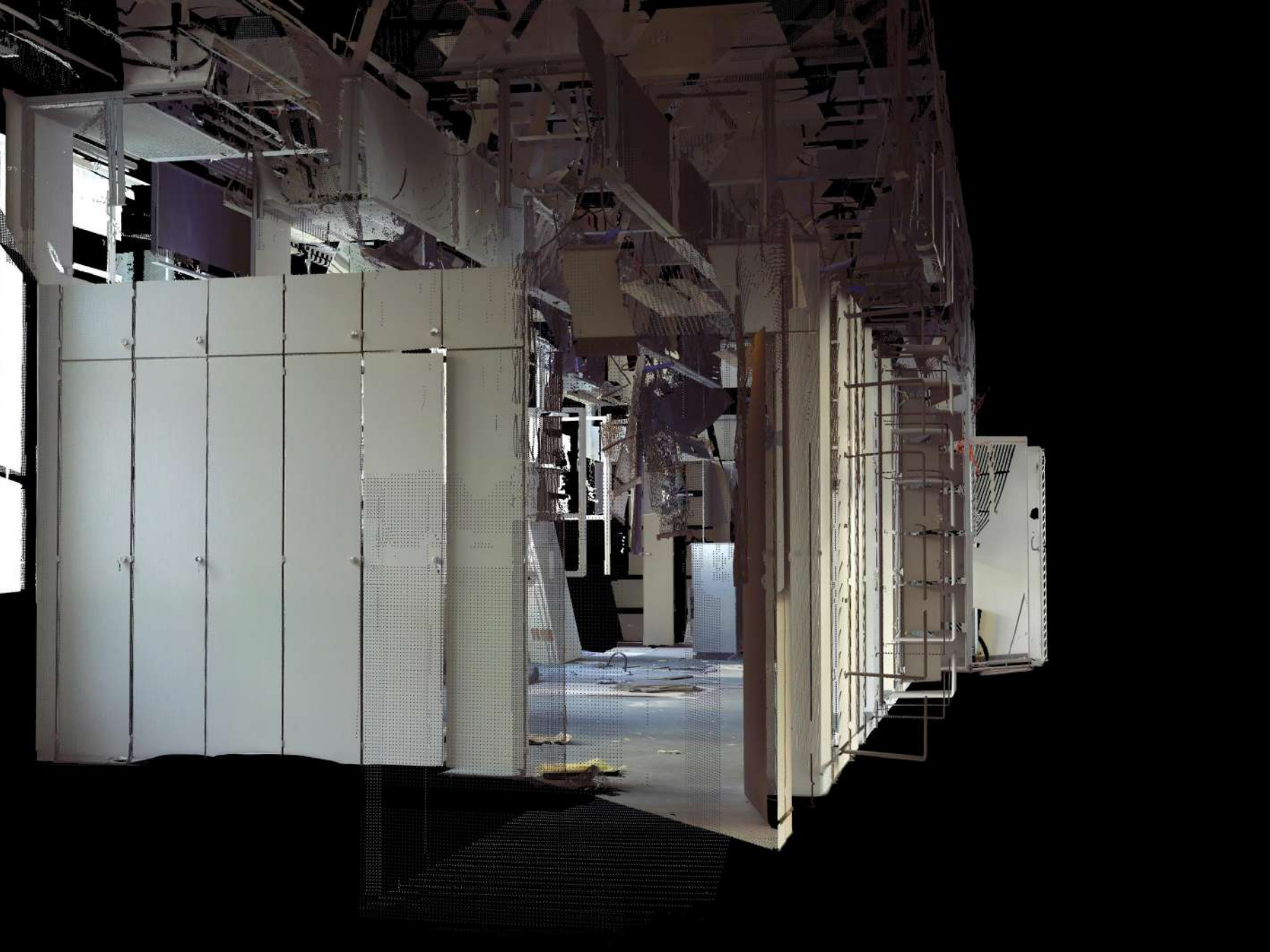


⁴ © Ing. arch. Martin Belkovsky 2022









The history of the building is long and full of trivia. I have scattered information about it swimming in my head. Yet, I don't intend to include a lengthy timeline of what happened in this building since it was built in 1904¹. If one is interested, there is a very detailed collection of photos and information about the building in the museum located on the north side of the P.S.K..

The information I keep for myself are these: Otto Wagner, *starchitect*² of the *Wiener Secession*³, built this space to be a *bank*, the first savings bank in Vienna, a public building for everyone to be part of. The materials and the spaces followed the credo⁴ that the borders of structure, function, and aesthetics should be blurry. Everything visible at the forefront. But at the same time, the building is itself made of many hidden layers. The façade, as well as many details inside, resembles more a beautiful curtain than the building itself, as the interior maintains solid brick and concrete construction.

Even the two sculptures⁵ of Nike on the front façade of the building look like theatre props seen from the back.



¹ ©Gerlach & Wiedling, *Buch- und Kunstverlag* (1910)

² A starchitect is a celebrity architect whose work have made them famous beyond the architecture world. The term often refers to designers of iconic buildings that symbolize cultural heritage.

³ The Wiener Secession was an artistic movement founded in Vienna in 1897 by a group of artists, who broke away from the traditional, conservative art institutions of the time.

⁴ belief



⁵ Statue of Nike from the front and from the back.

Because the P.S.K. cultural heritage, the spaces used by people working or studying inside the building, are made of passive drywalls, with linoleum or carpet passive flooring and hanging aluminium ceilings⁶. Since Bawag⁷, none of this has changed, except for the ceiling lamps⁸. The contrast between this megastructure, famous for its *hyper-identity*⁹, and the soulless drywall containers nested within it, victims of standards and norms, is bizarre.

Otto wanted to bring the building to life in his famous **atrium** located at the centre of the building. This space is defined by multiple roofs, all made of metal and glass¹⁰, which deliver light all the way to the basement. The materials of the these spaces, creates a strong resonating chamber with loud, hard acoustics. So every coin, every cash desk, would be counted for sound. At the Hochparterre the atrium arrives in its famous main hall, "Kassenhalle"¹¹, was where the public would experience the building. And still today it is left as it was designed.

⁶ Dry construction is a building method in which components are assembled mechanically, without wet processes such as concrete, mortar, plaster, or adhesives. Especially suitable for reversible and non-invasive interventions in existing or heritage buildings

⁷ BAWAG P.S.K. is an Austrian bank. Its employees were the previous occupants of this building.



⁸ Zumtobel, model: Claris Evolution

⁹ "where design is function and function is identity"



¹⁰ © Ing. Arch. Martin Belkovsky (2022)



¹¹ © Bildarchiv Foto Marburg (1904-1906)









THE BACKROOMS

Liminal spaces, its aesthetics and narratives, have found their way into a wide range of cultural contexts. One worth mentioning is the phenomena of *The Backrooms*. A collective digital exploration of liminality: spaces suspended between reality and simulation, familiarity, and the eerie.

The concept originated as an internet *creepypasta*¹ (short horror storytelling) in September 12, 2019, on 4chan's /x/ board², in the paranormal discussion forum, where an anonymous user invited others to post disquieting images that just **feel off**, the user writes:

"If you're not careful and you no-clip³ out of reality in the wrong areas, you'll end up in the Backrooms, where it's nothing but the stink of old moist carpet, the madness of mono-yellow, the endless background noise of fluorescent lights at maximum hum-buzz, and approximately six hundred million square miles of randomly segmented empty rooms to be trapped in"

¹ Creepypasta is a short, scary story or urban legend that spreads online, typically designed to unsettle, frighten, or disturb readers. The term comes from "copy-paste" combined with "creepy."

² "/x/" Archive 4plebs, <https://archive.4plebs.org/x/>



³ Noclip (or no-clip) is a term originating from video game. It describes a glitch where the player character is freed from the normal physical constraints of the game world: allowing movement through walls, floors, ceilings, and other solid objects.

The original 4chan thread quickly developed an extended collection of narratives and storytelling, referred to as *Levels*⁴, and soon it expanded into a complex lore⁵.

Users contributed details about survival rules, encounters with bizarre entities, and environmental variations. Some categorized these stories as "found footage"⁶, giving the Backrooms a documentary-like, archival quality, *as if these spaces existed somewhere in our world*. Contemporary creator, director, and VFX⁷ artist Kane Parsons (aka Kane Pixels), released the short film *The Backrooms*⁸ on YouTube, on January 7, 2022, fictionally dated September 23, 1996.

This work has helped transform the Backrooms from a niche creepypasta into a widely recognized cultural phenomenon, demonstrating how digital culture continues to expand and inhabit these uncanny, in-between worlds.

⁴ A level is a distinct stage, map, or area where players complete objectives, often featuring escalating difficulty, new mechanics, and specific environments.

⁵ Lore refers to the collection of stories, traditions, and knowledge that build the background or mythology of a world. Whether in a culture, game, or fictional universe.

⁶ Found footage is a storytelling technique, common in film, TV, and games, where the work is presented as if it consists of discovered recordings. It creates a sense of realism and immediacy, to make the audience feel like they are watching raw, unedited material.

⁷ VFX, or Visual Effects, refers to imagery created or manipulated digitally after filming (in post-production) to add elements not captured live, like characters, effects, creatures, or entire digital worlds.



⁸ Kane Pixels, "The Backrooms (Found Footage)," YouTube video, 9:13, January 7, 2022, <https://www.youtube.com/watch?v=H4dGpz6cnHo>.

The resulting narratives always hovered between reality and fiction, creating a sense of unsettling ambiguity. The Backrooms Wiki Fandom¹⁰, became layered into levels, each with its own characteristics, dangers, and rules, creating a richly imagined space that blends anxiety, curiosity, and the uncanny. An endless surreal labyrinth of interconnected rooms. What makes this phenomenon especially compelling for this thesis is its foundation in familiar architecture, offices, hallways, fluorescent lighting, within architectural megastructures, blending inside and outside, transformed into endless, disorienting spaces that feel simultaneously known and alien. Spaces that **feel off**.

¹⁰ An online fandom is a global community of passionate fans connecting via the internet to share enthusiasm and create content. Here follow some of the levels uploaded on the Backroom Wiki Fandom:



Level 1



Level 2



Level 4



Level 188

The Stanley Parable¹¹ is an interactive narrative video game specifically designed as a liminal experience. It explores choice, control, player agency¹² and the undeniable presence of the space around you.

Players control Stanley, an office worker whose mundane existence suddenly becomes strange when all his coworkers vanish. The game is set in liminal and unsettling empty office corridors, endless hallways, and rooms that loop or transform unexpectedly. Like the Backrooms, these spaces disorient the player, highlight the ambiguity of boundaries, and evoke a sense of suspended identity. Here players are invited to explore the in-between spaces that feel both familiar and alien, making the game a digital meditation on non-place.

The 2022 TV series "Severance" by Dan Erickson, starring Adam Scott, is also set in a liminal space with rich backroom aesthetics, very much like the Stanley Parable experience. Its opening title sequence¹³ is a beautiful CGI¹⁴ narrative of liminal space and personal identity.



¹¹ Galactic Cafe, The Stanley Parable, video game, PC, released October 17, 2013.

¹² Player agency is the degree of control, influence, and meaningful choice a player has within a game. It refers to how much the player's actions shape outcomes, affect the world, or change the narrative, rather than simply following a predetermined path.

¹³ Apple TV, "Severance — Opening Title Sequence," YouTube video, January 27, 2022, <https://www.youtube.com/watch?v=NmS3m0OG-Ug>.

¹⁴ CGI, Computer Generated Imagery. It refers to images or animations created using computer software, often used in films, video games, and television to produce visual effects, environments, or characters that would be difficult or impossible to create in real life.

The impulse to explore these worlds can be traced to gaming culture, for example games defined by construction and exploration. In sandbox¹⁵ games like Minecraft¹⁶, players navigate spaces with clear rules: walls are solid, objects cannot be passed through, and gravity is consistent. Yet the very nature of the game as a simulation encourages curiosity about what lies beyond the intended boundaries, behind walls, beneath floors, or outside the visible world. This fascination with hidden spaces and rule bending in game development, likely inspired the early iterations of the Backrooms aesthetic.

This endless, surreal labyrinth of interconnected rooms, devoid of human presence, its multiple narratives connected to these places and the people looking for them, resulted in a diverse range of Backrooms aesthetic. Contributions also shifted into what we know as Dreamcore¹⁶ and Weirdcore visuals¹⁷. Where narratives of playfulness and exploration define a different sense of uncanny.

¹⁵ Sandbox is a game genre that gives players a high degree of freedom to explore and interact within an open-world environment, often with the ability to create and modify the world itself.

¹⁶ Minecraft is a video game where players can explore a block-based world, gather resources, craft items, and build structures freely.



¹⁶ Dreamcore, or Weirdcore, is a surreal internet aesthetic using dream, daydream, or nightmare imagery, like liminal spaces, nostalgic childhood scenes, and uncanny visuals.



¹⁷ Dreamcore aesthetics, resembling gaming environments with flashy colors and playful objects.

Collages, high contrast, distorted perspective, low resolution imagery, with washed out or highly saturated colour palette and creatures. These backrooms aesthetics resemble surrealism¹⁸. These contemporary content creators are experiencing a sense of timeless nostalgia, innocence and anemoia¹⁹.

Where previously The Backrooms acoustic was the unsettling noises of the spaces themselves, in Dreamcore music is added to these narratives and it is made of dreamy soundscapes and fast tempo beats.

Ethereal, hazy, often slow-paced with lush synths, heavy reverb, and sometimes distorted or breathy vocals. Creates a surreal, dreamlike feeling, blending nostalgia for childhood with a sense of isolation, uneasiness, or comfort.

¹⁸ Surrealism was a 20th-century artistic and literary movement that sought to unlock the power of the unconscious mind, exploring dreams, the irrational, and the unexpected to challenge conventional reality.



e.g. Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, MOMA, New York City.



¹⁹ Anemoia is a feeling of nostalgia or wistful longing for a time, place, or situation that one has never actually experienced, coined by John Koenig, author of *"The Dictionary of Obscure Sorrows"*. (2021)

"EVERYWHERE AT THE END OF TIME"¹

The Backroom phenomena can be read as a digital, participatory extension of the CCRU's (Cybernetic Culture Research Unit) an experimental cultural theorist collective formed at Warwick University, England. They speculated too in a culturally and technologically mediated space, where rules are mutable, boundaries dissolve, and perception itself becomes the medium.

The CCRU, active in the 1990s, was haunted by the fast pace of the approaching millennium. Their generation was confronted with the overwhelming and dooming realization that nothing felt graspable anymore. Technology was advancing fast². They popularized the term accelerationism³, which is still very relevant today. And it resulted in an experimentation and renegotiation of all values.

They also explored, theory fiction, and coined the term *hyperstition*⁴, wrote about cybernetics and speculative futures, emphasizing the intersections of technology, culture, and altered perception.

One element from their thinking that matters for this thesis is their attention to music.



¹ The Caretaker "Everywhere at the End of Time" music album (2016), cover by Ivan Seal, oil on canvas (2016)

² Moore's law is the observation that the number of transistors on an integrated circuit doubles approximately every two years, a trend that has driven the rapid growth of computing power and the affordability of electronics. It reflects on technological acceleration, human agency and the nature of progress.

³ Accelerationism is a term for ideologies that advocate using processes like capitalism and technological change to create radical social transformation.

⁴ Hyperstition is a concept describing ideas, especially fiction, that become real by their own existence, a form of self-fulfilling prophecy. The term combines "hyper" and "superstition" to describe how fictional concepts can have a causal power to shape reality, influencing culture, economics, and technology.

Mark Fisher⁵, one of its leading members, described music as a medium to bring virtuality into reality. In "What is Hauntology"⁶?⁷ He writes how throughout the 20th and 21st centuries electronic music carried the promise of the future. Post WWII composers like Karlheinz Stockhausen, a pioneer of electronic music, breaking classical structures and tempos, redefining standards and resulting in works with an off-world presence.

Musicians as Delia Derbyshire and her electronic score for Doctor Who⁸ shaped entire popular culture imaginaries. Wendy Carlos pushed electronic sound into mainstream consciousness with A Clockwork Orange⁹ and Tron¹⁰, turning the synthesizer into a narrative device rather than a novelty. Anime, Akira¹¹, and the score by Geinoh Yamashirogumi, holds narratives that are cursed by the atomic bombings of Hiroshima and Nagasaki. Vangelis's Blade Runner¹² whose soundtrack grounded the aesthetics of cinematic futurism, haunted by decaying architecture, social structure and pending identity.

⁵ Mark Fisher, also known under his blogging alias k-punk, was an English writer, music critic, political and cultural theorist, philosopher, and teacher. Deceased.

⁶ Hauntology is a concept describing the persistence of elements from the past, particularly lost or "dead" futures, that continue to affect the present. Coined by Jacques Derrida, the term is a portmanteau of "haunting" and "ontology" (the study of being). It is a critical theory used in various fields, including philosophy, music, and art, to explore how unrealized possibilities and fading memories shape our current experience.

⁷ Mark Fisher, *What is Hauntology?*, The Regents of the University of California (2012)

⁸ The Doctor Who theme music is a piece of music written by Australian composer Ron Grainer and realised by Delia Derbyshire at the BBC Radiophonic Workshop. Created in 1963, it was the first electronic music signature tune for television.

⁹ Stanley Kubrick, *A Clockwork Orange*, film (1971)

¹⁰ Steven Lisberger, *Tron*, film (1982)

¹¹ Katsuhiro Otomo, *Akira*, anime (1988)

¹² Ridley Scott, *Blade Runner*, 1982

The music genre of ambient music¹³ feels spacial, atmospheric, music that behaves like weather, influencing perception without demanding attention. Often peaceful sounding and lacking composition, beat, or structured melody, ambient music uses textural layers of sound that can reward both passive and active listening¹⁴, and encourage a sense of calm or contemplation.

Fisher concludes, that the exhaustion of futurist narratives has produced a shift in its musical aesthetics. Instead of projecting forward, contemporary experimental and electronic music often turns toward the feeling of loss, memory, and decay. Not a sound of the future, but the sound of the impending loss of the future. He calls it *hauntological music*.

One of the pioneering artists of hauntological music is The Caretaker¹⁵, whose artist name is inspired by the character Jack Torrance, played by Jack Nicholson, in *The Shining*¹⁶.

¹³ Artists like: Brian Eno is an English musician, songwriter, record producer, visual artist, and activist. He is best known for his pioneering contributions to ambient music and electronica, and for producing, recording, and writing works in rock and pop music.

¹⁴ Active listening is the practice of fully engaging with a speaker to understand their message.

¹⁵ Leyland James Kirby, is an English ambient musician whose work explores memory, gradual deterioration, nostalgia and melancholy.

¹⁶ Stanley Kubrick, *The Shining*, film, 1980

The Caretaker imagined the music that would be playing in the Overlook hotel, where the movie is set. He uses Plunderphonics¹⁷ and collects old ballroom¹⁸ records and distorts, delays, echoes and degrades them, into a spectral sound scape. He makes sounds with haptics, like crackle, hiss and warping. Site specific music that gives agency to a room.

In the text Mark Fisher also talks about how in the 80s and 90s, the UK rave culture, accelerated this sense of loss even further with quick tempos (from 160 to 180 BPM). Genres like Jungle, and Breakcore, made of samples of drum patterns often playing **off beat**.

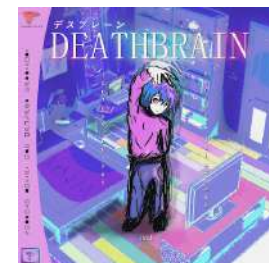
The music genre IDM¹⁹, deconstructed, with harsh cuts and fast pace has inspired many sub-genres, and Dreamcore is one of them²⁰. I find this blends of genres melancholic but full of hope, to an audience that is lost but not scared.

¹⁷ Plunderphonics is a musical genre where new compositions are made by manipulating and recontextualizing samples from recognizable existing recordings.



¹⁸ Jack Torrance and the Overlook hotel guests in the famous ballroom picture shown at the end of the film.

¹⁹ IDM, "intelligent dance music," is an experimental electronic music, characterized by complex rhythms and sound design rather than traditional danceability.



²⁰ e.g. Deathbrain, *Fantasy Noises & Perfect Delusions*, music album, (2022) musical artist blending Dreamcore aesthetics to Breakcore.

TRESPASSING

Trespassing means entering a space that has been declared **off-limits**¹. To trespass is to enter zones that are in a suspended state: closed, unfinished, abandoned, or overlooked.

It is an act of self-assertion against rules that might feel arbitrary, oppressive, or invisible. Breaking a frame. To transgress is to discover that every boundary is, in fact, negotiable.

It is a way to reclaim agency, and to become acutely aware of one's position within space, precisely because one is not meant to occupy it. It is a condition of heightened perception, seeing something not meant to be seen, and this perception is closely tied to liminality. Heightened awareness, where one's presence feels provisional and amplified, and time always seems to stretch. This condition invites projection, speculation, and storytelling.



¹ No trespassing street sign

In my practice trespassing is: risk taking for the sake of curiosity².

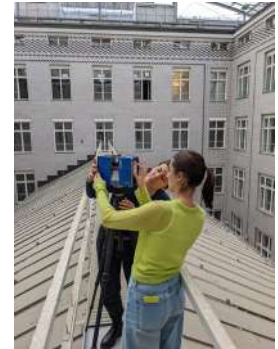
One of my favourite fictional trespassing story is from Haruki Murakami's trilogy 1Q84³.

In the opening chapter the protagonist Aomame is riding in a taxi on a busy cross-section concrete Tokyo expressway, in the taxi, the Leoš Janáček's Sinfonietta is playing on the radio.

The music marks the moment where Aomame begins to slip from the everyday world into what will later be understood as another reality. She doesn't know that yet, but she feels that this experience is already outside the normal flow of things. When a traffic jam traps the car in standstill congestion, the taxi driver, a calm enigmatic figure, tells her that if she's in a hurry, there's an emergency staircase she can take down to street level. But he also warns her that *"things may not be what they seem"* once she does.



² Many late nights or early mornings trespassing with architects Katerina Kunzová and Thomas Huck www.kunzovahuck.com (2020)



Inside the atrium with Dila Kirmizitoprak, 3D scanning the roof of the Kassenhalle. © Marton Zalka (2022)

³ Murakami, Haruki. 1Q84. book, (2011)

Aomame gets out of the taxi. Removes her shoes, places them in her bag, and descends the narrow, fenced metal staircase. Exposed and disoriented above the city. As she climbs down between the roaring highway above and the noise of Tokyo below, she becomes aware of a strange sense of disconnection, as if she is leaving one world for another.

By the time she reaches the street, subtle details no longer match her memory of reality: uniforms look different, the police carry unfamiliar weapons, the air itself feels **slightly off**, and the sky has two moons.

Aomame liminal threshold experience: a mundane piece of infrastructure⁴ becomes a portal to another reality, reached through an act of physical and perceptual trespassing.



⁴ Shuto Expressway, Tokyo. Speculative location of where Aomame got out of the Taxi.

Another realm where to experience liminality are dreams. They are the fruit of our imagination by way of experience, but the kind of experience we don't pay attention to.

When I was 10 years old, I had a recurring dream, that since has remained vivid in my memory, it was a core moment in my subconscious. In it, I entered the painting of Salvador Dalí's "Hallucination: Six Appearances of Lenin on a Piano"⁵, together with my cousin Artu' and the cartoon character, Fred Flintstone⁶. The dream was both unsettling and fascinating. We felt like intruders in a space that was not meant for us. The sense of being present where one does not belong produced a tension between curiosity and prohibition.

⁵ Salvador Dali, *Hallucination: Six Appearances of Lenin on a Piano*, 1931, oil on canvas, Centre Pompidou, Paris.

⁶ Fred Flintstone is the main character of *The Flintstones*, a classic animated TV sitcom created by Hanna-Barbera.



In the dream, we were walking in a forest with our respective caretakers. I was with my father, my cousin Artú was with his mother, my aunt Paola, and Fred Flintstone was with Wilma⁷. We were on a hike through a very dense, thick forest in the middle of the day. At one point, the group took a break and sat down.

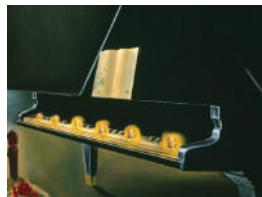
Artú, Fred Flintstone, and I noticed a rock wall covered with a creeper plant. We asked if we could explore it, and after receiving permission, we climbed the wall all the way to the top. Once up there, we found ourselves in a much darker part of the forest. We continued walking and walking, and eventually, the forest transformed into a corridor. The floor was no longer natural forest terrain, but it became a tiled floor⁸. At the end of the corridor, there was a small, dark room with a door⁹ on the left side of the opposite wall, closed, but lit from behind. In the middle of the room, there was a black grand piano¹⁰, nothing else. As we observed the space, we realized someone was behind the lit door. Suddenly, the door opened, and two balls made of bubble wrap rolled out toward us.

⁷ Wilma Flintstone is a main character in *The Flintstones* and the wife of Fred Flintstone.

⁸ I had a similar experience in real life once. I was exploring the canal under the city of Vienna, and after wading in the mud of the river bed for a while, the floor became tiled. I later found out that there is where the "Der Dritte Mann" tour brings visitors.



⁹ The position of the door is uncannily correct.



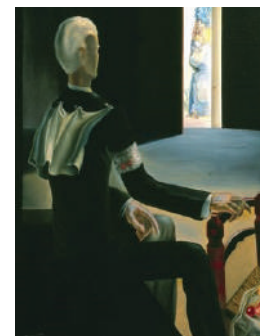
¹⁰ The tiny heads of Lenin were missing in my dream.

I turned to run away, but I was too slow. One of these bubble wrap creatures wrapped around me. It wasn't painful, but it suddenly made me much larger and more visible. The door closed again. When we noticed movement approaching again, we hid: I under the piano¹¹, Artú behind the piano, and Fred Flintstone behind the door, which opened outward to create a small nook where he could hide. This time, a faceless figure¹² came out of the room, let the door open, let the light in, and sat at the piano, playing. I don't remember what he played. It was soothing and I felt a strange acceptance of my state. After playing, the figure stood up, walked back through the door, and closed it. The door opened again. This time, a very frightening figure appeared: a woman wearing a polka dot dress. Her hair looked like it was made of a red plastic block, her eyes were huge¹³, and she wore heavy makeup. She stood in the doorway for a while, with the light behind her, seemingly sensing us. Then she entered the room and closed the door behind her.

It was at this moment, when she saw Fred Flintstone hiding, and that is always when I woke up.



¹¹ this is where I was hiding



¹² I am not sure if my figure was faceless, but it was so tall that I could not see his face.

¹³ Huge!

I've had this dream many times as a child, over and over again, always with the same characters and always going through the same actions. Nothing ever changed. I was an observer to this story, without control.

It was only years later that I saw the painting from Dali, in an art book, and it felt like looking at something intimate and familiar for the first time¹⁴. Now that I'm grown, I like to think this was my very first experience of trespassing, or crossing into a space. That strange sense of presence in forbidden places has stayed with me, and it's a feeling I'm always drawn to explore.

¹⁴ Déjà vu is the eerie feeling that you've experienced a new situation before, a fleeting, false memory where the present feels like a vivid repeat, even though you can't recall the actual past event



e.g. the black cat in the Matrix

Trespassing is the methodology of the art work of this thesis: trespassing the P.S.K. The act of entering, observing, and using the building while it was under renovation constitutes both a spatial and conceptual form of trespass. To work with this condition is to engage the building as an active participant. In this context, hacking and trespassing refer to acts of engagement that challenge established norms of use and perception.

The intention is not to produce disturbance but to collaborate with the space, with the intention to activate it.

To resonate with it one last time before I leave Angewandte. Transform the static into dynamic, producing a temporary fiction through which the building's latent systems, its physical and symbolic nervous structures, can be observed and momentarily reanimated.

I want to enter its gutterspace¹⁵ one more time.

¹⁵ Gutterspace refers to Gordon Matta-Clark's unrealized 1970s art project, "Fake Estates," where he bought tiny, unusable slivers of land ("gutterspace") left over from NYC zoning errors, intending "anarchitectural" interventions but died before executing them, leaving behind documents and collages that became the art itself, exploring property and urban voids.



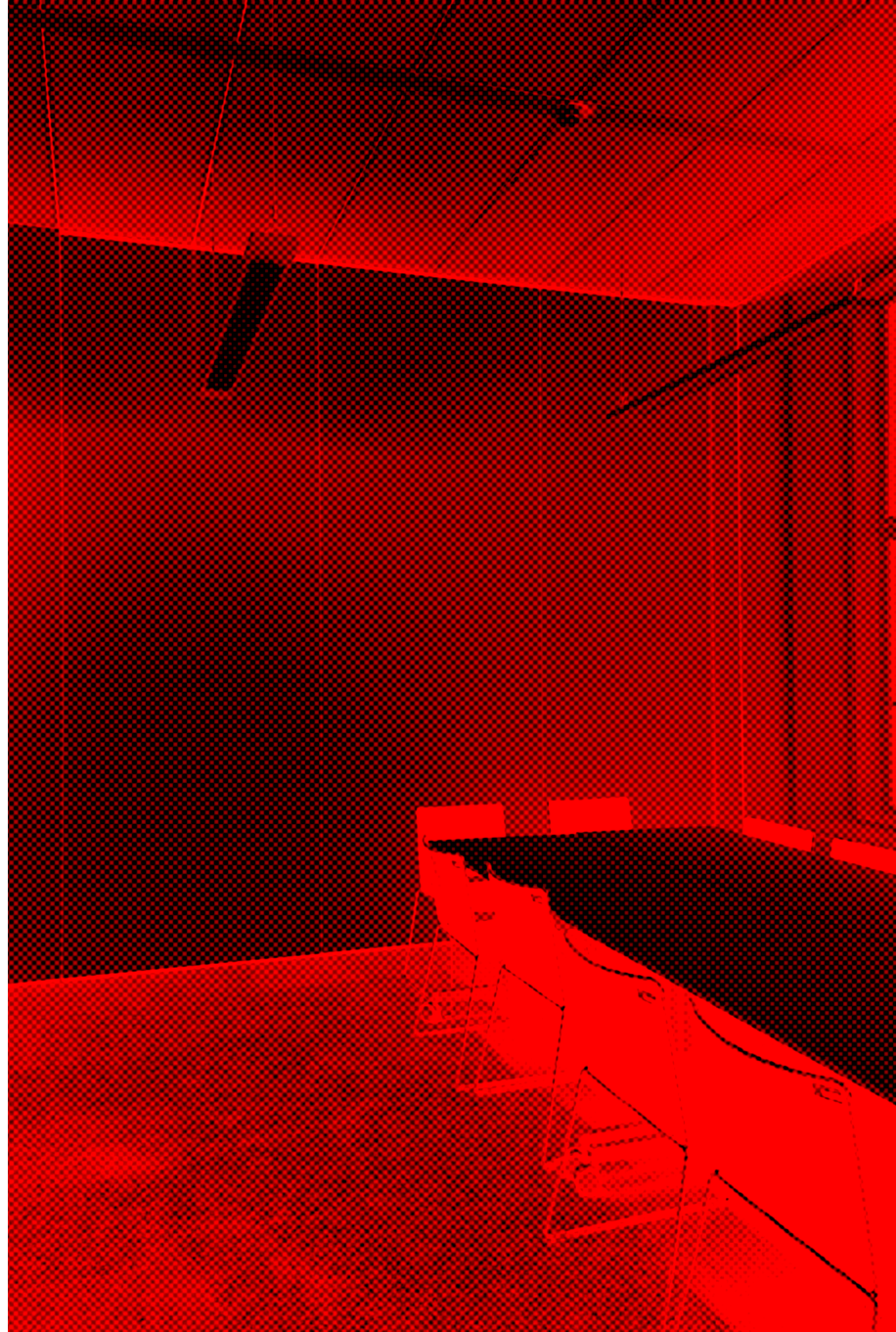
SRQ31¹ ADELINE

SR031 (Seminarraum 31) in the P.S.K. serves as the experimental component of this research. Formally, I refer to it as SRQ31, but I call it **Adeline**.

Adeline is an ordinary seminar room in the P.S.K., victim of capitalistic architectural norms, it is passive, and does not actively shape experience, but rather accommodates whatever is imposed upon it. An office. With modular flooring, gray carpeting, lightweight drywall partitions, an aluminum grid ceiling, and eight LED office lamps hanging down, with their cold bright light. A typical backroom. Impersonal. The result is not a fixed installation, but a temporary state in which the room becomes an instrument. Rather than introducing an external object, I operate within the in-between, the gutterspace of the architecture situated between sound, light, and visual articulation.

*Gutterspace is a room; Adeline is an instrument. Playing for the in-between of architecture, culture, identity, and reason. Walls echo fiction, liminality, memory and bass.
My salute to the PSK (Österreichische Postsparkasse) will be resonant.*

¹⁴ SRQ31 refers to the title of Murakami's book, 1Q84. Aomame renamed her world 1Q84, where the "Q" stands for "Question."



I WAS NEVER ALONE

This work has been possible thanks to all these people out there. Thank you to the Institute of Art & Science, to Virgil Widrich and Martin Reinhart, and most importantly to Gerda Fischbach, who helped me become familiar with the building, mediated much of the communication, and supported me emotionally. Thank you to my fellow Master's candidates: Marton Zalka, Charlotte Bastam, Camille Belmin, Sabina Rosina, and Dunia Sahir. For your amazing works, I am honored to stand beside you. I wish you all the best. Thank you to Robert Zimmermann and Georg Hartl, who helped me get in touch with the electrical network of the building. Thank you Fabian Lanzmaier for borrowing equipment, supporting me and helping me with the interface. Thank you to Michael Weidhofer, who consulted me and assisted me on accessing the in-betweens. Thank you to Malashree Suvedi and Mario Bergamasco, who assisted me in writing this thesis, you are both just lovely. Thank you to Katerina Kunzová, Thomas Huck, Martin Belkovsky, Dila Kirmizitoprak, Adam Geraia, and Valerie Messini for being curious architects, trespassers, and for constantly inspiring me. Thank you to my parents and my siblings for loving me, and thank you to Tobias for everything. Thank you to Larabee, insatiable explorer, I will forever take your lead.

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