JAAANKYSPAAACES
Architecture in the Age of Platform Society
fromjunkspacetojankspaces

PJ Entwerfen 3/ Bachelorarbeit — Winter 2026/27 & Summer 2027

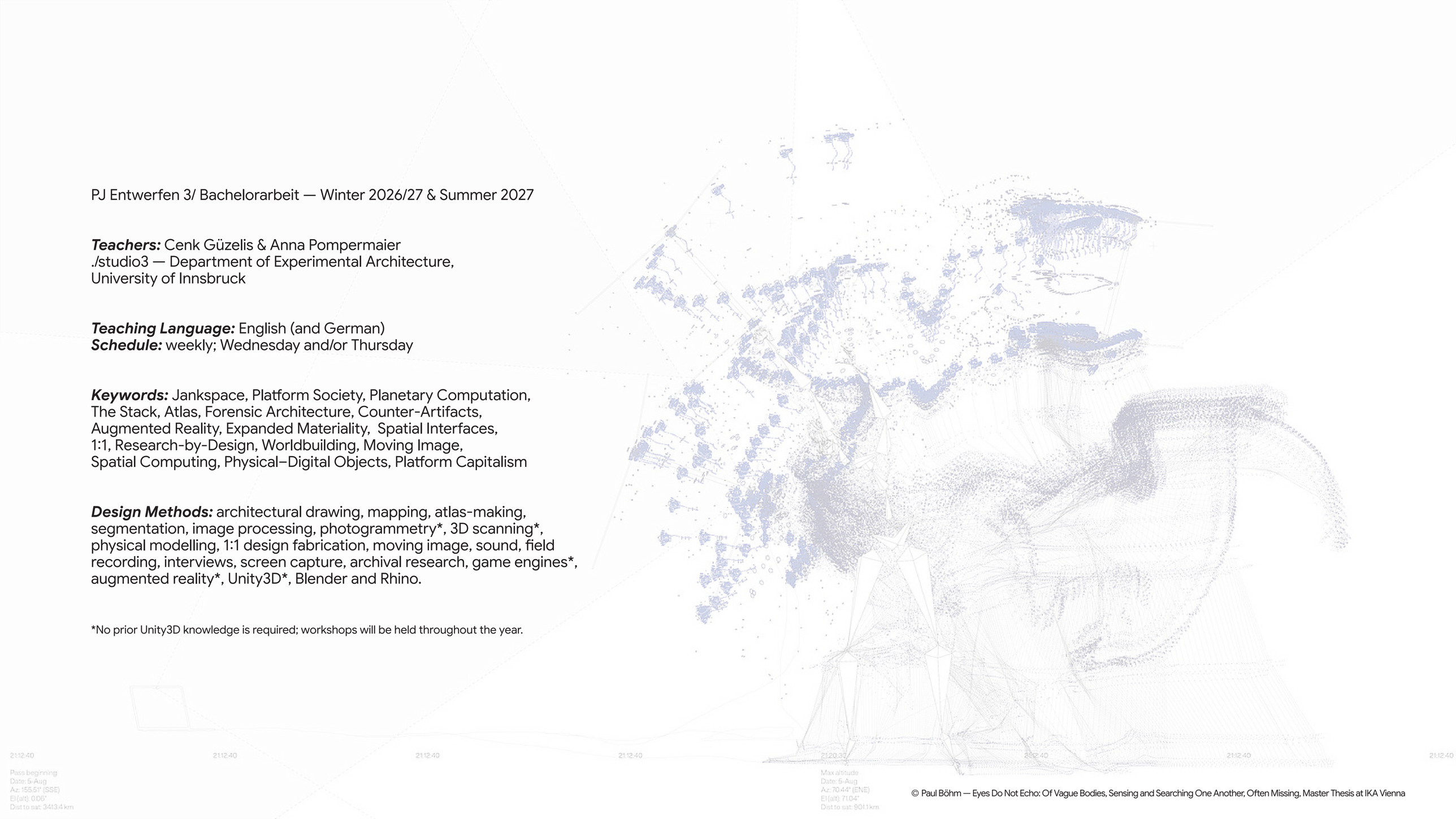
Teachers: Cenk Güzelis & Anna Pompermaier
./studio3 — Department of Experimental Architecture,
University of Innsbruck

Teaching Language: English (and German)
Schedule: weekly; Wednesday and/or Thursday

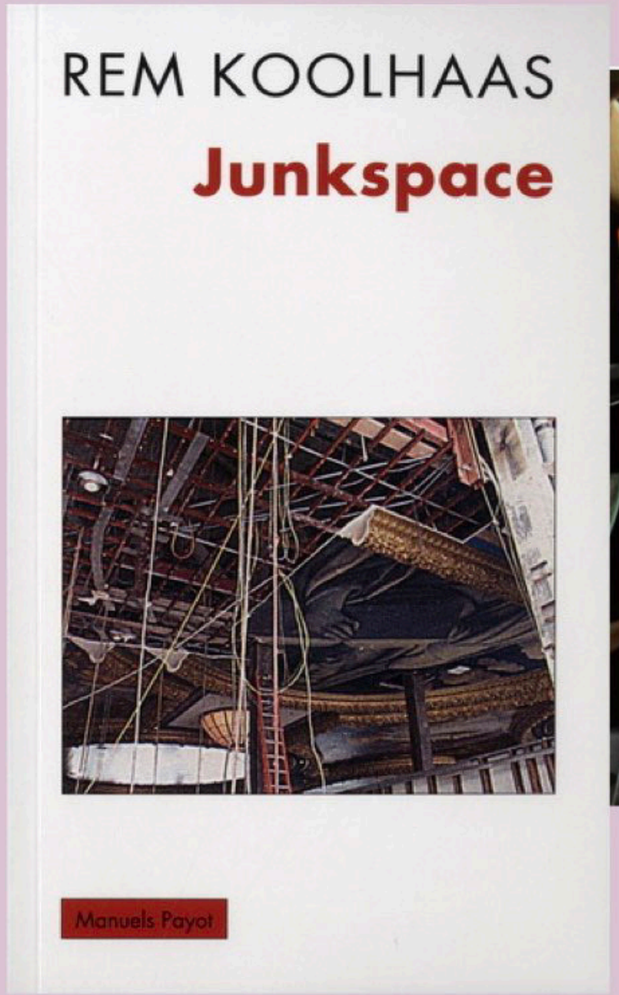
Keywords: Jankspace, Platform Society, Planetary Computation, The Stack, Atlas, Forensic Architecture, Counter-Artifacts, Augmented Reality, Expanded Materiality, Spatial Interfaces, 1:1, Research-by-Design, Worldbuilding, Moving Image, Spatial Computing, Physical–Digital Objects, Platform Capitalism

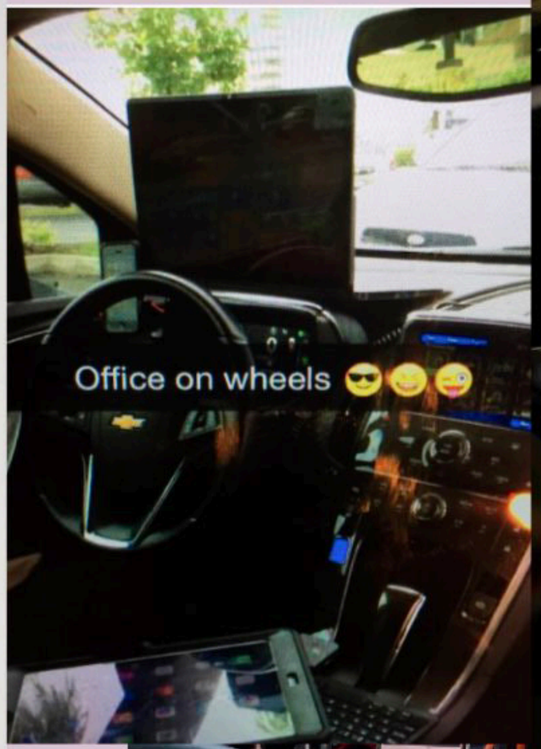
Design Methods: architectural drawing, mapping, atlas-making, segmentation, image processing, photogrammetry*, 3D scanning*, physical modelling, 1:1 design fabrication, moving image, sound, field recording, interviews, screen capture, archival research, game engines*, augmented reality*, Unity3D*, Blender and Rhino.

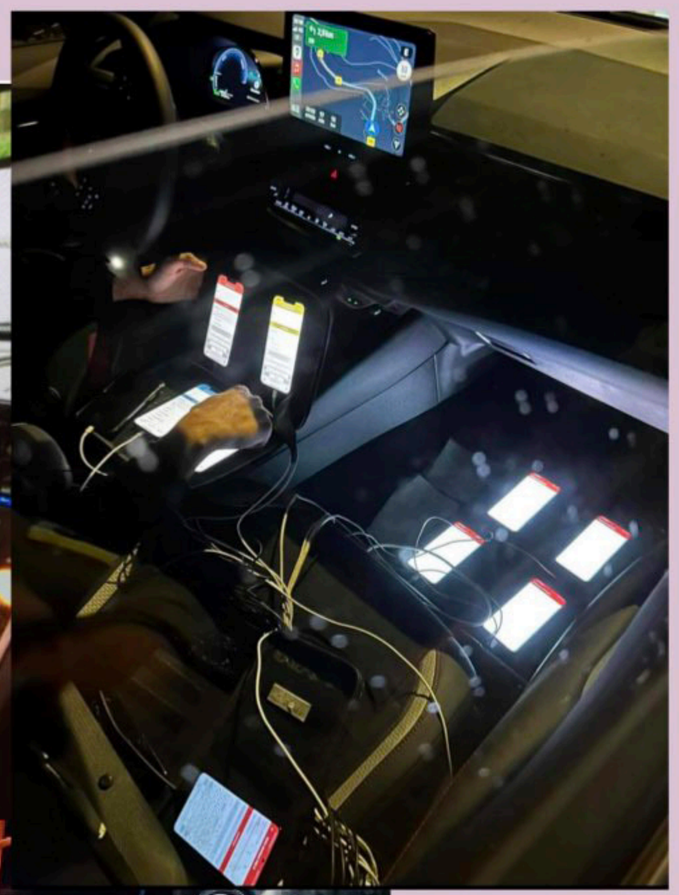
*No prior Unity3D knowledge is required; workshops will be held throughout the year.

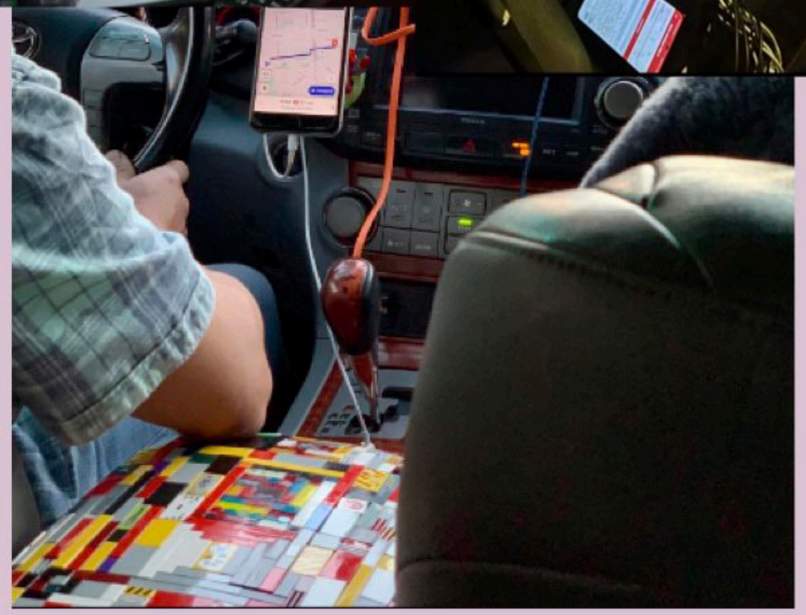


© Paul Böhm — Eyes Do Not Echo: Of Vague Bodies, Sensing and Searching One Another, Often Missing, Master Thesis at IKA Vienna









FROM JUNKSPACE TO JANKSPACE

jank

Jank is a slang term meaning low quality, broken, poorly made, or unreliable. It also describes choppy, stuttering movement in video games or computer screens when a device lags and fails to run smoothly.

CONTEXT

If Junkspace described the architectural residue of consumer capitalism, Jankspace asks what architectural conditions emerge from platform society.

In Rem Koolhaas's Junkspace (2001), the characteristic environments of late twentieth-century capitalism were produced through the convergence of shopping, air-conditioning, escalators, atriums, suspended ceilings and endless circulation. Junkspace was continuous, interiorised and climatized; an architecture produced almost as a side effect of consumption, logistics and the global proliferation of generic commercial space. It could still be entered, walked through and perceived as a spatial condition.

Two decades later, the systems organising everyday life have changed. Drawing on Daniel Felstead and Jenn Leung's notion of Jankspace, the studio considers its contemporary counterpart not simply as an ***emerging architectural style***, but as a ***condition generated through the infrastructures, interfaces and behaviours of platform society.*** Jankspace emerges through the constant friction between bodies and systems that promise frictionlessness: passwords, Touch ID, QR codes, authentication processes, payment interfaces, cloud storage, recommendation algorithms, delivery applications, social-media feeds, automated customer service and an increasing number of devices that require us to continuously identify, confirm, update, accept, subscribe, verify and perform ourselves as users. It is simultaneously smooth and broken, optimised and dysfunctional, convenient and exhausting.

Its residues are already spatial: delivery riders occupying pavements, dark kitchens hidden behind ordinary façades, click-and-collect counters, scooter graveyards, e-bike charging clusters, temporary loading zones, warehouse break rooms, biometric checkpoints, content-creator bedrooms, home-office streaming setups and virtual production studios. They produce new gestures, occupations, routes, infrastructures, interiors, habits and material realities that increasingly organise physical space.

The shift from Junkspace to Jankspace marks both a transformation in the architectural language of everyday space and a change in the mode of spatial production itself. Where the shopping mall concentrated its systems in a single conditioned interior, the platform distributes its spatial effects through an entire chain of extraction, computation, labour and circulation. A seemingly banal action such as ordering food from a phone may connect a hand in Innsbruck to interface designers, dark kitchens, payment processors, cloud infrastructure, LLMs, routing algorithms, precarious labour, lithium extraction, data centres, server cooling, electrical grids, food delivery interfaces, traffic jam, satellite navigation and corporate jurisdictions distributed across the planet. ***Space increasingly appears as a by-product of computation as much as of construction or consumption.***

Benjamin Bratton describes planetary computation as an accidental megastructure composed of the layers Earth, Cloud, City, Address, Interface and User. His Stack offers the studio a way of reading these relations vertically, from the geological and



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energetic conditions supporting computation to the interfaces and subjects through which it becomes perceptible. Kate Crawford similarly traces artificial intelligence back to mines, energy systems, logistics, data extraction and hidden forms of labour, while her work with Vladan Joler demonstrates how apparently contained technological objects can be unfolded into extensive genealogies of material, political and economic relations. In *Calculating Empires* and *Anatomy of an AI System,* they use cartography to unfold apparently contained technological objects into extensive fields of relations, tracing how everyday gestures and interfaces are entangled with infrastructures, territories, labour, resources and systems of power operating at planetary scale.

For architecture, the problem produced by this condition is fundamentally perceptual. Many of the infrastructures organising contemporary space cannot be experienced from a single position. They operate at scales and across distances that withdraw them from everyday perception: behind interfaces, inside protocols, beneath logistics systems, within proprietary clouds and across territories that may never appear together geographically.
Michel Serres's *Atlas* approaches the problem of relating spatially dispersed conditions across local and global scales topologically, through prepositional relations: closed/open, interval, direction, proximity, adherence and immersion — in, outside, between, towards, in front of, behind, near, against, adjacent, among — through which he formulates the broader question of how to find an intermediate conception capable of joining, mixing or sewing the local to the global.

Architecture has the capacity to make precisely such relations spatially present. Drawing, modelmaking, montage, mapping, moving image, design interventions and augmented reality will operate as methods for reconstructing relations that are otherwise dispersed.

The studio JAAANKYSPAAACES therefore understands architecture as a critical and spatial practice capable of bringing distant conditions into proximity, exposing the infrastructures hidden behind ordinary situations and constructing new relations from them. Through research and design, the studio asks how these dispersed systems can be translated into architectural propositions and design interventions that make their political, material and technological conditions readable, while opening up other ways of organising, inhabiting and imagining them.



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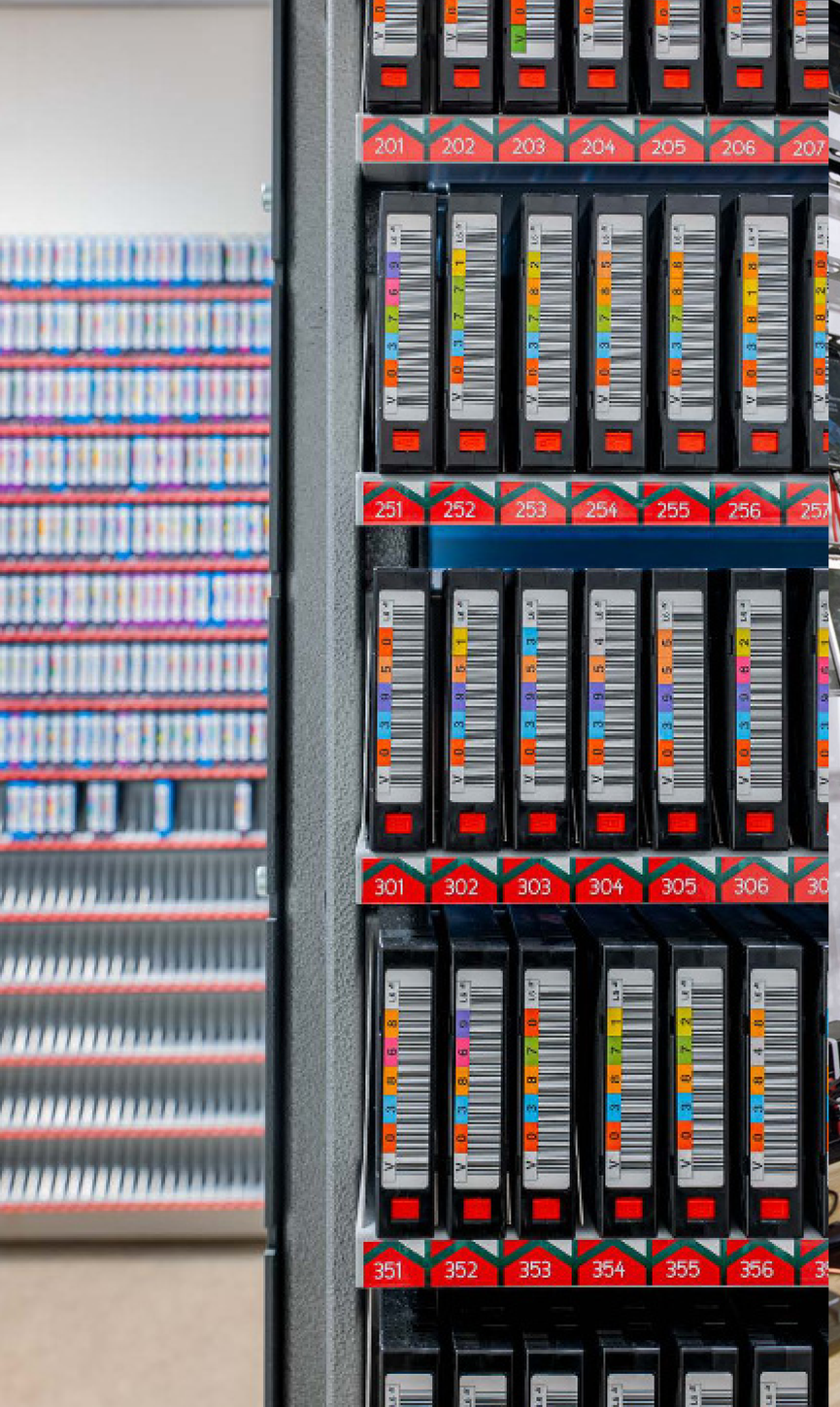


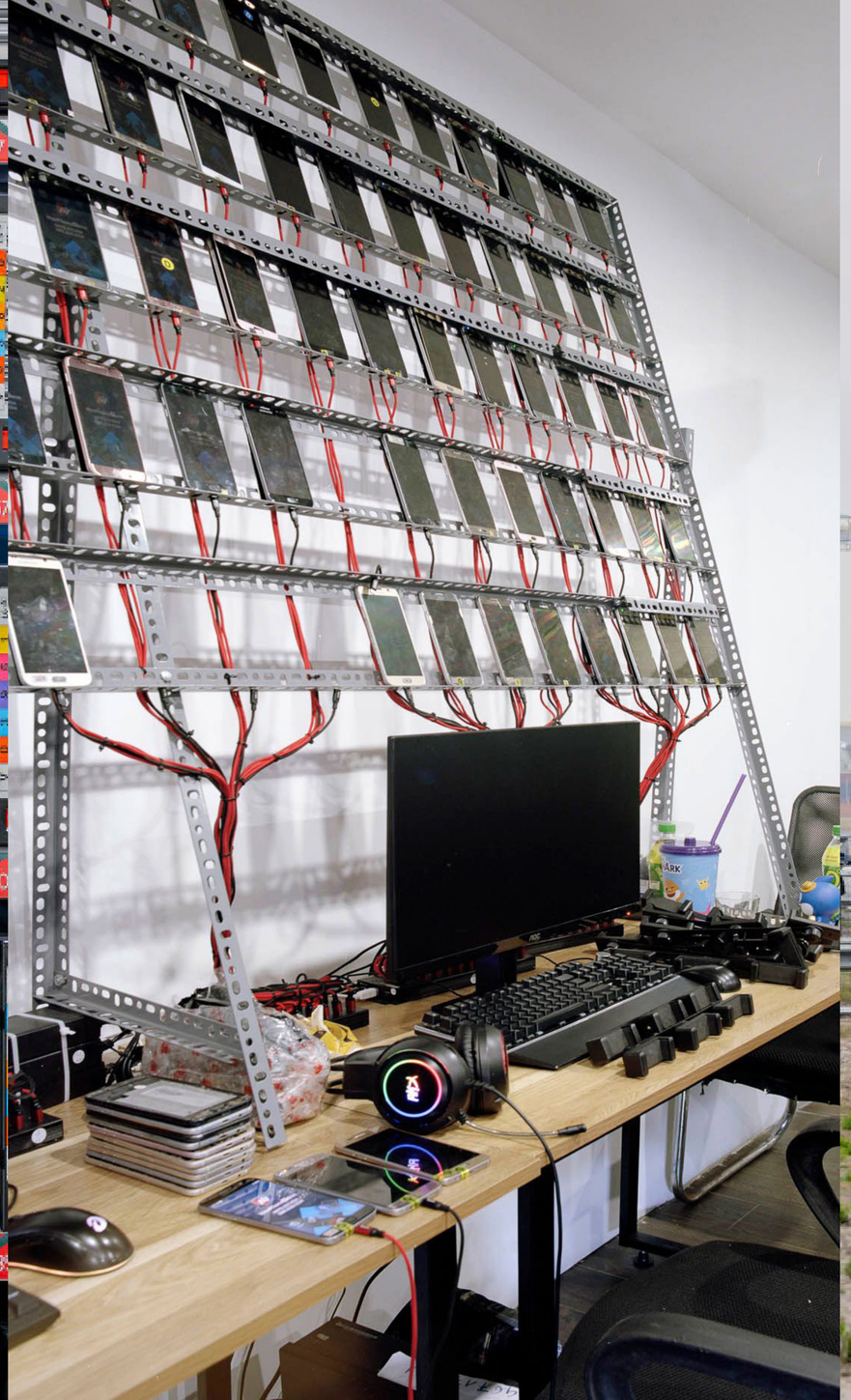
"...because junk can be measured, managed and repurposed. Slop is shapeless, a remainder, a thing to be wiped away, an ignored message. Junk is the superfluous and inferior; things with insignificant meaning and worth. Slop is a method – even if it appears at first like garbage or residue. Slop is an invisible system of commands stringing together the world and its entangled networks. Slop is spatial, emerging in places never intended for labour, yet bending them towards this condition. Slop consumes space the same way it consumes everything else (bodies, images, products, economies): quietly, relentlessly, invisibly."

- Ana Nicolaescu, Slopwork or the Work of Slop, Real Review 18

"... jankiness is these setups that Uber drivers lash together in their cars in order to have at their fingertips all the devices and systems they need in order to do their job. The janky is where mandated work protocol ends and improvisation begins. 'Janky' names those elements that are assembled as required and on demand in order to lubricate a social-economic infrastructure that is automated and runs on a meshwork of interconnected, reliably monotonic technical systems. The janky is the residual unregulated space in which the remaining problems of implementation which systems architects have not addressed—for cost reasons and/or because they relate to knots of contingency and materiality that are difficult to model and regulate and/or because they have not yet been identified as potential zones of profit and optimisation—are tackled ad hoc by users-customers in bricolage fashion."

-Maya B. Kronik, Cute and/or Janky


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CAPITAL

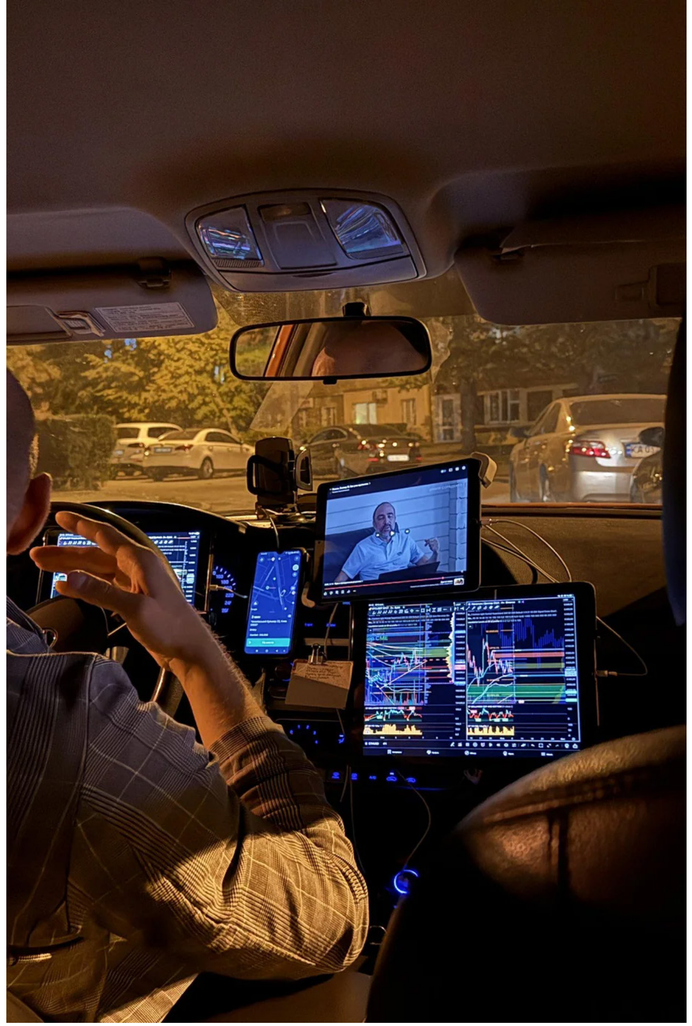
STUDIO OBJECTIVE

The studio investigates how architecture can trace and spatially reconstruct the hidden relations of platform society.

Students will develop these investigations through ***atlases, moving image, 1:1 build design interventions and augmented reality, translating research into architectural propositions.***

The *first semester* focuses on dissecting an ordinary image through The Stack and developing a forensic, essayistic atlas that connects objects, infrastructures, actors, territories and systems across different scales. The atlas becomes both the research output and the design field from which the project develops.

The second semester translates selected relations ***from the atlas into 1:1 architectural design objects.*** These works carry the research forward by giving material and spatial form to relations that are otherwise dispersed, hidden or difficult to perceive. ***Extended through augmented reality (AR)*** and moving image, they culminate in ***immersive installations*** that make the studio's research publicly readable and spatially experienceable.







The studio begins with groups of two or three students selecting one ordinary contemporary image as a core sample of platform society. During the first weeks, Benjamin Bratton's The Stack will be read collectively, with each group taking responsibility for one of its six layers — Earth, Cloud, City, Address, Interface and User — and presenting it back to the studio. These layers will form the main analytical framework through which each image is dissected and traced across local and planetary scales.

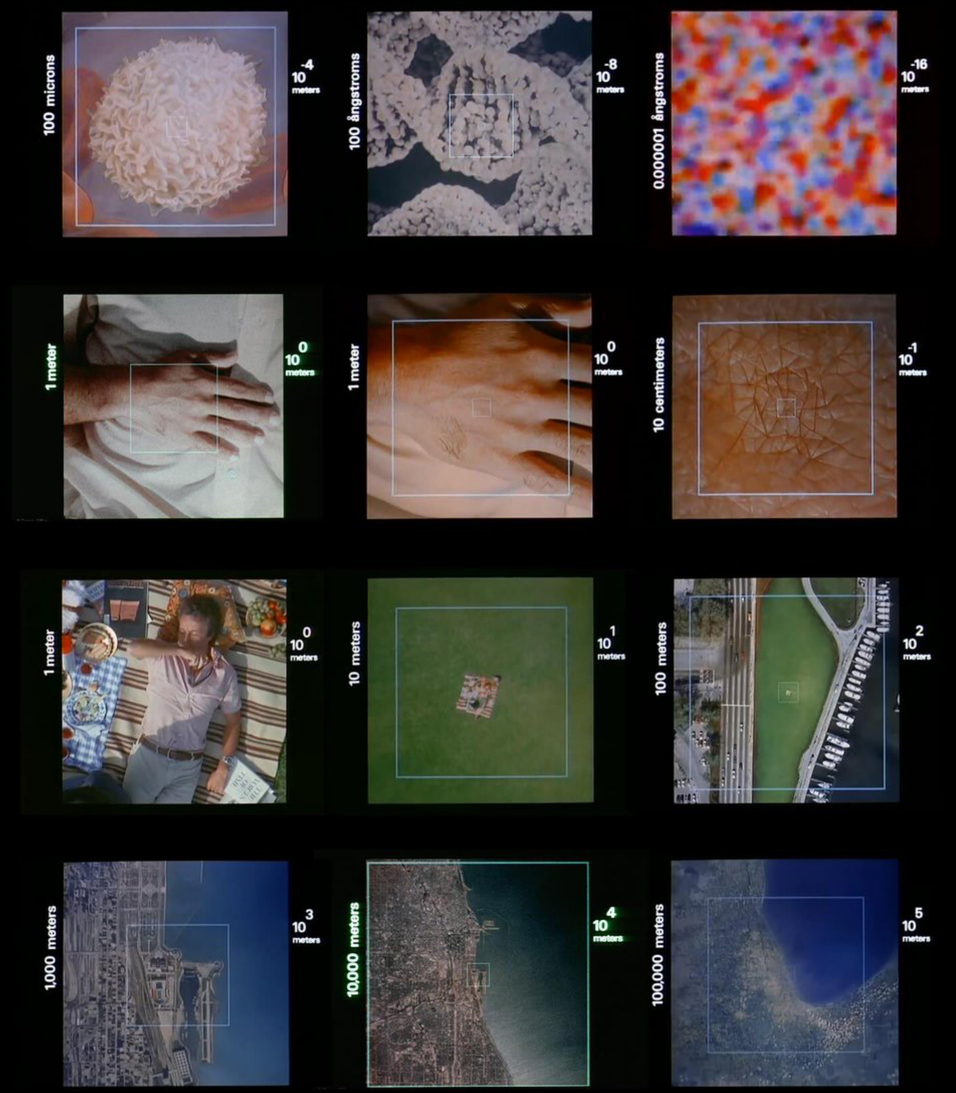
The investigation will combine forensic and essayistic methods. Students will work through drawing, mapping, segmentation, archival and online research, fieldwork, interviews, recording, scanning, modelling and moving image, following objects, gestures, materials, infrastructures and actors across technical, ecological, political and economic relations. Charles and Ray Eames's Powers of Ten provides an architectural reference for moving across scales, while the studio shifts from metric scale toward relational scale, following connections as they pass through and between the layers of The Stack.

The collected material will be continuously assembled into an Atlas in which scale, sequence, hierarchy, juxtaposition, overlap, adjacency and spatial proximity become design operations. The Atlas will construct a spatial narrative from the research, bringing dispersed relations into proximity and making conditions visible that otherwise remain distributed across interfaces, infrastructures, territories and systems. Alongside this, students will build an audiovisual archive of found footage, screen recordings, field recordings, interviews and self-produced material, gradually developing a short video essay as an additional essayistic layer.

By the end of the first semester, the Atlas will develop from a field of research into a human-scale 2 ½ dimensional spatial drawing and architectural design object. Drawings, images, texts, models, fragments, screens and other research material will be spatially organised so that the Atlas itself carries the argument of the project and constructs a counter-narrative to the apparently seamless conditions represented by the original image.

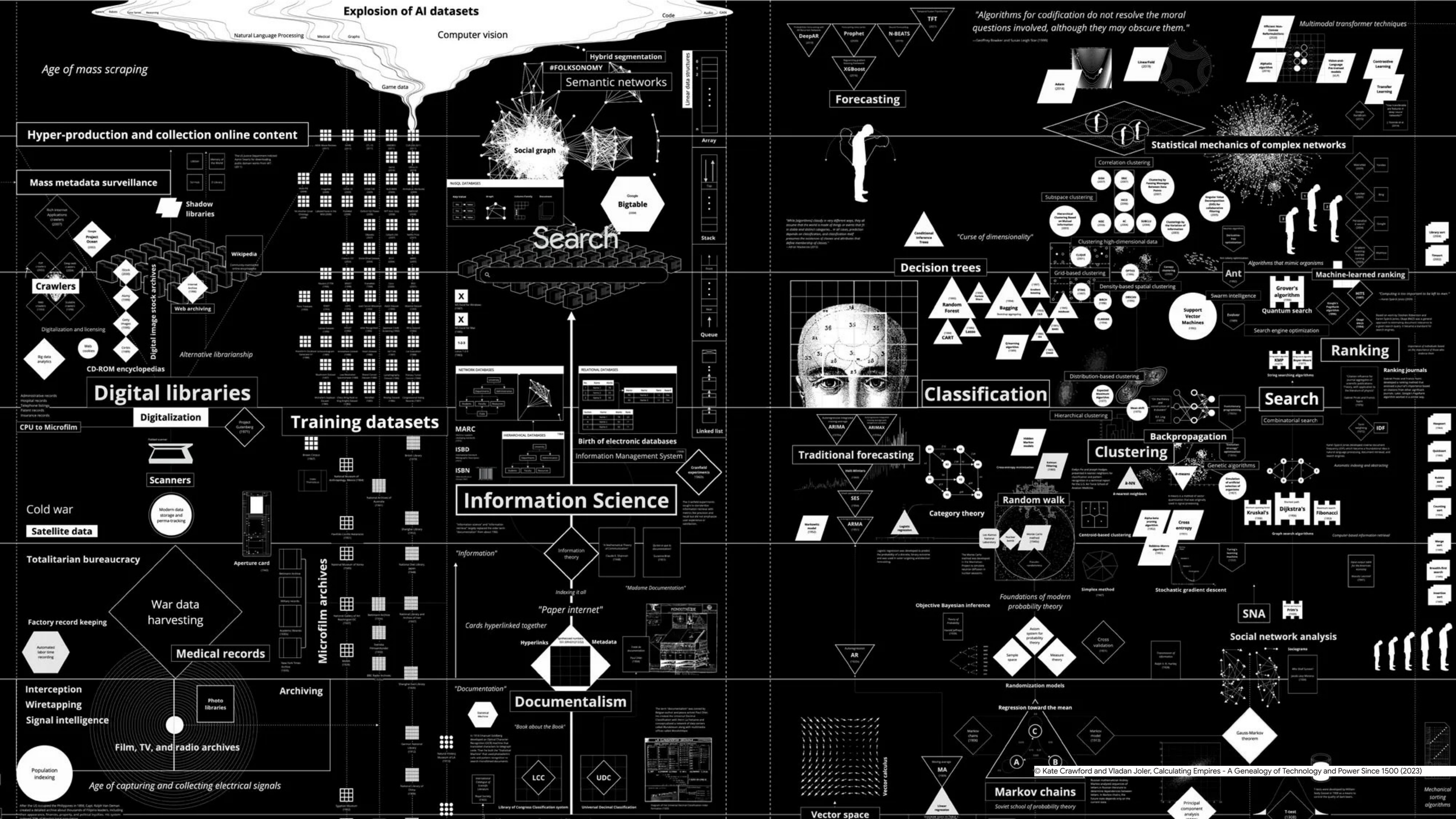
During the second semester, the spatial and architectural propositions emerging from the Atlas will be developed further into 1:1 design objects, architectural fragments and spatial interventions. These interventions will translate selected relations uncovered through the research into material and spatial form, allowing otherwise distant, hidden or immaterial conditions to become physically encounterable. Built elements, essay-films and augmented reality will be developed together, extending the architectural proposition across physical, moving-image and computational space.

Lectures, readings, screenings, round-table discussions, tutorials and technical workshops will accompany the research-through-design process throughout both semesters.




METHODOLOGY

© Charles and Ray Eames, Powers of Ten, Documentary Short (1977)

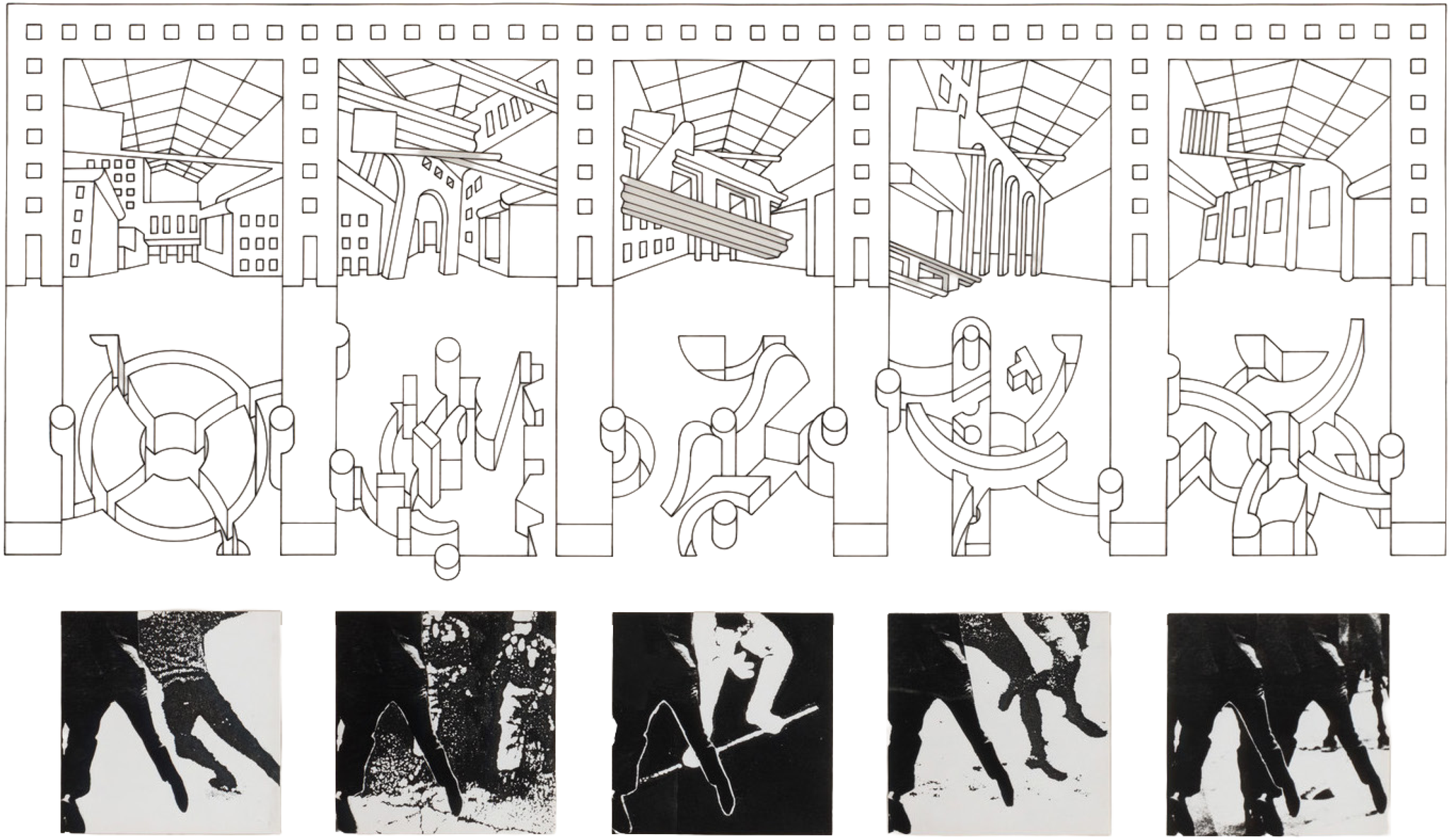

Explosion of AI datasets
Natural Language Processing
Computer vision
Code
Audio
GAN
Medical
Graphs
Game data
Age of mass scraping
Hyper-production and collection online content
Mass metadata surveillance
Shadow libraries
Crawlers
Web archiving
Digital image stock archives
Digitalization and licensing
Alternative librarianship
CD-ROM encyclopedias
Digital libraries
Digitalization
CPU to Microfilm
Scanners
Cold war
Satellite data
Totalitarian bureaucracy
War data harvesting
Factory record keeping
Medical records
Microfilm archives
Aperture card
Interception
Wiretapping
Signal intelligence
Photo libraries
Film, TV, and radio archives
Archiving
Population indexing
Age of capturing and collecting electrical signals
Training datasets
Hybrid segmentation
#FOLKSONOMY
Semantic networks
Social graph
Bigtable
Search
Linear data structures
Array
Stack
Queue
Linked list
Birth of electronic databases
Information Management System
Information Science
MARC
ISBD
ISBN
"Information"
Information theory
"Madame Documentation"
Indexing it all
"Paper internet"
Cards hyperlinked together
Hyperlinks
Metadata
"Documentation"
Documentalism
"Book about the Book"
LCC
UDC
Library of Congress Classification system
Universal Decimal Classification
"Algorithms for codification do not resolve the moral questions involved, although they may obscure them."
—Geoffrey Bowker and Susan Leigh Star (1999)
Forecasting
Multimodal transformer techniques
Statistical mechanics of complex networks
"Curse of dimensionality"
Decision trees
Algorithms that mimic organisms
Machine-learned ranking
Quantum search
Ranking
Classification
Search
Traditional forecasting
Backpropagation
Clustering
Category theory
Random walk
Foundations of modern probability theory
Objective Bayesian inference
Randomization models
Social network analysis
Regression toward the mean
Markov chains
Soviet school of probability theory
Vector space
Vector calculus
Gauss-Markov theorem
Mechanical sorting algorithms
© Kate Crawford and Vladan Joler, Calculating Empires - A Genealogy of Technology and Power Since 1500 (2023)

Communication devices

Interfaces



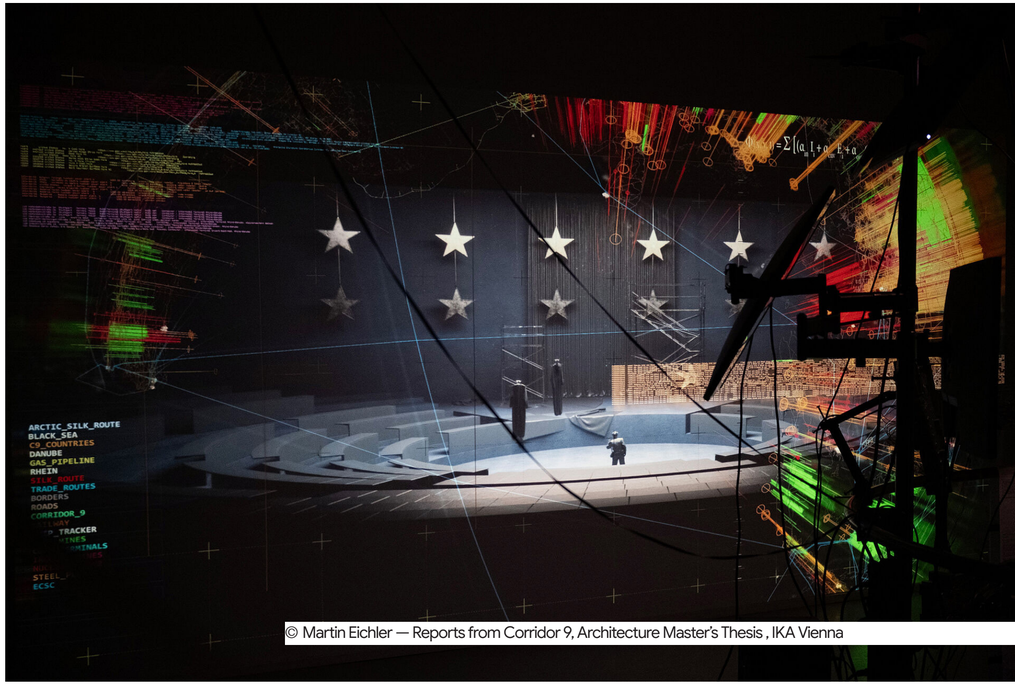
© Kate Crawford and Vladan Joler, Calculating Empires - A Genealogy of Technology and Power Since 1500 (2023)



©Bernard Tschumi, The Manhattan Transcripts Project, New York, New York, Episode 4: The Block, 1980-81







© Martin Eichler — Reports from Corridor 9, Architecture Master's Thesis , IKA Vienna

First Semester

Phase 1: The Image, The Stack and Collective Research
Selection of one ordinary image per group, accompanied by collective readings of Junkspace, The Stack and other selected texts that introduce the studio's theoretical and methodological framework. Particular attention is given to the six layers of The Stack — Earth, Cloud, City, Address, Interface and User — which establish a shared analytical structure for the semester. The work begins through inventories, sources, observations and an evolving audiovisual archive.

Phase 2: Forensic Dissection and Atlas Making
The image is traced outward through technical, ecological, political, economic and cultural relations. Drawing, mapping, scanning, fieldwork, moving image and montage are used to build a forensic and essayistic atlas in which scale, adjacency, sequence and superimposition construct the argument.

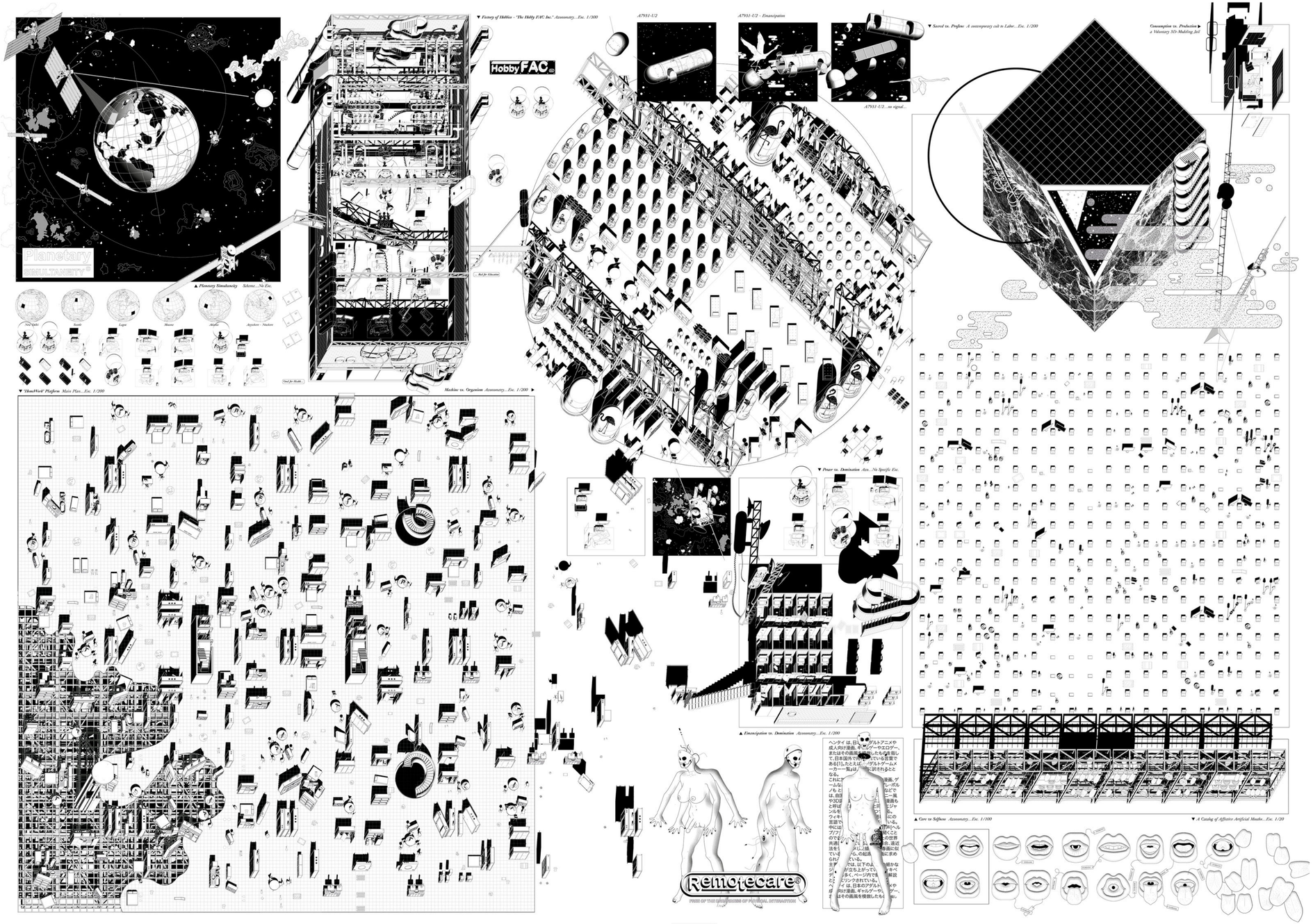
Phase 3: The Atlas as a Design Field
The atlas develops into a human-scale 2½ D architectural design object, using depth, layering, transparency, projection, sound and moving image to organise the research spatially. It concludes Semester 1 as both a material synthesis of the research and a design field from which the architectural project and its subsequent 1:1 proposition emerge.

Second Semester

Phase 4: Counter-Artifacts and Expanded Objects
Drawing on détournement, selected relations from the atlas will be translated into 1:1 architectural models and spatial interventions. A counter-artifact is understood here as a design object that reworks, redirects or exposes the materials, interfaces and spatial logics uncovered through the research, using them to construct a counter-narrative and make otherwise hidden relations visible. Each 1:1 architectural model is developed together with augmented reality, so that the built object and its digital extension operate as one expanded architectural proposition.

Phase 5: Interactive Installation & Exhibition Production
The projects culminate in 1:1 human-scale architectural models, AR expansions, video essays and spatial atlases. Together they form a collective public installation in which the research is translated into spatial, material and media-based propositions that can be read, inhabited and experienced. Together they form a collective public installation operating between forensic reconstruction and architectural proposition.

TIMETABLE



▲ *Planetary Simultaneity — Scheme... No Esc.*

▼ *Factory of Hobbies - "The Hobby FAC Inc." Axonometry... Esc. 1/300*

▼ *A7931-U2*

▼ *A7931-U2 - Emancipation*

A7931-U2 ...no signal...

▼ *Sacred vs. Profane. A contemporary cult to Labor... Esc. 1/200*

Consumption vs. Production ▶
a Visionary 3D-Modeling fail.

▼ *'HomeWork' Platform. Main Plan... Esc. 1/200*

Machine vs. Organism. Axonometry... Esc. 1/200 ▶

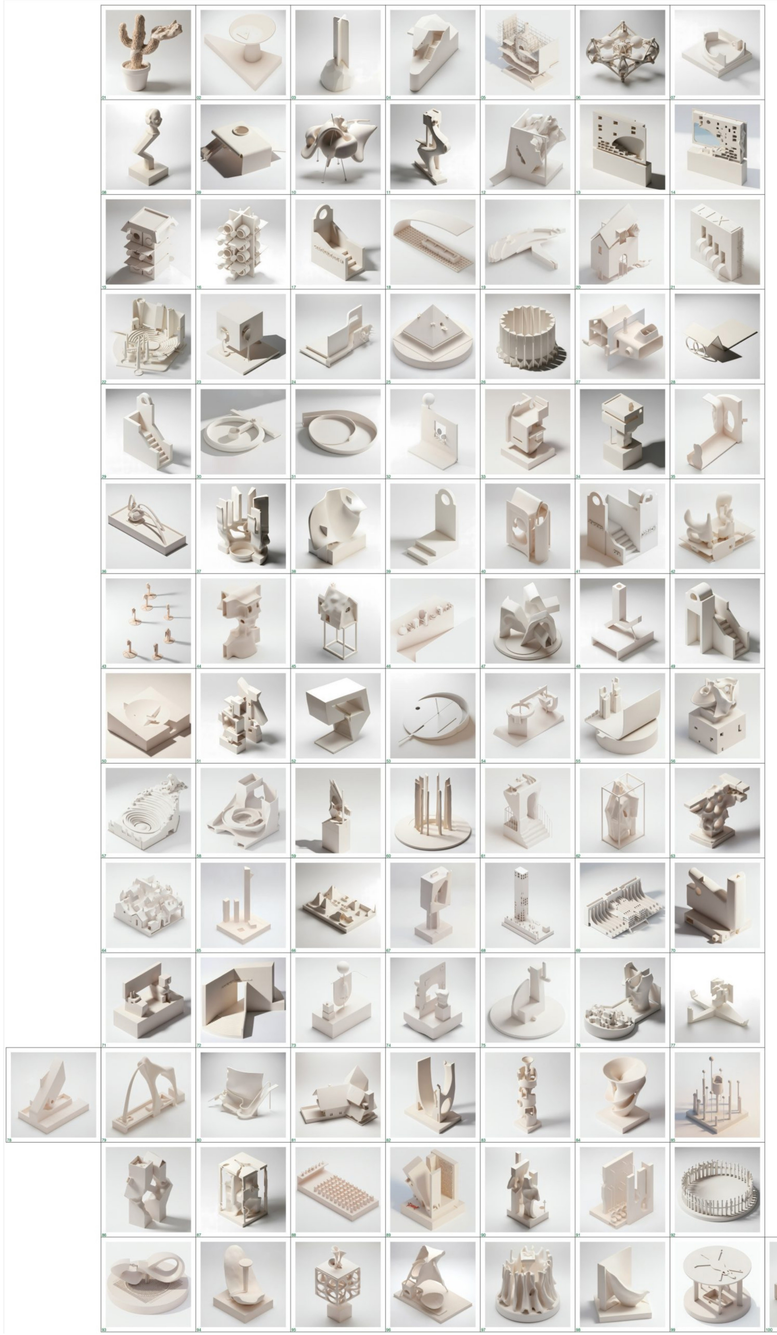
▼ *Power vs. Domination. Axo... No Specific Esc.*

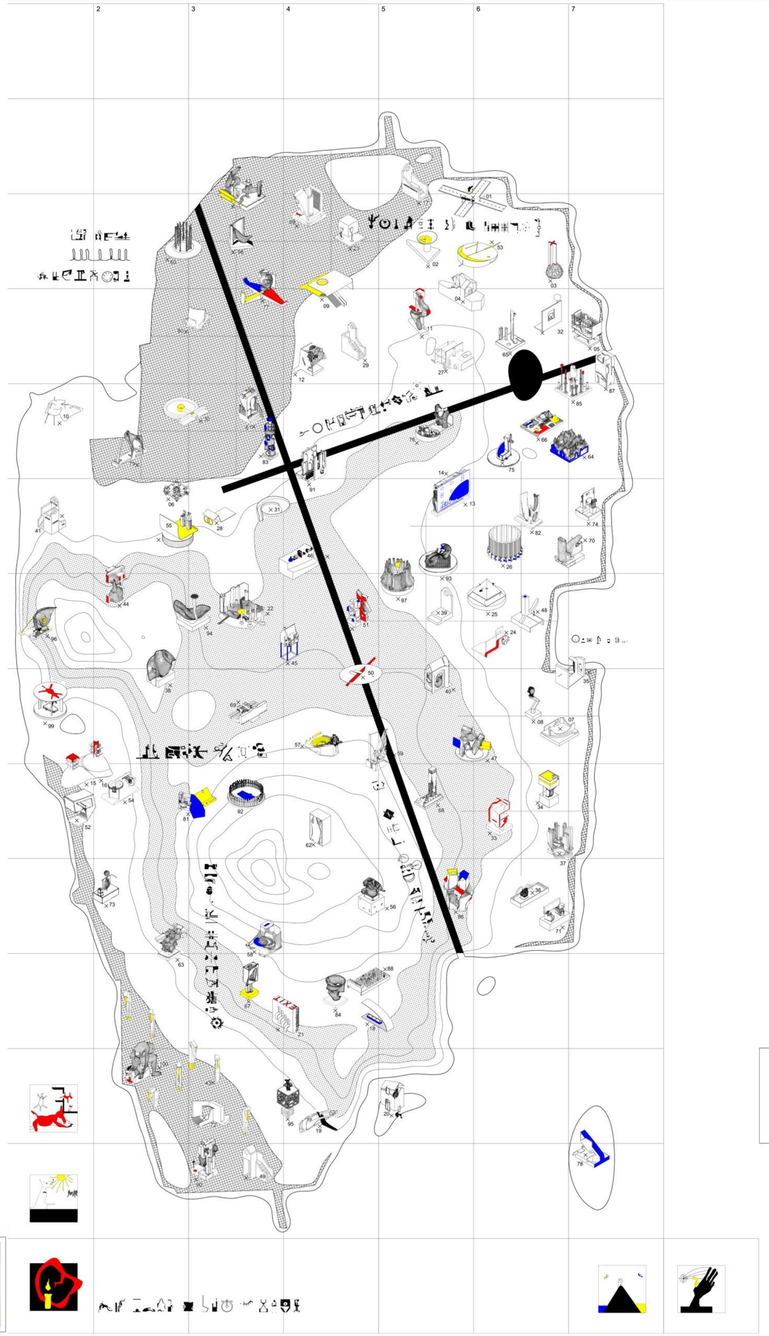
▲ *Emancipation vs. Domination. Axonometry... Esc. 1/200*

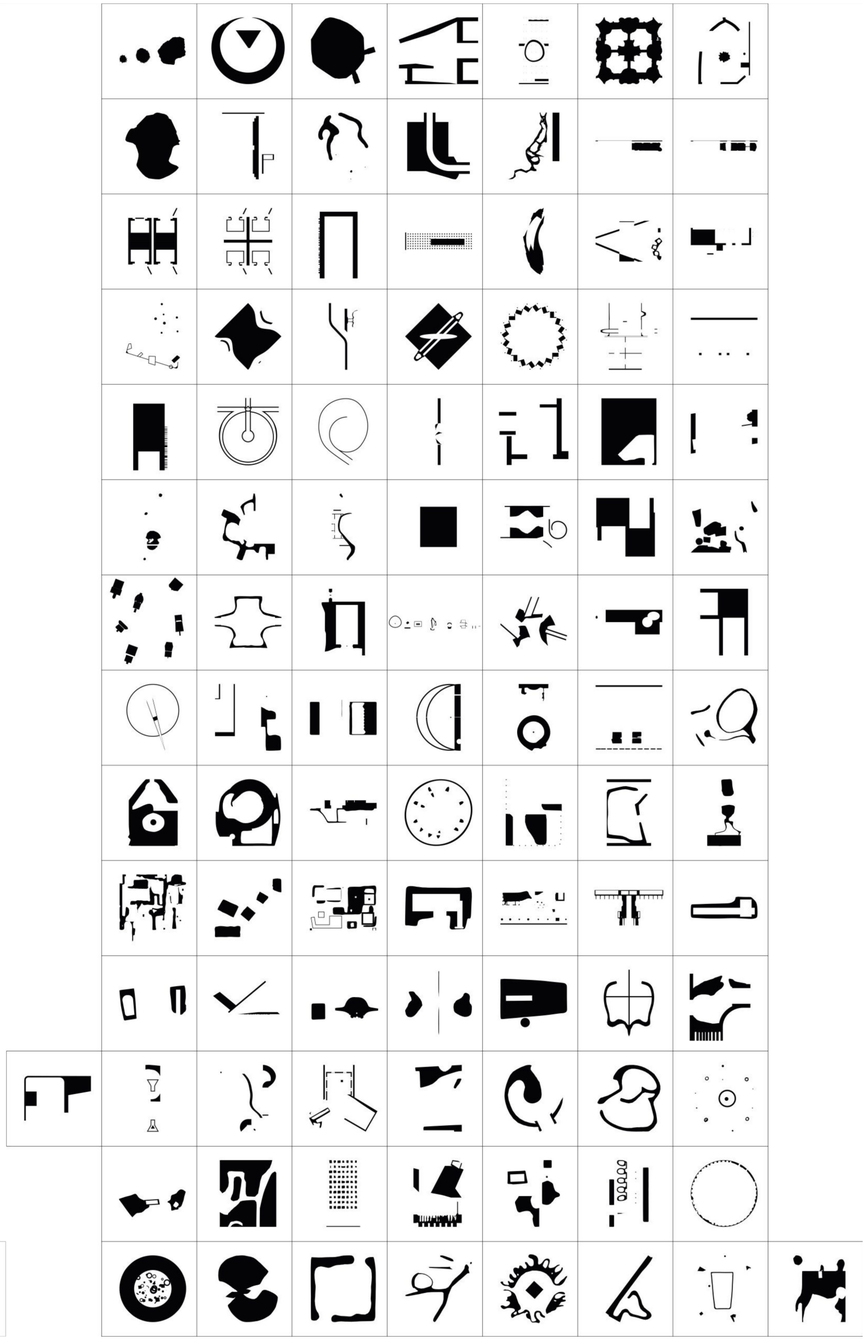
▲ *Care vs. Selfness. Axonometry... Esc. 1/100*

▼ *A Catalog of Affective Artificial Mouths... Esc. 1/20*

© Pedro Pitarch — the Age of Oxymorons







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Atlas



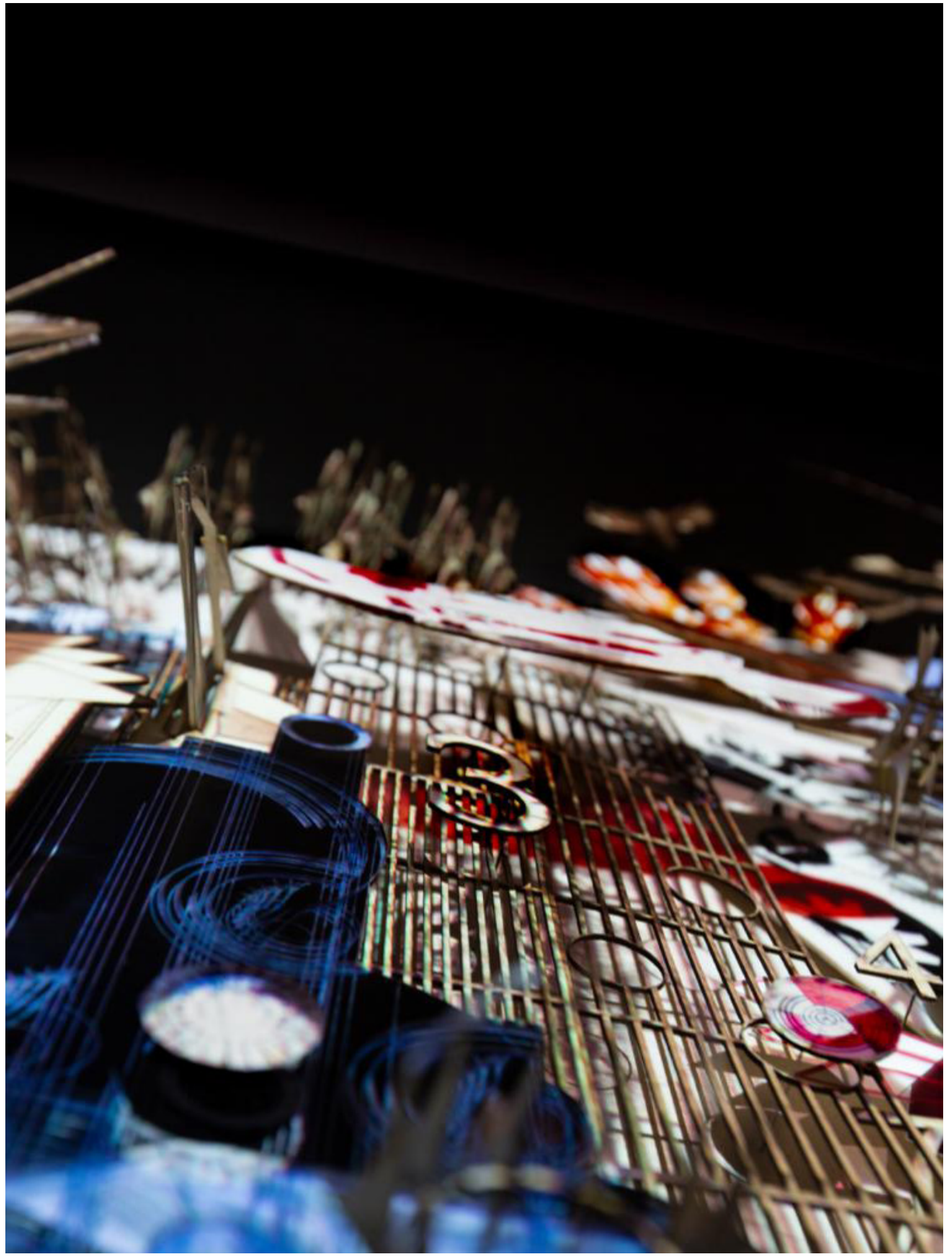
© Animali Domestici, BKK Opportunistic Ecologies



© Animali Domestici, Down the Drain: Tales of Reptile Coordination

Atlas


© Perry Kulper, Silver Parrots: Mischievous Characters and Feathered Aerialists





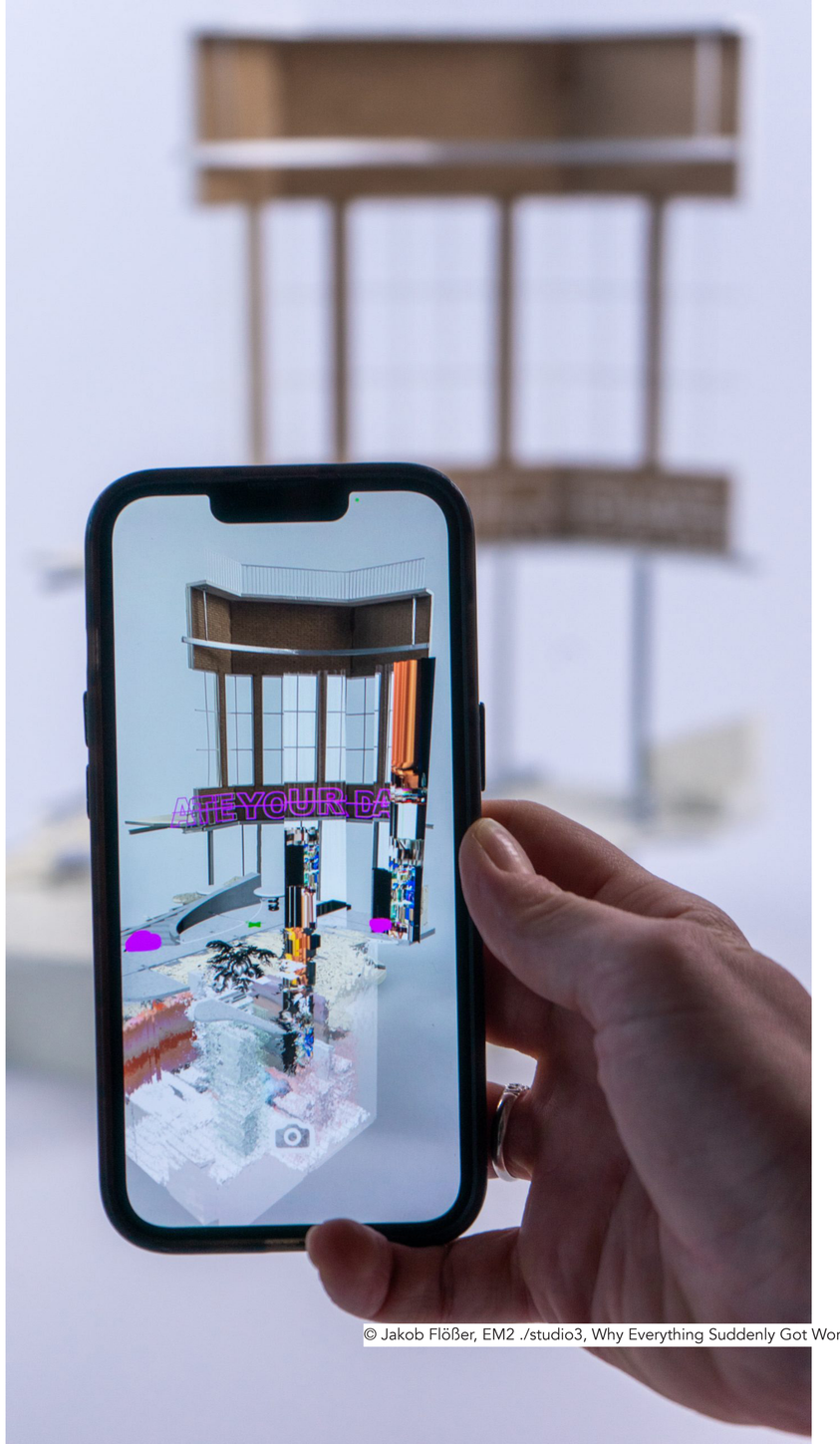


© Jan Claßen, Die Entdeckung Maria Theresias, 2023, Master Thesis, ./studio3









© Jakob Flößer, EM2 ./studio3, Why Everything Suddenly Got Worse…

Model + 1:1 AR Expansion

Daniel Felstead and Jenn Leung — Daniel Felstead is an academic and content producer whose work examines the intersections of the body, technology and contemporary culture. He leads the MA Fashion Media and Communication at London College of Fashion. Jenn Leung is a researcher and creative technologist working across synthetic biology, real-time simulation and living neural systems. Together, they produce films for DIS that critically explore AI, the metaverse and biotechnology through their concept of "jankspace": the unstable gap between technological promises and embodied reality. Sources: UAL, DIS

Centre for Research (CFR) — a research-driven practice founded by Ana Nicolaescu and Sebastian Tiew in 2026, operating between architecture, media, publishing and curation. CFR develops writing, design research, publications and collaborative projects with institutions, creative studios and brands, while exploring how architectural and cultural research can circulate beyond conventional academic frameworks. Conceived simultaneously as a practice, platform, residency programme, brand and institution, CFR experiments with alternative formats

Nora O'Murchú — curator and researcher working across critical digital cultures, AI, platform governance, algorithmic systems and speculative futures. Her lecture will connect the students' emerging counter-artifacts to questions of governance, curation and the politics of computational infrastructures.

Vladan Joler — researcher, artist and professor of New Media at the University of Novi Sad, co-founder of the SHARE Foundation and lead of SHARE Lab. His research combines critical cartography, data investigation and forensic mapping to expose invisible infrastructures, digital labour and the extractive systems underlying contemporary technologies. His projects with Kate Crawford, including Anatomy of an AI System and Calculating Empires, will inform the studio's approach to tracing technological objects across planetary networks of labour, resources, data and power. for producing, presenting and disseminating research.

Paul Böhm — Eyes Do Not Echo: Of Vague Bodies, Sensing and Searching One Another, Often Missing
Architecture Master's Thesis Presentation
Paul Böhm is an architect, media artist and electronic musician working under the name Brootworth. His practice moves between architecture, sound, digital media and performance, exploring material memory, embodied perception and the body as a transmitter within unstable environments. He studied architecture at the University of Innsbruck and completed his master's thesis at the Institute for Art and Architecture, Academy of Fine Arts Vienna.

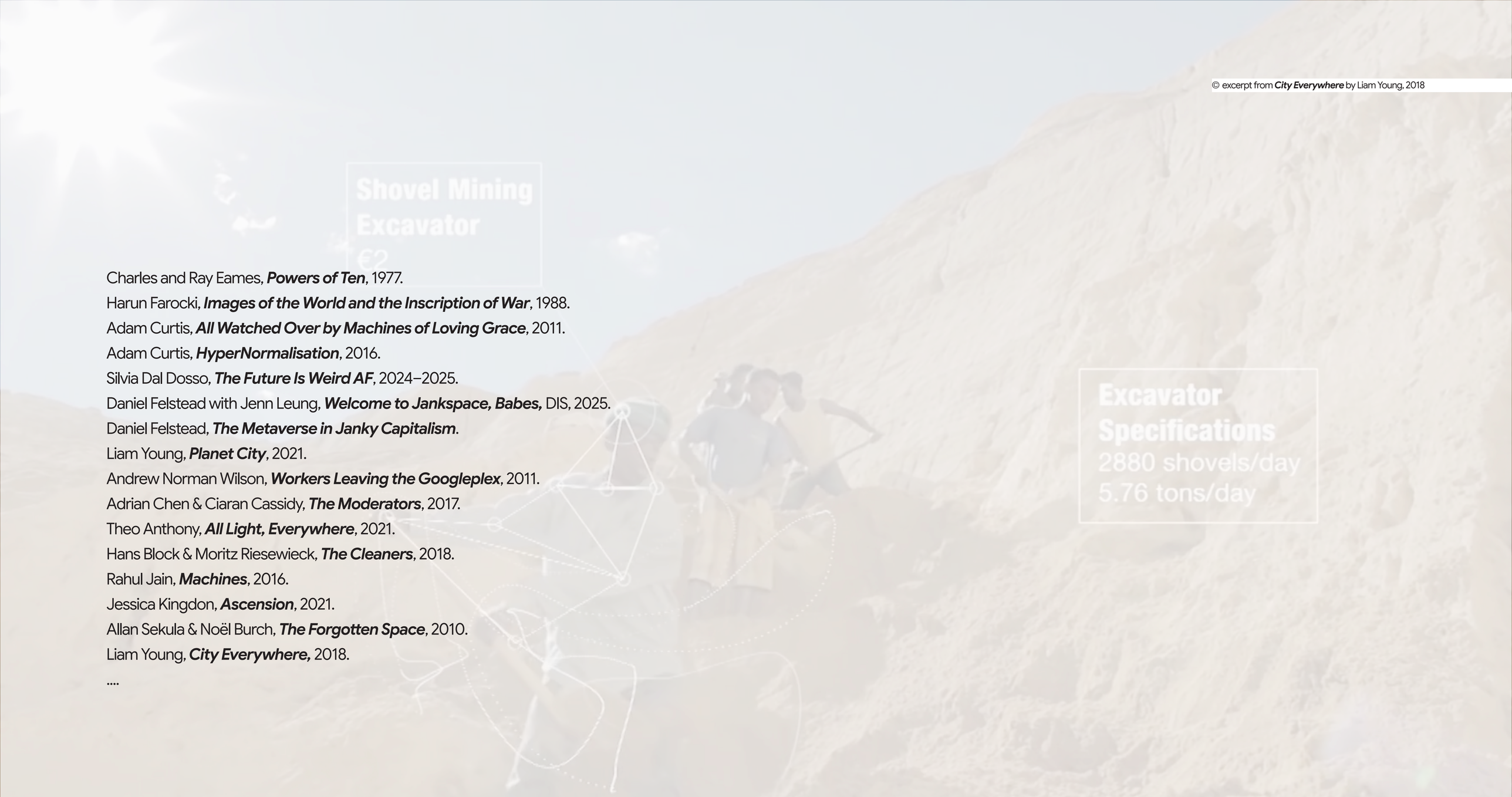
Eyes Do Not Echo approaches architecture as a field of sensing, transmission and encounter rather than a fixed physical enclosure. Through sound, digital media and spatial installation, the project explores how bodies locate one another, exchange signals and frequently fail to connect within technologically mediated environments.

Martin Eichler — Reports from Corridor 9 Architecture Master's Thesis Presentation
Martin Eichler is a spatial researcher and designer whose practice spans architecture, media art, CGI, animation and documentary filmmaking. He studied at the Institute for Art and Architecture at the Academy of Fine Arts Vienna and currently works as an assistant researcher at Forensic Architecture, where spatial analysis and digital reconstruction are used to investigate political violence and human-rights violations.

Reports from Corridor 9 examines architecture as both a witness and a medium of investigation. Combining spatial research, digital reconstruction, moving image and performance, the project assembles fragmentary reports from an ambiguous infrastructural interior and asks how spaces record movement, conflict and contested events.

GUEST LECTURES

© excerpt from ***City Everywhere*** by Liam Young, 2018



Charles and Ray Eames, ***Powers of Ten***, 1977.
Harun Farocki, ***Images of the World and the Inscription of War***, 1988.
Adam Curtis, ***All Watched Over by Machines of Loving Grace***, 2011.
Adam Curtis, ***HyperNormalisation***, 2016.
Silvia Dal Dosso, ***The Future Is Weird AF***, 2024–2025.
Daniel Felstead with Jenn Leung, ***Welcome to Jankspace, Babes,*** DIS, 2025.
Daniel Felstead, ***The Metaverse in Janky Capitalism***.
Liam Young, ***Planet City***, 2021.
Andrew Norman Wilson, ***Workers Leaving the Googleplex***, 2011.
Adrian Chen & Ciaran Cassidy, ***The Moderators***, 2017.
Theo Anthony, ***All Light, Everywhere***, 2021.
Hans Block & Moritz Riesewieck, ***The Cleaners***, 2018.
Rahul Jain, ***Machines***, 2016.
Jessica Kingdon, ***Ascension***, 2021.
Allan Sekula & Noël Burch, ***The Forgotten Space***, 2010.
Liam Young, ***City Everywhere,*** 2018.
....

FILM AND VIDEO ESSAY SCREENINGS

© excerpt from ***City Everywhere*** by Liam Young, 2018

READINGS

Benjamin H. Bratton, ***The Stack: On Software and Sovereignty.*** Cambridge, MA: MIT Press, 2015.

Kate Crawford, ***Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence.*** New Haven: Yale University Press, 2021.

Kate Crawford and Vladan Joler, ***Calculating Empires: A Genealogy of Technology and Power, 1500–2025,*** 2023.

Kate Crawford and Vladan Joler, ***Anatomy of an AI System,*** 2018.

Michel Serres, ***Atlas***. Paris: Julliard, 1994.

Rem Koolhaas, "***Junkspace***." October 100, 2002.

Chris Salter, ***Sensing Machines: How Sensors Shape Our Everyday Life***. 2022.

Nick Srnicek, ***Platform Capitalism.*** Cambridge: Polity, 2017.

Jussi Parikka, ***A Geology of Media***. Minneapolis: University of Minnesota Press, 2015.

Jussi Parikka, ***Operational Images: From the Visual to the Invisual***. Minneapolis: University of Minnesota Press, 2023.

Timothy Morton, ***Hyperobjects: Philosophy and Ecology after the End of the World.*** Minneapolis: University of Minnesota Press, 2013.

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Paul Cournet, Negar Sanaan Bensi, ***Datapolis: Exploring the Footprint of Data on Our Planet and Beyond,*** 2023

Hito Steyerl, ***The Wretched of the Screen***. Berlin: Sternberg Press, 2012.

Mike Pepi, ***Against Platforms: Surviving Digital Utopia***. New York: Melville House, 2025.

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