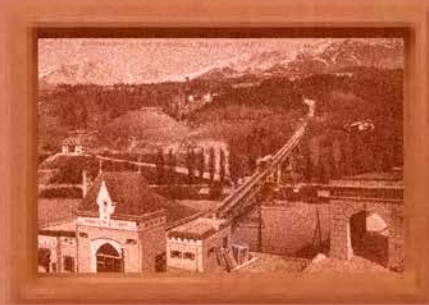


EXIT THROUGH THE GIFT SHOP



EXIT THROUGH THE GIFT SHOP
Kunsthalle für temporäre Ausstellungen

INSTRUCTORS:

Robert R. Neumayr & Katrin Stöhr

MODE:

Weekly meetings at the institute, every Thursday, 13.00

LANGUAGE:

English & German

FIRST MEETING:

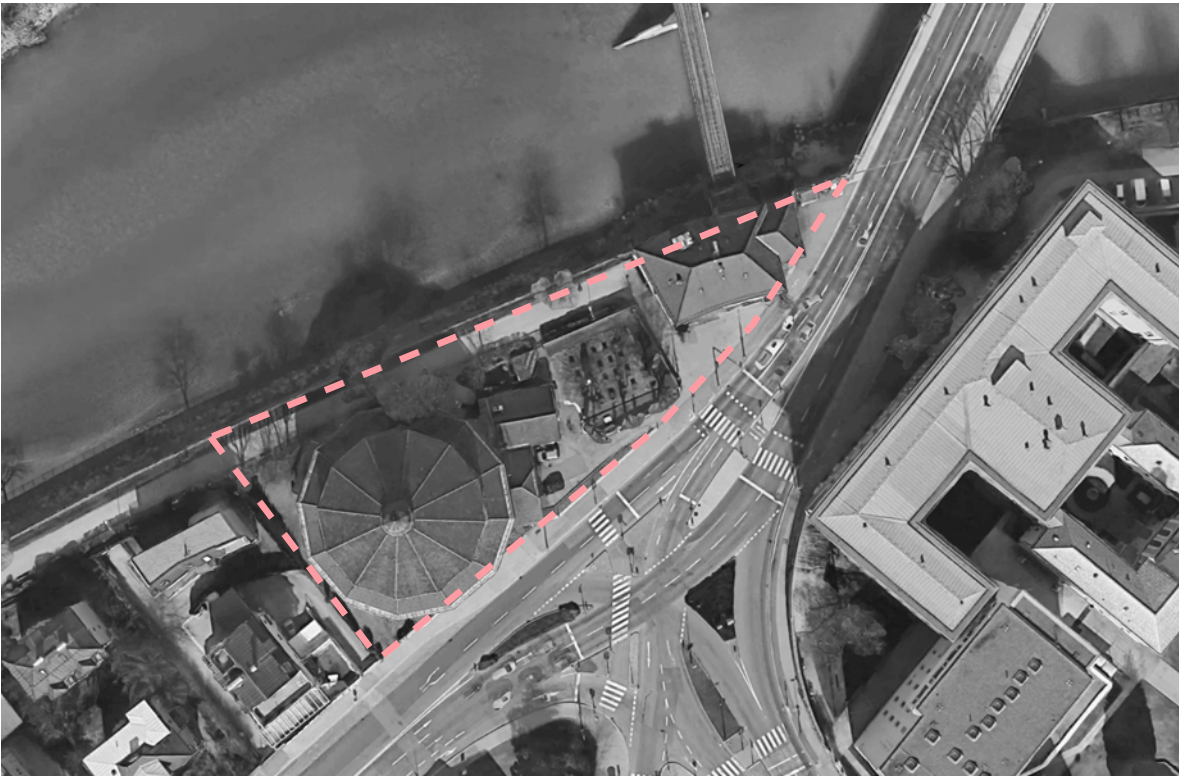
07.03.2024 - 13.00 - isd

THE COURSE:

The field of arts, and its concepts, forms, modes of representations, media, types of exhibition and monetization has undergone unprecedented changes throughout the last decades. However, the typology of the museum has remained remarkably stable since its introduction as a Western cultural concept in the late 19th century. Recent changes in the way in which art is curated, exhibited, discussed, understood and monetized nowadays has called this dated concept into question. This semester, students are asked to investigate contemporary museological challenges such as innovative curating strategies, hybrid modes of display and presentation, novel artistic practices, or funding and monetization in a changing socio-economic environment and to speculate about their conceptual, programmatic, material, architectural, and spatial implications as a curatorial interface between art production, audience and urban context.

THE SITE:

The historic “Rotunde” located in Innsbruck’s district Saggen and the former valley station of the old Hungerburgbahn with its bridge across the river Inn will serve as the site for this semester’s design studio. Both building complexes, which are connected by a small plaza, are derelict now. The “Rotunde” has remained empty since the “Rieserrundgemälde”, the art piece it was especially constructed for in 1906, was moved to a new exhibition space in 2011. The station of the old Hungerburgbahn lost its function in 2005 when the entire cable car system was replaced with the new Hungerburgbahn and has remained unused ever since. Both buildings are listed as national heritage buildings (Denkmalschutz).



Rotunde und Alte Talstation, Tiroler Str. 39, Innsbruck

These existing buildings of historic importance and the surrounding site at large will be taken as an extensive testing ground to challenge prevailing assumptions about what constitutes an exhibition space with the aim to conceptualise, design, and materialise contemporary museum typologies that reflect the recent profound changes in today's technological, societal, cultural, and artistic practice. In this process, the existing building configurations are to be examined, evaluated, purposefully dismantled, transformed, adapted, and extended to allow for the materialisation of experimental volumetric exhibition concepts.

STUDIO PROCESS:

Students will work in groups to present and discuss their material once a week, guests of diverse backgrounds will be frequently invited to join those desk-crits. Work includes research, analysis, and synthesis in order to deduct and organize one's ideas to form a coherent architectural proposal. Design research is conducted via state-of-the-art design methodologies, that will be individually developed in digital and physical models. The architectural proposals will be represented via diagrammatic and architectural drawings, visualisations and physical model building to communicate the individual concept of the students' work.

Existing buildings interact directly with their surroundings. Light, shadow, volume, movement and other parameters of the environment are important factors that feed a project. Since the representation of such parameters through plans and symbols may flatten their information, the studio focuses on the evaluation of environments through point clouds to support the design process. Eventually, students will explore the topic of volumetric design and develop data-driven, integral design concepts.

ORGANISATION AND RESOURCES:

This design studio is organised as a collaborative studio. Students will form teams of two to develop, present and submit their design thesis together. Within the framework of the studio's brief, teams will work on their own schedule and organise themselves to meet deadlines, prepare presentations and subdivide the design and research work. Reviews will take place once a week. Meetings will be held at the institute, online only or hybrid.

Review Schedule: Every Thursday at 13:00.

All work in progress and other materials for discussion will be uploaded to MIRO before the review and presented from the MIRO board during the review. Constant exchange of information will – in addition to the weekly meetings in person – largely rely on digital tools. The university and the institute, therefore, will provide a series of tools and resources which we will use throughout the design course to upload, structure, organise, store, distribute, share, and present information and knowledge among all participants. Additionally, the studio will make use of online tutorials, courses, and other resources about digital design tools and technologies that are available on the internet.

OLAT will be used to upload, collect and distribute the weekly briefs and other important documents and information, such as access links or the reading materials.

MIRO will be used to organise, structure and display the (preliminary) results of your work. All work will be uploaded to the respective MIRO board and remains there throughout the entire design process. In that way a comprehensive digital archive of all work is assembled that can be used for collaboration, information exchange and presentations. A link to the board will be sent out in time.

SEMESTER SCHEDULE:

07.03.2024	FIRST MEETING / INTRODUCTION
14.03.2024	..... research & concept
21.03.2024	..... proto systems / proto spaces
28.03.2024	..... (easter break)
04.04.2024	..... (easter break)
11.04.2024	..... proto systems / proto spaces // 1st PIN UP WEEK
18.04.2024	..... proto systems / proto spaces
25.04.2024	..... proto systems / proto spaces
02.05.2024	..... design
09.05.2024	..... (public holiday - compensation 08.05.2024?)
16.05.2024	..... design
23.05.2024	MIDTERM REVIEW
30.05.2024	..... design continued
06.06.2024	..... design continued // 2nd PIN UP WEEK
13.06.2024	..... design continued
20.06.2024	..... Preparation of presentation / submission
27.06.2024	FINAL REVIEWS

THE INSTRUCTORS:



ROBERT R. NEUMAYR
architect, researcher and educator

Robert studied architecture in Vienna and Paris and received a M.Sc in architecture from the Technical University Vienna before completing his M.Arch II with distinction at London's Architectural Association Graduate School Design Research Lab (AADRL). He holds a doctoral degree from the University of Applied Arts in Vienna.

Since 2000 he has been researching contemporary digital design practice, focusing on responsive architecture, parametric urbanism, algorithmic design, evolutionary design strategies, and machine learning and AI in architecture. His research and projects have been published and exhibited internationally and been awarded numerous prizes.

He has been teaching, amongst others, at Studio Zaha Hadid and Studio Kazuyo Sejima at the University of Applied Arts in Vienna, as well as at the University of Pennsylvania (US) and the Institute of Experimental Architecture Hochbau with Patrik Schumacher. He is currently a lecturer at the Institute of Design (i.sd) at the University of Innsbruck.

After working with Will Alsop, ocean_UK,, and Zaha Hadid Architects in London and Vienna, he co-founded HUP architects in Vienna in 2018. Robert's website unsquare.org operates as a design and research platform aiming to bring together academia, design research and professional practice.



KATRIN STÖHR
architecture researcher

Katrin received her Bachelor's degree in architecture from the Berlin University of Applied Sciences, where she was teaching art and presentation in the studio of Gerd Sedelies. As an art assistant to Miriam Lenk and Erik Andersen, she explored abstract art and sculpture until she began working as a designer at Just/Burgeff Architects Frankfurt where she was able to realize several award-winning projects.

Currently, she is working in the SFB subproject "Computational Immediacy" at i.sd, where she is developing an approach that uses point clouds and environmental parameters to inform the architectural design process.