

**Z**

hdk

Zürcher Hochschule der Künste

**ZHdK**

**Research  
Report 2022**

# ZHdK Research

**102**  
research projects

Research at ZHdK is carried out in the arts, design and education. It often also takes an interdisciplinary approach and unites theory and practice, basic and applied research, production and reflection. It promotes innovation and makes a significant contribution to our high level of teaching.

**2.7m**  
third-party funds

**148**  
researchers

# ZHdK Research is Diverse and Dynamic

ZHdK research is diverse, not only considering the approximately 150 researchers based at Toni-Areal, but also and above all in light of its manifold forms and orientations. In 2022, a total of 102 research projects explored a wide variety of topics and issues. Joint projects were carried out at ZHdK's institutes and research focuses as well as across disciplines and departments. In addition, over 80 doctoral projects were in progress at the time of reporting. Precisely this diversity makes ZHdK research so strong: It is open, far-sighted, effective and at the same time flexible and courageous in breaking new ground.

Pursuing a doctorate or a research project also requires patience, perseverance and persistence. Equally, accepting setbacks or defending one's activities and output is part and parcel of everyday research life. This is where the Research Dossier comes in. It endeavours to understand potentials, to listen to the needs of researchers and to contribute insights and goals to structural developments. Thus, in 2022, many developments also took place at the conceptual level with the aim of shaping the conditions for future research and researchers. The gradual expansion of professional research structures is beginning to take noticeable effect: from research communication to Open Science, from the Grants Office to the PhD Centre, and from international cooperation to national lobbying.

In 2022, the most significant change at ZHdK was probably the arrival of a new president. Thomas D. Meier, who consistently and far-sightedly supported research, retired from office after many years of service. We are delighted that Karin Mairitsch, our incoming president, is as open towards and as appreciative of research as her predecessor and will provide fresh stimulus for ZHdK's research potential.

When we think of resilience, we tend to think of the tenacity and adaptability of individuals. This view, however, is deceptive. Rather, the capacity for resilience strongly depends on the environment, in particular our professional and personal environments. Resilience, then, hinges on the ability of people and conditions to offer us security and support, above all in challenging times. The Research Dossier is seeking not only to establish such a «support structure» (Céline Condorelli, 2014) but also a peer culture, a strong sense of group responsibility, as a means of shaping research in all its dimensions.

*Marijke Hoogenboom, Head of the Research Dossier, March 2023*

# Plenty of room to experiment with new ideas and juggle oldes

Operationally, the Research Committee holds monthly meetings to not only discuss current affairs but also to formulate strategic recommendations. The manifold issues addressed in the reporting year (2022) included the success or failure of research proposals, the ongoing differences in applicant remuneration, regulations governing the retirement of professors, and a legally grounded definition of who and what constitutes an «associate researcher» and thus can be awarded and bear this title. It would be beyond the scope of these comments to repeat the list of topics here. Discussions also covered concrete issues such as the feasible orientation of DIZH projects, the Research Day or the draft definition of the performance mandate for ZHdK research, as well as presentations on university communications or a future T-Minor in Research. Two events in particular pointed the way forward in 2022.

Held in May 2022, the first event was a workshop titled «Where's the Art? How can the arts develop in and through research projects and what role do artistic doctorates play in this respect?» The workshop considered the complexity of research funding, which included exploring the potential of and difficulties in dealing with traditions and criteria meanwhile obsolete by international comparison. The workshop thus discussed in-depth the tensions between artistic development processes and scientific-institutional conventions, theories and practices of the logic of funding applications and project realities, but also between non-disciplinary and research careers. The workshop was also attended by representatives of numerous other Swiss universities of applied sciences, including FHNW, Accademia Dimitri, Manufacture Lausanne, HSLU and the co-organising SARN (Swiss Artistic Research Network), as well as by international guests from Berlin and Geir Ivar Strøm, the director of the Norwegian Artistic Research Programme.

The second major event in the reporting year took place shortly afterwards in June: at its annual retreat, the Research Committee debated in detail its mission and how best to sharpen its profile. As a guest and *oeuil exterieure* (outside observer), we invited Prof. Dr. Margit Szöllösi-Janze, member of the German Science Council and co-author of the explosive «Empfehlungen zur postgradualen Qualifikationsphase an Kunsthochschulen» (Recommendations for postgraduate qualifications at arts universities). From this report comes an insight that aptly describes our situation at ZHdK:

**«Many of our artistic professors do not consider research to be one of their core tasks, but many science funders do not finance artistic development projects.»**  
(Wissenschaftsrat der BRD, «Empfehlungen zur postgradualen Qualifikationsphase an Kunst und Musikhochschulen», 2021, p. 27)

The report, which is also relevant to Swiss universities of applied sciences, begins by stating that the postgraduate phase at higher arts and music institutions involves «considerable tension between new artistic developments, high expectations, long traditions and changes in the European Higher Education Area that are gaining considerable traction».

**«In the arts, the postgraduate phase serves a different purpose than in the sciences. It is fundamentally aimed at ensuring entry into an artistic career outside of higher education at a very high level.»**  
(Wissenschaftsrat, «Empfehlungen zur postgradualen Qualifikationsphase an Kunst und Musikhochschulen», 2021, p. 8)

As per the principle of rotation, a new chair was also elected at the end of the reporting year. Sigrid Adorf was unanimously elected Head of the Research Committee and took office at the beginning of 2023.

Her appointment provided another good reason to look forward to an eventful year with plenty of room to experiment with new ideas and juggle old ones, as well as to embrace wide-ranging developments in a spirit of curiosity, transparency, trust and humour.

Despite the COVID-19 pandemic, resilience did not feature on the Research Committee agenda in 2022. Instead, externally funded projects, the promotion of emerging researchers and ZHdK's future research organisation received ample attention. Resilience is when we remain confident despite disastrous circumstances, and perhaps emerge completely unscathed. Seen thus, resilience would be a matter of proportion, disposition, or conviction — even if weighting these factors proves to be difficult. ZHdK research is undergoing a difficult phase, one marked by upheaval. It is, however, only if the last reasons for remaining confident and optimistic were to fall by the wayside that disaster would have well and truly arrived. We have not reached that point. Even at the lowest point, there would still be reason for hope.

*Prof. Anton Rey, Chair of the Research Committee, February 2023*

# Independent thinking, loving the subject

Successfully completing a doctoral project places high demands on candidates. PhD graduates Julia Wolf and Kai Ziegner share personal insights into their lives during the final phase of their doctorates and remember what they drew strength from and what helped them grow during this time. Judith Siegmund, head of the PhD programme in «Epistemologies of Aesthetic Practices», explains why completing a PhD thesis is not about a resilience alone.

At ZHdK, around 85 doctoral students are currently pursuing an artistic, scientific or artistic-scientific PhD project – either on their own or in one of the six PhD programmes offered jointly with (inter)national universities. Julia Wolf and Kai Ziegner share their experiences of writing a PhD. Ziegner says:

«It was a marathon, but I'm glad I took this path.»

For nine years, he commuted between Zurich, Linz and Helsinki for his PhD but lived with his family in Berlin: «In my mid-30s that was fine, but when I was over 40 and had two small children it became a burden. In my final year, I suddenly fell ill. Shortly before Christmas, I sat down to prepare my defence and ended up writing seven versions. I experienced my first breakdown and wanted to throw everything away.» His wife advised him not to let his doctorate dominate his life. In a series of coaching sessions, Kai learned stress management techniques. He worked on personal issues with a therapist and also intensified his yoga training. «Finally, I defended my research work at Linz University of the Arts and graduated with distinction. It was absurd: for years I had worked towards this moment and then I was talking online to some small tiles on my computer screen.»

Julia Wolf has ambivalent feelings about completing a long-term project such as her dissertation. Finishing, like starting, requires courage. For her, this phase meant collecting final feedback for her book — but also leaving some of it aside.

**«Alongside other work commitments during the final phase of my thesis, I repeatedly had to fathom my resources — stamina, adaptability and openness — and to learn how to handle them with care.**

Besides my mentors, other social relationships such as my family, friends and other people who supported me were also important.» Good working conditions including having enough space at the research workplaces also helped her to persevere, she says. «I was lucky to have good companions who supported me, who surprised me with confetti and with whom I could share my sorrows — but above all my joy with in the end.»

Prof. Judith Siegmund, the head of the doctoral programme in «Epistemologies of Aesthetic Practices», does not associate a doctoral project and its completion with the concept of resilience, because it is not about coping with defeat:

**«Pursuing a doctoral project to completion requires independent thinking and action as well as loving one's subject. It means being determined to solve problems one has discovered oneself and to communicate one's ideas and findings to others.**

That's a positive description.»

Working on a task that oneself deems urgent involves the uncertainty of whether one's own perspective and the questions one is engaging with over a long period of time are as important as they seem to be, whether others will ever understand the problem being researched and whether there will be any recognition for one's work. «As the process is dialogic, I don't think it can be approached with resilience but rather with persistence, patience, diligence and doubt, with precision, commitment and openness.»

# RESEARCH DOSSIER

Head of Research Dossier: Marijke Hoogenboom  
Head of Research Affairs Office: Beate Böckem  
Research Committee



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Department

# Cultural Analysis

Research Art Education RAE  
Research Focus Aesthetic RFA  
Research Focus Cultural Analysis in the Arts RCA  
Research Focus Transdisciplinarity RFT

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Department

# Design

Institute for Design Research IDE  
– SA Cast/Audiovisual Media  
– SA Game Design  
– SA Interaction Design  
– SA Industrial Design  
– SA Knowledge Visualization  
– SA Trends & Identity  
– SA Visual Communication

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Department

# Fine Arts

Institute for Contemporary Art Research IFCAR  
– RF Forms of Knowledge in the Arts  
– RF Art, Urbanity and the Public Sphere  
– RF Public City

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Department

# Music

Institute for Computer Music and Sound Technology ICST  
– RF Technology and Music Practice  
Institute for Music Research IMR  
– RF Musical Interpretation

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Department

# Performing Arts and Film

Institute for the Performing Arts and Film IPF  
– RF Performative Practice  
– RF Film

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# Department of Cultural Analysis, DKV

Briefly summarising the research-related activities pursued at a department with four very differently oriented research focuses and three PhD programmes is virtually impossible. Transdisciplinarity, aesthetics, cultural analysis in the arts and art education not only span wide-ranging research directions at ZHdK, but also all of ZHdK's research approaches (artistic, artistic-scientific and scientific). This scope is also reflected by the DKV's PhD programmes, whose considerable number of doctoral students make the department a central hub for cutting-edge research and the promotion of early career researchers at ZHdK.

The past year (for details, please see the research reports of the individual disciplines) was marked not least by a successfully completed transformation process, during which the DKV reoriented its performance mandates and placed teaching and research in new cooperative and collective settings within the framework of new rules of procedure. The newly established Institute of Art Education is responsible for overseeing the research undertaken in the discipline of the same name.

The same applies to the CAT (short for Cultural Analysis in the Arts, Aesthetics and Transdisciplinarity; German: KÄT), which will also have an institute of the same name. While ZHdK as a whole is setting important milestones in developing a future research organisation, the DKV has already begun implementing measures aimed at achieving this goal. While maintaining established research directions, structurally the department is seeking closer cooperation with teaching in order to promote and optimize knowledge and skills transfer in both directions.

The fact that this transfer fortunately also bears fruit in the interplay with the DKV's non-university units is illustrated by the last exhibition at the Museum für Gestaltung Zürich to open its doors in 2022: «Willy Guhl: Denken mit den Händen» (Willy Guhl: Thinking with your Hands) is based on a DKV research project that situated the designer's objects, teaching and «exploratory, researching way of working» in the context of more recent theories of design research and design studies.

*Dr. Andreas Vogel, Director of the  
Department of Cultural Analysis DKV,  
February 2023*

# Department of Design, DDE

In 2022, the DDE made its research activities visible in particular through numerous symposia, exhibition formats and the publications of its design researchers. Exchange between design researchers is central to networking, scientific discourse and further developing teaching. The integration and promotion of early career researchers — through PhD positions in research projects or through start-up funding in the Junior Design Research Programme — enables students and mid-tier faculty to actively contribute to shaping research.

The DDE has defined how it intends to orient its design research for the next few years in its newly developed strategy, which envisages a clustering of focal themes. One important cornerstone of the first cluster, «Health Design», has already been laid. For example, the IDE application in response to the structure call issued by the Digitalization Initiative of Zurich Higher Education Institutions (DIZH) was successful. Under the direction of Dr. Anna Lisa Martin-Niedecken, the IDE has been acting as the Leading House of the «Digital Health Design Living Lab» — an interdisciplinary hub for participatory design in digital healthcare — since October 2022.

The influence of digitalisation on today's society and environment is occupying researchers in a wide variety of projects dealing with digital storytelling, serious educational games, immersive knowledge transfer, material and futurology research or artistic intelligence. This engagement was also reflected, among others, in the numerous DDE project applications submitted in response to DIZH calls for proposals.

As in previous years, the DDE continued its lively debate on the notions of design and research. Applied research focuses on design practice, while other approaches are based on theory-driven questions or aimed at creating spin-offs. What unites these different approaches is the critical understanding of research, which is harnessed to investigate the pressing ecological, societal and technological challenges and phenomena of our times.

The demands currently placed on the discipline of design were also outlined in the inaugural lecture by Dr Sophia Prinz, Professor of Design Theory and Design History. She explored both the need to expand design history along global and historical lines, as well as to ground design theory in cultural and social theory, in order to account for the interdependence of social and design forms.

*Prof. Hansuli Matter, Director of the  
Department of Design DDE, February 2023*

# Department of Fine Arts, DFA

In 2022, DFA research was marked by continuity and innovation. As in previous years, DFA researchers actively pursued numerous collaborations and externally funded projects. Extensive innovation processes were initiated at the Institute for Contemporary Art Research (IFCAR), whose leadership changed in 2022 for the first time since the institute was founded. IFCAR, founded by Christoph Schenker in 2005, is the driving force of and the coordination hub for research, cooperation and transfer at the DFA. It is now headed by Marcel Bleuler, who had begun conceptualising the PhD in Fine Arts already in the previous year, implementing the new venture as the Pre/doc Programme in Transforming Environments.

The integration of the Pre/doc and PhD groups with their practice-based dissertation projects into IFCAR is a substantial step towards achieving three central strategic goals: First, to strengthen artistic approaches in the department's research profile; second, to promote early career researchers by integrating them more closely into DFA degree programmes; third, to include more faculty in research-related activities. The PhD programme is seen both as a bridge and as a catalyst for strengthening an artistic research culture at the department. Besides further qualifying young researchers, the programme enables establishing connections and peer exchange with both research and artistic faculty.

# Department of Music, DMU

The question of how to combine the logic of externally funded projects with artistic ways of working has been discussed ever since IFCAR was founded. By launching internal start-up funding as well as grants for process- and practice-oriented projects, the IFCAR team took an important step towards addressing this challenge at the end of 2022. The grants, awarded by the newly founded DFA Research Board, will be announced twice a year and can be applied for by advanced students, mid-tier staff and faculty.

Dedicated to «Funding Formats for Research at the DFA», the DFA plenary session gave all members of the department an opportunity to provide feedback on the criteria and objectives of the three funding instruments: Small Grants, Seed Money, Outreach. The aim was to define criteria, in particular for Small Grants, that fulfil the basic requirements of a research venture while remaining open to approaches from artistic practice. The awarding, monitoring and evaluation of grants will be a key focus at IFCAR in 2023.

It is crucial that the new measures for promoting research at the DFA also ensure the continuity of high-quality project work, such as in the newly launched SNF project «Contemporary Art, Popular Culture, and Peacebuilding in Eastern Europe» (Director: Jörg Scheller, in cooperation with artasfoundation).

*Prof. Svetlana Heger-Davis, Director of the Department of Fine Arts DFA, February 2023*

It is not unusual for the recent past to be threatened with oblivion more quickly than well-documented distant history. The resulting obligation to engage with the past is fulfilled by the historically oriented work being conducted at the two research institutes of the Department of Music. For example, how the compositions commissioned by the Swiss Broadcasting Corporation (German: SRG) have affected the life of music in Switzerland over the last ninety years is being investigated by a project at the Institute for Music Research using approaches from musicology, media studies and history. The analysis of more than 500 commissioned works, including their production and reception, promises insights into how music styles have been shaped aesthetically over time, as well as into societal contexts, in particular regarding the interaction between the commissioning body, creative actors and audiences.

The Institute for Computer Music and Sound Technology is also filling a comparable research gap by dedicating a multi-year project to the live performance of electronic music and the conditions of its reproduction. The fact that «historical performance practice» by no means only concerns old, classical music may come as a surprise, but is easily explained in light of rapid digital change. In cooperation with an international network of specialised institutions, the project makes experiences, composer statements spanning several generations as well as technological aspects available as an open access resource. The project thus contributes to making the cultural past sustainably and vividly present.

*Prof. Michael Eidenbenz, Director of the Department of Music, DMU, February 2023*

# Department of Performing Arts and Film, DDK

Third-party funded projects, the promotion of early career researchers and future research organisation were the focal points at the DPAF in 2022. Funded by the Swiss National Science Foundation and the Volkswagen Foundation, DPAF researchers continued pursuing three research projects: (1) «Cinémémoire.ch expanded: Oral Film History(s): An Online Archive of Swiss Film History»; (2) «The Answering Machine: How will voice-enabled assistants change human-machine interaction and what will they enter our personal lives as?»; (3) «Diversity, Inclusion and Equity in Higher Education Development», a development project funded by the P7 programme DIEO in Art and Design Schools.

In 2022, the DFAP hosted three international conferences: (1) «ZFICTION.22 Please Don't Tell: Storytelling Beyond Magic Formula» (held biennially in alternation with Z-DOC). (2) «Perspectives: In\_Between Spaces», the first annual working meeting of the Association of Performing Arts in Contexts (PAC), which brings applied theatre and related fields into dialogue. This year, the Research Academy Interventions, featuring Florian Malzacher (Germany), Dana Yahalomi (Israel) and Christina Zimmermann (HSLU), served as a prelude to the PAC. (3) «Live Performance and Video Games», an online symposium organised in collaboration with the universities of Lorraine, Lausanne and Paris 8.

In the reporting year, special attention was again given to promoting early career researchers and to developing a third cycle. Central to these efforts are the pre-doc programme PEERS and two PhD programmes funded by swissuniversities: (1) «Arts-Based» (in cooperation with Graz, Linz, Potsdam-Babelsberg, Stockholm and Gothenburg universities of the arts and design; (2) the Transdisciplinary PhD TAP, featuring numerous activities, workshops and conferences, among others, on collaboration in artistic PhDs. The department also contributed actively to the symposium «Konstellationen — Constellations: Forms and Formats of Presenting and Discussing Ongoing PhD Projects». Since May 2022, the Immersive Art Space (IAS) has been headed by Prof. Chris Salter. Together with his broad-based junior staff, Prof. Salter has actively contributed to DPAF research.

As a further focal point, the department conducted and documented valorisation discussions for the first time. The results, which will be presented in a structural report, complement deliberations on a future research organisation at the DPAF and at ZHdK.

*Marijke Hoogenboom, Director of the  
Department of Performing Arts and Film DDK,  
February 2023*

# Aesthetics

## Scientific, Artistic and Creative Output and Impact

- The Sinergia project «Practices of Aesthetic Thinking» has been completed and has created a designated website «What does aesthetic thinking mean?»
  - The RFA co-organised the «Aesthetics and Cognition» conference with the German Society for Aesthetics.
  - PhD programme on «Epistemologies of the Aesthetic Practices» (whose second term is underway and will run until 2024).
- Overview «[Scientific, Artistic and Creative Output and Impact](#)»

## Promotion of Talents and Careers

- We have established and are in the process of establishing one more postdoctoral and two doctoral positions (qualification positions).
  - The RFA is co-directing a PhD programme «Epistemologies of Aesthetic Practices» in association with the University of Zurich and the ETH (Collegium Helveticum).
- Overview «[Promotion of Talents and Careers](#)»

## Cooperation and Internationality

- Graduate College on «The Knowledge of the Arts» (with Berlin University of the Arts)
  - German Society for Aesthetics (DGÄ)
  - We have founded a working group to co-direct the «Centre for Arts and Cultural Analysis ZKK» with the University of Zurich.
- Overview «[Cooperation and Internationality](#)»



## External Funding

- SNF «Denken mit den Händen – Willy Guhl's Entwurfspraxis als angewandte Designforschung»
  - Sinergia project: «Practices of Aesthetic Thinking»
- Overview «[Research Projects](#)»

→ [More information on the Research Focus Aesthetics](#)

# Art Education

## Scientific, Artistic and Creative Output and Impact

Again in 2022, RAE researchers were represented nationally and internationally with numerous articles and conference contributions under the perspectives of «Art Education Knowledge», «Artistic Teaching», «Sustainability in Art Education Practice» and «Relational Art Education and Teaching». RAE staff shaped the discourse in the field of art education with substantial as well as exemplary contributions.

→ Overview «[Scientific, Artistic and Creative Output and Impact](#)»

## Promotion of Talents and Careers

The online event series «[What? How? And for Whom? Doctorates in Art Education](#)» has established itself as a peer format offering insights into the work by emerging researchers in art and design education. Other important projects in the field include the PhD programme in the subject didactics of art and design, which currently has ten PhD students, and a three-year career development programme for Judit Villiger, both funded by swissuniversities.

→ Overview «[Promotion of Talents and Careers](#)»

## Cooperation and Internationality

The researchers engaged in lively exchange with colleagues from and representatives of neighbouring disciplines — in-house, nationally and internationally. Examples include the workshop «[play interaction research participation](#)» in the Netzwerk Forschung Kulturelle Bildung, the project «[Towards a transformative Gallery Education](#)» with HEAD Geneva and a co-research with art and design teachers in the project «[Wie kunstpädagogisches Wissen verhandelbar machen?](#)» («How to make art education knowledge negotiable?»).

→ Overview «[Cooperation and Internationality](#)»

## External Funding

«[Right for We](#)» (2022–2025), a collaborative project between HSLU, PH-FHNW and ZHdK (Leading House), received funding from the Federal Commission on Migration (FCM).

→ Overview «[Research Projects](#)»

## Teaching-Research Transfer

Exemplary for the numerous contributions to promoting transfer between teaching and research, four activities can be highlighted:

In the open course «Come together – Art Education als kollaboratives Projekt», MA Art Education students developed a project day with pupils at Kantonsschule Baden in response to the concepts of documenta15. Accompanied scientifically by the chair of Didactics in Art & Design, the format finds its way back into research in this field.

The project «Right for We» addresses social inclusion and exclusion, power relations and privileges in art and culture, the educational field and the public sphere. One of the projects main goal is to set up different public interventions resulting from interdisciplinary cooperations among students from the three participating universities. During the spring term, cultural participation and the question of post-migration were inquired in different teaching formats. In autumn 2022 the public event series «Right for We. How do we do it?» was launched.

Michèle Novak and Anna Schürch were nominated for the 2022 ZHdK Teaching Award for their module on the research internship (Internship II) in MA Art Education. As a collaborative teaching format on the threshold between degree studies and professional practice, the research internship involves participants in a multi-layered setting. Thus, it enables research-based reflection on the conditions of various institutional contexts.

In the first phase of the project «A Questioning Situation» ZHdK researchers, lecturers and students worked together to test the field of artistic teaching. It focused on the question to what extent critical artistic working practices in the educational context can make their specific conditions visible, experienceable, negotiable and thus, changeable.

## Reading Tip

Anna Schürch's [contribution](#) to the [5th conference](#) on subject didactics deals with «Bildnerisches Gestalten» as name of a school subject from a historical-critical perspective and thus contributes to the current educational policy debate on renaming the subject.

→ [More information on the Research in Art Education](#)

# Computer Music and Sound Technology

## Scientific, Artistic and Creative Output and Impact

In 2022, ICST's output was characterised to a large extent by artistic content. No less than three works created as part of the [ICST's artist-in-residence programme](#) were presented at the [Archipel Festival](#) in Geneva in April. The artist-in-residence programme offers artists the opportunity to pursue a project in dialogue with ICST researchers. The institute benefits from the scientific and artistic research conducted in the process.

→ [Overview «Scientific, Artistic and Creative Output and Impact»](#)

## Promotion of Talents and Careers

Márcio Steuernagel successfully defended his dissertation «[Playing with Imperfection](#)» and was awarded the highest possible grade by the examination committee. This artistic-scientific PhD project was realised within the PhD cooperation programme with [Graz University of the Arts \(Dr.Artium\)](#). Spanning the period 2018–2022, the project was supervised by Prof. Germán Toro Pérez (ZHdK, artistic part) and Prof. Andreas Dorschel (KUG, scientific part).

→ [Overview «Promotion of Talents and Careers»](#)

## Cooperation and Internationality

The concluding symposium of the SNSF project «[Performing Live Electronic Music](#)» brought together internationally renowned musicologists and composers at ZHdK for three days. In exchange with partner institutions such as IRCAM (Paris), Experimentalstudio (Freiburg i. Br.), IEM (Graz) and others, the four-year project examined the performance of live electronic music with regard to research desiderata and artistic practice.

→ Overview «[Cooperation and Internationality](#)»

## External Funding

Completed in 2022, the four-year project «[HAPTEEV - Haptic Technology and Evaluation for Digital Musical Interfaces](#)» explored the possibilities of vibrotactile feedback for digital musical instruments and interfaces to enhance user experience. The project resulted in numerous papers and the book *Musical Haptics*, published in 2019 and edited by ICST's Stefano Papetti, among others.

→ Overview «[Research Projects](#)»

## Event Highlight: Cooperation with the «Sonic Matter» Festival

Together with «[Sonic Matter](#)», the Zurich festival for experimental music, the ICST performed a concert with works by Eliane Radigue and Alvin Lucier in the sold-out lecture hall of the Museum für Gestaltung in early December. The ICST's long-standing expertise in the diffusion and spatialisation of sound became audible in Lucier's «Slices» and was an important contribution to this memorable event.

## Reading Tip: Research article on the acoustic complexity of forest floors

The article «[Temporal and Spatial Dynamics in Soil Acoustics and their Relation to Soil Animal Diversity](#)» written by ICST research associate Marcus Maeder and others, presents findings on acoustic complexity in forest soils based on acoustic methods. The analysis of soil sounds proves to be a non-invasive means of monitoring soil biodiversity.

→ [More information on the Institute for Computer Music and Sound Technology](#)

# Cultural Analysis in the Arts

## Scientific, Artistic and Creative Output and Impact

In 2022, RCA staff continued to publish in diverse forms. The highlight of the year was the two [INSERT](#) issues. Issue #2 was produced following the 2021 autumn lecture series «[Positions & Discourses](#)» and is titled «[senseABILITIES – auf der Suche nach einem anderen Erzählen im Anthropozändiskurs](#)». Titled «[Participatory Critique: Transversal Boundary Crossings](#)», the third issue emerged from the final workshop forming part of Elke Bippus's research project «Participatory Critique».

→ Overview «[Scientific, Artistic and Creative Output and Impact](#)»

## Promotion of Talents and Careers

Colloquia were held regularly within the framework of the [Zeichenwerkstatt](#) to present and discuss ongoing PhD projects as well as those in preparation. [Antoine Chessex](#) and [Léonie Süess](#) were accepted as PhD students on the cooperation programme with Linz University of the Arts. [Jana Thierfelder](#) and [Julia Wolf](#) completed their dissertations with distinction at the University of Bern and the Vienna Academy of Fine Arts.

→ Overview «[Promotion of Talents and Careers](#)»

## Cooperation and Internationality

Ruben Hackler, a UZH historian, and Daniel Rother, a visual designer based in Berlin and Zurich, have been affiliated with RCA since November 2022 with their research project «[Bilderlärm: Neue Linke und Justizkritik in der Schweiz 1960–1990](#)», funded by the Social Archive Zurich. Focusing on discussing methods and methodologies, their collaboration contributes to advancing interdisciplinary studies on visual cultures.

→ Overview «[Cooperation and Internationality](#)»

## External Funding

The year 2022 was marked by intensive, although initially unsuccessful work on three research proposals, which are currently being revised: «Echoing the Un(fo)reseen» (Adorf/Chessex/Stähli, resubmission: April 23); «Counter Media» (Adorf/Gau/Gisel/Krepart, overall redesign); «Becoming one:others» (Chapuis-Schmitz, resubmission: Summer 23). In addition to the ongoing project «Materialised Memories» (Gau/Graf/Wegelin/Froelicher), «Participatory Criticism» (Bippus/Lang) was successfully completed (cf. scientific output).

→ Overview «[Research Projects](#)»

## Award-Winning

In 2022, two art prizes of the City of Zurich were awarded to members of the Zeichenwerkstatt. Susanne Hefti was awarded a work grant, while Jana Vanecek received a residency scholarship in Genoa. Alisa Kronberger's dissertation «[Diffractionsereignisse der Gegenwart. Feministische Medienkunst trifft Neuen Materialismus](#)» (OA, Transcript 2022) was awarded the doctoral prize of the University of Marburg.

## Event Highlight

At a vernissage on 5 October 2022, Ines Kleesattel presented the new issue of the online journal FKW // Zeitschrift für Geschlechterforschung und visuelle Kultur as a guest editor of the thematic issue «[Witchy Wits\\*\\*\\* Mit situierten Sinnen und widerspenstigen Wissen](#)». Afterwards, Sofia Bempeza, Anna Bromley and Pascale Schreibmüller presented their contributions and discussed them with a broad audience.

→ [More information on the Research Focus Cultural Analysis in the Arts](#)

## Noteworthy

On the occasion of the «[Ich bin wü ü ü ü ü ü ü ü ü tend](#)» exhibition of works by Sophie Taeuber-Arp and Mai-Thu Perret at the Cabaret Voltaire (14 October 2022 – 30 April 2023), the publication of Sophie Taeuber-Arp. Briefe 1905–1942 was celebrated with a soirée on 24 January 2023, including contributions about the letters and the award-winning design by Hubertus Design. The correspondence has been edited and published by Medea Hoch, Walburga Krupp and Sigrid Schade, the founder and director of ZHdK's former Institute for Cultural Studies in the Arts (ICS), where the long-standing research project was developed in 2012 and successfully carried out since 2015 thanks to funding from various foundations.

## Research-Teaching Transfer

RCA researchers also teach on various BA and MA programmes at ZHdK. Most recent engagements include «[Die Kunst, zu verlernen](#)» (Adorf/Gau), a lecture and colloquium series including various guests, and the seminar «[Underwritten Histories. Künstlerischer Praktiken zur Diversifizierung von Geschichte\(n\)](#)» (Adorf/Chessex/Friedli/Vanecek).

# Design

## Scientific, Artistic and Creative Output and Impact

The results of IDE design research were published in scientific journals and presented to a professional audience and students at several conferences. Interviews with researchers, journal articles and other publication formats addressed not only the specialist community but also a wider public, which was able to experience design research interactively at various exhibitions. The different formats reflect the diverse thematic, methodological and innovative approaches of design research.

→ Overview [«Scientific, Artistic and Creative Output and Impact»](#)

## Promotion of Talents and Careers

The annual [Junior Research in Design programme](#) supported five research projects out of ten submitted applications. The projects included a PreDoc project, a hybrid publication and funding for the preparation of third-party funding applications.

The «Entangled Environments» PhD group is part of the [Transdisciplinary Artistic PhD](#) offered in cooperation with Linz University of the Arts. Projects explore interactions within ecosystems and material transformation processes, which are tested by means of experiments and prototyping.

→ Overview [«Promotion of Talents and Careers»](#)

## Cooperation and Internationality

The virtual reality installation [«Expedition 2 Grad»](#) was presented at [Berlin Science Week](#). The educational format provides information about global warming using the example of a glacier and will subsequently be a permanent part of the exhibition at [Humboldt Laboratory Berlin](#) until June 2023.

Further project-related collaborations took place with universities and universities of applied sciences and with field partners from the medical and health sectors as well as from the field of sustainable development or environmental sciences.

→ Overview [«Cooperation and Internationality»](#)

## External Funding

Successful fundings applications include two SNSF projects: [«A Design History of the SBB: Design in a Complex System»](#) and [«Confederatio Ludens: Swiss History of Games, Play and Game Design 1968–2000»](#). Grants were also awarded to [«The Ice Age Machine»](#) (SNSF/Agora) and to [«Renovating buildings; yes! But how?»](#), a joint project with ETH Zurich.

In the Scientainment and InnoBooster categories, the Gebert Rűf Foundation funded the projects [«CH+ Link: Experiencing Democracy»](#) and [«Almer Connect»](#); the [«Heavy Mental»](#) project is supported by a private foundation.

→ Overview [«Research Projects»](#)



## Noteworthy

Together with partners from the UZH and ZHAW and a large network of partners, the institute's director Dr Anna Lisa Martin-Niedecken obtained a multi-year innovation structure grant from the Digitalization Initiative of Zurich Higher Education Institutions sites (DIZH). The «[Digital Health Design Living Lab](#)» provides an interdisciplinary structure for research and development projects and the formation of excellence profiles at the interface of digitalisation, health, ethics and design.

## Networking

Titled «[Exploring Design Beyond the Human](#)», the 2022 Swiss Design Network Winter Research Summit was held at the ZHdK under the direction of Prof. Dr. Sarah Owens and Dr. phil. Björn Franke. The two-day conference addressed post-anthropocentric design practice in the face of ecological crises and advancing mass extinction. Keynote speakers included: Yoko Akama (RMIT University), Heather Davis (The New School) and Helen Pritchard (FHNW Academy of Art and Design Basel).

## Discover

In her [DDCAST 98 podcast](#), Prof. Bitten Stetter discusses her work as a designer and researcher on the topic of «palliative care». In the context of the SNSF project «[Sterbesettings](#)», she investigates from a design perspective how consumables and medical instruments are used or what significance religious and biographical objects have.

Titled «[Die visuelle und audiovisuelle Wende im Zeitalter der Bildschirmmedien](#)» (The visual and audiovisual turn in the age of screen media), the annual conference of the Swiss

Society for Communication and Media Studies (SGKM) was co-organised by the ZHAW Department of Media Psychology and ZHdK's Cast / Audiovisual Media Programme. For insights, see the brief [documentations](#) of the keynote addresses given by Frank Rose and Marianne Bahl.

## Experience

Co-organised by the Trends & Identity Programme and the netzwerk mode textil, the «[Fashion and Gender](#)» conference took place at the Museum für Gestaltung Zürich. This was followed in autumn 2022 by the Research Day «[Ageing Futures – Design. Society. Technology](#)». Co-organised by the Institute for Design Research and the Department of Industrial Design, the event illuminated the different perspectives, approaches and creative spaces of design in shaping the future of ageing.

«The Mechanics of Play in Arts and Culture» was the theme of the annual «[Gamez & ruleZ](#)» conference of the Game Design Programme. The community explored various aspects of gaming and playful approaches to games, art and culture.

→ [More information on the Institute for Design Research](#)

# Fine Arts

## Scientific, Artistic and Creative Output and Impact

Besides their wide range of publications, through which IFCAR researchers actively engage in international discourses, in 2022 they also increasingly made their research processes accessible in exhibitions. For example, parts of the «Latent Spaces» project (headed by Prof. Felix Stalder) were presented in the exhibition «Can you see me now?» at AIA Awareness in Art, Löwenbräukunst Zurich, while the project «Hands-On» (headed by Christoph Schenker) peaked in a final exhibition titled «On Observing the Printing» at the ETH Zurich's Graphic Arts Collection. Particular success was also achieved by Julia Weber, whose dissertation «Herumlungern?! Begegnungsräume an urbanen Orten» (ZHdK, Linz University of the Arts) was awarded the Austrian Award of Excellence.

→ Overview [«Scientific, Artistic and Creative Output and Impact»](#)

## Promotion of Talents and Careers

In 2022, the IFCAR took important steps towards promoting emerging researchers. For example, the PhD in the Arts programme at the Salzburg's Mozarteum University was secured as a new cooperation partner for the implementation of artistic PhD projects. Furthermore, IFCAR relaunched its internal start-up funding and the promotion of «risky projects». This new funding format for process-oriented and collaborative projects enables emerging researchers in particular to deepen their research experience and develop innovative approaches at the interface of art and research.

→ Overview [«Promotion of Talents and Careers»](#)

## Cooperation and Internationality

International cooperations are central to IFCAR research. In view of the global political situation, in 2022 the institute increased its cooperation with partners in Eastern Europe. «[Contemporary Art, Popular Culture, and Peacbuilding in Eastern Europe](#)» (headed by Jörg Scheller), a project conducting research in Poland, Moldova and Armenia over a period of three years, is in contact with various cooperation partners. In addition, the partnerships with the Academy of Fine Arts Prague (CZ) and the Center for Contemporary Art in Tbilisi (GEO) were further expanded with a collaborative contribution to the Tbilisi Triennial (GEO).

→ Overview [«Cooperation and Internationality»](#)

## External Funding

In 2022, IFCAR achieved further success in terms of third-party funding with Jörg Scheller's SNSF-funded project. Together with the SNSF projects directed by Felix Stalder («Latent Spaces»), Hannes Rickli («Listening to Data Flows»), Michael Hiltbrunner («F+F 1971») and Kris Decker («Academized Artists»), a total of 15 artistic researchers and PhD candidates can conduct in-depth research thanks to third-party funding.

→ Overview [«Research Projects»](#)

## Reading Tips

In their co-edited volume «[Trading Zones](#)», Barbara Preisig, Laura von Niederhäusern and Jürgen Krusche present camera-based practices at the intersections of artistic and ethnographic research that critically examine their own production means and social embedding. In collaborative practices such as field recording, post-production editing and forms of presentation, the camera is understood as an actor. How does it engage with the invisible and reveal what the camerawoman cannot see? How do films, videos and photographs provide access to vulnerable knowledge and what forms of presentation can extend linear narration?

## Event Highlight

Felix Stalder and his team presented works from their SNSF project «[Latent Spaces: Performing Ambiguous Data](#)» for the first time in the exhibition «[Can You See Me Now?](#)» at the Zurich art space AIA. The show focused on «[The Infrastructure of a Migratory Bird](#)», a diagram that captures ecological, social, technical and informational elements and their different temporal-spatial scales to create a new foundation for wilderness. The work is a collaboration between artists Gordan Savičić, Vladan Joler, and theorist Felix Stalder.

## Noteworthy

Artist and researcher Ji Yun Park is the first Visiting PhD at the DFA. As a PhD student at the School of Creative Media, City University of Hong Kong, she works with various orchid species native to Hong Kong, seeking to visualise their ecosystem from a plant-centred point of view. Central to her artistic research is the film «(Welcome to) The Planet of Orchids», which brings into dialogue research from the fields of multispecies ethnography, orchid conservation biology and ecocinema. The film features orchids as protagonists and presents their multispecies relationships in plant-centred visualisation and storytelling.

→ [More information on the Institute for Contemporary Art Research](#)

# Music

## Scientific, Artistic and Creative Output and Impact

- Inventory of the composition commissions of the Swiss Broadcasting Corporation
- Performance of «Der neue Kolumbus» by Huldreich Georg Früh and Kurt Früh
- Various essays on stage fright, on Bernd Alois Zimmermann, on Anton Webern, etc.
- International Symposium: «Schönberg als Lehrer» (Zurich, 3–6 May 2022)

→ Overview «[Scientific, Artistic and Creative Output and Impact](#)»

## Promotion of Talents and Careers

- PhD supervision in cooperation with Graz University of the Arts and Freiburg State Academy of Music: Giulio Biddau and Martin Zimmerman

→ Overview «[Promotion of Talents and Careers](#)»

## Cooperation and Internationality

- Participation in the «International Context» panel discussion at «The BBC at 100 Symposium» (Bradford/UK, 13–15 September 2022: Stefan Sandmeier und Tatiana Eichenberger)
- Visiting lectureships in Rostock (German) and Brasov (Romania): Dominik Sackmann
- Martha Walter Prize 2022 of the Swiss Musical Research Society for Stefan Klarer (PhD, Zurich/Graz)

→ Overview «[Cooperation and Internationality](#)»

## External Funding

- «Heard Overseas»
- «The Influence of an Instrument's Dimensions, String Length-dependent Finger Spacing and Position on Muscle Activity and Perceived Effort in Viola Playing»
- «How Others Hear»

→ Overview «[Research Projects](#)»

## Reading Tips

- Oliver Margulies, Horst Hildebrandt et al.: Determining factors for compensatory movements of the left arm and shoulder in violin playing: [http://journal.frontiersin.org/article/10.3389/fpsyg.2022.1017039/full?utm\\_source=Email\\_to\\_authors\\_&utm\\_medium=Email&utm\\_content=T1\\_11.5e1\\_author&utm\\_campaign=Email\\_](http://journal.frontiersin.org/article/10.3389/fpsyg.2022.1017039/full?utm_source=Email_to_authors_&utm_medium=Email&utm_content=T1_11.5e1_author&utm_campaign=Email_)
- Bernhard Rietbrock: Alvin Luciers reflexive Experimentalästhetik, Hofheim: Wolke, 2022: <https://www.wolke-verlag.de/musikbuecher/bernhard-rietbrock-alvin-luciers-experimentelle-deutsch/>

# Performing Arts and Film

## Scientific, Artistic and Creative Output and Impact

In 2022, the annual RESEARCH ACADEMY was dedicated to «Interventions» and featured Florian Malzacher (Germany), Dana Yahalomi (Israel) and Christina Zimmermann (HSLU); the event alternates annually with ZDOK [www.zfiction.ch](http://www.zfiction.ch), the Zurich Feature Film Conference, titled «Please Don't Tell: Storytelling Beyond Magic Formula»; planned to take place every year and launched in 2022 with an inaugural conference titled «Performing Arts in Contexts PAC - PERFORMING ARTS IN CONTEXT», 1st Annual Meeting of the International PAC General Assembly in Zurich. <https://www.pac-now.online/>

→ Overview «[Scientific, Artistic and Creative Output and Impact](#)»

## Promotion of Talents and Careers

[Third cycle](#) for film, dance and theatre artists in two PhD programmes funded by swissuniversities, [Transdisciplinary Artistic PhD](#) (Linz University of the Arts), and [Artistic, Artistic-scientific](#) (Linz, Graz, Stockholm, Potsdam-Babelsberg universities of the arts), as well as the [Pre-Doc PEERS](#) with the aim of supporting young artists who want to do a PhD.

→ Overview «[Promotion of Talents and Careers](#)»

## Cooperation and Internationality

«[Visual Storytelling and Graphic Art in Genocide and Human Rights Education](#)», an Social Sciences and Humanities Research Council Partnership Grant headed by Charlotte Schallié, University of Victoria, Canada. With partners in 16 countries, the research project comprises a team of 52 scholars, 13 artists and practitioners from 36 museums, schools and human rights groups dedicated to studying the Holocaust and mass atrocities committed in Rwanda, Bosnia, Kosovo, Iraq, Syria and Canada.

The IPF also engages in lively exchange with researchers from Switzerland's other universities of applied sciences (ZHAW, HKB, HSLU, FHNW, ECAL) and Accademia Dimitri, with the departments of film studies and psychology at the University of Zurich, theatre studies at the University of Bern and UNIL, as well as with individual EPFL and ETHZ researchers.

→ Overview «[Cooperation and Internationality](#)»

## External Funding

Funded by the Volkswagen Foundation, «[The Answering Machine](#)» investigates the possible roles of assistants capable of speech as artificial pets, mechanical mothers, child machines, lovers or powerful actors. Theatre as an experimental setting, a joint project with computational linguistics, psychology and media studies.

«[Cinémémoire.ch expanded](#)», the online archive of Swiss film history, features over 40 portraits and interviews.

→ Overview «[Research Projects](#)»

## Event Highlight

PAC (see above) aims to establish an international network of teaching faculty, researchers and artists and thus a permanent conference for the fields of applied theatre, theatre education, performing arts, theatre in social areas, community theatre, theatre in schools, theatre studies and others. It enables participants to articulate their interests and establish new working groups.

## Reading Tips

«[Der Schauspieler ist das Theater](#)» (The Actor is the Theatre) (Michael Tschechow, Alexander Verlag). Lectures for actors: Hamlet and Hitler, King Lear, Grock, the Clown, Michelangelo, Actors of the Future.

«[Michael Simon – FERTIG gibt's nicht](#)» (Michael Simon, Theater der Zeit). An interactive illustrated book on the theatre artist's approaches to designing his performative scenes and spaces for drama, dance and music theatre.

## Worth Visiting

Over 200 filmmakers and ZHdK members met with international experts at the ZFICTION.22 Feature Film Conference to discuss contemporary demands on storytelling, dramaturgy and the influence of narrative models in films. The lectures and panel discussions were recorded and published open access: <https://blog.zhdk.ch/zfiction/zfiction-archiv/zfiction-22-archiv/>

## Milestone

For the first time, the Department of Performing Arts and Film conducted a valorisation process, whose findings will be incorporated into a 2023 structural report. The department's research performance in the last three years served as a basis for discussion. The report will include an individual documentation (IFD), an extract from the research database (FDB) and questions concerning output/impact, the promotion of emerging researchers, cooperation, networking and international reach, third-party funding, teaching-research transfer.

→ [More information on the Institute for the Performing Arts and Film](#)

# Transdisciplinarity

## Scientific, Artistic and Creative Output and Impact

Julia Weber attracted national attention and extensive press coverage for her poetics «Die Vermengung». Tanja Schwarz presented «Spas und Schwerkraft», a solo exhibition with a six-part series of talks. Florian Dombois published «On our way to the Venice Obligations», a systematic overview of artistic research in JAR.

Further highlights:

- Michael Günzburger & Kilian Rüthemann: Exhibition at Gluri Suter Huus, Wettingen.
- Esther Mathis: Fokus. Nightshades, Kunst Museum Winterthur.
- Florian Dombois & Marlene Wenger: Wind Tunnel Deck. Game of cards. Lausanne: art & fiction.
- Kaspar König Kaspar & Dorothea Trauffer: Ausstrahlung mit Einsicht, Exhibition and concert, Heimatmuseum, Trubschachen.

→ Overview «[Scientific, Artistic and Creative Output and Impact](#)»

## Promotion of Talents and Careers

The «Formate des Forderns» (Formats of Challenging) project set out to develop new forms of work for and with emerging artistic researchers. Two doctoral students will soon be graduating and calls for one to two new doctoral students have been issued.

See further:

- Hannah Walther: Referat becoming vyborg. becoming with technology. Un/Learning: Norms and Routines in Cultural Practice, Conference, Reichenau/Rax (Austria) and online
- Mirjam Steiner: Writing retreat (PhD project)
- Florian Dombois: Research semester

→ Overview «[Promotion of Talents and Careers](#)»

## Cooperation and Internationality

In 2022, the RFT hosted two international guests at the wind tunnel:

- Artist-in-Residence: [Leslie Thornton](#), US American media and installation artist
- Scientist-in-Residence: [Olivier Chazot](#), Head of the Aeronautics and Aerospace Department, Karman Institute for Fluid Dynamics, Belgium

See further:

- Foundation of Laboratoria Laguna (PhD on Sail) in Venice, in cooperation with Uniarts Helsinki, UdK Berlin, Linz University of the Arts as well as biennale urbana and U5.
- Florian Dombois: Member ELIA Working Group

→ Overview «[Cooperation and Internationality](#)»



## External Funding

The four-year research project «Triple Instruments», funded by the SNSF, explores the tonal and performative possibilities of sound kites and is committed to research in the interest of the arts. The project, led by Prof. Florian Dombois, started on 1 September 2022 and will run until August 2026.

→ Overview «[Research Projects](#)»

## Event Highlight

Wind Tunnel Festival (Organisation: [~tilde](#)); featuring contributions by international guests such as: Andreas Bunte, Florian Dombois, Quynh Dong, Mika Elo, Andy Graydon, Ravit Helled, Kabelo Malatsie, Tom McCarthy, Ari Benjamin Meyers, Christof Nüssli, Christoph Oeschger, Helene Romakin, Luise Schröder, Leslie Thornton, Irene Vögeli and U5.

## Award-Winning

- Esther Mathis: Kunst am Bau Wettbewerb (Public Art Competition), 2nd Round. Volksschule Stöckacker, Bern.
- Tanja Schwarz: BAK Work Grant.
- Julia Weber: Recognition Award of the Canton of Zurich.

## Reading Tips

- Julia Weber: [Die Vermengung](#), Limmat Verlag
- Florian Dombois: [On our way to the Venice Obligations](#)

## Noteworthy

- [Filmallmende](#): The second generation of films with contributions by Andreas Bunte and Leslie Thornton is online.
- Michael Lünstroth: Ich sehe was, was du nicht siehst. Das Zürcher Projekt Filmallmende. DUZ-Magazin für Wissenschaft und Gesellschaft, 1. 33–35, 2002.
- Engadiner Post 14.12.2022 Den Tönen der Natur hinterher

→ [More information on the Research Focus Transdisciplinarity](#)

# Other Research Units

## artists-in-labs program

The [artists-in-labs program \(AIL\)](#) has been promoting artistic research since 2003 by curating, organising and supporting artist residencies lasting several months in renowned scientific laboratories. Exhibitions, publications and various forms of exchange bring the AIL's transdisciplinary projects into dialogue with the general public. The AIL is temporarily based at the Research Focus in Transdisciplinarity (Department of Cultural Analysis).

## Immersive Arts Space

With its [Immersive Arts Space](#), ZHdK has created an interdisciplinary teaching and research space dedicated to artistically exploring new technologies in the fields of virtual reality, augmented reality and real-time simulations.

## Shared Campus

[Shared Campus](#) is a cooperation platform initiated by seven art institutions and aimed at developing and operating sustainable international educational formats, research networks and co-productions.

## Zurich Centre for Creative Economies

As an international research and competence centre, the [Zurich Centre for Creative Economies \(ZCCE\)](#) engages in research, teaching, promotion and consultancy in and with the creative economies.

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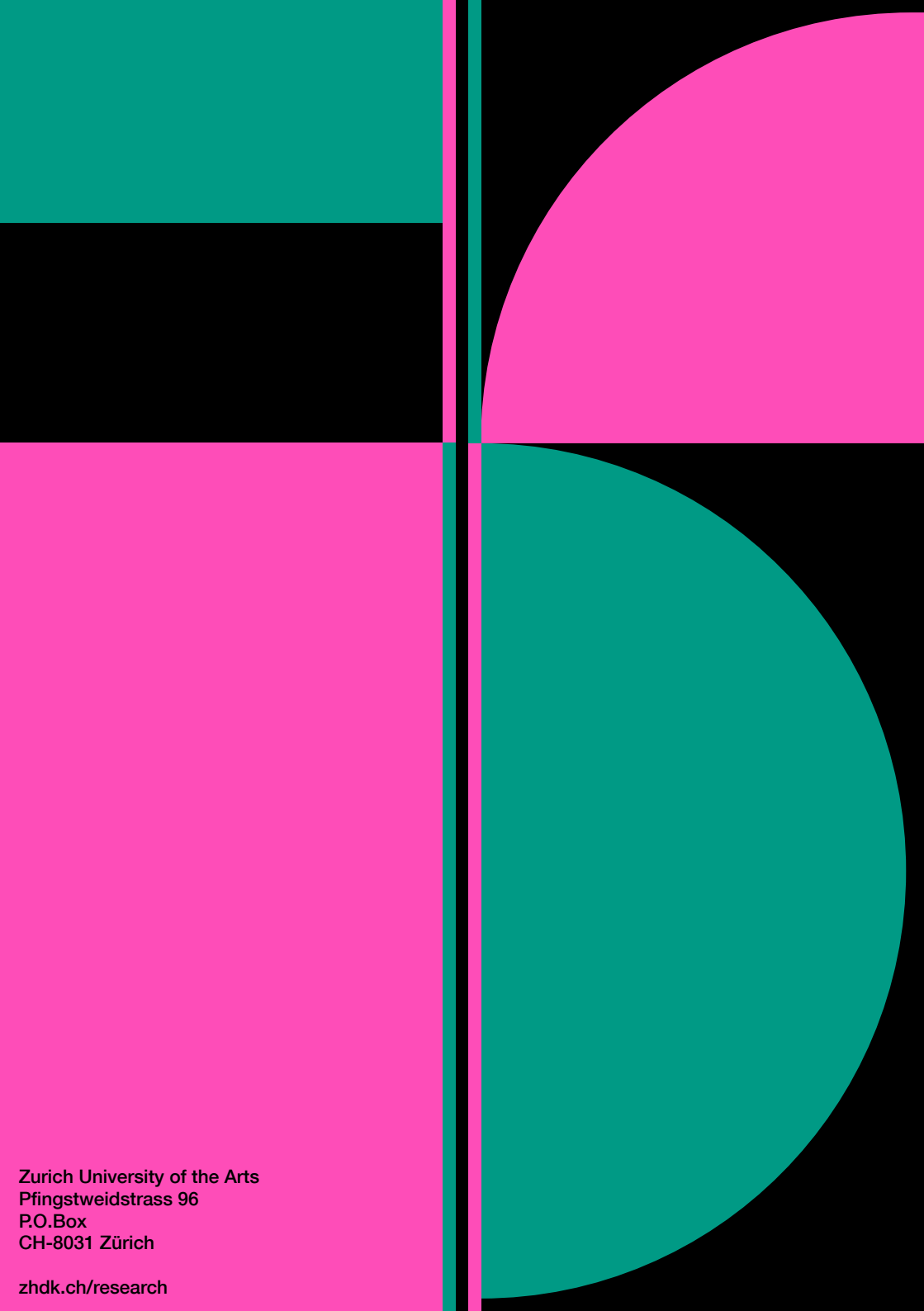
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