

Z



hdk

Zürcher Hochschule der Künste

ZHdK

**Research
Report 2023**

ZHdK Research

86
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 contribution to our high level of teaching.

2.8m
third-party funds

155
researchers

Five years of the Research Affairs Office, five years of developing research structures at ZHdK

The year 2023 marked a special occasion for research at ZHdK: the Research Affairs Office celebrated its fifth anniversary. By establishing the Office, ZHdK has consistently sought to better support researchers, strengthen its research culture and significantly professionalize the relevant organizational structures. As Head of Dossier, I look back on the past five years with satisfaction.

The Research Affairs Office was established following the 2015–2016 evaluation of ZHdK institutes. Heads of institutes and disciplines as well as the then Research Committee (today's Research Dossier Committee) developed a comprehensive concept to account for the need, first expressed as a desideratum, to establish professional management structures and thus to relieve researchers of administrative duties and responsibilities.

In 2018, the position of Head of the Research Affairs Office was advertised and Dr Beate Böckem was appointed. What began with managing the Office, integrating the former Research Office (today's Grants Office), research communication and the acquisition of EU funding soon expanded to a number of other tasks. These included a university-wide organizational development project, the establishment of internal and external interfaces, and the areas of Open Science and PhD studies. A team of experts was tasked with examining a wide range of issues and questions relevant to research. Throughout, the Research Affairs Office has aimed to support ZHdK researchers, to provide expert advice and to create a framework that meets professional standards and makes ZHdK research internationally competitive. In this way, the Office serves as a competent intermediary between researchers, the University Board and external demands. Its expertise and experience help crystallize new topics and tasks that are important for the institutional development of research at an arts university. At present, the Office is also addressing the areas of innovation and knowledge and technology transfer.

Our desiderata for the coming years

We would like to have the time and space to consolidate the wide range of research-related issues, to adapt the needs of research and to define new priorities. We would like to harness the excellent collaboration and exchange within ZHdK to constructively question research and its organization at ZHdK, and to proactively help shape future developments. We would also like to continue strengthening research governance at ZHdK, not least because the highly diverse research endeavours and the remit of the Research Affairs Office have become an indispensable part of our University.

Thank You

With this in mind, I wish to thank not only the staff of the Research Affairs Office, but above all our researchers, heads of research and my colleagues: all of you make an important contribution to society every day, in the best interests of ZHdK, in, through and for the arts.

Marijke Hoogenboom, Head of the Research Dossier, March 2024

2023 began impactfully

«The debate on ‘artistic research’ has become highly differentiated, whether overall, in its orientation towards theory, or in practice, at the level of doing artistic research. Everything suggests that artistic research stands on the threshold of becoming institutionalized.»

With the benefit of hindsight, we can ask whether what the editors of *Künstlerische Forschung* (an edited volume including contributions by several ZHdK faculty) observed in their abstract already in 2015 has since happened: Has artistic research crossed the threshold, i.e. become institutionalized? Whatever our answer, «PhD in Practice» programmes at arts universities, chairs of artistic research, scholarships and other awards conferred to recognize artistic research projects, as well as open access publication and archiving formats appropriate to artistic research, bear witness to an international success story and the gradual institutionalization of the emerging discourse. The various research activities pursued at our University’s departments have been and still are significantly involved in this development. Nevertheless, there remains some constitutive doubt as to whether the term *Artistic Research / Künstlerische Forschung* is at all necessary or at least helpful in subsuming the diverse forms of research in the arts (with, about, through) under a single concept. The self-evident way in which the still nascent discourse sees itself is chiefly the work of its actors, for whom it reflects successful institutionalization: this circular reasoning seems problematic in scientific terms, but is fairly consistent in artistic ones, as a way of positing or indeed performing through its self settling. It is to be hoped that, notwithstanding the critical unrest shaping this discourse, it is not the rhetoric of legitimization but rather the actual implementation of research in the arts that will provide the necessary evidence for its establishment.

Precisely this seems to be the case: 2023 began impactfully with the ZHdK Research Day, which showcased the depth and breadth of research publications and invited attendees to browse and linger in the style of a book café. The highly diverse publications forms and formats revealed that ZHdK research is not confined to printed paper and that books continue to play an important role in documenting and communicating our University’s research. The arts are characterized by their reference to the present, if not by their topicality. The publications on display at the Research Day impressively demonstrated that reflective work in the arts, which eludes short-lived production cycles and uses research time to expand and deepen knowledge, makes relevant contributions to contemporary discourses.

It is therefore logical that ZHdK considers developing and expanding its third-cycle programmes to be essential, despite not being entitled to award PhD degrees in its own right. Not only is the transfer between research and teaching evident in this respect, which also ensures that research projects are developed in close connection with (other) teaching (activities). Fostering early career research also ensures international acclaim and sustainability in the field of research in the arts. It does so because the ties and connections established at this stage continue: as researchers’ biographies reveal, they can last a lifetime and contribute significantly to networking between (arts) universities. This, however, requires investing time and financial resources for the long term and as a matter of conviction.

The Research Dossier Committee provides a transversal, interdepartmental forum for discussing these connections and necessary investments among experts who are involved and experienced in the field. The Committee debated these issues intensely also in 2023. One main focus is and remains whether and how developing internal structures is committed to and conducive to this logic or

not. The Committee also discussed in-depth the preliminary models of future research funding as part of the university-wide strategy project «Future Research Organization», as well as research staffing and the promotion of junior researchers affected by the new staff and employment regulations (nPVF). Another recurring question was how participation in the central strategy processes can be shaped from the perspective of those responsible for research performance and management. These three major issues also featured prominently at the Committee’s retreat in December 2023 and remained high on its agenda in 2024, albeit in a new constellation: the Committee unanimously elected Anna Lisa Martin-Niedecken (Department of Design) and Marcel Bleuler (Department of Fine Arts) as joint committee chairs for the next term of office, while Judith Siegmund took over from Sigrid Adorf as the representative of the Department of Cultural Analysis. Thus, the Committee will be co-chaired for the first time. We look forward to shaping this interdepartmental approach and wish Anna Lisa and Martin every success in this important phase for forging the future of ZHdK research.

Prof. Dr. Sigrid Adorf, Chair of the Research Committee, March 2024

«Write an innovation manifesto from the perspective of a university of the arts.»

This manifesto was written with the help of ChatGPT. The intention with this experiment is to inspire discussion and active exploration of the issue of innovation within ZHdK and beyond. By integrating technology, we want to highlight its possibilities and limitations – especially in relation to the arts and artistic research. What does this mean for our definitions of innovation and the dimensions of impact in the arts?

Innovation Manifesto

ZHdK recognizes the necessity and the transformative power of innovation in the arts and is committed to creating a space for creative progress. It undertakes to promote a culture of open cooperation, mindful development, and social change. By doing so, it aims to enable staff and students to become pioneers in the arts and design and in the teaching thereof.

«ZHdK is convinced of the power of collaboration and open communication.»

For ZHdK, open innovation means bringing the various fields of study and society closer together. It creates an environment in which interdisciplinary cooperation is promoted and a variety of perspectives are combined to generate new knowledge. Through cooperation with other higher education institutions, companies, artists, charitable organizations, the public and many others, ZHdK also creates a dynamic network of knowledge exchange, joint learning, inspiration, and growth outside of the institution.

«ZHdK recognizes the importance of mindful development based on empathy, creativity, and social competence.»

For ZHdK, soft innovation means reinforcing the emotional connection to the arts, asking open-ended research questions, and developing creative solutions. It encourages staff and students to use their intuitive thinking and to challenge traditional thought patterns and practices. By promoting an experimental and playful approach, it encourages people to take leaps of faith and discover innovative forms of expression.

«ZHdK views the arts as a strong voice for social change.»

Social innovation means using the arts as an instrument to address social issues, react to societal challenges and bring about positive changes in society. The focus is on topics such as the examination of social justice, environmental awareness, and cultural diversity. ZHdK encourages its staff and students to develop innovative projects and initiatives geared towards social responsibility, community involvement and sustainable development.

By committing itself to innovation in the arts and thus to open innovation, soft innovation, and social innovation, ZHdK forges a creative space in which the future of the arts and the development of society can be shaped. It offers its staff and students an inspiring environment in which they can realize their full potential. It encourages students to surpass their limits, take risks and initiate change. It develops a culture of knowledge in which knowledge is created, shared, preserved, and utilized within a society, a community, or an institution. Working collaboratively, its goal is to enrich the fields of art and design and their teaching, to address social challenges and to create a sustainable, inclusive future.

ChatGPT Prompt

«Write an innovation manifesto that contains the terms 'open innovation', 'soft innovation' and 'social innovation'. Write from the perspective of a university of the arts.»
OpenAI. (2023). ChatGPT (Version 3.5). <https://chat.openai.com/chat>.

Further information

→ Website [Innovation in the Arts](#)

RESEARCH DOSSIER

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

Department

Cultural Analysis

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

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

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

Department

Music

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

Office of the President

Zurich Center for Creative Economies

Department

Performing Arts and Film

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

Department of Cultural Analysis, DKV

In 2023, the Department of Cultural Analysis (DKV) underwent various organizational transformations that are also intended to benefit research collaboration. The DKV is now divided into two units. These have been established to bring together research and teaching and to enable these two key performance areas to nurture each other as much as possible. The Research in Art Education pursues research ranging from art education and teaching methods to critical social practice in the field of art education. True to its name, the newly established CAT Research units is home to several research focuses (cultural analysis in the arts, aesthetics and transdisciplinarity). Correspondingly, it also offers teaching programmes in transdisciplinary studies and cultural criticism. During the reporting year, the DKV contributed to ZHdK's strategic mission to establish its future research organization by establishing departmental structures designed to foster the exchange of research ideas and experiences and to promote the transfer between research and teaching.

However, such organizational changes need to be measured in terms of research success. In this regard, the DKV looks back on a year that was both eventful and successful. I refer readers to the reports of the individual research areas and mention two outstanding achievements by way of example: First, the project submitted by Prof. Sigrid Adorf and her colleagues («Echoing the Un(fore)seen: Kulturanalytisches Zuhören in den Künsten») was overwhelmingly approved by the SNSF. Second, the 2023 swissuniversities report on TP 2 and TP3 PhD cooperation projects praised several DKV projects («Epistemologien ästhetischer Praktiken», «Fachdidaktik Art & Design» and «Transdisciplinary Artistic PhD»).

Not only are we delighted about this positive acclaim, but also about having made our contribution to the fact that at the end of November 2023 the Swiss Conference of Higher Education Institutions (SHK) once again mandated swissuniversities to propose a programme in the area of early career support for the 2025–2028 funding period.

*Dr. Andreas Vogel, Director of the
Department of Cultural Analysis DKV,
March 2024*

Department of Design, DDE

In 2023, a large number of new research projects highlighted the increasing importance of digital transformation. DDE researchers engaged with today's ever-changing realities in a future-oriented manner and investigated this transformation by exploring design, scientific or design-historical questions.

This development is particularly evident in the projects funded as part of the Canton of Zurich's Digitalization Initiative (DIZH). As part of the initiative, the Digital Health Design Living Lab (DHD Living Lab) carried out the first «Digital Health Design Challenge» in 2023 to promote ideas and thinking on decision making in healthcare. Nine other projects involving DDE researchers were funded as part of the DIZH Innovation Programme. The projects combine social, artistic, educational, humanities and scientific aspects and, among other issues, address the use of artificial intelligence and augmented reality.

To actively promote academic careers in design, in 2023 the DDE advertised a tenure track position in industrial design for the first time. Following the public call for applications, Lukas Franciszkievicz was appointed Head of the MA in Industrial Design. In this interview, he outlines his plans for coordinating research in this field and for developing the industrial design programme.

Initiated jointly by the DDE and ZHdK's Immersive Arts Space, «Refresh #5» provided the design community with much inspiration. Directed by Maïke Thies, the 2023 edition once again brought together designers, artists, researchers and experts from Switzerland and abroad. Keynotes, masterclasses, laboratory sessions and an inspiring exhibition highlighted a wide range of innovative interfaces between design, art and technology.

*Prof. Hansuli Matter, Director of the
Department of Design DDE, March 2024*

Department of Fine Arts, DFA

The Institute for Contemporary Art Research has successfully implemented various innovations since the change of director in summer 2022. These include incorporating the Third Cycle into the Institute's structure, a step that has resulted in productive synergies. Artistic PhD candidates have been integrated into internationally organized IfCAR events, where they have made a significant contribution to raising the Institute's research profile. Two awards also bear witness to the DFA's successful promotion of early career researchers: In 2023, Laura von Niederhäusern completed her PhD as part of the cooperation between ZHdK and Linz University of Art and Design. Her doctoral thesis—FACE NO DIAL OF A CLOCK: Investigating asynchronic experiences of present times by means of art—was awarded the Austrian State Prize for Best Doctoral Theses. Julia Weber, who completed her doctorate a year earlier, received a SPARK project grant from the Swiss National Science Foundation to pursue her post-doctoral project on Urban Wastelands as Ambiguous Spaces for Appropriation and Participation.

In 2023, IfCAR also established a departmental Research Board that can award grants to department members for a pilot phase of three years. In 2023, the Board awarded funding to nine exploratory projects by experienced researchers, teaching faculty and advanced students and PhD candidates. Aligned with the concept of «open innovation», grantees implemented various collaborative research designs and experiments. On the one hand, this involved conducting field research and developing artistic practices. On the other hand, they conducted in-depth analyses and experiments in the field of «emerging technologies» and the enabled aesthetic experiences.

These innovations are aimed primarily at developing focal points that are directly related to the interests of DFA members and the department's degree programmes. At the same time, IfCAR actively pursues cooperations with international partners. In 2023, for example, the Institute organized several events on art and activism at the Istituto Svizzero in Rome. In addition, Jörg Scheller and Felix Stalder hosted several workshops and symposia to present their externally funded projects to an international audience.

Prof. Svetlana Heger-Davis, Director of the Department of Fine Arts DFA, March 2024

Department of Music, DMU

Promoting early career researchers is a key strategic mission at ZHdK. At the formal level, the Department of Music meets this requirement through its consistently successful cooperative PhD programmes with Graz University of Music and Performing Arts. Based at the Institute for Computer Music and Sound Technology (ICST), the pre-PhD programme «EARS» prepares students for doctoral positions at other higher education institutions. At the informal level, the Institute meets its «qualification» requirement by actively engaging in exchange and mobility, nationally and internationally. In 2023, its artists-in-residence programme once again attracted personalities from the worlds of art and research, while ICST staff were sought-after speakers at international conferences, among others, in Boston, Stockholm, Paris and Copenhagen. Outreach and transfer also featured prominently in two new collaborative research projects: «Curiosoil» focuses on developing knowledge about soil at schools, while «Speech in Noise in a Virtual 3D Environment» examines difficult listening situations together with UZH researchers.

In 2023, the Institute for Music Research established a new event series with a focus on musicology and, in line with its research specialisms, on music medicine, which attracted considerable acclaim. The Institute also became involved in a comprehensive HSLU project on music education at Swiss grammar schools and the associated teacher training programmes. Finally, the Institute began cooperating with the University of Basel and the Schweizerische Musikforschende Gesellschaft [Swiss Musicological Society] on a historically oriented project on the work of music critic and professor Karl Nef – thus combining an appreciation of the past

with fostering the next generation of musicologists.

Prof. Michael Eidenbenz, Director of the Department of Music, DMU, March 2024

Department of Performing Arts and Film, DDK

The call we have just heard is perhaps addressed to all of humanity, whether we like it or not. Let us heed this call before it is too late. We want to be worthy representatives of the species into which misfortune has cast us. What do you think? / Estragon: I wasn't listening.

Uttered seventy years ago, Estragon's reply in Samuel Beckett's "Waiting for Godot" could not be more topical: How do we respond to the human-made catastrophes of our time? By not listening? What can artistic research contribute to contemporary society what the natural sciences or humanities have long been seeking to address? Relevant IPF research includes:

Memory is the art of the future: Funded as part of Zurich's Digitalization initiative (DIZH), and undertaken in cooperation with UZH and the World Association of Film Schools CILECT, CineMAP – Navigating through Artistic Film Research und CineMinds (<https://www.cineminds.net/>) is creating a long-term online archive of specialist knowledge based on interviews with experienced filmmakers.

In 2023, IPF researchers actively engaged with the national and international scholarly community. Activities included the ZDOK Conference on Reality, Second Hand, where 200 experts from film academies, film universities and practitioners discussed archival material and found footage in documentary film. Also worth mentioning are publications such as Bernadette Kolonko's *Unsichtbares und Ungesagtes. Unsichtbares und Ungesagtes. Unsichtbares und Ungesagtes. 10 Female * Feminist * Gazes.*

Special mention also goes to Marisa Godoy's Artist residencies and/as pedagogy, a dance research project completed in 2023

I and awarded a PhD degree at the ZHdK Graduation Day.

AI, avatars and software continue to exercise the minds of theatre researchers. In 2023, a 15-year interdisciplinary research venture exploring identity and individuality concluded with the SNSF-funded publication *Actor & Avatar*, a Scientific & Artistic Catalog. The volume ranges from brain scan analyses and emotion research to the manipulation of media addressees. With the rise of avatars, which until recently were primitive talking heads, digitalization is overtaking us and humanoid counterparts are spreading exponentially. Meanwhile, the analog world is ailing and resources are dwindling. Keeping materials in circulation for longer makes an important contribution to reducing waste. Exactly this is the starting point for the Mining Map Zurich, a project dedicated to creating a digital city map for reusable material. The map provides art and design students with free access to discarded materials, making the city a quarry. Developed by Sarah Burger and Nadia Fistarol, and presented at the Point of no Return symposium (link to highlight), the mining map enables preserving resources for theatre stages, film sets and other arts.

Under the direction of Ilse van Rijn, in 2023 the IPF continued to actively promote early career researchers: through two PhD programmes (funded by swissuniversities) and through the DDK's pre-doc format PEERS. Other ventures included a symposium on *Dramaturgien politischer Künste* (R. Dreifuss) and *LeKuLab*, a research project on intangible cultural heritage as a field of learning (L. Heimberg, funded by the Wissenschaftsverbund der Vierländerregion).

Research and development remain attempts to explore the immense dimensions of the imponderable in art and to harness those dimensions for the benefit of society through expert practitioners.

*Marijke Hoogenboom, Director of the
Department of Performing Arts and Film DDK,
March 2024*

Aesthetics

Scientific, Artistic and Creative Output and Impact

In 2023, RFA staff delivered 36 lectures in international settings, as well as published 27 articles and 3 monographs or edited volumes.

The RFA hosted three workshops with international speakers:

1. «Intuitive Erkenntnis – Ästhetik und Kunstbegriff Benedetto Croce» (Intuitive Knowledge: Benedetto Croce's Aesthetics and Concept of Art), 5–6 May 2023
2. «Künstlerisches Handeln. Möglichkeiten der Beschreibung in der ästhetischen Theorie heute» (Artistic Action: Possibilities of Description in Contemporary Aesthetic Theory), 13–14 October 2023
3. «Agency, Ritual, Geste. Verteilte Handlungsmacht in ästhetischen Praktiken» (Agency, Ritual, Gesture: Distributed Agency in Aesthetic Practices), 17–18 November 2023

The following RFA events also attracted large audiences:

- Prof. Dr. Andreas Reckwitz: «Verlust. Die andere Seite des Fortschritts» (Loss: The Other Side of Progress, lecture, 24 April 2023)
- Autumn Academy: «Im Impasse. Spielformen kleinen Handelns» (In the Impasse. Minor Forms of Action), 11–15 November 2023

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

Promotion of Talents and Careers

In 2023, three PhD students (Borggreffe, Stowasser, Hörlein) and five postdoctoral researchers (Ruta, Schamal, Köthe, Krtilova, Croce) were employed at the RFA.

The PhD programme Epistemologies of Aesthetic Practices supports 25 PhD students (including 8 research associates).

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

Cooperation and Internationality

The RFA maintains cooperations with

- Vienna Academy of Fine Arts
- UdK Berlin Graduate School for «Das Wissen der Künste»
- Collaborative Research Centre for Inter-vening Arts, FU Berlin
- Chicago University (Artist Study Group)
- Patras University (Artist Study Group)
- HBK Essen
- Folkwang-Hochschule Essen
- University of Zurich
- Zentrum Künste Kulturtheorie, University of Zurich
- ETH Zurich
- Collegium Helveticum
- Etc.

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

External Funding

SNSF applications:

1. «Das transformative Potenzial post- und dekolonialen Kunsthandelns für eine Neubestimmung ästhetischer Grundbegriffe» (The transformative potential of post- and decolonial art practices as a basis for redefining basic aesthetic concepts; four positions, CHF 990'000 (Resubmission))
2. Ambitione Application, Sebastian Köthe: «Schwacher Trost im Angesicht der Shoa» (Scant consolation in the face of the Shoa), CHF 500'000

→ Overview «[Research Projects](#)»

Milestone

Switzerland has two chairs of aesthetics, one of which is at ZHdK. Thus, its chair of aesthetics and the RFA distinguish ZHdK from other higher education institutions. Both are internationally connected and highly acclaimed across Switzerland and internationally. RFA staff are invited to numerous conferences and symposia, publish worldwide, are internationally connected, serve as visiting professors, are awarded residencies, and are supported by foundations. Other activities include providing expert opinion, providing services for foundations and boards of trustees, and serving on appointment and other committees. RFA staff also teach on continuing education programmes (CAS) at the University of Zurich and cooperate with all departments at ZHdK.

Event Highlight

Lecture by Andreas Reckwitz: «Verlust. Die andere Seite des Fortschritts» [Loss: The Other Side of Progress]: 150 attendees from all departments and the wider public.

Noteworthy

«Die Integration der Künste ins Gesellschaftliche und Konsequenzen für Kunstinstitutionen» (The Integration of the Arts into the Social and Consequences for Art Institutions): a lecture delivered as part of the lecture series on «Kunst und Gegenwart» (Art and the Present) at the Documenta Institute Kassel, 20 June 2023

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

Scientific, Artistic and Creative Output and Impact

In 2023, the embedding of research in the study programs and its significance for practice in the various professional fields of Art Education, in higher education development, and in civil society continued to be key and unifying characteristics of the diverse activities, academic contributions and sub-projects in Research in Art Education.

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

Promotion of Talents and Careers

Claudia Mörgeli, an alumna of ZHdK's MA in Art Education and a lecturer at Zurich University of Teacher Education (PHZH), became the first student to graduate from the PhD programme in Fachdidaktik Art & Design. Her doctoral thesis – «Dialogisch ästhetisch-forschendes Lernen am individuellen Artefakt» – also involved research at an elementary school.

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

Cooperation and Internationality

How can we strengthen discourse and disciplinary development in Art(s) Education? Guided by the principle of «learning from each other», the project develops and reflects on new forms of collaboration and connects professional and academic perspectives: «collaeb» invites researchers and practitioners to help shape the international art education community at the interfaces of teaching and research.

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

External Funding

The collaborative research project «[Right for We](#)» (2022–2025) addresses social inclusion and exclusion, power relations and privileges in art, culture, education and public space. This cooperation between ZHdK (Leading House), HSLU (Socio-Cultural Animation) and PH-FHNW is funded by the Federal Commission on Migration. The aim of the project is to develop practice-based projects that involve the public.

→ Overview «[Research Projects](#)»

Teaching-Research Transfer

Based on the action research approach and focusing on the question of professional implicitness, the project team linked the preliminary study «[Wie kunstpädagogisches Wissen verhandelbar machen?](#)» (2022–2023) methodologically and content-wise with the research internship in the MA Art Education, and pursued and finalized the project with the aim of a joint conference in 2024.

Event Highlight

The international symposium «Critical Sustainability?» was held on September 29th, 2023. It aimed to extend the public discourse on sustainability to include inequality, power relations, coloniality, normativity and responsibility, and thus to raise awareness of the manifold connections between these issues.

Reading Tip I

The publication «[Auf der Suche nach der fünften Dimension. Kollaboration und Digitalität in der Kunstpädagogik](#)» documents an online conference that was developed together with various art education researchers and practitioners. The reflection on the approaches initiated in the state of emergency of the pandemic for the research-based further development of current and future teaching and learning practices encourages further (inter)disciplinary thinking about collaborative digital work in Art Education.

Reading Tip II

The findings of «[A Questioning Situation](#)» (2022–2023), an exploratory research project on developing methodological approaches to teaching art, were published in a volume that reflects the current state of affairs and provides insights into the applied research methods and the resulting findings.

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

Computer Music and Sound Technology

Scientific, Artistic and Creative Output and Impact

ICST was represented at international conferences such as TENOR Boston, SMC Stockholm, ACM ICMI Paris, and, with a keynote by Dr Hanna Järveläinen, at the DAFx conference in Copenhagen. Projects such as Ambisonics Plugins, Moving Loudspeakers and Polytempo radiate into the artistic scene and are nurtured by the vibrant exchange of ideas and experiences with the residents of the AiR programme.

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

Promotion of Talents and Careers

EARS (Emerging Artists-Researchers in Sound and Technology), the ICSTs pre-PhD programme, has completed its first cycle. Two out of four participants successfully applied for PhD programmes at KUG Graz and Malmö Academy of Music. Launched in March 2023, the second cycle aims to promote outstanding projects potentially leading to doctoral research.

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

Cooperation and Internationality

Prof Federico Fontana (Department of Mathematics, Computer Science and Physics, University of Udine) has been an associate researcher at ICST since 2023. We will be intensifying our cooperation in the field of audio haptics in the coming years. Jens Badura (Vienna University of Applied Arts), also an associate researcher at ICST since 2023, has helped establish the EARS programme.

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

External Funding

As part of Horizon Europe, ICST is participating in «Curiosoil – Awakening Soil Curiosity to catalyse Soil Literacy», an educational project aiming to strengthen knowledge about soil at schools.

Pursued in collaboration with the University of Zurich/DIZH, our new project «[Speech in Noise in a virtual 3D Audio-Environment](#)» investigates difficulties in understanding speech in adverse listening situations.

→ Overview «[Research Projects](#)»

Event Highlight

Rama Gottfried, Professor of Contemporary Computer Music Practice at ZHdK since August 2022, provided insights into his richly faceted artistic work in a portrait concert performed with the Berlin-based «[ensemble mosaik](#)». His works are scenographic worlds – physical and virtual environments created using acoustic and electronic music, as well as elements of puppet, object and material theatre, live cinema and performance art.

Milestone

The article «[Sound stewardship for a noisy planet](#)» was published as a letter in Science on 22 June 2023. Contributors included Dr Marcus Maeder (ICST), Mélia Roger (ICST EARS programme), Matthias C. Rillig, Michael S. Bank and Stefanie Maaß.

Reading Tip

The article «[Effects of vibration direction and pressing force on finger vibrotactile perception and force control](#)», co-authored by Dr Stefano Papetti, Dr Hanna Järveläinen, Yuri de Pra (PhD candidate) and Prof Federico Fontana, discusses the effects of vibration direction and finger pressing force on vibration tactile perception. The aim is to improve the effectiveness of haptic feedback on interactive surfaces.

Worth Visiting

In the coming months, pianist and composer Alain Roche will be performing «Winter Solstice» on the site of Munich's future Concert Hall. During the performance, Roche will be attached to a suspended instrument. Nature sounds from seven locations in Bavaria and Switzerland will be captured live using production software specially developed by the ICST. The performances of «[Sunstill](#)» will continue until 20 June 2024.

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

Cultural Analysis in the Arts

Scientific, Artistic and Creative Output and Impact

2023 got off to a welcoming start with the Research Day, organised by the DKV. The setting of a «book-café» invited people in a cozy atmosphere to get insights in latest publications from ZHdK. In hindsight, a common theme emerged in 2023: our [Spring Academy](#) («sich verlandschaften») explored «relational practice», the project «[Materialisierte Erinnerungen \(in\) der Landschaft](#)» concluded with a multimedia evening and issue #4 of INSERT was dedicated to «[dis/sense in der Anthropozänkritik](#)».

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

Promotion of Talents and Careers

As part of [Zeichenwerkstatt](#), our regular colloquia enabled PhD students to present and discuss their current and prospective projects. Pascale Schreimbüller (Linz) and Carla Peca (ETH) were admitted as new PhD students and will be supervised by Elke Bippus. Susanne Hefti (member of Zeichenwerkstatt) completed her [doctoral thesis](#) at ETH with honours (supervised by Philip Ursprung (ETH) and Sigrid Adorf (ZHdK)). Sönke Gau spent the 2023 spring semester on a research leave.

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

Cooperation and Internationality

Simon Graf spent a semester as a visiting scholar at the Department of History at the University of Heidelberg. The residency was awarded as part of additional funding for the SNSF research project «[Materialisierte Erinnerungen \(in\) der Landschaft](#)».

Léonie Süess received a fellowship from the DAAD-funded programme [TheMuseumsLab](#), which included residencies at the Museum für Naturkunde Berlin and the National Museum of Kenya in Nairobi.

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

External Funding

The research proposal «[Echoing the Un\(fo\)reseen: Kulturanalytisches Zuhören in den Künsten](#)» received four years of SNSF funding; Director: Sigrid Adorf, Post-Doc: Noémie Stähli, PhD: Antoine Chessex, Duration: 11/2023–10/2027.

The SNSF project «Materialisierte Erinnerungen» was successfully completed (see Scientific Output and Event Highlight).

→ Overview «[Research Projects](#)»

Event Highlight

The research project «[Materialisierte Erinnerungen \(in\) der Landschaft](#)» celebrated its conclusion with a scenic reading on 4 October 2023. Simon Graf, Florian Wegelin, Anna Froelicher and Sönke Gau had been researching anti-tank barriers as forgotten artefacts of collective memory in the Swiss foothills since 2019. At the concluding event, they presented audio-visual, artistic and essayistic contributions to a wider audience.

Teaching-Research Transfer

As in previous years, in 2023 our researchers also taught on various ZHdK BA and MA degree programmes. We also held a guest lecture and colloquium series titled «[String Figures – Erfahrene Erzählung?](#)» (Adorf/Gau)

Our MA Minor in «[Cultural Analysis in the Arts](#)», which we continued developing with a view to its introduction in the 2024 autumn semester, will further strengthen the interfaces between research and teaching, especially in exchange with ongoing PhD research.

Reading Tips

- Elke Bippus and Ruth Lang (2023): «[Kunst und teilhabende Kritik](#)», in Beate Ochsner, ed., *Mediale Teilhabe: Partizipation zwischen Anspruch und Inanspruchnahme* (Lüneburg: meson press eG). Pp. 257–274. Online at: <https://doi.org/10.14619/2126>.
- Simon Graf (2023): «[Panzersperren in der Schweizer Landschaft / Anti-tank barriers in the Swiss landscape. Essay zum Bedeutungs-wandel eines militärhistorischen Überbleibels / An essay on the changing meaning of a historic military relic](#)». In: *Landesmuseum Festung Franzensfeste / Provincial Museum Franzensfeste Fortress* (ed.): Vallo Alpino. Die Zukunft? Die Zukunft! Il Futuro? Il Futuro! The Future! The Future? publication accompanying the international conference, 24-25/09/2021. Franzensfeste / Fortezza: pp. 116-129. Online at: https://valloalpino.info/api/uploads/Vallo_Alpino_Franzensfeste_ANSICHT.pdf.
- INSERT #4 «[dis/sense in der Anthropozänkritik](#)»

Noteworthy

Antoine Chessex, one of our research associates, presented his installation «[Rustling Voices – A Sonic Inquiry](#)» at La Becque (27 June 2023) and at Kunstraum Walcheturm (3–6 July 2023). His work explores the affective, relational and social dimensions of sound and listening as well as their possible interaction with visual documents and texts. It thus attempts to reveal the narrative qualities of whirring, human and non-human voices and their potential to unfold performative articulations.

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

Scientific, Artistic and Creative Output and Impact

In 2023, our researchers communicated their findings and contributions to the design discourse and in an interdisciplinary context through journal articles and conference contributions, as well as through exhibitions and teaching. Firmly oriented towards design practice, our research generated both scientific and discipline-specific knowledge and insights.

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

Promotion of Talents and Careers

Besides issuing our annual call for applications for our Junior Research in Design Programme, which funded five early career researchers in 2023, we also recorded an increasing number of doctoral students. Candidates are either pursuing an individual PhD in design or are part of the [Transdisciplinary Artistic Programme](#) funded by swissuniversities.

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

Cooperation and Internationality

To ensure a broad research perspective, IDR researchers continued strengthening their national and international networks with diverse cooperation partners.

In Switzerland, our partners include the University of Zurich, ETH Zurich, the University of Bern, University of Lausanne, Zurich University of Teacher Education and ZHAW Zurich University of Applied Sciences.

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

External Funding

In 2023, two new SNSF projects were approved in the area of Health Design. One [project](#) explores the application of artificial intelligence in emergency medicine, while the other examines ethical issues of digital technologies in physiotherapy.

Approved in spring 2023, the SNSF project [«Interfacing the Ocean: Towards a Sea Change in Design»](#) is situated at the interface between ecology and design.

→ Overview [«Research Projects»](#)

Experience

In September, 25'000 visitors attended «Scientifica», a major science festival organized jointly by the University of Zurich and ETH Zurich. As part of the programme, our «Digital Health Design Living Lab» presented a [short lecture](#) and workshop on digital healthcare.

Under the motto [«Machen wir uns ein Bild von der Welt»](#) [Let's Create a Picture of the World], the Knowledge Visualization research group presented two projects that illustrate how visualizations and image-based models contribute to imparting knowledge.

Noteworthy

Earning a PhD degree in design research offers designers an exciting opportunity to deepen their specialist knowledge, to question existing paradigms and to introduce new perspectives. In 2023, the number of doctoral students doing an individual PhD increased to ten, while four students were enrolled in the «Transdisciplinary Artistic PhD» cooperation programme. Generally, individual PhD-projects tend to be integrated into externally funded research projects.

Award-Winning

In 2023, IDR designers and researchers were awarded several with the Swiss Design Prizes. Funded by Innosuisse, [«3FOLD»](#) won first prize in the category «Product Design» for its innovative surgical tool for implanting pacemakers. [«finally.»](#), another venture to emerge from a ZHdK research project, was awarded first prize in the category «Inclusive Design» for designing products aimed at supporting people in the last phase of life.

Networking

Since 2019, Sophie Walker and her team have been steadily advancing their «Projekt CH+» research project through a co-design approach. The resulting voting apps were used for the first time in the 2023 federal elections. The [«CH+ App»](#) provides an overview of candidate motivations, while in [«DOPE Elections»](#) players compete for votes.

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

Scientific, Artistic and Creative Output and Impact

Besides supporting externally funded projects, in 2023 IfCAR continued to explore and develop an integrated concept of art and research. Awarded for the first time, IfCAR Grants play a central role in this regard by providing departmental members access to research. The DFA also looks back on a wide range of research-related events, collaborations and publications in 2023.

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

Promotion of Talents and Careers

After admitting six former pre/doc candidates as PhD students, our Transforming Environments programme accepted six new pre/docs. The group also includes two DFA teaching assistants, who will receive their first qualification positions (involving research commitments) in DFA degree programmes upon their successful transfer. These promotions will also further strengthen cooperation between degree programmes and research.

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

Cooperation and Internationality

International collaborations are core to externally funded projects, IfCAR projects and IfCAR Grants. These ventures include conferences, research visits and collaborations lasting several months. In 2023, one such collaboration involved the Istituto Svizzero in Rome and resulted in a summer school, a public event and the «[No One Is An Island](#)» conference.

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

External Funding

IfCAR is hosting three multi-year SNSF projects, each dedicated to pursuing basic research in connection with artistic approaches and thus enabling IfCAR researchers to gain qualifications. We are delighted to announce Julia Weber's successful application for SPARK funding. Julia completed her doctorate as a member of the DFA PhD group in 2022.

→ Overview «[Research Projects](#)»

Award-Winning

Laura von Niederhäusern completed her PhD in 2023 as part of the cooperation between ZHdK and Linz University of Art and Design. Her doctoral thesis «[FACE NO DIAL OF A CLOCK. Investigating asynchronous experiences of present times by means of art](#)» (supervised by Prof. Giaco Schiesser, ZHdK, and Prof. Marlis Roth, Film University Konrad Wolf, Babelsberg) was awarded the Austrian State Prize for the Best Doctoral Thesis.

Milestone

[Marie-France Rafael](#) was appointed full professorship in 2023 after successfully fulfilling the requirements of her tenure-track position. With her appointment the MA Fine Arts faculty gains an extremely accomplished art scholar whose most recent publications combine contemporary art with digital cultures and social theories.

Reading Tip

In 2023, Meret Wandeler and Ulrich Görlich completed their [long-term photographic observation of Schlieren](#) (2005-2020), a research project spanning 15 years, with the highly acclaimed publication «[Stadtwerdung im Zeitraffer](#)». Published by Scheidegger and Spiess, the volume was honoured with the international Dam Architectural Book Award as one of the 10 best architecture books of 2023.

Event Highlight

The IfCAR Grants Colloquium was launched in 2023, with grants being awarded for the first time. Held at regular intervals, this public event enables DFA students and faculty to present and discuss their experimental and exploratory research projects. It also enables grantees (students and faculty) to report on how they are implementing their process- and practice-oriented research ideas.

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

Immersive Arts Space

Scientific, Artistic and Creative Output and Impact

- New research trajectories around the social-political-aesthetic effects of Extended Reality (XR) and Artificial intelligence (AI)
- Increasing collaboration between departments such as theater, design, dance, film and music
- Artistic projects on the local (Zurich Art Weekend, DAZ Festival), national (NIFFF, Swiss Films, Pro Helvetia) and international (Ars Electronica, Prague Quadrennial) stage
- Conferences at Schweizerische Institut für Kunstwissenschaft (SIK-ISEA), Media Art Histories, 4S – Society for Social Studies of Science and Hochschule Luzern

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

Promotion of Talents and Careers

- Increasing research training in IAS through seminars, reading groups, workshops on methods and grant writing
- Support of IAS research associates in education
- New IAS strategic plan with team input (2024-2029)
- Training opportunities for IAS team on the national and international stage through professional exhibitions, international conferences and international cooperations

Cooperation and Internationality

- Approved new CAS in Creative Approaches to AI with University of Bern (Mathematics)
- New Pro Helvetia artist in residence (Argentina) program
- Dance and Technology work with Glitch cie
- Emerging collaborations with Hong Kong (HKBU), Japan (U Tokyo), Canada (U Toronto)
- Partnership with Swiss Films Immersive Lab – IAS presence Venice Film Festival
- DIZH funded «[Museum of the Future](#)» with Museum for Gestaltung

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

External Funding

- SNSF Project Funding for «[Probing XR's Futures: Design Fiction, Critical Inquiry, Bodily Experience](#)» (2023-2027) – How new technologies of «extended reality» (XR) reimagine bodily subjectivity, interaction and experience
- Leading House Asia Research Partnership Grant with Ikegami Lab, U Tokyo – emergent person/environment mixed reality (2024)

→ Overview «[Research Projects](#)»

reconFIGURE

ReconFIGURE – installation with real time volumetric capture – premiered Ars Electronica festival and in 2024, will travel to other major media/performance festivals in Europe. How machines both see and make mistakes about how they see the world.

Zangezi

Zangezi – IAS' exploration of Khlebnikov's Russian futurist text for Refresh 2023. Nature vs technology, how language produces the world, destruction and conflict as key to history. These are some of the themes being explored in the IAS' experimental work on this infamous poem/play from 1922 – an interdisciplinary approach that combines virtual production, sound and live performance. In preparation for a world premiere in 2024.

Mindspace

Mindspace – internal research project – AI and the stage. With the hype around Large Language Models created by Chat GPT, the IAS is preparing to go to the next step – embedding these models back into the real world.

PhD project

PhD project – [The Feeling Machine](#) – Manuel Hendry (film). What would happen if AI could read your thoughts? This PhD project investigates how movie actors and computers deal with emotions. The project observes people talking to machines. The results are papers and conferences and the installation Feeling Machine, presented at Refresh 2023.

→ [More information on the Immersive Arts Space](#)

Scientific, Artistic and Creative Output and Impact

2023 IMR highlights:

- Jörn Peter Hiekel's award-winning [Helmut Lachenmann und seine Zeit](#). Lilienthal: Laaber.
- Lukas Näf and Dominik Sackmann's co-authored paper appeared in the proceedings of the Annual Conference on Music Theory, whose 2019 edition was held at ZHdK: [Von Übernotation und Unternotation](#).
- Iris Eggenschwiler delivered a lecture at the very place where the "heroes" of her book are being studied: [Beethoven und Haydn. Musik, Geschichte, Rezeption](#).
- Horst Hildebrandt and his colleagues published further work on two of their long-standing research topics: [Repeated Stage Exposure Reduces Music Performance Anxiety](#) and [Determining Factors for Compensatory Movements of the Left Arm and Shoulder in Violin Playing](#).

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

Promotion of Talents and Careers

The IMR's appointment of Dr Vadym Rakochi (Kiev) will enable him to pursue his research (autumn 2022 – autumn 2024), which the war in his native Ukraine is forcing him to do abroad.

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

Cooperation and Internationality

- Diandra Russo: PhD scholarship at Aalborg University (Denmark) since October 2023.
- Dominik Sackmann: Guest lectureship at the «Academia nazionale de Muzica Gheorghe Dyma» in Cluj-Napoca (Romania), 27–30 November 2023.

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

External Funding

The IMR endeavours to acquire long-term external funding.

→ Overview [«Research Projects»](#)

Awards

- Jörn Peter Hiekel's [Helmut Lachenmann und seine Zeit](#) was voted «Book of the Year» by Opernwelt in October 2023.
- Giulio Biddau received the «Best Practice Award» at Graz University of the Arts Doctoral Forum in June 2023.

Reading Tips

- Hans-Christof Maier, Burkhard Kinzler and Lukas Näf: «Ein Programm zur Intonations- und Tempoanalyse bei freitonaler Musik am Beispiel von Weberns Symphonie op. 21»
- Horst Hildebrandt et al.: «Music performance anxiety and audience presence. Their influence on the music students' neuroendocrine response across time during a music performance»
- Lukas Näf: «Burkhard Kinzler»

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

Performing Arts and Film

Scientific, Artistic and Creative Output and Impact

In 2023, the IPF attracted national attention with its DIZH research, Bernhard Mikeska's appointment at the Collegium Helveticum, two book publications and three conferences (see below). Marisa Godoy concluded her «Residencies» research project while Prof Pierre Mennel presented his research film on «Super-8».

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

Promotion of Talents and Careers

Ilse van Rijn succeeded Yvonne Schmidt as director of the [3rd Cycle](#). Currently, the programme maintains cooperations with four renowned arts universities (Graz, Linz, Potsdam-Babelsberg and Stockholm). In 2023, seven new doctoral students entered one of our two swissuniversities-funded PhD programmes: the [Transdisciplinary Artistic PhD](#) and the artistic-scientific [PhD in Performing Arts and Film](#). The 4–5 places available on our [PEERS](#) Pre-Doc Programme, whose 3rd cohort also launched in 2023, and whose evaluation report was well-received, continue to be internationally much sought-after.

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

Cooperation and Internationality

Bernhard Mikeska was appointed Researcher in Residence and Senior Fellow at the Collegium Helveticum, the Joint Institute for Advanced Studies of UZH, ETH and ZHdK. Supported by the DIZH, Manuel Hendry launched the «[CineMINDS](#)» project as a collaboration between ZHdK, UZH and CILECT (The International Association of Film and Television Schools).

Thanks to Chantal Haunreiter's initiative, ZHdK became an associate partner of the [FilmEU Network](#).

The IPF is represented by Miriam Loertscher in the «Mit den Sinnen einer Spinne» project directed by Niklaus Heeb, as well as in an EU project on «Stigma & Disability in Audiovisual Media» (directed by B. Lameris, Open Uni, NL).

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

External Funding

In 2023, the IPF participated in two international research projects: «LeKuLab» – Intangible Cultural Heritage as a Field of Learning (involving, among others, Liliana Heimberg, funded by the Wissenschaftsverbund der Vierländerregion) and «The Answering Machine» (directed by Gunter Lösel, funded by the VW Foundation). «Cinemémoire.ch expanded», a research-based online archive of Swiss film history, was successfully completed under the direction of Thomas Schärer (supported by four foundations).

→ Overview «[Research Projects](#)»

Reading Tips

subTexte vol. 27: «Actor & Avatar. A Scientific & Artistic Catalog»; including contributions by Dieter Mersch, Miriam Loertscher, Anton Rey, et al, published by Transcript (<https://blog.zhdk.ch/subtexte/>)

subTexte vol. 28: Bernadette Kolonko: «Unsichtbares und Ungesagtes. 10 Female * Feminist * Gazes. Blick- und Körperbilder einer neuen Generation feministischer Regisseur:innen», published by Schüren.

Milestone

Nadia Fistarol, Sarah Burger, Andreas Bürgisser and the large team including Raumlaborberlin organized and hosted a lecture series titled «Critical Ecologies», the «[Point of No Return](#)» research academy and an international conference on sustainability in trade using scenic means. The event was attended by students from ten programmes for scenic spaces across Germany and Switzerland. In 2023, the IPF's sustainable innovations included the launch of the «[Mining Map Zurich](#)» website.

Event Highlight

Once again, the biennial ZDOK documentary film conference, co-directed by Sabine Gisiger and Miriam Loertscher, proved highly successful. 200 filmmakers and international experts convened to discuss the possible uses of found footage and archival material in documentary film. The [ZDOK.23](#) presentations and panel discussions were recorded and published open access.

Awards

Vicky Kriebs – a HMT* alumna and winner of the European Film Award for Best Actress – was appointed [ZHdK Companion](#) (*one of ZHdK's predecessor institutions).

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

Transdisciplinarity

Scientific, Artistic and Creative Output and Impact

Florian Dombois and Christoph Oeschger, eds., G. Didi-Huberman and L. Mannoni (2023). [Movements of Air: the photographs from Étienne-Jules Marey's wind tunnels](#) (Diaphanes); published in an English translation and in a modified form.

Esther Mathis produced a series of works for «NZZ Kunst». Titled «Sturm», the series comprises twenty unique serial pieces made of spray-painted aluminium honeycomb (visit the [shop](#); view the [NZZ article](#)).

The Kunstmuseum Thun acquired two works by Tanja Schwarz.

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

Promotion of Talents and Careers

Michael Günzburger successfully defended his doctoral thesis «[Mit Chimären drucken](#)» at Linz University of Art and Design. It is the first dissertation to adopt a purely artistic concept of research.

Helene Romakin defended her doctoral thesis at ETH Zurich and was nominated for the ETHZ Medal.

Luis Berríos-Negrón, a former PhD student (2020), was appointed associate professor at Umeå University.

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

Cooperation and Internationality

Work began on [Laboratorio Laguna. Artistic PhD on Sail](#), a collaborative project involving Biennale Urbana, U5 and Florian Dombois. Every year, twelve international PhD candidates from ZHdK, [Uniarts Helsinki](#), [Berlin University of the Arts](#) and [Linz University of the Arts](#) will convene for three weeks in Venice.

Florian Dombois was invited as an expert to Prague, Iasi, Brussels, Dresden, Stockholm, etc.

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

External Funding

The «[Triple Instruments](#)» research project (SNSF, 2022–2026) explores the artistic possibilities of sound kites. As part of the project, performances have been staged in Sils Maria, Bern, Zeebrugge, Berlin, Singapore, etc. The cross-departmental Transdisciplinary Artistic PhD Programme received much praise in the [swu-Evaluation TP3](#) as an «internationally highly regarded» and «outstanding example» of such projects (pp. 23–24).

→ Overview «[Research Projects](#)»

Event Highlight

Convened under the motto «Between Parafiction and Parascience», the second international [Wind Tunnel Festival](#) was very well-received. Artistic contributions included works by Wren Cellier, Florian Dombois, Sher Doruff, Giulia Essyad, Zainabu Jallo, Philipp Modersohn, Isabel Nolan, Lucas Odahara, Christoph Oeschger, Belinda Quirke, Helene Romakin, U5 and Vivian Wang (Cared for by [-tilde](#)).

Noteworthy

- The 3rd generation of the [Filmallmende](#) is now available online and includes contributions by Elodie Pong, Giulia Essyad, Philipp Modersohn and Raqs Media Collective.
- «[Sound Kite Ensemble](#)»: Simultaneous public rehearsals were streamed live in Singapore and Sils Maria. Support was granted by the SNSF and the Swiss Embassy in Singapore.
- Florian Dombois was appointed artistic advisor at [Para la Naturaleza](#), San Juan (Puerto Rico).

Awards and Prizes

- Julia Weber: 2023 [ZKB Schiller Prize](#) for [Die Vermengung](#) (2022), a monograph based on her PhD thesis.
- Tanja Schwarz: Work grant of the Canton of Bern
- Esther Mathis: Art-in-Architecture Competition, SPINE, Winterthur Vocational College

Reading Tips

J. Awad, M. Madej, S. Rau and H. Uthe (eds.): «[Blurred Territories: Kunst / Gestaltung / Forschung](#)». Berlin: +dimensions, 2023 (reprint of Florian Dombois, [The Venice Obligations](#))

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

Scientific, Artistic and Creative Output and Impact

Post-doc Samuel Huber's «AI Performance» at the 2023 Creative Economies Forum explored the current debate on AI and the arts/in the arts as part of a performance.

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

Promotion of Talents and Careers

As one of five European research labs, the ZCCE (and twelve of its research fellows) developed and analysed creative impact strategies and approaches as part of the [CIRCE Project](#) (Creative Impact Research Centre Europe). For the comprehensive publication including a ZCCE contribution, visit <https://creativeimpact.eu/publikation-prototyping-collaboration/>.

As part of the CIRCE project, the ZCCE employed a PhD student from the University of St.Gallen, whose doctoral thesis on «Improvisation» is being supervised by a ZCCE research fellow.

Cooperation and Internationality

Twelve ZCCE research fellows developed and analysed creative strategies and approaches in their individual research projects; see <https://creativeimpact.eu/research-lab/research-lab-5/>.

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

External Funding

The approval of the «Skills Hub Europe» project (part of the EIT Culture & Creativity) enabled the ZCCE to continue investigating artistic-creative skills and their significance for the labour market.

→ Overview «[Research Projects](#)»

Event Highlight

Closely linked to ZCCE activities is the annual [Creative Economies Forum](#) (CEF), which brings together creative professionals, entrepreneurs, researchers, students, alumni and political decision-makers from Switzerland and abroad.

Reading Tip

For in-depth information on Switzerland's cultural policy and the incomes of creative professionals, see «[Schwerpunkt Kulturpolitik: Zur Einkommenssituation von Kreativschaffenden. Analyse aktueller Daten und Studien zum Einkommen von Kunst- und Kreativschaffenden und Diskussionsbeitrag zur Vernehmlassung des Bundes zur Kulturbotschaft 2025 – 2028](#)».

Noteworthy

The ZCCE presented new analyses on Switzerland's creative economies at the Swiss Innovation Briefing of SwissCore on 10 October 2023 at the Swiss Mission in Brussels.

→ [More information on the Zurich Centre for Creative Economies](#)

Research Projects Approved in 2023

2023 was a highly successful year for ZHdK researchers: They raised around CHF 2.8 million in external funding.

In 2023, the Swiss National Science Foundation (SNSF) awarded funding to six ZHdK research projects:

- Sigrid Adorf, Department of Cultural Analysis, «Echoing the Un(fo)reseen. Kulturanalytisches Zuhören in den Künsten»
- Karmen Franinović, Department of Design, «Interfacing the Ocean: Towards a Sea Change in Design»
- Anna Lisa Martin-Niedecken, Department of Design, «A human-centered approach to the application of AI in Emergency Medicine: A scenario-based evaluation of different levels of AI support»
- Anna Lisa Martin-Niedecken, Department of Design, «Ethical dimensions of digital technology-assisted physiotherapy: fundamentals for ethics education of physiotherapists» (Project partner)
- Dieter Ringli, Department of Music, «Gymnasialer Musikunterricht als Spiegel einer praxisbasierten Didaktik. Wissensordnungen in einem Schulfach ohne wissenschaftliche Disziplin und diskursiv konturierte Fachdidaktik»
- Christopher Salter, Department of Performing Arts and Film, «Probing XR's Futures: Design fiction, Bodily Experience and Critical Inquiry»
- Project funding is an important SNSF funding instrument. It enables experienced researchers to work independently or collaboratively on self-selected topics. Grantee use the funding to pursue cutting-edge, innovative and richly faceted research projects on fundamental questions or practical challenges.

Other projects approved in 2023

- Lukas Franciszewicz, Department of Design; «TerraKit. Empowering Farmers' Transition From Synthetic Fertilizers to Soil Regeneration»
- Irène Hediger, Department of Cultural Analysis; «Fungi Cosmology Switzerland 2024»
- Niklaus Heeb, Department of Design; «St. Galler Globus Online. Basismodell zur Erforschung des interaktiven Potentials des St. Galler Globus» [The St. Gallen Online Globe: A Basic Model for Exploring the Interactive Potential of the St. Gallen Globe] and «Zukunftsbilder Burgdorf Netto Null» [Future Images of Burgdorf Net Zero]
- Liliana Heimberg, Department of Performing Arts and Film; «Lebendiges Kulturerbe als Lernfeld für soziale Aushandlungsprozesse und gesellschaftlichen Zusammenhalt (LeKuLab)» [Living Cultural Heritage as a Learning Field for Social Negotiation Processes and Social Cohesion]
- Sandra Lutz Hochreutener and Annkathrin Pöpel, Department of Music, «Wirkung von live gespielten Monochordklängen. Untersuchung zur Wirkung von live gespielten Monochordklängen auf die Stressregulation gesunder Erwachsener» [Effects of Live Monochord Performance on Stress Regulation in Healthy Adults]
- Christopher Salter, Department of Performing Arts and Film, «Self-Organized Reality: Development of Emergent Person-Environment Behaviors in Mixed Reality Environments»
- Pascale Schreibmüller, Department of Cultural Analysis; «queer archives of stillborn (m)others – Subjectivation in Loss»
- Sophie Walker, Department of Design, Preliminary study
- Julia Weber, Department of Fine Arts; «Urban Wastelands as Ambiguous Spaces for Appropriation and Participation»

Congratulations to all ZHdK researchers on a successful year!

Further information

→ Website [Research Projects](#)

Another 14 DIZH-funded projects!

The Digitalization Initiative of the Zurich Higher Education Institutions (DIZH) aims to promote cooperation between Zurich's higher education institutions in the field of digitalization and thus to strengthen Zurich as a research and business location. The participating institutions – University of Zurich (UZH), Zurich University of Applied Sciences (ZHAW), Zurich University of the Arts (ZHdK) and Zurich University of Teacher Education (PHZH) – are systematically cooperating to drive research and innovation in the field of digitalization through interdisciplinary approaches.

ZHdK contributes to the DIZH as a leading house and as a project partner.

ZHdK as leading house

- Christian Brändle, Museum für Gestaltung Zürich, «The Museum of the Future»
- Manuel Flurin Hendry, Department of Performing Arts and Film, «cineMINDS»
- Manuel Flurin Hendry, Department of Performing Arts and Film, «Conversations with Stanley»
- Martin Zipper, Department of Design, «Designing Podcasts»
- Paulina Zybinska, Department of Design, «The Impact of Deepfakes in Virtual Reality Scenarios for Mental Health Therapy»
- Sophia Prinz, Department of Design, «Geschichte(n) für die globale Gegenwart. Digitale Co-Creation in Schule und Museum»
- Ulrich Götz, Department of Design, «Spatial Abilities. Räumliches Denken spielerisch trainieren

ZHdK as project partner

- Anna Lisa Martin-Niedecken, Department of Design, «Bringing Medical AI from Lab to Clinics through Empowering Design» (Leading House: UZH)
- Björn Franke, Department of Design, «Crafting Playbook: ein spielerischer Weg zu mehr Balance und Sinn bei der Arbeit» (Leading House: UZH)
- Stefan Schmidlin, Department of Design, «Edugame4Change. Ein digital augmentiertes Planspiel für den digitalen Wandel an Schulen» (Leading House: PHZH)
- Niklaus Sebastian Heeb, Department of Design, «Gestalte deine Stadt: Ein Virtual Reality Erlebnis für nachhaltige urbane Räume» (Leading House: ZHAW)
- Jürgen Späth, Department of Design, «SAM – Simulated Assessment of Child Maltreatment Training Platform» (Leading House: ZHAW)
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Congratulations!

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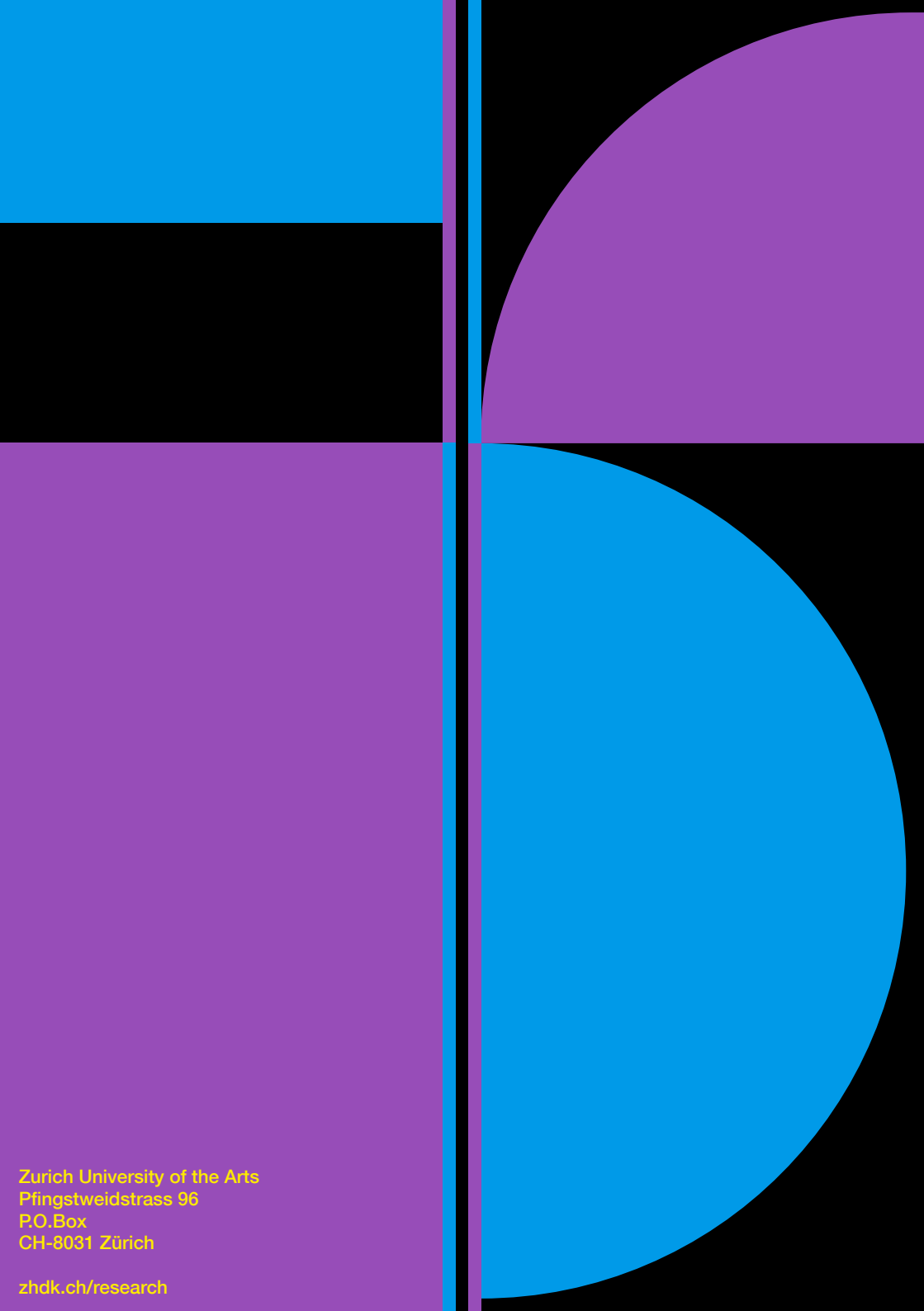
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