

**Z**

hdk

Zürcher Hochschule der Künste

**ZHdK**

**Research  
Report 2021**

# ZHdK Research

**98**  
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.

**3.9m**  
third-party funds

**169**  
researchers

# Intensive, Effective, Forward-Looking

It is my pleasure to look back at my first year as Head of the Research Dossier. Over the course of 2021, I witnessed how the Research Affairs Office and a considerable number of university staff continued to intensively develop professional research structures at ZHdK.

Central to these efforts is the university-wide strategic project «Future Research Organisation», which is creating a binding structural and conceptual framework. This reorganisation is crucial in particular for the future of our research institutes. It will also provide our professors and doctoral students with a stable perspective, anchor our new PhD Centre within ZHdK, and support the growing number of cooperative PhD programmes. Six programmes have been successfully launched at ZHdK, four of which are funded by swissuniversities. In 2021, we also decisively expanded our services in the areas of Open Science, Open Access, research data management, research communication and funding. The output of the small team at the Research Affairs Office was exceptional in the year under review.

In order to strengthen the position of research in the arts in Switzerland's funding landscape, a series of internal and external measures were adopted in association with the Dossier Committee. In addition, Bea Böckem initiated a working group with colleagues from German-speaking universities of the arts and music in the Science Management Network, which — under her presidency — will make our particular type of university more visible as well as sharpen its profile.

Another concern for ZHdK research is Switzerland's relationship with Europe. Since the Federal Council has discontinued negotiations on the Framework Agreement with the European Union, Switzerland will be considered a non-associated third country until further notice. As a result, Swiss universities can no longer participate as full partners in EU programmes such as Horizon Europe or Erasmus+.

These developments challenge Switzerland's future as an education, research and innovation hub in Europe.

It is thus even more important that ZHdK strengthens other international, national and local collaborations. Within and beyond ZHdK, research and the 3rd cycle are becoming increasingly important in the context of Shared Campus, the Digitisation Initiative of Zurich Universities (DIZH), the Collegium Helveticum, research units such as the Immersive Arts Space and the Zurich Center for Creative Economies (ZCCE), and not least the Major-Minor Programme model: The ZHdK research community is strongly committed to new transversal offerings, which will be open to all students and dedicated to promoting «reflective practitioners» even more strongly.

*Marijke Hoogenboom, Head of the Research Dossier, February 2022*

# Artistic research demands perseverance

Research in the arts, which is fairly recent and struggling for acceptance, must constantly reinvent itself. It will need perseverance to consolidate itself in the Swiss research funding landscape. Not only excellent ideas are needed, but also the courage to present project proposals in an innovative manner. The Research Dossier Committee (RDC) continued to address this issue in 2021 and is endeavouring, in association with the Research Affairs Office, to remain in dialogue with other universities and funding institutions in order to develop new perspectives for the funding of artistic and design research.

Another focal topic in 2021 was affiliation with research as one of ZHdK's key performance indicators. This refers to the continuity and visibility of researchers who take up temporary appointments in research projects alongside their teaching commitment. Preliminary and follow-up work is essential to ensure quality and sustainability. Here, the RDC is committed to redefining research activities, and which will contribute to implementing corresponding employment models at ZHdK.

In 2021, the RDC also followed the ongoing conceptualisation of a future research organisation at ZHdK (ZFO). Besides considering fundamental questions about institute structures and funding, the ZFO project also took into account new developments such as the introduction of professorships and PhD cooperation programmes, as well as important tasks such as the promotion of mid-tier faculty.

The new, smaller RDC with an annually rotating chair thus completed its first period in 2021. At the last meeting of the year, Anton Rey took over as chair for 2022. Mirjam Bastian returned to the Actuarial Office after Nina Debrunner had stood in for her. The new head of the research dossier, Marijke Hoogenboom, was a regular guest at committee meetings from May onwards as Christoph Weckerle's successor.

The Department of Design is now represented by Anna Lisa Martin-Niederecken, who follows Martin Zimmer. Christoph Schenker, a long-standing member and chair in its various phases, left the committee at the end of the year. He is succeeded by Marcel Blauler as DFA representative. I would like to take this opportunity to extend my warm thanks to Christoph for his unswerving commitment over all these years.

*Prof. Germán Toro Pérez, Chair of the Research Dossier Committee, February 2022*

# Museum für Gestaltung Zürich

«If you want your publication to be sold in the MoMA bookshop, you should work together with the Museum für Gestaltung.» Christian Brändle (CB), director of the Museum für Gestaltung, and Roman Aebersold (AR), deputy director, discuss everyday museum research and the inexhaustible possibilities that the Museum's holdings offer researchers.

## Research in Everyday Museum Life

CB: Our research at the Museum — as well as our research in general — involves focusing on a particular subject, researching and reappraising it, sharpening it and make it understandable. This is definitely a very exciting aspect of our curatorial work and part of our daily work.

RA: Doing research in everyday museum life is essentially defined by the International Council of Museums (ICOM). It is part of museum activity and supports preservation, exhibition and outreach. Research must be a matter of course in all these areas. New objects are added to our collection every day. We describe and determine their provenance, what material an object is made of, where it was printed or produced, whom and what context it comes from. This is partly routine work, but also involves research.

CB: We don't just receive objects and materials that we classify, photograph, inventory, contextualise, describe and put online. We also support PhD researchers or SNSF projects in more comprehensively questioning and embedding the material they are exploring. We invest a lot of time in laying the groundwork so that researchers can investigate certain topics and objects — in other words, we gather and assemble knowledge. This means reading, re-reading and communicating in different dimensions for different interest groups.

## The Researcher in Collection Programme

RA: We initiated the Researcher in Collection programme to strengthen research at the Museum. The programme is aimed at institutions or individuals interested in a particular area or topic and who want to build on our preliminary research. Concretely, they can access and sift through objects, and receive advice on how they might pursue their research. While our research generates no income, we undertake the preliminary work and provide the infrastructure and workplaces for interested researchers.

## The Museum in the University Context

RA: A fine example of our role in the university context is the SNSF research project «[Willy Guhl: Thinking with your hands](#)», which we are currently working on with ZHdK's Research Focus in Aesthetics. There is a wonderful material basis, from Willy Guhl and his family, including objects, models, notes, sketches, correspondence, photographs and lots of other material that has already been reviewed and prepared for use as part of a joint project with Dieter Mersch[1]. This is precisely the bridge between processing archival material and creating the basis for an exhibition or broader outreach.

CB: We have a special situation at ZHdK. Although the Museum für Gestaltung is part of the university as an institution, it is not part of the university of applied sciences. Thus we are not entitled to apply for research funding ourselves. Accordingly, there is no strategic link between the existing research and institute landscape and the Museum. I think we need to demonstrate our openness even more and create accessibility. But we also need to show teaching and research that design history can and must play a greater role for both institutions. In the mid term, it would be

exciting if, for example, a chair of design history were established that aspired to and were mandated to convey the knowledge from our archives into teaching.

RA: We receive rather few concrete inquiries from the research community or from researchers, although we are open to their interests. Basically, it is important that researchers recognise the potential that we as a museum have for their work. This opportunity still remains unused: ZHdK is one of the few universities in Europe that has a collection like ours «in-house».

## Untapped Potential

CB: Last year, we took several initiatives to open up latent research topics or a research corpus. In this way, we intend to show how much has already been inventoried and where deeper exploration is worthwhile. Similarly, we have formulated possible research topics for collection holdings that have already been documented and are waiting to be researched. These holdings range from designs from the 1930s to the 1970s for the Switzerland Tourism (formerly: Schweizerische Verkehrszentrale SVZ) through the estate of the designer and artist Andreas Christen to the collection of the designer Hans-Rudolf Lutz, who collected around 15,000 pictograms on transport packaging from all over the world.

RA: Our archive houses around 580,000 objects that could be used increasingly for research projects. The role of research outside the Museum is certainly to thicken matters, but also to define new content-related topics. Of course, some research topics relate less to content than to structures, management or material. Archival objects help to understand visual and material culture, locally and internationally. That can also be very exciting for researchers.

CB: Generally, I would very much like our work to assume a research dimension. On the one hand, this would result in exhibitions or publications and, on the other, in concrete research projects. The Museum offers very good conditions, because topics, materials, possibilities and infrastructure are already available. And it serves as a multiplier. For instance, the findings of the research project «[Sophie Taeuber-Arp publishing project](#)», conducted at ZHdK in association with the Museum, have been incorporated into exhibitions at the Tate Modern in London, in Basel and currently at the Museum of Modern Art in New York.

RA: In addition, the objects in our collection are almost always physically available and documented in databases. Over 110,000 objects are already online in our [eMuseum](#), our digital archive. Our outreach activities involve disseminating knowledge in the form of exhibitions and publications as well as creating various educational offerings such as workshops or guided tours. We establish connections between related and well documented topics and also offer guided tours of our archives. These are all good conditions for researchers.

CB: We took a big step last year: The Museum für Gestaltung will receive funding from the Federal Office of Culture for an initial period of four years starting in 2023. We have agreed with the board to also invest funds in research. This is a decisive turning point. Arguably, it is now or never. This is our chance to integrate research into the work of the Museum für Gestaltung long-term.

[1] Prof. Dr. em. Dieter Mersch, former head of the Research Focus in Aesthetics.

→ [More information on the Museum für Gestaltung Zurich](#)

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# **Research Dossier**

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

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Department

# **Cultural Analysis and Education**

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
- 

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
- 

Department

# **Performing Arts and Film**

Institute for the Performing Arts and Film IPF

- RF Performative Practice
  - RF Film
-

# Department of Cultural Analysis, DKV

The DKV most likely best fulfils its role as an interface with other ZHdK departments in the area of research. Home to numerous disciplines and research focuses (art education, aesthetics, cultural analysis in the arts, transdisciplinarity), the DKV covers a highly diverse range of topics, which, however, is characterised not by any hermeticism, but by the greatest possible openness. Last but not least, our affiliation with the Artists-In-Labs programme further attests to this diversity. At the DKV, artistic, artistic-scientific and scientific research is based in exemplary fashion both in our research units and in our three PhD programmes, thus facilitating fruitful exchange across disciplines. Our Research Focus in Transdisciplinarity is at the forefront of the still vibrant debate on how to define purely artistic doctoral programmes. Our Research Focus in Aesthetics is an equal partner with ETH Zurich and the University of Zurich while our PhD Programme in the Didactics of Art & Design is unrivalled. Meanwhile, the Zurich Centre for Creative Economies (ZCCE) is no longer part of the DKV portfolio and now affiliated with the President's Office.

In addition to the successes listed in the research report under the individual disciplines, in 2021 we were delighted that our application for a joint bridge professorship with the University of Zurich, as part of the Zurich Digitisation Initiative DIZH, was accepted. The dual-university chair will be established as of 2023 and marks a milestone in the cooperation between the two universities. A professorship having equal status at the University of Zurich and Zurich University of the Arts will provide their cooperation with fresh impetus. Already last year, the decision led both universities to pledge their commitment to jointly fund the Centre for Arts and Cultural Theory (ZKK) at the University of Zurich.

In 2021, the DKV was still busily undertaking a major reorganisation project. A new structure has meanwhile been established. It envisages that research will soon be conducted in new institutes (also in line with the overall organisation of research at ZHdK). Further, research and teaching will be jointly responsible for cooperating with each other in a department organised by subject areas. This shared responsibility is based on the DKV's core expertise in terms of content, which enables continuity through change and justifies organisational forms in terms of content. Together, these developments provide optimal conditions for vibrant DKV research in 2022.

*Prof. Andreas Vogel, Director of the  
Department of Cultural Analysis DKV,  
February 2022*

# Department of Design, DDE

The Institute for Design Research (IDE) strengthens and interlinks the research projects of the seven disciplines housed at the Department of Design. Most of this research is applied and innovation-oriented, and closely aligned with design practice. The DDE's lateral orientation firmly anchors the transfer between teaching and research in the department. In addition to the responsible professors and R&D representatives, senior and junior faculty are also heavily involved in research. The development of research competencies in mid-tier faculty, master's students or alumni is supported by the IDE's Junior Research in Design Programme and by individual mentoring.

In 2021, the institute's previous orientation was evaluated with Dr Anna Lisa Martin-Niedecken, the IDE's new director, and resulted in a draft vision. Among others, the ongoing reorganisation of research at ZHdK (until 2023) provided a suitable framework for this evaluation. Besides its responsibility for the organisational-strategic orientation and communication of DDE research, the IDE will now also oversee interdisciplinary research at the department. This will enable promoting the great potential within the department for pursuing inter- and transdisciplinary research approaches within and outside the DDE. These efforts will also significantly expand the spectrum of design research. The IDE is also responsible for lab administration, which will be redefined with research staff. In addition, the IDE has begun conceptualising a cross-disciplinary DDE PhD programme to be offered with interdisciplinary partner institutions.

IDE research topics and approaches are diverse and situated at the interface of societal, technological, cultural and social issues and concerns. The high success rate of IDE project applications and the associated third-party funding once again impressively reflected the relevance of design research in 2021.

*Prof. Hansuli Matter, Director of the  
Department of Design DDE, February 2022*

# Department of Fine Arts, DFA

In 2021, internal and external events were limited due to the COVID-19 pandemic. Nevertheless, several initiatives helped to introduce measures at the DFA that are designed to strengthen research and its linkage with teaching. These efforts have three aims: first, to bolster artistic approaches in the department's research profile; second, to involve more DFA faculty in research-related activities; and third, to promote emerging researchers, also by integrating them into national and international networks.

A significant step towards attaining these goals was the awarding of five research workloads — a pilot project successfully concluded in summer 2021. In addition to staff with a scientific profile (theory and field research), artists involved in teaching but with no conventional research experience were also considered. IFACR funding and content-related support enabled these staff members to strengthen their practice and teaching with regard to their research interests and to create corresponding perspectives in their projects and courses.

Expanding the involvement of DFA faculty at the doctoral level is also a central concern. PhD studies are being reconceptualised since spring 2021. One of the aims of the new concept is to establish a pool of supervisors at the DFA capable of supporting PhD candidates with diverse profiles and focuses. As part of the pre/doc programme «Transforming Environments», the extended involvement of faculty members from theory and practice has already been successfully tested. Through presentations, group discussions and individual mentoring, faculty support pre/doc candidates in developing their doctoral projects and in creating an overarching artistic-scientific seedbed for DFA research.

# Department of Music, DMU

Overarching exchange was also the focus of a mini-conference held in spring 2021. Under the title «What's Teaching Got to Do With Research», 15 MA and BA lecturers reported on how they are introducing and implementing (artistic) research in their seminars and modules. The conference offered an insight into the manifold ways in which artists and theorist are teaching research methods and content at the DFA.

The initiatives undertaken in 2021 strengthened the research competencies of DFA-based artists and theorists through different artistic yet not necessarily academic research approaches. These efforts are central both to maintaining the continuity and quality of research at the DFA and to sustainably promoting emerging researchers.

*Prof. Svetlana Heger-Davis, Director of the Department of Fine Arts DFA, February 2022*

One of the tasks of a music education institution is to explore the history of its contents and their changing production conditions. Teaching and researching «historical performance practice» is, of course, no longer directed solely at the old classical repertoire; electronic music has also undergone a transformation in recent decades that has greatly influenced the technical and aesthetic aspects of its reproduction. The «Performing Live Electronic Music» project at the Institute for Computer Music and Sound Technology (ICST) investigates the challenges of performance practice in the digital age and publishes the insights gained from comparing the approaches of different generations in various formats (databases, concerts and sound carriers).

The fact that historical research can also focus on more recent and the most recent times is also evident in a study on the participation of Swiss musicians in New Music festivals in past few decades. The evaluation of the extensive sketches, notes and publications of the musician and musicologist Fritz Muggler by the Institute for Music Research (IMR) forms the basis for systematically examining the position and, if necessary, the independent profile of more recent Swiss music in the international context.

Embedded in the research-based exploration of the present, the future and the deep past, the examination of immediate historical origins complements the horizon of reflection in an essential way and combines in exemplary fashion academic interest with personal experience as the basis of practical artistic activity at the Department of Music.

*Prof. Michael Eidenbenz, Director of the Department of Music, DMU, February 2022*

# Department of Performing Arts and Film, DDK

«The camera should be a means of thinking», explained Jean-Luc Godard in an interview he gave in Zurich in 2010. «If a scientist used his microscope as three quarters of directors use the camera, he would never discover anything».

While laboratories are recognised research sites for doing science, in times of a pandemic film, dance and theatre must fight even harder for studios, dance floors and stages to be allowed to use these as spaces for practice-based research. Only applying appropriate production-aesthetic methods enables the research done at an arts university to meet international standards, while only subject-specific findings are interesting for artists doing research.

One challenge for DDK researchers and teaching staff in 2021 was the intermittent lack of thought, rehearsal and meeting spaces. Even more concerning were the missing audiences and conference guests, as well as the recurring absence of direct counterparts. In 2021, the Department of Performing Arts and Film, which engages closely with audiences, translated physical processes into Zoom instead of zooming in on the addressees of its work. Our research staff, still seeking to find appropriate laboratories, focused on promoting emerging researchers. Launched in 2015, our fellowship programme expired after a total of three calls and 7 fellows. And yet, this unusual year saw the introduction of the PEERS pre-doc programme and, thanks to funding from swissuniversities, of two large PhD programmes, which will enable establishing a four-year 3rd cycle. Crises can become opportunities and shift priorities, which will obviously benefit future generations of researchers.

Nevertheless, one perfectly crisis-proof «story map» should be mentioned here: the «Immaterial Heritage of Lake Constance Region: Mobility, Immobility and Social Change», funded by the International Lake Constance University IBH. Here, too, the inevitable closeness to artistic practice and interdisciplinary cooperation (arts management, ethnology, musicology and theatre studies) concentrated on the smallest stages and sites of mostly bilateral encounters. Close cooperation between researchers and expert practitioners during case analysis provided the necessary practical pertinency and ensured the relevance of the research questions, now accessible for the long term via an interactive tool (see the multimedia website [immoerbo](#)).

Thus, in 2021, research found a space of its own, art established contacts and the department found its mid-tier staff. After all, innovation springs from grassroots and much thinking begins with «action».

*Marijke Hoogenboom, Director of the  
Department of Performing Arts and Film DDK,  
February 2022*

# Aesthetics

# 2

research projects

# 120k

third-party funds

# 12

researchers

## 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» (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» 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

# 9

research projects

# 0

third-party funds

# 16

researchers

## Scientific, Artistic and Creative Output and Impact

The publication process of the [AER-online journals no. 20](#), co-authored by the entire team, played a key role in our discussions and exchanges. We also attended numerous international conferences and published several research articles.

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

## Promotion of Talents and Careers

Promoting emerging researchers lays an important foundation for establishing and advancing theory formation and for developing art education as a discipline. In 2021, several [PhD projects](#) were prepared and pursued within our team. We also enabled various emerging researchers to gain first-hand [project and research experience](#). The [PhD Programme in the Didactics of Art & Design](#) was continued and once again received four years of funding from [swissuniversities](#). Nine PhD projects were pursued within the framework of the programme.

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

## Cooperation and Internationality

2021 allowed for a close exchange with other Swiss German art universities. Fruitful discussions took place in particular within the framework of the [Swiss Association for art education SFKP/SSPA](#). Internationally, the relations we fostered were dominated by art universities and colleagues in Germany, Austria and the Netherlands.

Based on the international PhD Programme in the Didactics of Art & Design and the online events series «[What? How? And for Whom?](#)

[Doctoral Studies in Art Education](#)» initiated by the programme, we managed to significantly expand our exchanges and cooperations with other higher education institutions beyond Switzerland. Among others, we established cooperations with the Technical University of Dresden and internally with ZHdK's E-Learning Centre.

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

## External Funding

In 2021, a [preliminary project](#) was co-financed through third-party funding. Additionally, a few other applications were submitted or prepared. Overall, we further established the interdisciplinary perspective on art education as a research hub with a steadily expanding national and international network and recognition. However, major restructuring is currently pending, whose impact on the organisational structure of research is not yet foreseeable.

→ Overview [«Research Projects»](#)

## Relevance for Educational Policy

In 2021, especially the research initiatives – «Knowledges in Art Pedagogy» and «Sustainability in Art Education Fields of Practice» – articulated critical responses from the perspective of the arts to important developments in the education sector ([«Weiterentwicklung der gymnasialen Maturität»](#), Education for Sustainable Development, schools critical of discrimination, equal opportunities and diversity, cultural participation, etc.). Members of our team played an active role in shaping these developments.

## International Peer Exchange

The annual event of the [Art Education network-course](#), held in cooperation with the Master's programmes of the four Swiss German art universities, exemplifies the transfer between research and teaching: The 2021 edition was dedicated to «Knowledges in Art Pedagogy» and resulted from the corresponding research project.

## Critical Pedagogy

Developing a theoretical approach via text-based engagement, its transfer into practice as well as ongoing teaching-based methodological development and teaching practice are central to researching artistic teaching. Identifying interfaces with other projects such as the [cooperation project with microsillons \(HEAD – Genève\)](#), dedicated to reinventing the pedagogy of the oppressed (Paolo Freire), also proved to be highly productive.

## Event Highlight

The two-day online conference [«Auf der Suche nach der 5. Dimension»](#) (In Search of the 5th Dimension) aimed to gather and work through experiences and discoveries in pandemic-related ad hoc distancing and ad hoc digitisation in the field of art education. The event was prepared in a collaborative work process lasting several months in a group of about 20 participants from Germany and Switzerland, from the fields of art teaching, higher education, and art and design education research.

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

# Computer Music and Sound Technology

# 15

research projects

# 678k

third-party funds

# 31

researchers

## Scientific, Artistic and Creative Output and Impact

Wide-ranging publication types and formats continued to characterise ICST output in 2021. Four world premieres springing from our «Polytempo» project illustrate the convergence of research and artistic production resulting from the «Artists in Residence» programme initiated in 2020. New and promising projects include Peter Färber's «Moving Loudspeakers» and Dr. Daniel Hug's research on sound design.

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

## Promotion of Talents and Careers

The new pre-PhD programme «Emerging Artists-Researchers in Sound and Technology» was launched in late 2021. It aims to establish cooperation programmes with the University of Art and Design Linz and the University of Music and Performing Arts Graz. Other highlights in 2021 included Rahel Zimmermann's Junior Fellowship at the Collegium Helveticum (see box New Approaches) and a conference paper by Josua Dillier, written in the context of his Bachelor's thesis in sound engineering, and supervised by Dr. Hanna Järveläinen.

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

## Cooperation and Internationality

In addition to international activities conducted as part of various research projects (e.g. «Hapteev», «Sounding Soil», «PerLEM», «Telematik», «Sound Color Space», «Pick-up Reed»), our cooperation with Prof. Federico Fontana, University of Udine, deserves special mention. Despite difficult circumstances, research-related residencies and a research stay by Andreas Bergsland, professor at NTNU Norway, went ahead (see box Scientific Exchange).

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

## External Funding

Very pleasingly, the ICST obtained substantial external funding in 2021 for several major SNSF projects: «Haptic Technology and Evaluation for Digital Musical Interfaces», «Spatial Dis-/ Continuities in Telematic Performances» and «Performing Live Electronic Music». The BRIDGE project «Rethinking Music Production through Audio Style Transfer» was also extended. Several rejected applications, however, mean that a lean period lies ahead from 2022.

→ Overview [«Research Projects»](#)

## Award-Winning: «Is an auditory event more Takete?»

[Dr. Hanna Järveläinen](#)'s co-authored «[Is an auditory event more Takete?](#)» received the Best Paper Award at the Sound and Music Computing conference (SMC 2021). Using a random sequence of videos with and without a soundtrack, the underlying study investigated the influence of sound on multi-modal responses triggered by audiovisual events in humans.

## A First: Sound Design Toolkit

Version 3 of [Sound Design Toolkit \(SDT\)](#), an open source framework co-developed by [Dr. Stefano Papetti](#), has been added to the official [Max package manager](#) as the first package to offer physical modelling-based sound synthesis. Sound Design Toolkit simulates acoustic phenomena arising from interactions between solid bodies, liquids and gases, or in machines.

## New Approaches: Rahel

### Zimmermann, Junior Fellowship

As part of her [ten-month Junior Fellowship at the Collegium Helveticum](#), [Rahel Zimmermann](#) is exploring the limits of spatial hearing by means of the transformation of spatial-dynamic forms of movement in auditory space. Her study «Sich wandelnde Formen hören», conducted in a novel 3D sound setting at the ICST laboratory, combines artistic, empirical and technical methods.

## Scientific Exchange: Andreas Bergsland's Research Residency

As part of his ICST research residency, [Andreas Bergsland](#), Associate Professor of Music Technology at the Norwegian University for Science and Technology, investigated how dance movements can be transferred to sound using sensor technology. The results of the [study](#), conducted in collaboration with dancer and choreographer [Seh Yun Kim](#), were presented in a talk and in performance.

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

# Cultural Analysis in the Arts

# 6

research projects

# 260k

third-party funds

# 18

researchers

## Scientific, Artistic and Creative Output and Impact

In 2021, RCA staff continued to publish in diverse forms and formats. Publication highlights included the new online platform [insert.art](#), which was presented at a ceremonial launch in October, and the edition of Sophie Taeuber-Arp's correspondence. Our autumn academy «Die 'Ich-Funktion' in der Theorie und das Schreiben aus (m)einem Körper», whose programme included various workshops and lectures, led to intensive discussions between students and researchers.

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

## Promotion of Talents and Careers

As part of the [Zeichenwerkstatt](#), regular colloquia were held to present and discuss ongoing PhD projects as well as those in their preparatory stages. Several emerging researchers with good prospects of receiving PhD funding were actively involved in our SNSF applications (Gisel, Krepert, Küng, Vanecek). Alisa Kronberger successfully completed her dissertation.

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

## Cooperation and Internationality

As part of Prof. Dr. Elke Bippus's research project «[Teilhabende Kritik als transformierendes und transversales 'Mit'](#)», the RCA research team organised a workshop with international speakers. We also continued establishing a «PhD Programme in Cultural Critique» in cooperation with international arts universities entitled to award doctoral degrees. In this context, we held several workshops with

colleagues from Linz and Vienna.

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

## External Funding

In addition to the ongoing projects «Materialisierte Erinnerungen» (Gau) and «Teilhabende Kritik» (Bippus), in 2021 the RCA prepared and submitted various funding applications to Practice-to-Science SNSF («Becoming One», Chapus-Schmitz), SNSF Project Funding («Undoing Mastery», Kleesattel); SNSF Sinergia («Counter Media», Adorf & Gau) and swissuniversities (Adorf, Bippus, Gau, Kleesattel).

→ Overview [«Research Projects»](#)

## Event Highlight

On 26 October 2021, the RCA celebrated the launch of the publication platform [INSERT](#). Its editors Prof. Dr. Sigrid Adorf, Noémie Stähli und Dr. Julia Wolf presented the results of the SNSF-funded research project «„[Insert Citation: Artistic-Scientific Analyses of Cultural Processes of Transmission](#)».

## Noteworthy

[Jana Vanecek](#), a finalist at the 2021 Schweizer Kunstwettbewerb (Swiss Art Competition), took part in the Swiss Art Awards Basel with her performance [Life is Surplus Value \[patented, traded and accumulated\]](#). Her scientific-artistic work explores the transformation of biological life into economic surplus value against the background of a new post-industrial economy.

## Reading Tips

The volume [Taking Sides. Theories, Practices, and Cultures of Participation in Dissent](#) (ed. by [Prof. Dr. Elke Bippus](#), [Anne Ganzert](#) and [Prof. Dr. Isabell Otto](#)) gathers various contributions dealing with recent protest movements, artistic subversion, online activism as well as with historical developments and elementary theories of dissent.

The three-volume [Sophie Taeuber-Arp. Briefe 1905-1942](#) (ed. by Medea Hoch, Walburga Krupp and Prof. Dr. Sigrid Schade) was published by the former [Institute for Cultural Studies in the Arts](#). This «autobiography» in fragments offers unique insights into one of Switzerland's most acclaimed artists, whose voice, however, has so far remained muted in the reception of 20th century art.

## Award-Winning

We warmly congratulate Prof. Dr. Katrin Luchsinger on receiving an award from the Dr. Margrit Egnér Foundation. Every year three outstanding scientific projects from the fields of psychology, culture, philosophy and medicine are selected. Dr. Luchsinger's research explores the artistic works of people with cognitive impairments in psychiatric institutions in Switzerland. Prior to her retirement, she was a long-standing staff member at the Institute for Cultural Studies.

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

# Design

# 30

research projects

# 1.5m

third-party funds

# 79

researchers

## Scientific, Artistic and Creative Output and Impact

In 2021, DDE researchers were active in manifold ways despite the restrictions imposed due to the pandemic. In addition to pursuing existing projects, preparing new project submissions and fulfilling teaching commitments, they published numerous articles, attended international exhibitions and conferences and initiated new collaborations.

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

## Promotion of Talents and Careers

The [Junior Research in Design Programme](#) took place for the seventh consecutive time. Start-up funding was used to support four project ideas initiated by IDE alumni and research associates. Applications are reviewed and selected for funding by R&D Council.

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

## Cooperation and Internationality

The [«ExerGetic»](#) project involves cooperation partners from Austria, Canada and Switzerland. The project budget is just below 2.1 million euros. This is one of the first ZHdK research projects to receive funding from the [EU's AAL Programme](#), which supports projects exploring the theme of ageing populations in the digital world.

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



## External Funding

In 2021, two large-scale SNSF projects were completed: «[Research Video](#)» and «[Swiss Graphic Design & Typography Revisted](#)».

Of six ongoing Innosuisse projects, «[A Playful Exergame Training Intervention](#)» was successfully completed. Newly initiated projects received support from the Gebert Rűf Foundation, BRIDGE Proof of Concept and other foundations.

→ Overview «[Research Projects](#)»

## Noteworthy

[Dr. Sarah Owens](#), head of the Subject Area Visual Communication, teaches and researches the history, practice and communication of visual artefacts. Sarah was awarded the [2021 Swiss Grand Prix of Design](#) for her achievements as a designer and scholar and was appointed President of the [Swiss Design Network](#) in the same year.

[Verena Zieger](#), a member of the Interaction Design faculty, completed a BRIDGE-funded project and successfully transferred her findings to the start-up [BeWear](#). Thanks to the development of a simple 3D body scan based on smartphone technology, customised clothing will be produced in the future with the help of algorithms, thereby contributing to protecting the environment.

## Immersion

The Subject Area Knowledge Visualization was invited to present two research projects on glacier and climate issues - «[Expedition 2 Grad](#)» and «[VR Glacier Experience](#)» - at the 2021 Venice Architecture Biennale. The two projects were also the official Swiss contribution to the Climate Change Conference in Glasgow at the COP26 Cryosphere Pavilion in Geneva.

The «[Filming, Researching, Annotating](#)» provides an introduction to a novel software and publication form based on annotated videos. The handbook is the result of the SNSF project «[Research Video](#)». This applied research project was conducted out by the Institute for the Performing Arts and Film together with the Subject Area Cast / Audiovisual Media.

## Discover

In 2021, [Dr. Beat Suter](#), [Dr. Mela Kocher](#) and [René Bauer](#) edited and published «[Narrative Mechanics](#)». Their previous volume, «[Games & Rules](#)» (2018), was also published by [transcript](#). An evaluation concluded that, with 21,165 downloads, the volume is one of the “Best performers” in the Open Library Media Studies programme.

«[Swiss Graphic Design Histories](#)» offers a unique overview of the Swiss graphic design landscape based on historical research. The volume is the outcome of the SNSF-Sinergia research project «[Swiss Graphic Design and Typography Revisited](#)», in which ZHdK participated with six other Swiss universities.

[Prof. Dr. Karmen Franinovic](#) is the DDE representative in the cross-departmental «[Transdisciplinary Artistic PhD Programme](#)» and responsible for supervising artistic PhD students. The programme promotes cooperation between all five ZHdK departments and their specific research approaches.

## Experience

Curated by [Maike Thies](#) and [Prof. Christian Iseli](#), the [REFRESH #4](#) festival was held from 10 to 14 November at Zurich University of the Arts. Under the title «New Realities: Design – Arts – Technology» the risks and opportunities of digitalisation for design and the arts were discussed in keynote lectures, master classes, panels and an exhibition.

The online conference «[Slash / sterbesettings.ch](#)» was held in March and brought together various perspectives strongly effective at the end of life. In the context of the associated SNSF project «[Sterbesettings](#)», an artistic contribution by [Prof. Bitten Stetter](#) will also be shown at the Friedhof Forum in Zurich until 14 June 2022 as part of the exhibition «[The End – My Friend? Umsorgt in den Tod](#)».

DDE researchers are involved in all three innovation projects approved as part of the Digitisation Initiative of Zurich Universities (DIZH). The two health-related projects «[You+Care](#)» and «[ExerUp!](#)» are being carried out in cooperation with ZHAW and various practice partners. The «[Digital Planet](#)» project is dedicated to an exhibition at the interface of science, design and art.

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

# Fine Arts

# 11

research projects

# 679k

third-party funds

# 42

researchers

## Scientific, Artistic and Creative Output and Impact

In 2021, IFCAR researchers published two publications and one card set. This output resulted from successfully completed SNSF research projects and reflect our international artistic and scientific network.

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

## Promotion of Talents and Careers

The DFA's new pre/doc programme, launched in 2021, began in the summer and currently involves eight arts students from Italy, Germany, Estonia, Denmark, United Kingdom/ South Korea, Mexico and Switzerland. Under the close supervision of Dr. Marcel Bleuler, Laura von Niederhäusern and various guest lecturers, students conceptualise a practice-related PhD project and qualify for a doctorate at the DFA.

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

## Cooperation and Internationality

In recent years, IFCAR has developed a strong international orientation, both with its own ventures (e.g. the «Draft» project, since 2014; or the «InOctober» network, since 2016) and within the framework of cooperation-based SNSF research projects (e.g. knowbotiq, Prof. Dr. Nils Röller, Prof. Dr. Felix Stalder, Prof. Hannes Rickli). Its increasing internationalisation is helping IFCAR to access new research fields.

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

## External Funding

The high proportion of third-party funding of just under CHF 680'000 in 2021 reflects the high quality of IFCAR research. Two new research projects (both funded by the SNSF) launched in 2021: «Latent Spaces: Performing Ambiguous Data» (directed by Prof. Dr. Felix Stalder) and «Listening to Data Flows: How art and biology bring the environment into the computer» (directed by Prof. Hannes Rickli).

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

→ Overview [«Research Projects»](#)

## Event Highlight

In December 2021, IFCAR hosted a sixfold book launch in Stall 6 at Gessnerallee where the volumes published in the IFCAR's book series since 2020 were presented. The event made up for various opportunities missed due to the pandemic to discuss these publications with an internal and external audience.

## Reading Tip

Published in 2021, *Aesthetics of the Commons* explores a range of artistic and cultural projects that can be broadly described as (post)digital. The anthology relates to the broader concept of commons and raises questions about the nature of the aesthetics embodied therein. The volume was published on the occasion of a completed IFCAR research project addressing these issues. It was edited by Shusha Niederberger, Dr. Cornelia Sollfrank and Prof. Dr. Felix Stalder and published by Diaphanes.

# Music

# 11

research projects

# 230k

third-party funds

# 20

researchers

## Scientific, Artistic and Creative Output and Impact

- 13 March and 23 November 2021: Infodays of the European Society for Dispokinesis (Hildesheim), one presentation each
- 4–5 June 2021: Congress on «Art in Motion – Rhythm» (University of Music and Performing Arts Munich): Lecture, workshop and poster presentation
- 17–18 September 2021: Symposium on «Choral Life in Switzerland» (Bern): 3 lectures

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

## Promotion of Talents and Careers

In 2021, Bernhard Rietbrock completed his doctoral dissertation, entitled «Das Hören der Anderen», on the American composer and experimental musician Alvin Lucier.

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

## Cooperation and Internationality

- ZHdK Research Day, 3 November 2021
- Memberships: German Society for Music Physiology, European Society for Dispokinesis, Deutscher Tonkünstlerverband, European String Teachers Association, German Musicological Society, Cantus planus Study Group of the IMS, International Association for Studies of Gregorian Chant

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

## External Funding

- Das Hören der Anderen (SNFS)
- Der Musikkritiker Fritz Muggler (Fritz Muggler)
- The Influence of an Instrument's Dimensions, String Length-dependent Finger Spacing and Position on Muscle Activation and Perceived Effort in Viola Playing (SNFS)

→ Overview [«Research Projects»](#)

## Reading Tips

- Horst Hildebrandt: «Stress Reduction through Rhythmisation and Self-hypnosis in the Musical Profession»
- Horst Hildebrandt, Oliver Margulies et al.: «Muscle Activation and Subjectively Perceived Effort in Typical Violin Positions»
- Sandra Lutz Hochreutener: «Geschichte der Musiktherapie in der Schweiz»
- Dominik Sackmann: «Johann Wenzel Kalliwodas Concertini»

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

# Performing Arts and Film

# 8

research projects

# 183k

third-party funds

# 34

researchers

## Scientific, Artistic and Creative Output and Impact

Volumes published in the [subTexte](#) series:

- No. 22 – Gardi Hutter: Trotz allem
- No. 23 – Gunter Lösel, Martin Zimmer: Handbuch Research Video. Filmen, Forschen, Annotieren.
- No. 24 – Elna Matamoros: Dance and Costumes

In 2021, the IPF held five international conferences, although some went ahead as hybrid events:

- The Art of Video (in) Research (January)
- How to Act (June)
- ZFICTION (29 June)
- ZDOK (30 June – 1 July)
- Limits of the Human (Oktober)

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

## Promotion of Talents and Careers

The IPF launched two PhD programmes (both funded by swissuniversities): «Arts-based PhD Program in the Performing Arts, Music, and Film» and «Transdisciplinary Artistic PhD Program (TAP)». Both programmes will intensify our cooperation with KUGraz, Konrad Wolf Film University of Potsdam, KU Linz and Uniarts Stockholm.

Our [PreDoc Programme PEERS](#) launched with six emerging researchers and has attracted great international attention.

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

## Cooperation and Internationality

The IPF signed a two-year cooperation programme with RESO, the Swiss Dance Network, for a study on «artistic residencies».



The 2021 Research Academy on «Liveness» was held in August with none other than [Dr. Philip Auslander](#) and ten international participants.

Prof. Liliana Heimberg's research project «The immaterial heritage of the Lake Constance region: mobility, immobility and social change», completed in 2021 and received great recognition and a wonderful, multimedia website «[StoryMaps](#)». The project was funded by the International Lake Constance University IBH.

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

## External Funding

[Two projects by Dr. Gunter Lösel](#) received funding from VW and Stiftung Niedersachsen. One is «The Answering Machine», an interdisciplinary collaboration with TU Dresden (psychology), Stuttgart University (computational linguistics) and Tübingen University (media studies) on applied anthropomorphism, chatbots, AI and improvisational theatre. The other project, «ANA – A multimodal empathic experience generation system», is a cooperation with the GL quartet, Chris Ziegler, Ilja Mirsky and Leonid Berev.

→ Overview «[Research Projects](#)»

## Event Highlight

[ZDOK.21](#) «I hear something you don't see» (which explored soundtracks in documentary film) went ahead jointly with the feature film conference [ZFICTION](#) «The Promise: Storytelling meets Virtual Production», which was postponed due to Covid, and enjoyed great and downright liberating success. In future, ZFICTION will be held biennially, alternatingly with ZDOK, and in close collaboration with ZHdK Film Studies.

## Reading Tip

Elna Matamoros' *Dance & Costumes: A History of Dressing Movement* (2021) has met with broad acclaim since its publication. For example, in her review in the FAZ, Wiebke Hüster raved: «Matamoros provides a detailed and excellent account of the role of costumes in the history of dance». In the professional magazine *Tanz*, Dorion Weickmann observed: «Matamoros' study, which runs to almost 500 pages and is richly illustrated, is already a standard work — a must-have for every bookshelf featuring books about dance».

## Award-Winning

The IPF was also successful with a project submitted to the Rapid Action Call of the Digitisation Initiative of Zurich Universities (DIZH): «[Research Video in Modcast Format](#)» is a ZHdK project by Dr. Gunter Lösel, Charlotte Axelsson and Dr. Thomas Schärer dedicated to transferring moving images, texts and other elements into an intuitively navigable and long-term stable publication form.

## Noteworthy

Our SNSF submissions, aimed at advancing artistic research, were rejected by the Humanities and Social Sciences Division of the National Research Council. The reasons given included insufficiently assured objectifiability and lacking connections with traditional methods. We will need to continue making our subject-specific, practice-based research questions even better understandable.

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

# Transdisciplinarity

# 4

research projects

# 227k

third-party funds

# 16

researchers

## Scientific, Artistic and Creative Output and Impact

Julia Weber's appearance at the 2021 [Ingeborg Bachmann Prize](#) in Klagenfurt reached a large audience. The online launch of the collective project [Filmallmende](#) was widely received while Florian Dombois's essay «[Who, How, for Whom?](#)» heralded a new concept of artistic research. Esther Mathis' Fliegen won a public art competition in Winterthur.

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

## Promotion of Talents and Careers

In 2021, seven candidates worked on their artistic-research doctorate within the framework of our PhD cooperation (funded by swissuniversities) with Linz University of Art and Design. Together with three other doctoral students, the RFA students took part in numerous panels and taught at arts universities in Switzerland and abroad. In addition, ZHdK graduates were integrated into research projects.

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

## Cooperation and Internationality

Numerous (online) performances by RFT researchers found an international audience. Our guests in 2021 included Luis Berríos-Negrón (Puerto Rico/Denmark), Olivier Chazot (Belgium) and Teresa Präauer (Austria). Due to the pandemic, events with international guests such as Isabel Nolan and Leslie Thornton, or Fabio Don's workshop Nomadic Houses, had to be postponed again.

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

## External Funding

In approving Triple Instruments: Through truth wind blows (2022–2026, funded with CHF 613'000), the SNSF is for the first time supporting an artistic research project whose research design, research interests and staff are based entirely in the arts. This represents an important milestone in linking research more directly with teaching at ZHdK.

→ Overview [«Research Projects»](#)

## Reading Tips

- Florian Dombois: [Who, How, for Whom? Or: What are we doing here?](#)
- Florian Dombois, Christoph Oeschger: [Zett article](#) on [Filmallmende](#)
- [Wind Tunnel Bulletin n° 12](#)
- [Wind Tunnel Bulletin n° 13](#)

## Noteworthy

For our [Filmallmende](#) project, we invited international artists to work with film material from the RFT's wind tunnel and to pursue their own works. The outcome, five filmic contributions, implement the idea of «Sharing and Challenging» in the arts. Further works are in production.

→ [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.

## Kuratorium Ökologie

The [Ecology Curatorium](#) is committed to the targeted promotion of transdisciplinary research and teaching between the arts and sciences by making visible and by interrelating existing activities, actors and initiatives at ZHdK.

## 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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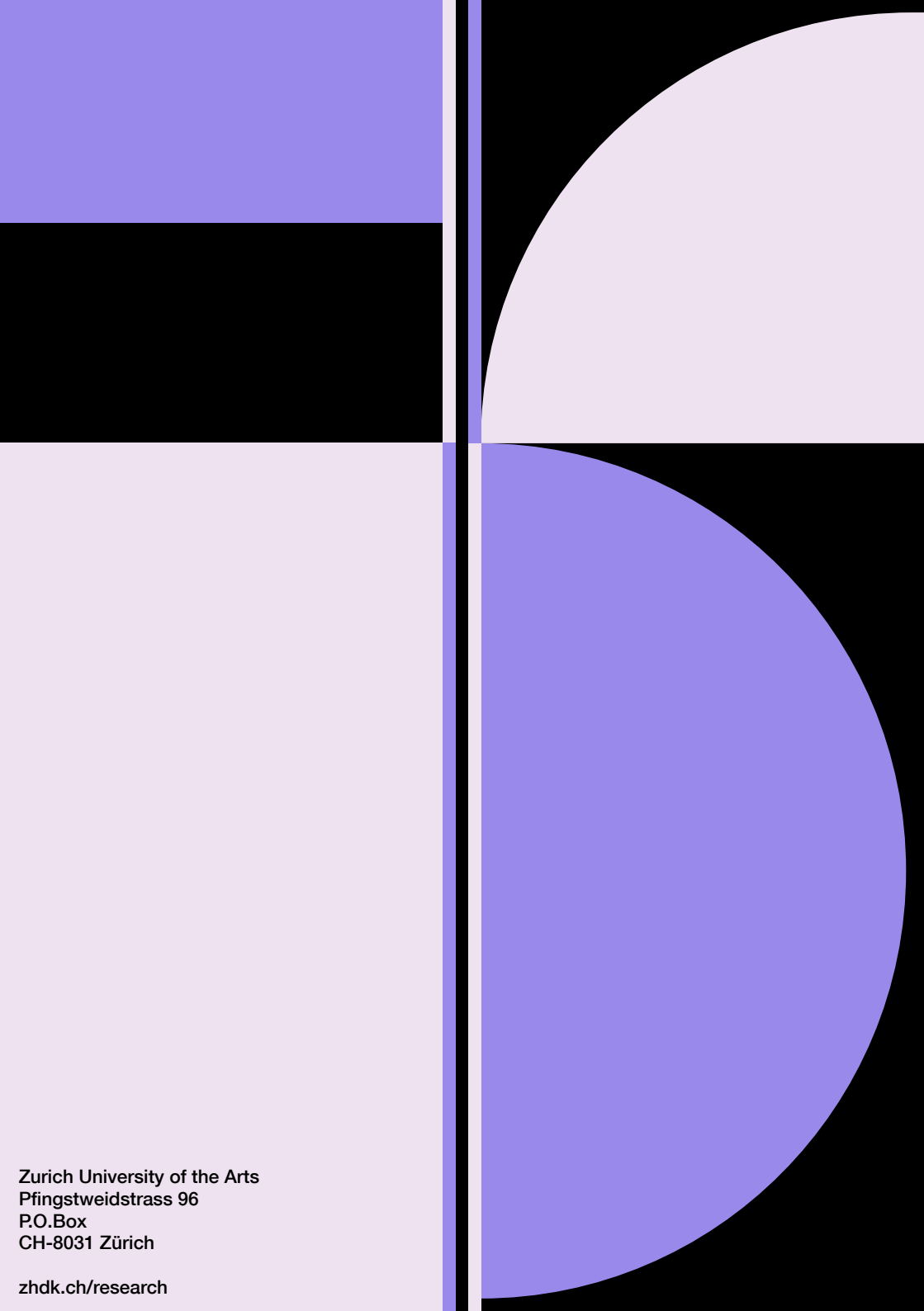
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