junior

Random Selector Version 1
//setup var setup =
//document
w: Math.round(view.e.
width),
h: Math.round(view.e.
height),
div: 15,
showGrid: false,
//Lines
showLines: true,
nbLines: 3,
randomStrokeW...e,
...StrokeW: 1,
...olor: «rgba..0, 0,
1)»
//Waves
showWaves: false,
nbWaves: 4,
maxWidth: 2,
//Rounds
showRounds: true,
minRoundWidth: 30,
maxRoundWidth: 150,
nbRounds: 3,
}

design

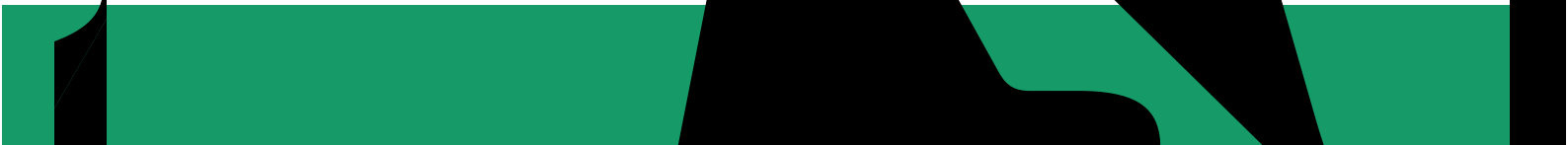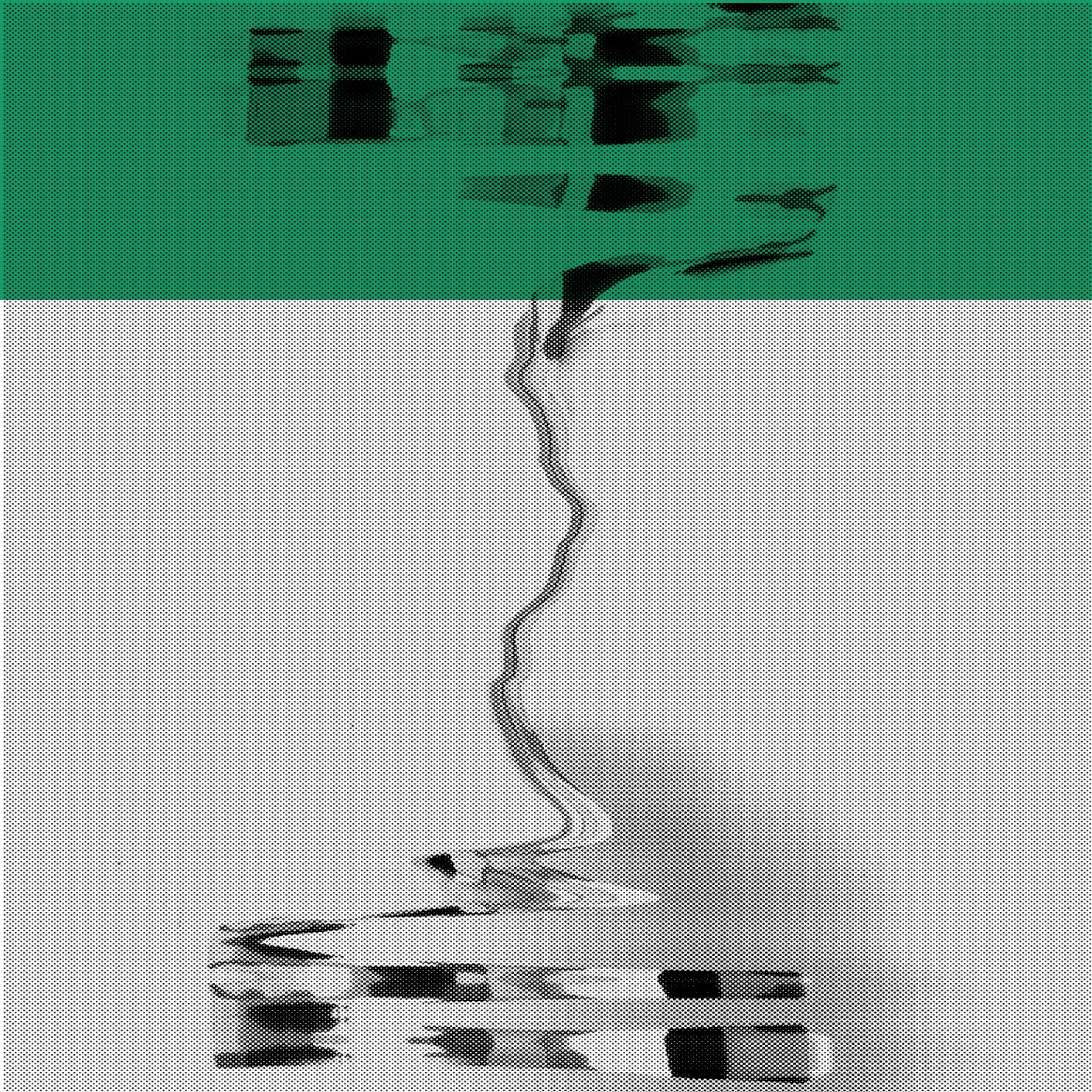Research
Conference

Programme

14 11 2018
Pre-conference
15 11 2018
Conference

www.hesge.ch/head
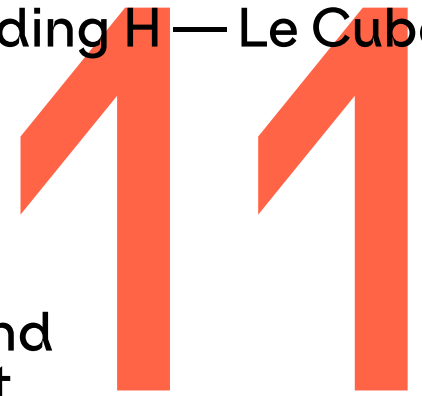www.junior-research.ch

WIFI
Eduroam
HEAD-EVENT (headevent2018)

This annual conference is an academic
exchange between the Master Design
programs in Switzerland

Graphic Design:
Futur Neue — http://www.futurneue.cc

PROGRAMME PRE-CONFERENCE   Building H — Le Cube

14 11

PART I
Funding organisations and entrepreneurial support

Moderation: Michael Krohn, Head of Master of Arts in Design at ZHdK and Jan Eckert, Head of Master of Arts in Design at HSLU

14 00   Welcome, Anne-Catherine Sutermeister, Head of Research, HEAD – Genève

14 15   Marco Vencato, Deputy Director, “First Ventures” – Support Programme for UAS Graduates, Gebert Rüf Stiftung

14 30   Marius Disler, Business Designer & Founder, From an Observation to a Start-up, mikafi – home roasting for everyone, Gebert Rüf Stiftung Bref – “first venture” grant, HKB

14 45   Andréa Muller, Responsible for international delegations Design, Supporting Design at Pro Helvetia, Pro Helvetia

15 00   Discussion

15 15   Emilie Zermatten, Scientific Officer, “BRIDGE – Proof of Concept” joint program SNSF/ Innosuisse, Swiss National Science Foundation (SNSF)

15 30   Cassandre Poirier-Simon, Interaction Designer, Myth_n, and Anne-Catherine Sutermeister, Head of Research, Citoyens Mitoyens, the Place of Others in the City. A Serious Game to FIght Against Rroma Stereotypes, funded by Innosuisse, EESP Lausanne, HEAD – Genève and partners

15 45   Discussion
16 00   Coffee break

PART II
Alumni engaged in Research

Moderation: Michael Krohn, Head of Master of Arts in Design at ZHdK and Anne-Catherine Sutermeister, Head of Research at HEAD – Genève

16 30   Constance Delamadeleine, PhD Researcher, ‘Les Suisses de Paris’ or the Making of a Parisian Switzerland (1945-1975), SNF (Synergia), ZHdK/Zurich University of the Arts, Switzerland | HEAD – Genève/University Lausanne

16 45   Simon Mager, Graphic Designer and co-Founder of Omnigroup, Assistant Researcher, Words Form Language On Eugen Gomringer, Typography and Concrete Poetry, DNP Foundation for Cultural Promotion, ECAL

17 00   Kalil Klouche, Researcher in Human-Computer Interaction, Supporting information exploration through interaction design, Department of Computer Science, University of Helsinki/ Department of Media, Aalto University

17 15   Discussion
17 30   Drinks and networking

PROGRAMME CONFERENCE

Building H — Le Cube

15

11

Moderation: Ghofran Akil and Rémi Opalinski, students in Master Media Design, HEAD — Genève

08 45	Registration and welcome coffee
09 30	Jean-Pierre Greff, Director and Lysianne Léchot-Hirt, Dean of Studies, HEAD — Genève

09 45   Presentations I
1   Alina Frieske, ECAL: Future Fossils
2   Luisa Kahlfeldt, ECAL: Stackability — A Principle of Modern Design
3   Naz Naddaf, FHNW: Digital Senses: Awareness of our Interactions with Digital Objects

10 15   Discussion

10 30   Presentations II
4   Simon Pinkas, HEAD — Genève: Outrage!
5   Miriam Hempel, ZHdK: The Meaning Of… — an Exploration of Shared Literacies
6   Maria Mahdessian, HKB: The Affect Techniques used by the Islamic State in Photographs of Self-Representation for the Purposes of Mobilisation of Young Adults

11 00   Discussion
11 15   Coffee break

11 45   Presentations III
7   Jonas Christen, HKB: How Real is Real Enough? The Role of Design in Virtual Reality Studies
8   Alena Hausruckinger, ZHdK: InSecurity — Sensitize for Objects of Politics of Fear
9   Meri Tuuli Zirkelbach, HSLU: When Design meets Science — White Wood a case study

12 15   Discussion

12 30   Presentations IV
10 Frederik Baumann, HSLU: Poetic Materials - How Information is Emotionally Expressed by Interactive Materials
11 Sophie Stephanie Kellner, FHNW: Wicked Fabrics - Textile Electronic Tenderness
12 Helena Bosch Vidal, HEAD — Genève: Good Vibrations

13 00   Discussion

13 15   Lunch and workshop registration

→ Various venues on the campus
14 30   Workshops, according to registration

→ Building H — Le Cube
17 00   Anne-Catherine Sutermeister, wrap-up and closing of the JRC

17 15   Party with "Dfind (DNH)" - from Lausanne
20 00   End

WORKSHOPS

1   Alina Frieske, ECAL, Photography
Future Fossils — Memory devices
        R.02 (design room), building H

We will search for new translations about the digitalization of our data. How do we see our personal imprint and what will change in the future? The aim is to look for new concepts on how to visualize the information that can be traced about us and envision new languages, codes and ordering systems.

2   Luisa Kahlfeldt, ECAL, Product Design
Forms that stack
        1.14, building E

Together with the participants of the workshop, we will undertake a formal, three-dimensional exercise in stackability. An exercise inspired by the tasks given to students at the HfG Ulm, with the aim to think not only of isolated forms but to also train three-dimensional thinking.

3   Naz Naddaf, FHNW, Visual Communication and Iconic Research
Making Conceptual Digital Objects Tangible
        2.05, building H

Digital interfaces consist of metaphorical, referenced, or imagined 'objects' that help us navigate and complete tasks on our computers or smartphones. Some of these objects are borrowed from our material world, but others are merely concepts; they are sensation-less, and their existence is purely pixel. What happens when these objects leave their comfortable digital space and enter our material world? What is its size, what is it made of, and how do we interact with it? Does it still retain its original function, and does it have any feedback? During the workshop, we will address these questions through making three-dimensional mockups of these now-physical objects.

4   Simon Pinkas, HEAD — Genève, Media Design
This is your brain on outrage
        3.13, building H

I propose that the increase in expression of moral outrage we can see on social media can be explained by three separate but complimentary mechanisms. In this (mostly theoretical) workshop we will explore each one them. First, we will recreate a game-theoretical experiment about costly signalling and discuss its ramifications. Next, we will look at excerpts from different cable news shows and discover the characteristics of Outrage as a genre. Finally, we will discuss an online outrage story and see how social media has changed the way we express ourselves.

5   Miriam Hempel, ZHdK, Design/ Communication
Describing our world(s) afresh!
        R02 (design room), building H

Linguistic simplification is on the rise, and works for political discourses, ideological propaganda, hasty conclusions, and communication via mass media. How do we describe our world(s) afresh? In this workshop we will re-visit socio-political terms whose substance has degenerated into hollow notions. Through collective thinking, active listening and inquisitive exchange we want to look well beyond the typical notions of common parlance! Typographic tools will facilitate and stimulate this exploratory, unexpected and playful dialogue. No experience needed, just curious mindedness!

6   Maria Mahdessian, HKB, Design (Research)
The Islamic State Appropriation of Photographs from Popular Visual Aesthetics and Historical Imagery for the Purposes of Self-Representation
        Le Cube (coursive), building H

The Islamic State (IS) has the most sophisticated jihadi imagery ever yet. This begs the question, «what affect techniques (intended impact) does the IS use in its photographs of self-representation, to communicate with its young adult audience, and to mobilize them?» In this workshop, you will try to find answers while comparing pre-selected IS self-representing photos (no graphic violence) to popular visual culture as well as historical imagery and iconic photographs. Different input from different design disciplines is highly encouraged.

7   Jonas Christen, HKB, Design (Research)
Design for studies in virtual reality
        EL-GA (Georges Addor), building E

Virtual reality (VR) is increasingly being used as a tool for psychological studies as it allows to create simulated worlds under controlled conditions. But how are these virtual worlds designed? And how much do the results of the studies depend on design decisions? In this workshop, we'll look at how VR is used in research today. We will have a chance to look at existing virtual worlds and analyse how their look, materiality and other design decisions influence the level of immersion and the emotions provoked. Finally, we will critically evaluate the studies that future technologies in VR enable.

8 Alena Hausruckinger, ZHdK, Trends & Identity
Security 2050 – We speculate about
the future of security
2.14, building H

The phenomenon of the increasing desire for safety and security in society fascinates me. In my opinion, the fast growth of the markets for products and services to make people feel safer, is constructed by the rise of populism, the influence of media and economic turbulences. My workshop provides a fascinating overview on the different dimensions of security and the dominating strategies to drive future security concepts. Together with you I want to speculate about the future of security and design our visions towards Security 2050: What products are we going to use? What stories are we going to tell?

9 Meri Tuuli Zirkelbach, HSLU, Product Design
Design meets Science
Le Cube, building H

In the "Design meets Science" workshop, participants will first gain insights into the project "White Wood" a collaboration between Lucerne University of Applied Sciences and Arts, ETH Zurich and Empa Dübendorf. The workshop is based upon five exercises/scenarios focusing five different roles that designers might assume in a collaboration with scientists. The workshop's aim is to step into the different roles and work out an independent solution for the given scenario. In order to do so, rapid prototypes will be created, tinkered with, sketched out, discussed together and evaluated during a final presentation.

10 Frederik Baumann, HSLU, Product / Textiles
Poetic materials for your future car interior
IRAD meeting room, building H

What is your vision of future car interiors? How would you like to interact with autonomous cars and artificial intelligence? What do you think of materialized interfaces that connect the digital with the tactile world?
After discussing these questions we will classify existing material samples regarding their poetic and emotional yet functional potential. Then we will develop scenarios for activities in the autonomous car and work hands-on to create our 1:1 future car interior and visualize our ideas and visions of poetic materials using paper and cardboard.

11 Sophie Stephanie Kellner, FHNW, Integrative Design
Wicked Fabrics – how to create textile electronic tenderness
R.02 (design room), building H

Wicked Fabrics are handcrafted objects out of textile and electronical components. When moved or touched they can sense and react in their own special way and therefore seem to have their own characters depending on their visual appearance and functionality. Together we will explore this exciting media combination and experiment with it in a humorous way. You will sew and solder and create your tender object out of fabric, conductive materials and electronic components.

12 Helena Bosch Vidal, HEAD – Genève, Space & Communication
Good Vibrations
1.20, building H

How do sexual objects turn into shape? The vibratory object was created as a medical tool to treat hysteria at the end of the nineteenth century. Due to a sexual and subversive use of it, the purpose of the device switched from medical tool to sex toy along the history. According to the American psychologist J. J. Gibson, an object is whatever one can make of it. Following this idea, we will redesign objects around us and transform them into self-sexual pleasure devices. Design objects, photograph them, draw them, use them and misuse them.

ADDRESS
HEAD – Genève, Campus HEAD, Building H
Avenue de Châtelaine 7
1219 Châtelaine, Geneva CH

ACCESS BY BUS (from Geneva train station)
Bus stop "Guye"
→ Bus n°10   direction airport
→ Bus n°19 / 6   direction Vernier-Village

HOW TO GET THERE BY TRAIN
14 11 2018
→ Lucerne   10 00   —   Geneva   13 00
→ Zurich   10 32   —   Geneva   13 18
→ Bern   11 04   —   Geneva   13 00
→ Renens   12 05   —   Geneva   12 45
→ Basel   10 03   —   Geneva   12 45
—
15 11 2018
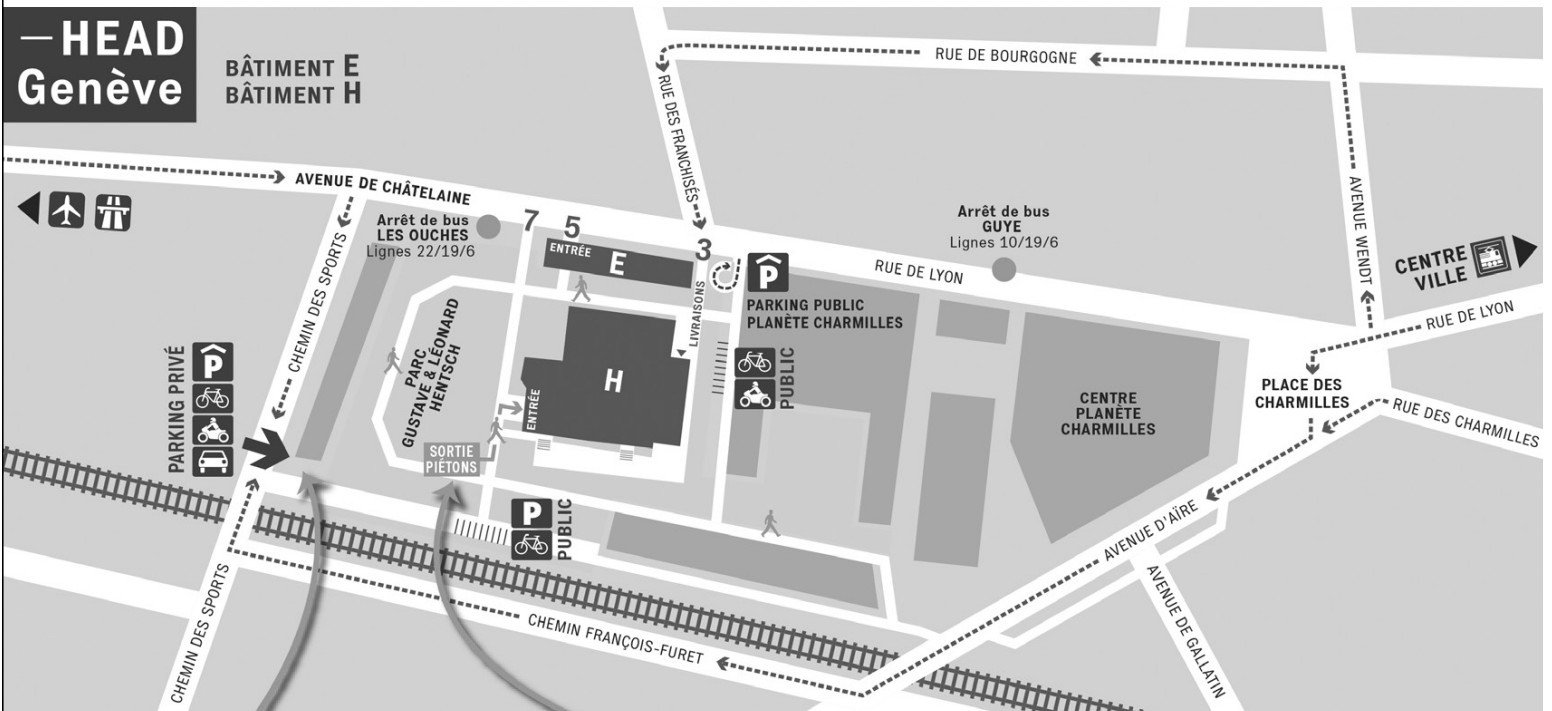→ Lucerne   05 54   —   Geneva   08 45
→ Zurich   06 03   —   Geneva   08 45
→ Bern   06 34   —   Geneva   08 18
→ Renens   07 32   —   Geneva   08 21
→ Basel   06 03   —   Geneva   08 45

Campus HEAD
Building H

14 15

Av. de Châtelaine 7
1203 Geneva

11

2018

n|w Fachhochschule Nordwestschweiz
Hochschule für Gestaltung und Kunst

HKB
Hochschule der Künste Bern
Haute école des arts de Berne

—HEAD
Genève

éc a l

Lucerne University of
Applied Sciences and Arts
HOCHSCHULE
LUZERN
Design & Kunst
FH Zentralschweiz

z hdk
Zürcher Hochschule der Künste