



Degree 2016



# Master of Arts in Design Degree 2016

Communication
Level 5, Cascading Hall 5.K500
Event
Level 6, Room 6.K04 & 6.K06
Game Design
Level 5, Room 5.K07 & 5.K09
Interaction Design
Level 4, Room 4.K13, 4.K14 & 4.K22.1

Product
Level 5, Room 5.K06

Trends
Level 6, Room 6.K04 & 6.K06

The first completed academic year in the Toni Campus was a hive of activity in the Master’s studio. The graduating students, coming from different disciplines, developed their Master Projects with great engagement in three semesters. What is noticeable: students increasingly integrate their projects into societal backgrounds, -realities or -futures. Design has not only the function of critically pointing at circumstances; it also has the power to offer methods that lead to inventive solutions, including the so-called «user».

Keeping this interest in mind, the graduating generation of designers are constantly enlarging the field in their own disciplines with their investigations, experiments and artefacts.

Curiosity is a defining characteristic of designers. The «what would be if?» question draws the students to as yet unexplored points on the design map. Our Master students therefore travel to Kenya to work in informal settlements, to Iran to research the relation between women and

politics, or to Mexico to evaluate new participative design methods. But they also remain in Zurich, experimenting in the studio and labs with different materials and objects.

Prof. Michael Krohn  
Head of the Master of Arts in Design ZHdK

<p><u>Daniela Gruber</u></p> <p>«What about you, why are you still here?» «Well, I am talking with you.»</p> <p>How can autism be made visible through formal and functional methods? How can the phenomenon be communicated through a medium?</p>	<p><u>Li Ma</u></p> <p>Wordless Recipe – A pictorial cooking language</p> <p>How to facilitate the reading of recipes by translating the cooking process into a systematic pictorial language?</p> <p><u>Nadim Elhady</u></p> <p>Children of Shem</p> <p>How to create an independent, social and interactive online magazine, which is responsive to the needs of young Egyptians and lets them write and publish their own articles, despite repression?</p>	<p><u>Andrea Hipp</u></p> <p>Compost Lab</p> <p>How can the process of producing compost be adapted and communicated in order to make it accessible for a Zurich reference group concerned about sustainability?</p> <p><u>Ariadna Truffer Verdú</u></p> <p>Super Market – Space to Reflect</p> <p>Why do objects we have bought for ourselves sometimes fill us with buyer’s remorse? And what happens to them afterwards?</p>	<p><u>Rebekka Gerber</u></p> <p>Atelier Bally – Experience Archives</p> <p>How can an experience-oriented framework reanimate objects from corporate archives, and how can their digitalization rekindle their potential?</p> <p><u>Patricia Mosquera Barros</u></p> <p>The things they carried</p> <p>How are stories represented by objects found in borderlands?</p>	<p><u>Andreas Halter</u></p> <p>Press X for Sex – An analytical and practical approach to the relationship between sex and video games</p> <p>How to create a video game that approaches the topic of sex in a different way than mainstream games?</p> <p><u>Anupama Gupta</u></p> <p>Museum Mania – Exploring new meaning in art through play</p> <p>How can applied games be designed as an interactive tool that increases the interest of children and families in art museums?</p>	<p><u>Dennis Schmidlin</u></p> <p>«Flucht ergreifen»</p> <p>How can information design use surface sensitivity to create a manifold experience on a subjective and emotional level?</p> <p><u>Jan Pistor</u></p> <p>Tracing insubstantial forms</p> <p>What are the phenomena of digital space and how can they be represented?</p> <p><u>Maria Antonieta Diaz Alfaro</u></p> <p>The Particle Explorer – Designing for curiosity in the context of air pollution</p> <p>How can the designer create tools that foster the exploration of curiosity?</p>	<p><u>Benjamin Hohl</u></p> <p>BABA – A Tangible Decision Aid</p> <p>How do tangible decision aids support the doctor-patient interaction during a vaccination consultation?</p> <p><u>Joaquin Münzer</u></p> <p>WhiteFox – A mobile and flexible ski lift concept for public events in suburban areas</p> <p>How could a mobile lift be designed in order to provide the skiing /snowboarding experience in suburban hills?</p> <p><u>Joshua Urieli</u></p> <p>PooPac – A bioactive bag for human faeces</p> <p>How can a product-system for container-toilets in Kenya be designed, to collect and transport faeces in slums with safety and dignity?</p> <p><u>Samuel Thürlemann</u></p> <p>AIRA – A flight back to life</p> <p>How can a therapy device be designed in order to make use of virtual flights as a relaxation therapy?</p>	<p><u>Beatrice Sierach</u></p> <p>Intercultural Link – The role of designers in social projects</p> <p>What problems are expert designers confronted with in the elaboration and execution of socially oriented (design) projects?</p> <p><u>Nina Swager van Dok</u></p> <p>You are not my mother!</p> <p>Which methods and strategies can support relatives of dementia patients, and how can they be applied in everyday life?</p> <p><u>Tanja Herberth</u></p> <p>Suitcasing – Nomad Living Strategies</p> <p>Which design strategies do urban nomads use in their temporary homes?</p> <p><u>Yaël Kölliker</u></p> <p>«eher weniger»</p> <p>How can people be inspired and moved to act sustainably in daily life?</p>
<p><u>Daria Miroshko</u></p> <p>Biochemis.try – A learning tool for biochemical pathways</p> <p>How can complex abstract biochemical processes be made accessible to beginners?</p>	<p><u>Stefanie Preis</u></p> <p>Confrontations</p> <p>Is it possible to apply artistic strategies of image appropriation to newspaper images – and escalate the statements they make?</p>	<p><u>Claudia Innocenti</u></p> <p>KissKissBoomBoom – Destruction of consumer goods</p> <p>What motivations, attitudes and moral concepts lie behind the destruction of consumer goods in a global context?</p> <p><u>Larissa Holaschke</u></p> <p>Lipstick Tehran – Subversive signs in the realm of the mullahs</p> <p>With which subversive strategies do young women in Tehran react to problematic political circumstances, and which kind of material culture is generated in the process?</p>	<p><u>Dimitri Lymbourides</u></p> <p>Hyperspeed Fragfest – A Procedural Racing First Person Shooter</p> <p>Which game mechanics make the genres «Racing» and «First Person Shooter» fun to play, and how can these two be combined and converted to design rules for a new game genre?</p> <p><u>Elias Farhan</u></p> <p>Game Jam as a Design Method</p> <p>Can Game Jams be defined as a design method, and from the current state of the art, can they be used as a pre-production process?</p>	<p><u>Isabel Schacher</u></p> <p>The Joy of Cooking</p> <p>How should a video game be designed to raise people’s interest in cooking?</p> <p><u>Philomena Schwab</u></p> <p>Community Building for Indie Game Developers</p> <p>How can indie game developers build up and maintain a community for their game?</p>			
<p><u>Henriette Engbersen</u></p> <p>Breaking News – Breaking Workflow</p> <p>How to turn visual designers into visual journalists.</p>	<p><u>Henrik Gytz Thorsager</u></p> <p>Idaplatz – An Extract in Sound &amp; Vision</p> <p>Is it possible to convey the visual exploration of an urban location in sound?</p>	<p><u>Nora Lehmann</u></p> <p>ERWARTEN – Possibility spaces for eventful waiting</p> <p>Which boundaries exist in waiting areas in front of clubs, and how can they be made visible?</p>					
<p><u>Julia Klement</u></p> <p>The Concept of Horror</p> <p>How is the complex genre of horror constructed, and how can this be visualized and communicated to help other creative people design their own horror-related ideas and concepts?</p>							