

University of Applied Sciences and Arts of Southern Switzerland  
Department for Environment Constructions and Design

**SUPSI**

# **Interaction! Design, Art and Innovation**

## **Open Talks**

**21-22-23 January 2020**



ORGANISED BY  
MAS IN INTERACTION DESIGN SUPSI

WITH THE SUPPORT OF  
LUGANO LIVING LAB

Venice:  
Studio Foce, Lugano

Free Admission



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#### cover image

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#### table of contents

##### Focus on Design

Nadja Müller, Co-founder co-co-co Co-chairmanship Association Designathon	4
Kim Berry, Interaction Designer at Fjord	6
Martin Kovakovsky, Designer at iart	8
Luca Mascaro, Founder & Head of Design Sketchin	10

##### Focus on Art

Boris Magrini, Curator Haus der elektronischen Künste, Basel	12
Maria Smigielska, Architect, Designer and Researcher	14
Jürg Lehni, Artist	16

##### Focus on Innovation

Regula Staub, Managing Director Creative Hub	18
Tania Longhitano, Responsible for Partnerships and Projects Pro Helvetia	20

## Programme

Design and creativity are today the protagonists of a number of industries which aim to find solutions to meet people's needs and combine at the same time aesthetics, technology and innovation.

The Master of Advanced Studies in Interaction Design SUPSI and Lugano Living Lab are glad to host a three-day conference focussing on design, arts and innovation. Ten speakers including curators, artists, designers, creative entrepreneurs and cultural institutions will present how they actively promote practices, projects and initiatives at the intersection between design and technology in the cultural industries, in the arts and in the entrepreneurship, both in Switzerland and internationally.

All the talks will be held in English.

## Tuesday

TUESDAY, 21 JANUARY 2020  
16:30 – 19:00  
Studio Foce, via Foce 1, Lugano

#### FOCUS ON DESIGN

Nadja Müller, Co-founder co-co-co  
Co-chairmanship Association Designathon

Kim Berry, Interaction Designer at Fjord

Martin Kovakovsky, Designer at iart

Luca Mascaro, Founder & Head  
of Design Sketchin

## Wednesday

WEDNESDAY, 22 JANUARY 2020  
16:30 – 19:00  
Studio Foce, via Foce 1, Lugano

#### FOCUS ON ART

Boris Magrini, Curator Haus  
der elektronischen Künste, Basel

Maria Smigielska, Architect,  
Designer and Researcher

Jürg Lehni, Artist

## Thursday

THURSDAY, 23 JANUARY 2020  
16:30 – 19:00  
Studio Foce, via Foce 1, Lugano

#### FOCUS ON INNOVATION

Regula Staub, Managing Director  
Creative Hub

Tania Longhitano, Responsible for  
Partnerships and Projects Pro Helvetia

Sophie Lamparter, Founder CEO USA  
Dart Labs

Elise Nardin, Board Member Swiss Design  
Association

## Focus on Design, 21 January 2020

### Nadja Müller, Co-founder co-co-co Co-chairmanship association Designathon



#### How to create an environment which enables participatory collaboration?

The co-co-co sessions invite people to discuss, explore, participate, create, analyse, visualise and prototype. In a collaborative setting current and future-oriented issues are addressed and new ideas as well as concrete concepts are developed. Playful methods, the immediate application of skills and knowledge supports the intense and interdisciplinary teamwork. The activation of people's existing knowledge in combination with workshops based on design thinking methods enables each individual. The bottom-up approach of co-co-co aims to develop common visions from inside out. This leads to a change in the way of thinking and to cultural change in organisations and society.

What is needed to successfully reach this setting? Why is the importance of the question as important as the whole process?

How can collaboration through design thinking methods become more than an often used buzz-word?

This keynote tries to find answers to these questions and offers an inside into the creation of a spin-off of an association.



[co-co-co.org](http://co-co-co.org)  
[designathon.ch](http://designathon.ch)

#### Biography

Nadja holds a B.A. in Interaction Design from Zurich University of Arts. She is a passionate designer located in Zurich working in the field of experience and participatory design.

Four years ago she and a team of eight people started the co-creation event called Designathon. The Designathon creates an interdisciplinary format that is open to all people from different disciplines and generates independent, visionary and critical ideas and solutions for socially relevant topics. co-co-co is a spin-off of the association Designathon which collaborates with organisations and companies to enable people and to strive for innovative solutions with a bottom-up approach.

Nadja designs for over 10 years with knowledge in experience design, project management and business administration. She has professional experience in various areas such as in-house, web-agencies and big companies as well as in different cultures. Her goal is to bring the analogue and digital world together into one human experience. She believes in the creative mind of everybody as a key for successful collaboration.

# Focus on Design, 21 January 2020

## Kim Berry, Interaction Designer at Fjord



### What is Service Design?

Technology changes fast, but people don't. To stay relevant and prosper in a fast-changing world fuelled by the digitization of everything, a human-focused approach is necessary. At Fjord Zurich, that's exactly what we do. We are a small international group of designers from various backgrounds disciplines including Interaction, Visual, User Experience, Business, and Service Design. Together, we design services for the world's leading organizations by putting people at the heart of the experience.

Just as quickly as technology is changing, so is the field of design. Designers who were once graphic or web designers today feel lost in a market that demands UX and IxD experience as it has evolved from the isolated websites to digital ecosystems.

Jargon and buzz words aside, I'll share my experiences in Service Design and how we at Fjord Zurich, use interdisciplinary design teams to challenge our clients to create truly human-centered services.



[fjordnet.com](http://fjordnet.com)

### Biography

Over the past ten years, Kim has worked in various design roles including interaction design, user experience design, visual design, UX and front-end development. Collaborating with small businesses, large corporations, design and development teams across Australia, USA, Canada, UK, Singapore, Italy, Germany, and Switzerland.

Kim's strength is in supporting teams and individuals to communicate. Taking ideas from meeting rooms, post-it notes, and whiteboards and quickly turning them into tangible, clickable, swipe-able, prototypes that stakeholders can validate and users can test.

In his role as Service and Interaction Lead at Fjord Zurich, Kim works within interdisciplinary teams to deliver innovative digital services in the health and wealth industries.

## Focus on Design, 21 January 2020

### Martin Kovakovsky, Designer at iart, Basel



#### Made in Real-Time

Designers are constantly looking for new ways to create exciting and moving experiences. Technology is a key factor for this. With the progressive development in the tech field, new worlds are waiting to be explored.

One of these worlds is made in „Real-Time“. It is most known from video games, but also drives the latest trends, such as AR and VR.

At iart Real-Time is used in many ways and stages in the design process. From prototype and presentation tool, all the way to large scale installations. It allows us to create user experiences that are immersive, gamified, engaging and ultimately more memorable.

But the process is different when it comes to building these projects. What it means to design in Real-Time you will see in first hand examples and insights.



[iart.ch](http://iart.ch)  
[martinkovakovsky.ch](http://martinkovakovsky.ch)

#### Biography

Martin Kovakovsky is Media Designer at iart in Basel, where he works in an interdisciplinary field on media solutions for exhibitions, architecture projects and outdoor spaces.

Before starting at iart he dedicated himself to the topics of branding, new media and storytelling in San Francisco and London. The proximity to the user is an essential part of his work, which is reinvented for each project in typical iart manner.

# Focus on Design, 21 January 2020

## Luca Mascaro, Sketchin Founder & Head of Design



### Design for the future experience

Future is a matter of vision; its nature is deeply settled in the forces across our present and in the ability to envision new scenarios. Technology, social macro-trends and environmental challenges are shaping our near future.

There are three incoming waves of future: the future which is almost present (1-2 years from now), the near future (5-10 years) and the remote future, domain of uncertainty (+10 years from now).

“In the last year, as a design studio, we have started a stream of activities to explore the near future of some industries, to make it tangible and sustainable, pushing existing technologies to the limit to imagine the evolution of human beings and society”.



[sketchin.ch](https://sketchin.ch)

### Biography

Luca Mascaro CEO & Head of Design @ Sketchin.

Luca Mascaro is a designer and a serial entrepreneur. After experiences as UX designer, CTO and Strategy Officer, in 2016 he founded Sketchin, a Swiss strategic-design studio that empower forward-thinking companies to explore and face the future, shaping a world where people can live experiences over their expectations.

Inspired by sci-fi, architecture and Japanese culture, Luca deals with topics such as experience and interaction design, social and technological change and experience management, with role of Board Advisor in several companies. He has been professor of UX Design at the Swiss University of SUPSI and CSIA, lectured at the Politecnico di Milano, IULM and SSSAA, holding the scientific direction of the UX Master at TAG Innovation School.

## Focus on Art, 22 January 2020

### Boris Magrini, Curator at Haus der elektronischen Künste Basel



#### Digital and Media Art – Curatorial Strategies at HeK Basel

Founded in 2011, HeK (House of Electronic Arts Basel) is the Swiss national competence centre dedicated to digital culture and the new art forms of the information age. Boris Magrini discusses the curatorial strategies involved in the presentation of media and digi-

tal art, while describing a selection of works from the recent exhibitions “Lawrence Lek: Farsight Freeport,” and “Entangled Realities.” He will also speak about HeK’s collection of digital art, largely composed of software and net-based works.



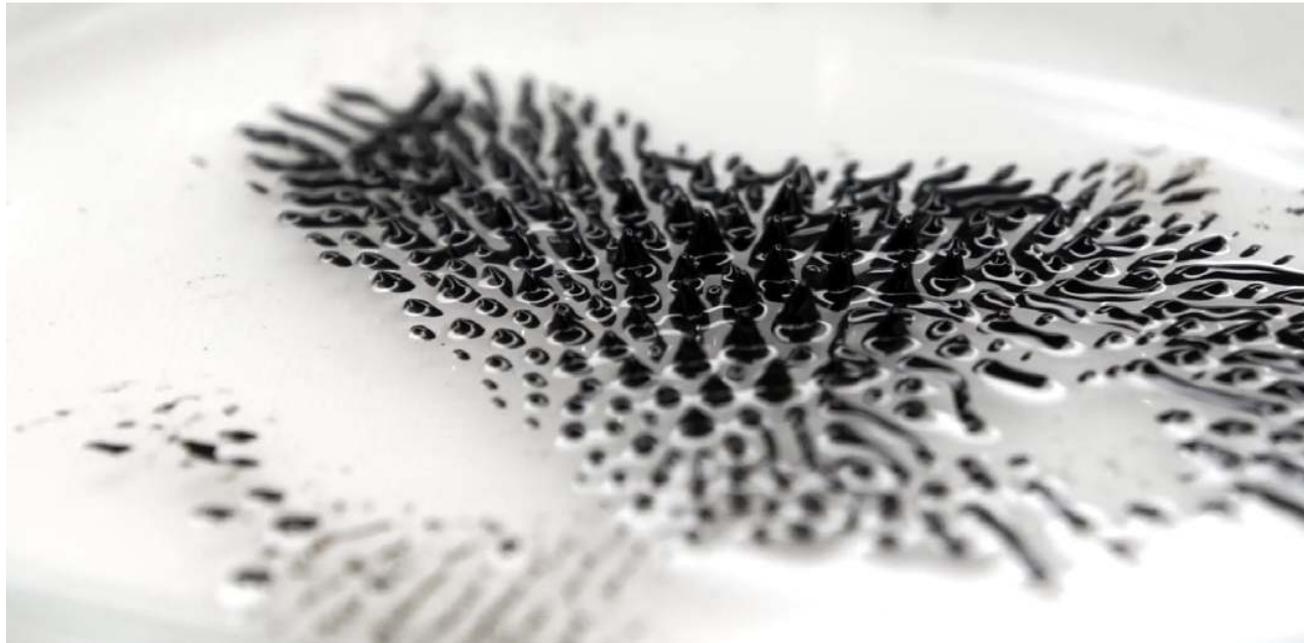
[hek.ch](http://hek.ch)

#### Biography

Boris Magrini (PhD) is curator at HeK Basel. He organizes exhibitions that foster transdisciplinary dialogues between the arts and the sciences. Curated shows include “Lawrence Lek: Farsight Freeport” (HeK, Basel, 2018), “Future Love. Desire and Kinship in Hypernature” (HeK, Basel, 2018), and “Grounded Visions: Artistic Research into Environmental Issues” (ETH, Zurich, 2015–2016). Some of his recent publications include: “Building New Paradigms – A Brief History of Artificial Intelligence and Art” in *Entangled Realities* (Basel: CMV 2019), “Alternative Visions: Human Futures” in *Transdiscourse 2 – Turbulence and Reconstruction* (Berlin: De Gruyter 2016), and “Hackteria: An Example of Neomodern Activism” (*Leonardo Electronic Almanac* Vol. 20, Issue 1, 2014). His book *Confronting the Machine* (Berlin/Boston: de Gruyter 2017) examines the traditional narratives relating artistic production to technology and the society, while offering an unconventional perspective on digital art.

## Focus on Art, 22 January 2020

### Maria Smigielska, Architect, Designer and Researcher



#### Automation and Creativity

This talk will focus on approaches towards automated procedures that contribute to the enhancement of creative culture through mixed, yet mostly digital, technologies. Automation and digitalization in knowledge, modes of production and design methods open a whole new spectrum of potentials for creative individuals. They allow to smoothly navigate through different disciplines like digital polymaths, but most importantly allow to understand creativity as a synthetic process that is shared and negotiated between human and machine voices.

Such symbiotic relationship of human and technologies follows the idea of the Centaur- mythological hybrid of two species that in reciprocal manner complete and empower traits of their individuals. As such, it creates a new interweaved nature of multiplicities of

unfolded technological potentials through our imagination and experimental ideas.

The lecture will present several explorative projects of such kind as different scenarios of entwined human and machine intelligences, computational and generative design methods, mixed fabrication techniques that altogether traverse two-way between materialized and digital realms of architecture, design and performing arts. With above methods, a robotic arm, as a generic machine and immanent symbol of automation, manages to overwrite its industrial heritage as a natural habitat. Through the digital, it has created multiple identities as post-industrial fabricator, an instrument to modulate matter, a medium of artistic expression in performative manner, a dance partner or a catalyst for the development of innovative ideas.



[mariasni.com](http://mariasni.com)

#### Biography

Maria Smigielska is an architect and researcher based in Zurich, working across architecture, design and technologies. Graduated from Architecture at TU Poznan (Poland, 2009) and the postgraduate program at the CAAD, ETH Zurich (Switzerland, 2015).

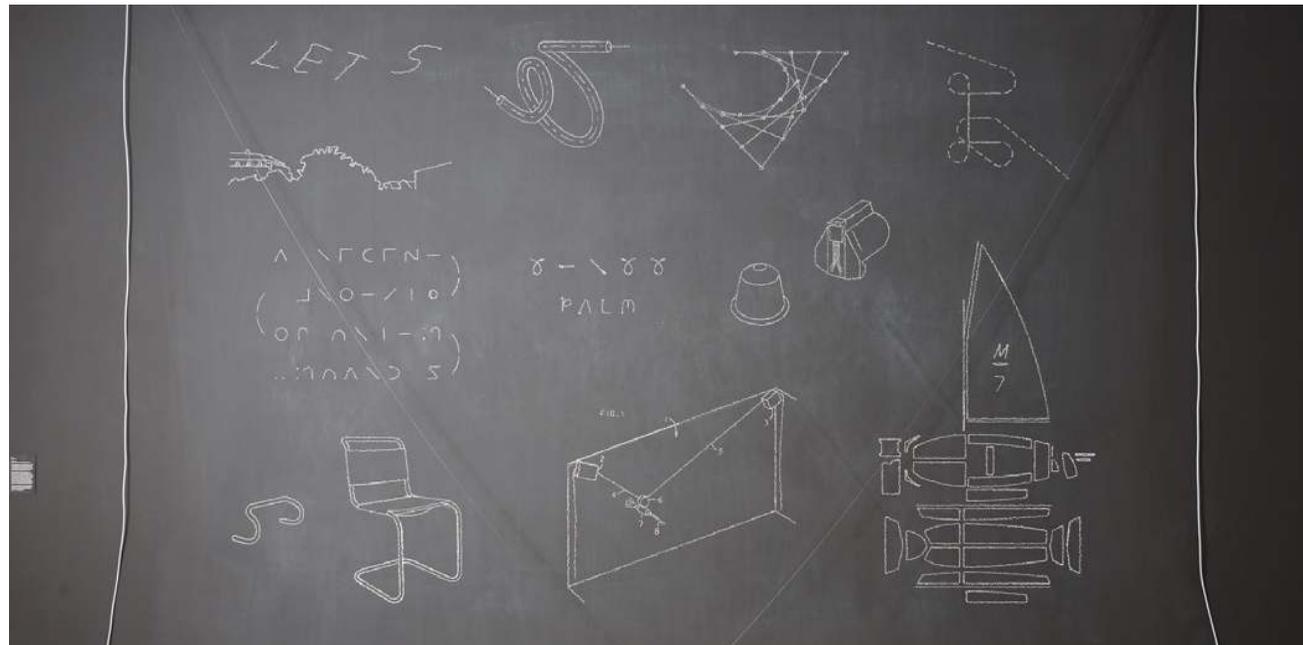
She joined Baierbischofberger Architects, Zurich in 2014 to implement computational design methods and rationalize complex geometries for facades of arts-related architecture, as well as from 2016 she has been associated with several academic institutions through education and research (ENSA Paris Malaquais, Industrial Design/Integrative Design FHNW HGK Basel, Industrial Design UfG Linz).

Her interest lies in the enhancement of creative potentials in the digital and physical realms through the holistic approach of computational design, robotic procedures for post-industrial fabrication and performative processes and machine learning for knowledge encapsulation (f.ex. robotic rod bending – bendilicious.com).

Recent exhibitions: Tallinn Architecture Biennale 2017, Art[n+1] Paris FR 2017; Ars Electronica Linz AT 2018; Tetem gallery, Enschede NL 2018; Kulturfolger Zurich CH 2018, Design Festival Bern CH 2019, Lab30 Augsburg DE 2019. Maria is currently a researcher at University for Arts and Design FHNW, Basel and runs her design practice in Zurich.

# Focus on Art, 22 January 2020

## Jürg Lehni, Artist



### Technology as Vocabulary / Discursive Machines

Jürg Lehni's talk is on his growing family of mark-making machines, the custom-made software that runs them, and the quest of discovering the character of each device and giving it an identity and a voice. Whether it is a drawing machine that uses spray-paint (Hektor) or chalk (Viktor, Otto) on large walls, or a piece of software that extends and opens up Adobe Illustrator in order to allow users to build their own tools (Scriptographer), the underlying concern is always the same: To treat

technology as a language and an open structure rather than a means for large corporations to lock down consumers in a cozy, standardised environment. Any component to a given work, whether purely digital or physical, has an inherent character and vocabulary that holds hidden potential. Once aware of this potential, the components become ingredients, and the process of creating works starts resembling cooking.



[juerglehni.com](http://juerglehni.com)

### Biography

Jürg Lehni works collaboratively across disciplines, dealing with the nuances of technology, tools, and the human condition. His works often take the form of platforms and scenarios for production, such as the drawing machines Hektor, Rita, and Viktor, as well as software-based structures and frameworks, including Paperjs.org, Scriptographer.org and Vectorama.org. Lehni has shown work internationally in group and solo shows at the MoMA New York, SFMOMA in San Francisco, Walker Art Center, Centre Pompidou, Institute of Contemporary Arts London, Victoria and Albert Museum, Design Museum London, Kunsthalle St. Gallen, etc.

## Focus on Innovation, 23 January 2020

### Regula Staub, Managing Director Creative Hub



#### **Creative Hub: We promote the Swiss creative industry**

Creative Hub supports Swiss creative talent to commercialise innovative products and services – economically, ecologically or socially. In addition to advanced training modules and networking events Creative Hub also offers access to a wide network. With these three elements Creative Hub achieves something unique: an effective market introduction system for talented

creative minds in Switzerland. The coaching program gives creative minds targeted support to implement their business ideas and make them a success. Coaches learn how to define a realistic business model and make it market-ready, to establish a company for it and organise it.



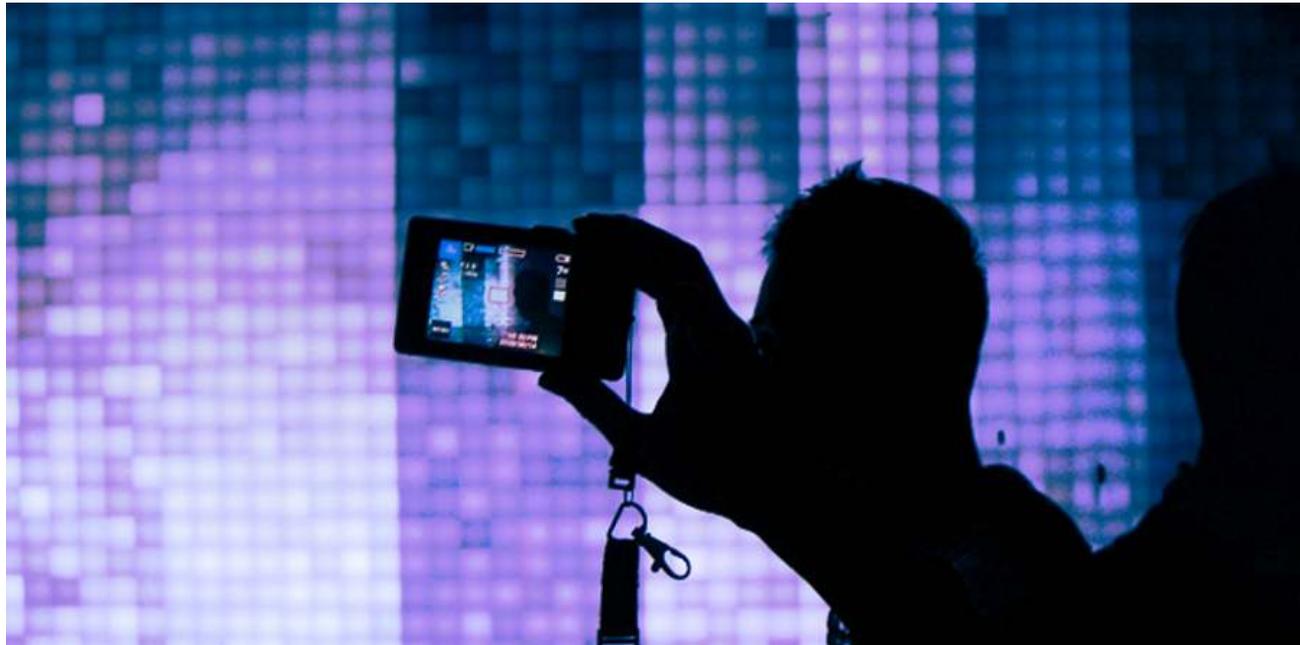
[creativehub.ch](https://creativehub.ch)

#### **Biography**

Involved from the very beginning, she was a decisive contributor to the Creative Hub, initially as assistant, and since 2018 as managing director. With excellent connections to the Swiss creative economy and partners of the Creative Hub, she pulls all the strings. Regula completed a master's in art history at the University of Bern, and prior to that a bachelor's in textile design from Lucerne University of Applied Sciences and Arts. In addition to her work at the Creative Hub she also produces her own projects in the area of textiles.

## Focus on Innovation, 23 January 2020

### Tania Longhitano, Responsible for Partnerships and Projects at Pro Helvetia



#### Funding program for innovative design and interactive media projects

The Swiss Arts Council Pro Helvetia supports young creatives and strives to facilitate their market access as part of its promotion program for Design and Interactive Media. Aimed at Swiss creatives, funding is made available for conceptual work and its distribution, including prototype development and production. What are the criterias and aspects which the jury of Pro Helve-

tia takes into account when evaluating the innovation of a project? How can creatives get ready for the market? The presentation will focus on these questions and provide case studies demonstrating the concept “from idea to market”, whereby support is offered across the value chain of a product’s development.



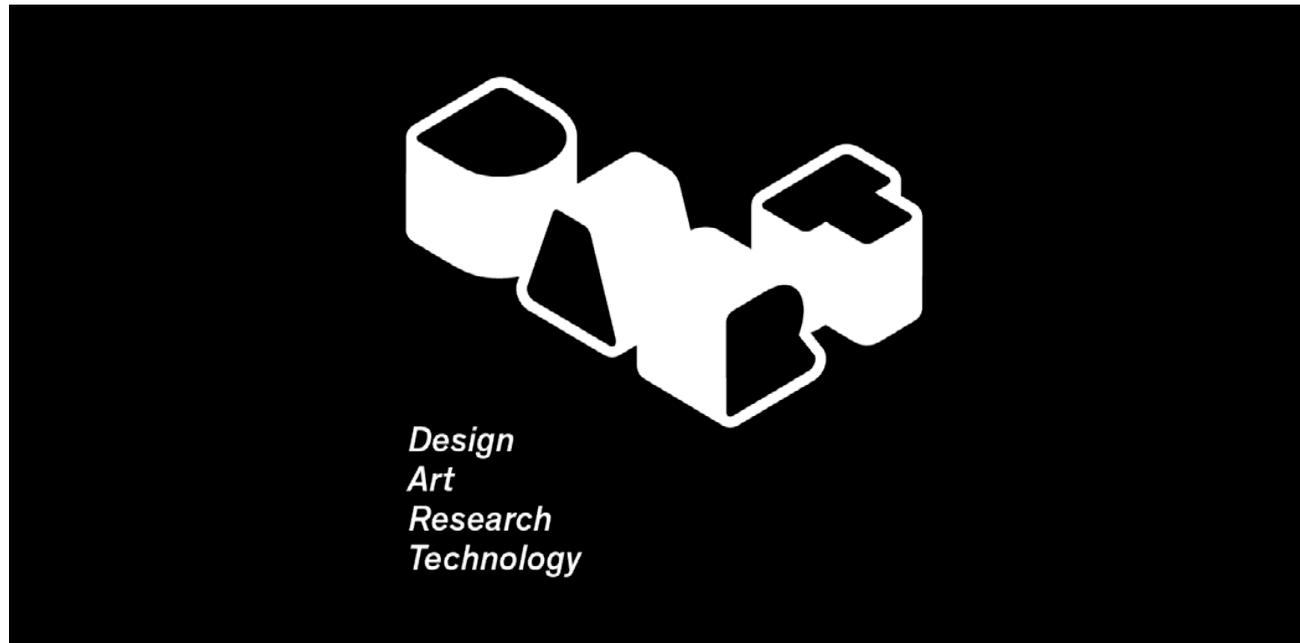
[prohelvetia.ch](http://prohelvetia.ch)

#### Biography

Tania is responsible for building partnerships with the private and public sectors and develop projects in the program “design and interactive media” at the Swiss Arts Council Pro Helvetia. Previous to Pro Helvetia she worked four years at the Basel design studio iart where she was in charge of business development. Her expertise covers the areas of project development, acquisition, concept work and stakeholders management.

# Focus on Innovation, 23 January 2020

## Sophie Sophie Lamparter, Founder CEO USA Dart Labs



### How to incubate creativity

DART is an incubator for teams that build technologies for a human future. We invest in European researchers, creators, and early stage startups; then test and scale their ideas in the US from our base in San Francisco. Today's challenges are also today's opportunities. We are seeking ideas that improve the way we live, learn, work, heal, collaborate, and treat our environment. We invest in founders who show us the potential impact of emerging technologies like Augmented and Virtual Reality, Spatial Computing, Blockchain, Brain-Computer Interface, Artificial Intelligence, Sensors and Robotics. Together, we are smarter. We connect bold ideas from

Europe and testing and scaling them with the right strategic partners in the US. We believe it's time for a new type of incubator that fits the individual needs of our member companies, and where their investors become their extended team. We collaborate closely with our startups, and invest in and incubate the most promising ones. Founders need a space to test and scale ideas early without losing creative freedom. Our incubator is called DART because we are convinced the best companies are built by diverse and radically interdisciplinary teams that bring Design, Art, Research and Technology together.



[dartlabs.io](http://dartlabs.io)

### Biography

For the last 10 years Sophie has been building interdisciplinary networks and collaborations in design, art, research, and technology. Before founding DART Labs, a dedicated incubator with investment arm to help Swiss and European startups entering the US market, she was Associate Director at swissnex San Francisco, Switzerland's Innovation outpost in San Francisco. Her expertise is the digital creative industry. She was instrumental in building US partnerships and helped position several successful Swiss startups like Mindmaze, Artanim/Dreamscape, or Faceshift. Being involved in scouting, presenting, match-making, scaling and funding of hundreds of projects and startups between Switzerland, Europe and the US, she knows it's time for a new type of incubator dedicated to projects with an art and design focus.

# Focus on Innovation, 23 January 2020

## Elise Nardin, Board Member Swiss Design Association



### What can design do for us?

A public policy specialist and advocate for design promotion, Elise Nardin takes you through her journey through the Swiss design landscape, both as observer and as current board member of the Swiss Design Association SDA.

In light of today's context of complex systems and near futures, she gives some insight about the paradigm shift observed in relation to design. The question is no longer "What can we do for design?" but rather "What can design do for us?" This implies that designers not only contribute to providing solutions, but more importantly help define the question. Indeed, designers will more and more co-design the governance process, both in Switzerland and abroad. She will tell us why this ever-growing tendency is a good thing and how design as a whole will benefit from it.

Her keynote covers public policy, governance, and encourages designers to take an active part in the conversation.



[swiss-design-association.ch](http://swiss-design-association.ch)

### Biography

Elise Nardin is programme manager of the Bilateral Programme of the Leading House Asia at ETH Zurich. Elise Nardin holds a BA in Social Sciences of the University of Lausanne, a MA in Public Management and Policy of the IDHEAP (University of Lausanne), and a CAS in Design Thinking of the Zurich University of the Arts (ZHdK). Prior to ETH Zurich, she first worked in international trade promotion for various state agencies and later on in economic diplomacy at the State Secretariat for Economic Affairs (SECO) in Berne where she was responsible for the bilateral economic relations with South Asia and Oceania.

