

KISDannual 2016/17

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Beyond KISD

This KISDannual will provide you with an overview about what has happened at KISD during the last academic year. It is, of course, also a book to specifically honor our graduates. On this occasion, we are hosting the KISDparcours, an exhibition of many graduates' and other projects of the past two semesters that will be covered by this annual.

Key subject of this year's KISDparcours is the topic of "Beyond" in the truest sense of its term. For our graduates, KISD has been for many years a bit of home. Now, our graduates are striving for a good start into their professional lives and are embarking on a path "beyond" KISD.

So, we kindly ask you to read in this annual about all the things that our graduates have coped with during their studies at KISD and what they have done and achieved while preparing themselves for this "beyond". Please find out about the huge range of our domestic and international projects, events, activities, and conferences KISD had the pleasure to host and contribute to. Those events and projects which make KISD a special place to be and which constitute this special KISD spirit of studying here.

On this occasion, I would like to thank all these committed students and my colleague Prof. Andreas Wrede, being in charge of this ambitious project of the "KISDannual" for many years, for making this publication possible. I would like to pay tribute to them and have great respect for their efforts.

Now, I hope you will enjoy reading this issue of our 2017 KISDannual.



Prof. Wolfgang Laubersheimer
Chair of Production Technologies
Chair of Program M.Sc. Product Design and Process Development
Head of Institute, KISD – Köln International School of Design

Designing Futures

Once again, we are looking back on an eventful year – not only at TH Köln at KISD, but also for our society. We are living in times with uncertain futures where a lot is changing – both menacing and positive. Change is hoped by some, feared by others. As designers, we are designing futures, embracing change, but with our ambition to anticipate and empathize we need to respect different perspectives and see what we can learn from that. I am convinced that the courage of students and graduates can give a meaningful contribution to a lot of new challenges and problems as our students and graduates are equipped with a lot of methods, skills, and competencies. Critical reflection and responsibility are amongst them – as a crucial prerequisite for these new challenges. Many things have changed, having an impact on us as a University, as a design department, as students, and now obviously as well as for our graduates.

New challenges appear – and design often claims to be able to address all problems: everyday problems, wicked problems, ecological problems, economic problems – just to name a few. Studying in an interdisciplinary, international, and integrated context is a meaningful way to contribute to both find and address such problems. How can this look like? At TH Köln, we are having a new (and from my perspective unique and very ambitious) Transfer Strategy since the beginning of this year – transferring ideas, knowledge and technology aiming at transdisciplinarity and transformation integrating various stakeholders from the very beginning. We want science and knowledge to have a vital impact and lasting effect on society. This context – in addition – is an obligation and gives KISD a good position to detect, reflect, and negotiate problems not only with abstract stakeholders, but with people from civil society, culture, economy, and politics from the very beginning.

Nevertheless, we are aware of being an academic institution and we need to give freedom and the opportunity to our students (and us) to work intensively, critically, and reflected on relevant topics – and this without the pressure of immediate economic applicability. We need to have time to create our tools to address tomorrow's problems even if there might be a seduction to use today's tools that are well-marketed. We need to look beyond the surface.

Talking about changes in the future also means that some things are now changing with an impact for the future of KISD. The most obvious moment where change becomes visible is when professors are leaving or new ones are joining us. On the one hand, Prof. Andreas Muxel is leaving KISD after four years to continue his career in Augsburg in the area of "Physical Human-Machine Interfaces". Here at KISD, he has given a significant contribution through his specific approach in design research – not only in the area of "Interface and Interaction Design" I shared with him. I want to thank him – and this annual shows that a lot of students extremely benefited from his knowledge and his subtle approaches to question the obvious, to look at details, and to investigate phenomena of various artefacts.

On the other hand, I am happy to announce that we could welcome Prof. Katrin Müller-Russo from New York – she will bring a very specific perspective in the area "Design and Ecology", bringing in both international expertise and an international network. We can expect significant contributions to research in design from her as well.

Now the graduates need to get the opportunity to contribute to relevant change processes. Looking at the wide range of excellent graduation works and projects from the Integrated Design program, the potential of design becomes visible and tangible. I am confident that many of the projects have the potential to meaningfully contribute to discourses, to create new opportunities, and to envision possible futures!



Prof. Philipp Heidkamp
Chair of Interface/Interaction/System Design
Head of the International Committee at KISD
Dean, Faculty of Cultural Sciences

KISD: Integrated, Interdisciplinary and International

Unlike any other discipline, design is omnipresent in our daily lives. Whether it is a product, a service, communications or interactions, they are all influenced, shaped, and formed by design.

Therefore, designers face more and more complex challenges when designing everyday culture. Consequently, an increasing number of players become involved, and social, economic, and ecological interrelations need to be taken into account. Considered as a dynamic and complex process, design creates quality, values, and meaning, and it influences experiences and relations. KISD has been meeting this challenge for more than 20 years and offers its students a unique, project-oriented and student-centered study environment. Twelve areas of expertise cooperate in a design- and solution-oriented approach. All study courses at KISD are integrative, interdisciplinary, and international.

Integrated Design

Design can generally be regarded as a multidimensional and multilayered process while integrating different design-specific perspectives both in theory and practice. Since its foundation, KISD features a study concept that connects perspectives and research in design and its several areas of expertise. As a result, our students acquire extensive knowledge of design content, procedures, and methodology. As acknowledged “generalists”, they become easily acquainted with new areas of expertise, reflect on different viewpoints, and combine them effectively.

Interdisciplinary Design

Design is interdisciplinary per se. As a consequence, design processes are also determined by other sciences in today’s interconnected and interdependent world. Thus, our students acquire more than the essential technical approach in our twelve areas of expertise. They are also confronted with scientifically related theoretical work in the discipline of design and other sciences – some of which include, for example, natural and social sciences, humanities, economics and many more. KISD students are building bridges between the disciplines and are developing fundamentals of social relevance and effectiveness.

International Design

We understand cultural difference, the experience of the unfamiliar, and sensitivity for cultural difference as influential aspects of studies. A total share of currently 40 percent of international students, an international cooperation with more than 45 design schools, a close network of strategic partners in Europe and overseas, and the international everyday study routine at KISD reflect our strong ambitions to act globally. Internationalization is regarded as a steady process of innovation in order to assure and improve quality and to foster global exchange.



Captions and Credits
Photos: © Photo Studio KISD

- 1 A Friday presentation at KISD;
- 2 A KISD student showing her result of the short term project “Observation Machines”;
- 3 A KISD student explaining her project outcome;



KISD Study Programs

KISD – Köln International School of Design offers a study and teaching concept that is mainly based on the former “Kölner Modell”. The core elements of this model include thorough, project-oriented courses; an inherent interdisciplinary and transdisciplinary structure, emphasis on students’ personal responsibility for their studies; different levels of reflection and discourse in everyday university life, multi-semester studies; a strong international attitude; major waiver of grades in projects and seminars; waiver of a foundation course or a specialization.

In 2008, the former diploma study course was replaced by the consecutive program Bachelor/Master of Arts in Integrated Design. The non-linear, multi-semester, and project-oriented program was updated in 2013. As a result, we now provide two degree programs which combine diverse approaches and areas of expertise from design and related disciplines and enable interfaces to the economy, science, and research. Additionally, we offer the four-semester master degree program (M.Sc.) Product Design and Process Development, a joint study program together with the Faculty of Computer Science and Engineering Science of TH Köln.

Bachelor of Arts in Integrated Design

The Bachelor degree program “Integrated Design” at KISD can be described as different, vibrant, and inspiring. It features a unique, non-linear and multi-semester study model which offers a high level of individual design opportunities.

The program integrates different design and scientific approaches from several design areas and design-related disciplines. Students gain extensive methodology skills from at least ten areas of expertise as well as other design, analytical, and conceptual specialist knowledge in a flexible study structure of seven semesters. Thus, they systematically begin to understand and use the diversity of design. These qualifications are complemented by intercultural experience and language competence. This degree program enables students to work towards solutions to current issues in design and to carry out project work in a flexible and independent manner within various social, cultural, and international contexts.

KISD studies are project-oriented and support a multise­mester collaboration, thus enabling students to learn with and from one another. In addition to the projects, seminars, lectures, courses, work groups, workshop introductions, and a mentoring program round off the study framework. Therefore, the study framework is only partly linear. Every semester students can choose from a wide range of courses. As a result, individual study pathways arise that support the students’ autonomy from the first semester onward. Self-initiated teaching and research projects allow the students to develop their own interests and to set individual focal points. Supported by a mentoring program, they learn to redefine and discuss their development as a designer again and again.

The program offers two branches. Students at the end of their first year of study can choose between two courses:

Integrated Studies in Design

In the study course “Integrated Studies in Design”, students work in multi-semester projects and seminars on complex design processes and acquire a broad knowledge of contents, working practices, and methodologies of design while developing extensive analytical, conceptual, and design specific competence, which they link with cross-cultural and international experience. Orientation is provided by four temporal study phases: Discoveries, Connections, International, and Focus.

Designers work in teams, they do not communicate, mediate or use their drafting ability as a series of instructions, but rather as a bundle of flexible solution strategies, which can be reproduced for different problems and disciplines. Our graduates demonstrate a high degree of competence in acting universally and in becoming skilled in new issues in a quick and reflected manner. Due to the intensive and interdisciplinary form of instruction, they are well-prepared for a professional landscape that is constantly changing. KISD graduates contribute to developing a vibrant design scene in Cologne – thus representing a significant network for our students.



European Studies in Design

The MEDes (Master of European Design) is a unique network of seven leading European design schools (Aalto, Finland; DeCa, Portugal; ENSCI Les Ateliers, France; Glasgow School of Arts, Scotland; KISD, TH Köln, Germany; Konstfack, Sweden; Politecnico di Milano, Italy) and one of the study branch of our BA/MA Integrated Design program. Design education at KISD aims at inspiring and qualifying students and lecturers for global topics as well as current challenges for the global society, the MEDes with its European focus is highly important and of a huge value not only for every single student joining the MEDes program, but also for all the participating schools, alumni, and the entire network.

In contrast to the other exchange students, MEDes students, after starting their studies at one of the schools involved in the program, spend two years abroad in two other universities. In doing so, they are integrated into three design education systems and join a very strong international community. The longer experience abroad provides them with different approaches in design, multinational perspectives, and a profound cultural knowledge and experience. It is not only about leaving the comfort zones and jumping into a new culture and environment for a short period. The MEDes is about finding solutions to challenges – either at home or abroad, being confronted with obstacles, learning new and different methods of problem-solving and immersing into the different universities as well as into the network itself.



Master of Arts in Integrated Design

The “Integrated Design” M.A. program at KISD offers a unique post-graduate study opportunity giving the students a chance to pursue a specific design research interest in-depth and build upon previous work or study experience. Over the course of three semesters, students explore their field of expertise, discover new design perspectives, and incorporate an interdisciplinary element – ultimately relating their work to a global context. We invite open-minded students, who have an independent spirit and act as a self-initiators in openstructured environments, to study in the Integrated Design MA program at KISD. The program is very international with more than 50 % of students coming from all over the world. Upon graduating, the M.A. students are qualified to work independently on design research projects, take management positions on design teams and pioneer in other emerging design fields with an integrated design approach.

Master of Sciences in Product Design and Process Development

Titled “Invention – Strategy – Innovation”, three institutes of TH Köln offer the Master in “Product Design and Process Development”. This program features an interdisciplinary, unique model in Europe, addressing exceptional graduates from mechanical engineering, design, and industrial engineering. Students deepen and expand their knowledge jointly and interdisciplinarily while collaborating in industry projects, or while planning and conducting cross-border research projects. This three-to four-semester study program offers participants a close cooperation with other disciplines and with players in industry and economics. During the first semester, while working intensively on a large project, students from different educational backgrounds exchange their special know-how. The following semesters give students the opportunity to develop their individual and distinct profile so that this interdisciplinary study program perfectly meets the requirements of medium-sized and large companies and students as well.

Professors and Areas of Expertise

Design and Economy
Prof. Dr. Oliver Baron

The area of expertise “Design and Economy” has two main topics: a) design management and business practices and b) cultural studies and economic critique. Within the first topic we discuss i.e. the importance of design for the market success of a company. We value creative solutions with design-specific criteria as well as business criteria and reflect on our own professional goals. The second topic is all about discussing design as a relevant factor in economic and social change and identifying alternative scenarios of a possible role for design in business and society. In each case, particular focus is given to the network economy, which will significantly shape our professional and private future.



Design Concepts
Prof. Paolo Tumminelli

The conceptual approach adds interesting directions to design research. In my academic program, I focus on the social and cultural perspectives of consumption, studying design in a broader context or better: outside of design. My obvious assumption is that design (or at least its perception) is driven by and within other disciplines. First and foremost obviously marketing and communication. But even (life) style, economy and politics have, as they always had, a huge impact in the process of creation and consumption of design, in all its manifestations. Ideally immaterial, design concepts materialize then in a cloud of happenings and meanings, which seamlessly links the outburst of modern times – thus yesterday’s design – with tomorrow’s world and design to come.



Design Concepts
Prof. Jenz Großhans

The communication of conceptional and transdisciplinary thinking. Structure planning as an integral element of rational design solutions in an exciting contrast with a free emotional approach. Linear work changes with associative drafts. In order to balance these poles, the designer has to find a meaningful focus. The area of “Design Concepts” attaches great importance to the imparting of basic competences within the actual project work at KISD. In this context, design is more than just the processing of an isolated field of study, taking into consideration different neighbor disciplines – especially today – is part of a coherent solution.



Design for Manufacturing
Prof. Hatto Grosse

The subject area “Design for Manufacturing” is not about imparting product design. The connection to practice is the connection to the human factor. In the light of high complexity problems, challenges and implementations of ideas cannot be managed in short term linear processes. The long term view and holistic concepts are what is needed. Networked systems cannot be defined simply by their x-y-z-coordinates, rather they operate and function sterically; similar to spots on a sphere, they all lie on the same surface, though some may be diametrically opposed to each other. The categorical separation of “either-or” is the opposite of “both one and the other”.



Design Theory and Research
Prof. Dr. Carolin Höfler

As analog and digital processes become increasingly intertwined, a shift in design perspective is required – away from objects and products as fixed and ultimate entities, and towards a modeled environment as a force field and circulation system of information, resources, energies, and substances. In this perspective, design is understood as a material complex with its own internal logics that integrate formats of vision, audition, cognition, and communication into an ensemble. How would such an understanding change the practice of design? And what is the role of a designer in this complex mesh of relations? With an eye toward these issues, the area of expertise “Design Theory and Research” explores new functions of images, things and spaces, which no longer represent objects, but are parts of operations. In so doing, the area hopes to shed new light on the entanglement of digital images, things and spaces in diverse fields of operation, such as medicine, military, city planning, politics, and economy. The analyzation of these new functions and operations leads to synthesized design proposals for the meshwork of digital and analog life.



Identity and Design
Prof. Andreas Wrede

Individuals, groups, public authorities, private corporations and organizations are struggling for attention and recognition. In view of interrelated political, social and economic implications and contradictions, identity has become a central theme of crisis and crisis management. Without a doubt, design plays a significant role in the struggle for attention and recognition. A central question on the subject of identity and design is: How do we create identities through language, behavior and communication styles, with branding, advertising, music, fashion and product design, etc.? The main objectives of the seminars and projects are to promote a discourse on identity and difference, including the challenges designers face in this specialized field.



Image and Motion

Prof. Nina Juric

Advertising movies, viral campaigns, and music videos can be easily grasped, but terms such as “motion design, soundscapes, video mapping, type’n’motion, motion capturing or augmented reality” are less common and hereby associated with some uncharted territory. All these formats, products, terms, and characteristics of “communication design in motion” are captured in the particular realm of “Image & Motion”. Here, the overall topic is the analysis, the comprehension, and creating of the complexity which is generated by the scope of contemporary audiovisual design possibilities. Integral parts of it are discovery, impact, failure, play and experiment, risk, courage – the known and unknown. “Motion” represents movement attended by rhythm, dynamics, tempo, pace. Linked to physics, object, subject, body and sound we negotiate all of that within a time line. “Image” is not only surrogating the visual picture, its creative leeway, and impact, but also means the product itself, the function of an understood or misunderstood image, it represents the level of information and the spatial context in which perception takes place. It is in this sense performing. Trueness vs. Fiction. Hi Definition vs. Hi Soul. Trace vs. Pace.



Production Technologies

Prof. Wolfgang Laubersheimer

The exponential progress of technology and the evolution of new production processes do not allow universities, simply from an economic point of view, to have the most up-to-date, state-of-the-art equipment. Whoever designs a product needs expertise of the various options and alternatives in manufacturing. In the production of small lots, the tooling costs may therefore be extensive and the designer needs to know what other choices he may have. In addition to expertise of production processes, students need to gather experience with material. In design education, the unstoppable dynamics of high-tech must be replaced, and transformed into sensible, feasible, and tangible low-tech dimensions. Within the newest developments of 3D-printing, Open Source Community, Data Sharing, the field Production Technologies underwent many changes and must be given top priority in the field of design.



Service Design

Prof. Birgit Mager

In the last two decades Service Design has become a renowned area of expertise in the design world. The application of design competencies, processes and methods to services – in both, the public and the private sector – has proven to foster innovation and to create value. KISD was the first University ever to establish “Service Design” as a field in design education. Systemic and holistic thinking, interdisciplinarity, facilitation and inspiration of co-creation processes, development of mock-ups and prototypes – these core competencies of designers are applied to service organizations and processes, to interactions and to physical evidences. Working in the realm of services also asks for competencies in the areas of strategic thinking and cultural change. Creating service experiences that are useful, usable and desirable – valuable and different is the credo of Service Design!



Interface and Interaction Design

Prof. Philipp Heidkamp

Prof. Andreas Muxel

In the context of Social Innovation, there are huge potentials of contribution for Interface and especially Interaction Design. Design in general is about innovation in order to improve and re-shape things, products, contexts, spaces, settings, activities – to enhance human satisfaction and the conditions of life. In the last decade, the focus opened from human centered design (having a specific group of human beings in mind) to humans as such. This requires an openness in our approach to problems: “To a man with a hammer everything looks like a nail,” Mark Twain noted more than a century ago. Digitization has an enormous impact on society and design. Interaction Design creates and unveils opportunities for interactions with things, products, and services. Therefore, we should not exclusively ask about the action of us or the functioning of things, but consider distributed actions of human and non-human actors. Analog and digital prototypes envision new approaches and are the basis for a reflection and critical analysis of possible future. In “Interface and Interaction Design”, we are working with pilots and experiments, prototypes and scenarios to create things, products, services or systems. We are using ethnographical approaches to understand human (and also non-human) needs and perspectives in specific situations (e.g. urban mobilities) and come up with new approaches. Intercultural and international collaborations add further dimensions to the understanding of problems.



Typography and Layout

Prof. Iris Utikal

Prof. Michael Gais

Technical innovations and cultural trends have left their mark and have brought about a phenomenal variety of new types and forms of expression and application. However, the questions – as to what is perceived, who is to perceive the contents, and how they are perceived – have remained the same. In the area of conflict between purpose and expression, the method of approach should be from a crossmedia perspective on the basis of each concept developed. The aim of this subject is to experience the possibilities and effects of type and typography through a free and hands-on approach in relevant projects and to receive guidance for future creative challenges.



“Don’t Just Question, Dare to Provide Answers”

An interview with KISD professor Katrin Müller-Russo, KISD's new professor for the area of expertise “Design and Ecology”.

Mrs Müller-Russo, we warmly welcome you at KISD as new professor for the area of expertise “Design and Ecology”. Your educational and professional background has been both in design and architecture: In “Design and Ecology”, what do you want to convey to aspiring designers and what are the current challenges in this area of expertise?

The Cartesian way of thinking, reducing, and clarifying is now shifting to an approach of diversity and complexity. The importance of bio diversity, environmental, social and economical diversity is an integral part of the design process. We no longer can afford to train people for one type of expertise, but rather towards a thought process of systems thinking. The top 10 in-demand jobs in 2010 did not exist in 2004. And, many of the new types of jobs that have emerged rather recently are in the context of sustainability.

There is a lot of talk about the term “sustainability”. What exactly does it mean to you and your area of expertise and how can (good) design and ecology be combined?

Let’s not even perceive design and ecology as separate entities that will have to be combined after the fact. It doesn’t just start with the physical object, but with all the ingredients, labor and processes that come before and after consumption and that are part of the entire life cycle. It’s all about ingredients and the process of how to generate a most appropriate result for a specific context. Once you are looking at an entire system, for it to function, it will need to sustain itself.



Your work has been exhibited and published internationally. In your opinion, what does it mean for design to be both integrated and international and global? What are your approaches and experiences here?

I will be open to what I will find here at KISD, and will not just import one specific approach. I would like to see myself as a specialized generalist, rather than a specialist. Every project is different from the one before and will require diverse approaches. Global does not have to be generic, but rather be specific to its context. Global actually means layers of local. As designers, we develop tools and techniques that help us respond to given conditions, and that are malleable. Every local condition, once it is looked at in the context of products, systems and services will scale up and integrate into global systems.

You have been living in New York for many years. How can KISD students benefit from your experiences? Is there a special “American” way of and approach to design?

Be flexible, take risks, and welcome failure. Be thorough, precise and thrive for quality. Now let’s guess which attributes stand for the American way and which ones for a German approach. Ideally, you do both. And the best way for KISD students to benefit from my experience is for me to encourage them to step outside of their comfort zone and pre-conceived values and see the world and its people from different viewpoints. And, to collaborate with experts from different fields. It will help to create a more diverse and reflective approach to design.



Ecology is also always a topic for politics, given that the USA recently withdrew its efforts from the Paris Climate Agreement. How can design interact or react at the interface of politics, economy, and ecology?

Let yourself be heard and be seen. Ask the important questions that need to be asked, but don’t just question, dare to provide answers based on the quality of the questions you have developed. Design is all about communication, in the form of images, objects and words. Ideally, designers will sit more and more at the tables where decisions are being made, and provide different perspectives that will change the rules. Real questions are open-ended and inclusive and are what make us initially feel insecure about our appropriate responses. It will be important to not just start with your own particular view point or the status quo. My hope is for design to be integrated, complex, and diverse.

Dear Mrs Müller-Russo, thanks for sharing your ideas with us and thanks for having you.

Interview: Frank Leberecht
Photos: © Eugen Herber

Teachers and Staff

At this point, we would like to thank our fellow team at KISD. It is through your efforts in teaching, administration, organization, maintenance, to name a few areas, that KISD is such a great place to be.

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Guest Lecturers and Visiting Professors

Aleksandra Marjanovic – Germany
KISD at Museums' Night Cologne 2016 (Mid-term Project)
Dr. Alessia Riccobono – Italy
Behind Facts and Objects. A Critical Look at 20th Century Design History; History of Immersive Design (Academic Seminars)
Marjorie Jongbloed – Germany
The Eye is Part of the Mind (Academic Seminar)
Michael Schmitz – Germany
Generative : Design : by Nature (Technical Seminar)
Patricia Hepp – Germany
Between one and another – textile skins (Long-term Project)
Dr. Sandra Buchmüller – Germany
Gender Jamming in Public Space (Short-term Project)
Breg Horemans & Gert-Jan Stam – Germany/Netherlands
Theatre as Architecture Architecture as Theatre (Short-term Project)
Dr. Liam Fennessy – Australia
Live-Ecology (Short-term Project)
Prof. Marcia L. Weiss – USA
Textiles (Short-term Project)
Erik van Buuren – Germany
water, water, more water! (Short-term Project)
Dipl. Ing. Helmut Tiesler-Wittig – Germany
Marketing for Designers in Praxis; Marketing and Design (Academic Seminars)

Romi Mikulinsky & Sarit Youdelevich – Israel
Making-Thinking (Short-term Project)
Prof. Dr. Daniela Kutschat-Hanns – Brazil
Transformative Cities: Designing Scenarios for the Metropolitan Region Rhine-Ruhr (Short-term Project)
Mauro Rego – Germany
Seas and Oceans: Discover. Use. Protect. (ProfiL2 interdisciplinary Project); Intro Project for New Incoming Students (Short-term Projects)
Christian Schäfer – Germany
Adventures in Graphics and Sound (Short-term Project)
Sascha Posanski – Germany
Rhino & Grasshopper (Technical Courses)
Dipl. Des. Reinhard Müller – Switzerland
Heavy Metall for Internationals (Technical Course)
Keez Duvyes – Netherlands
Motion Experience Lab: Germany's next top motion (Short-term Project)
Dr. Laura González – Scotland
Professional Opportunities (Master Workshop)
Pius Leuba dit Galland – China/Liechtenstein
Biomimicry (Short-term Project)
Prof. Kevin Buo-Han Lin & Prof. Grace Chen-Hui Lu – Taiwan
The Scenes: The Happiness Project (Short-term Project)
Flora Karger – Germany
Perform programs in space (Mid-term Project)
Charlotte Triebus – Germany
Performative Bodies (Academic Seminar)
Johannes J. Arens – Germany
Light or Zero? (Short-term Project)

Caspar Schmitz & Maciej Puzon – Germany
Insideout; Light on is out ... (Mid-term Projects)
Pina Dietsche & Judith Dörrenbächer – Germany
Performance of Objects (Short-term Project)
Tino Graß – Germany
“coelner lettern” (Short-term Project)
Dirk Hohnsträter – Germany
Designing Transparency. Ideas for an Informed Consumer Culture (Short-term Project)
Simon Horn – Germany
Eintauchen in die Welt der Keramik (Technical Course)
Prof. Deganit Stern Schocken & Ayelet Karmon – Israel
Gendered Wearables (Short-term Project)
Philipp Reinfeld – Germany
With Eyes Wide Shut. A Virtual-Reality-Project (Short-term Project)
Jens-Peter Schliemann – Germany
Play Green (Mid-term Project)
Michael Schneider – Germany
TRAVELLING (Short-term Project)
Felix Koziol – Germany
Visual Music – Chablis: “Purity & Minerality” (Mid-term Project)
Michael Titze – Germany
Motion Experience Lab: Visual Music – Loops in Space (Short-term Project)

KISD around the Globe

In the academic year 2016/17, different international activities happened either in Cologne or worldwide: more than **60** collaborations with universities worldwide, **80** incoming students from **19** different countries, **48** outgoing students went to **15** different countries, **20** international guest projects or seminars, **4** International Exchange Projects, **5** International Nights, **4** Buddy Cooking Events and much more innumerable presentations held in English, international teamwork, and international and intercultural learning.

As a matter of fact, some international facts and figures can be counted, summed up and shown in a chart. These charts are usually interesting to compare, but there is an even more valuable part talking about internationalization difficult to be measured and visualized.

Which are the international skills that a KISD student or a KISD professor possesses? Why do we want to inspire and qualify our students for global topics and an international job market? How can we increase the intercultural competence of all students, lecturers or staff at KISD? Why is the international orientation at KISD so important?

It is this additional benefit and the international spirit that you can experience, not only by going abroad for one semester, but in most of our projects and in the daily life at KISD. To give an example, this could mean ordering a coffee at the Gute Stube in the morning and having a chat in English, but also struggling with different ways of communication in a project meeting. The approaches to problem-solving and the presentation of a project benefit a lot from an international, heterogeneous group of students or international guest professors. The research within the project is done in many languages and with various cultural backgrounds. What could be the best way to measure the added value to the process and outcome of an international project? Could you actually count the amount of internationalization in each project? What would be the criteria?

Dealing with all these very different international aspects at KISD might be more challenging, might lead to misunderstandings or even a cultural shock, but these small and big, loud and quiet bits and pieces of internationalization create a very special atmosphere here at the school and influence teaching, learning and research as well as the social interaction and hopefully train every single one of us, no matter if student, staff or professor, for future international encounters and collaborations and make us more curious to face global areas of interest and discover the world.



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Captions and Credits

- 1 New exchange students in the summer semester 2017; Photo: © Maria Litwa;
- 2 Israeli night; Photo: © Revital Shemaya;
- 3 Participants of the MEDes-Workshop at Konstfack, Sweden, March 2017; © Photo: Konstfack, Sweden;
- 4 Interdisciplinary Workshop "Smart Living – Long-Term Health Care Innovations", Taiwan, March 2017; Photo: © Asian Smart Living International School

KISDconference

“Mit weit geschlossenen Augen. Virtuelle Realitäten entwerfen”

On May 31 and June 1, KISD – Köln International School of Design of TH Köln hosted the interdisciplinary conference “Mit weit geschlossenen Augen. Virtuelle Realitäten entwerfen” (Eyes Wide Shut. Designing Virtual Realities). The event was a cooperation project with the Institute of Media and Design of TU Braunschweig. From different perspectives, researchers, scientist, and designers dealt with the question on how virtual reality technologies change the way we perceive spatial settings and individual action patterns. The conference also analyzed the possible impacts of virtual reality on design and architecture – given that distinct boundaries between image and body increasingly start to blur. The world's biggest technology companies are pushing onto the mass market by their latest virtual reality glasses pledging users a total immersion into pictorial worlds. By means and with the help of head-mounted displays, as the advertising slogans unanimously stress, virtual reality eventually becomes authentic and real. However, which real-virtual realities are we talking about, how are they characterized, and how do they differ from original, simple pictorial spaces?

3D stereoscopic depth perception and instantly retracing processes by head and body movements boost the impression of being not *in front* of an image, but *being part/in the middle of action* of a pictorial space and interacting with things and processes happening. Interactive moving images by virtual reality tools which do not condone any interference from outside call for the user's unconditional attention – with regard to time, space, and emotion. Besides, if the action takes place in the very same room where the user is physically located and where spaces and actions are virtually perceived as immersive visualizations, then virtual reality glasses appear to be transparent and clear. Any moves made in the real world are then also moves made in the virtual world. Thus, how does the way we perceive, recognize, and understand actions of ourselves and our environments change if digital real time images reproduce and determine our surroundings by depriving us of a comprehensive view/experience of the real tactile sense of space? Which classifications are being developed if the depicted space complies with the physically real spatial dimensions of it, but differs in its qualities?

These entanglements between the “existence of the tactical sense of space” and the “effect of facial structures” (August Schmarsow, 1896) not only transform the object itself, but also the developing process of design and architecture in general. It is thus increasingly the design of specific action spaces – created by the interplay of bodies, technical objects, and physical surroundings – which becomes more and more prevalent in design and architectural developing processes. These were the issues that the conference “Mit weit geschlossenen Augen. Virtuelle Realitäten entwerfen” dealt with – with guest speakers and participants from the realms of design, the arts, architecture, computer science, philosophy, art history, media and cultural science, theater arts, film and television studies.

An exhibition presenting photo-based, analog-digital developmental experiments of the Institute of Media and Design (Prof. Matthias Karch) at TU Braunschweig and design experiments from a joint VR-workshop at KISD accompanied the interdisciplinary conference.

Speakers

Marc Bonner
Michael Goesele
Stephan Günzel
Lilian Haberer
Jonas Hansen
Marc Pfaff
Frank Steinicke
Jens Schröter
Tristan Thielmann
Lambert Wiesing

Participants

Conference Organization

Felix Ahn
Semia Belhadj
Tonda Markus Budzusz
Inga Gebauer
Oliver Manuel Köneke
Martin Jens Frank Marburger
David Martens
Pierre David Ramaekers

Captions and Credits

Photos: © Melanie Müller

1 Organization team, 2017;
2 Lilian Haberer, “Prosthetic screens”, talk, 2017;
3 Jonas Hansen, “You may ask yourself, how did I get here?”, VR performance, 2017



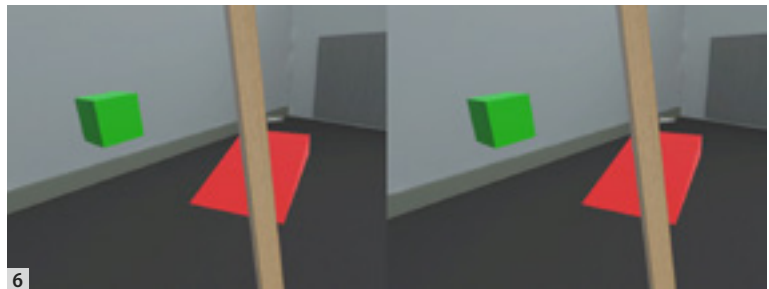
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Participants Exhibition

Felix Ahn
Burak Alptekin
Caspar Baron
Semia Belhadj
Justus Hoven
Oliver Manuel Köneke
Malte Laumert
Jana Maiworm
David Martens
Olec Morozov
Giovanni Nobile
Lukas Streude
Dave Tkaczyk
Torge Wilhelmi

Organization

Prof. Dr. Carolin Höfler
Design Theory and Research (KISD)
Dr. Philipp Reinfeld
(Institute of Media and Design,
TU Braunschweig)
Ilya Burzev
Victoria Hermesmann

Captions and Credits

Photos: © Melanie Müller

1 Exhibition opening, 2017;
2 Philipp Reinfeld and Michael
Goele at the exhibition, 2017;
3 Exhibition "Eyes Wide Shut.
Designing Virtual Realities", 2017;
4 Justus Hoven at the VR workshop,
2017;
5–8 Experimental VR work of
Felix Ahn and Oliver Manuel Köneke,
2017; Photos: © Tonda Budzus;
Screenshots: © Felix Ahn
and Oliver Manuel Köneke

Service Design and Innovation Conference

The conference provided participants with an overview on the latest research in service design and innovation, discussed the theoretical, methodological, and practical framework of the discipline and its impact on industry and society. It also, by case studies, workshops, and lectures, illustrated latest developments in the realm of service design.

On January 12, 2017, KISD – Köln International School of Design of TH Köln hosted the “Service Design and Innovation Conference” organized by the “Service Design and Innovation Network (SDIN)”. The SDIN is a collaboration between six universities and three industrial partners providing early stage researchers the opportunity to do their PhD in an interdisciplinary and international context. KISD is one of the six university partners in this program, running from 2015 to 2019.

Participants came from the area of industry, business, and science, for example Fraunhofer-Institute, VW, Swisscom, and Toshiba. The conference served as a good opportunity to foster the dialog between service design, science, and companies in order to enable and enhance mutual cooperation and exchange.

The project has received funding from the European Union’s Horizon 2020 research and innovation program under the Marie-Skłodowska-Curie grant agreement.



Speakers
Prof. Birgit Mager,
Köln International School of Design
Gerhard Satzger,
Karlsruhe Institut of Technologies
Felix Scharf,
Volkswagen Innovation Hub
Walter Ganz,
Fraunhofer Institut
Frank Seifert,
Swisscom
Shianwei Chang and Kenji Ogata,
Toshiba Corporation Design Center
(Tokyo)

Captions and Credits
Photos: © Jennifer Loser

1 Official invitation;
2 Prof. Birgit Mager
welcoming the audience;
3 Panel discussion;
4 Discussions during break;
5 Group work in team 1;
6 Group work in team 2;
7 Early Stage Researchers of SDIN

33pt Graphic Conference

On June 23, KISD – Köln International School of Design, in cooperation with FH Dortmund, hosted the “33pt Graphic Conference”. National and international designers from various fields of graphic design discussed current developments in graphic design and provided information on and insights into their professional career. It was the third time that KISD was hosting institution of the 33pt conference which was launched by FH Dortmund in 2010. This year’s “33pt” took place in Dortmund on June 22 and at KISD on June 23.

In Cologne, KISD welcomed the following guest speakers: the visual thinker Eva-Lotta Lamm (Berlin), young designer Jan Novák (Prague), British Patrick Thomas (Berlin and Barcelona), the interdisciplinary studio “Catalogtree” from Berlin and Arnheim, and Italian Alessio Leonardi from the studio “Lion&Bee” from Berlin.

www.33pt.de



Speakers
Catalogtree
Eva-Lotta Lamm
Alessio Leonardi
Jan Novak
Patrick Thomas

Captions and Credits
Photos: © Hanna Freres

1 Eva-Lotta Lamm holding her talk;
2 Discussion with the audience;
3 Official conference poster, Cologne;
4 The organization team with the speakers



The KISDtalks are a public lecture series on relevant perspectives of design. They give space for an open-minded and profound analysis of current and future issues of design, culture, society, technology, and different scientific disciplines. Topics are interdisciplinary, integrative, and provide internationality by domestic and international speakers. The KISDtalks always take place on Tuesday at 5:30 pm in the conference room 11. The 60 – 90 minutes-long presentations with “Q&A” are a public event and free of charge. They are recorded and made available on the KISD media channel at Vimeo.

Organized by Prof. Dr. Carolin Höfler, Prof. Andreas Wrede and the KISDtalks-Team.

Daniel Kerber
Social Designer, Founder of “morethanshelters”, Hamburg/Berlin
Integrated Humanitarian Design in Action

Dr. Liam Fennessy
Industrial Designer, RMIT University, Melbourne
The Re-Wilding Provocation

Dr. Christian Faubel
Interdisciplinary Researcher, Artist, Academy of Media Arts, Cologne
Experimental Joys and Philosophical Toys

Prof. Marcia L. Weiss
Textile Designer, Philadelphia University, Philadelphia
Artisanal Textiles in Contemporary Contexts

Michael Schmitz
Media Designer, Founder of “Generative Gestaltung”, Cologne
A Touch of Code

Erik van Buuren
Material Specialist, Founder of “Walachei”, Berlin
The Need for Water Design Principles

David Weigend
Economist, Design Thinker at “Futurium gGmbH”, Berlin
Speculative Design. Exploring the Future Through Speculative Co-Design at Futurium in Berlin

Tim Leberecht
Strategy Expert and Founder of “Leberecht & Partners”, San Francisco
The Future of Work Is Romantic

Dr. Laura González
Artist, Writer, The Glasgow School of Art, Glasgow
How Art Seduces

Dr. Sandra Buchmüller
Designer, Design Researcher, Berlin University of the Arts, Berlin
How to Design in a Social Responsible and Gender Sensitive Way?

Breg Horemans & Gert-Jan Stam
Architect & Theatre Maker, Founders of “TAAT”, Berlin/Maastricht
Theatre as Architecture Architecture as Theatre

Pius Leuba dit Galland
Architect, Designer, Tongji University, Shanghai/ University of Liechtenstein, Vaduz
Biomimicry: The Next Generation of Sustainability

Keez Duyves
Artist, Inventor, Founder of “PIPS:lab”, Amsterdam
Technology in Performance

Prof. Dr. Daniela Kutschat-Hanns
Artist, Researcher, University of São Paulo, São Paulo
A Designerly Way of Mapping and Shaping Urban Experiences

Tino Graß
Visual Communication Designer & Founder of “studio tino graß”, Cologne
Art and Type

Johannes J. Arens
Cultural Anthropologist, Journalist & Author, Cologne
Brötchentüte. Design and Culinary Diversity

Michael Schneider
Product Designer & Founder of “designschneider”, Berlin
International Design

Prof. Dr. Ruedi Baur
Graphic Designer & Creative Director of “intégral ruedi baur”, Zurich/Paris
Civic Design for a Civic City

Kay von Keitz
Author, Curator & Initiator of “plan Architektur Biennale Köln”, Cologne
The City: Perceptions and Interpretations of Urban Spaces

Prof. Deganit Stern Schocken & Ayelet Karmon
Jewellery Designer & Architect, Shenkar College of Engineering and Design, Ramat Gan/Israel
About Practical Research in Design

Natalie Bewernitz & Marek Goldowski
Artists & Sound Researchers, Cologne
Unveiled Presence (Secret Sounds)

Flora Karger
Integrated Designer, Cologne
Algorithms in Public Space

Merlin Bauer
Konzeptkünstler, Köln
Öffentliche Angelegenheiten

Prof. Dr. Gordon Hush
Sociologist, Glasgow School of Art
Citizenship, Service Design and Contemporary Society: An Unholy Trinity

Dr. Fred Meier-Menzel
Communication Designer & Design Researcher, Berlin
Oriental and Occidental Positions: Exploring Gendered Spaces in Design



KISDtalks
Theories and Practice
of Design

KISDedition

How many ways do exist to come closer to a distinct research process about design? What are the different approaches and perspectives in design research: is it a research about design, for design, or through design? This topic alone is worth a profound analysis. Additionally, as current debates have shown, design becomes more and more involved in shaping societal structures and urban environments. What will be the role of design in the future? How can design give answers to an increasing migration to cities and the problem of contested urban spaces?

These questions and other disputable issues for design, for example the problem of measuring and scaling design and spatial dimensions, will be answered by Elisa Metz, Anne Schirner, Alexa Wernery, and Jan Zurwellen in the new publication of the KISDedition series.

Over the past four years, we from KISDedition, KISD's in-house publishing company, have successfully distributed a wide range of excellent graduates' theses, final papers, documentary projects, conference reports, and research papers. As KISDedition, which is supervised by Prof. Dr. Oliver Baron, is a non-profit enterprise, we were able to choose an economically efficient way of producing and distributing our books on demand. This allows us to feature as many of the works we deem excellent while awarding them with the merit of appearing on the regular book market under a quality label. The following copies have been published until now (in German and English):

For further information and purchase orders, please visit www.kisd.de/kisdedition

- New Books**

Alexa Wernery
Experiment ≠ Experimente ≠ Experimente, Köln 2017

Anne Schirner
In Touch with Debate, Köln 2017

Elisa Metz
Die Vermessung des Gesichts, Köln 2017

Jan Zurwellen
Die Trinität der Designforschung, Köln 2017
- Recent Books**

Binglu Gu
About Forks and Chopsticks, Köln 2016

Julia Dick
Fortsetzen – Vom Umgang mit der (Un-)Vorhersehbarkeit, Köln 2016
- David Normington
The World as I Remember It, Köln 2016

David Grieshammer
Digitale Demokratie, Köln 2015

Manuel Krings and Andreas Unteidig
Mögliche Dinge, Köln 2013

Till Beutling
Gendered Spaces Kairo, Köln 2013

Pina Dietsche
Präsenz des Abwesenden, Köln 2013

Michael Erlhoff and Christina Moritz
Design studiert, Köln 2013

Marc Pfaff
Pace Space, Köln 2012

KISD with several editors
Learning from Nairobi: Mobility, Köln 2010



Student Work Groups

Student work groups (AG or in English WG) are a power supply for the school and integral part of the studies at KISD – Köln International School of Design. In these groups, students define their own group-wide goals and work toward achieving them, in addition to working on established tasks for the group. These student work groups are indispensable for the functioning of the KISD. They give students the opportunity to practice working and learning self-responsibility. It is compulsory to participate in a student work group for two terms – but many students are dedicating themselves much longer to their respective “WGs”. Our student work groups at the moment are:

Alumni WG

The long term relationship with KISD alumni is at the center of attention of this WG. The members design the alumni website and the newsletter and organize the alumni event.

Applicants WG

In this WG, students support and improve the application process as well as the communication with prospective applicants.

Archive WG

Members of the archive WG are responsible for the maintenance of the analog and digital KISDarchive.

Design Prize WG

This WG organizes the “Kölner Design Preis” in the MAKK (Museum of Applied Arts Cologne). This includes the organization and coordination of the jury meeting, the award ceremony, and the exhibition in the museum.

Friday WG

The Friday WG coordinates, structures, and organizes our Friday presentations. The participants also act as a host and moderate these events.

Gute Stube WG

The Café “Gute Stube” is the heart of communication of KISD. With almost inexhaustible eagerness and countless ideas the members of this WG provide for a smooth operational sequence in this important meeting place.

International WG

Members of this WG create and offer a semester program for incoming and KISD students with the objective of socializing and exchange and providing information about KISD and its partner universities.

KISDkomm WG

The members are responsible for the Public Relations of KISD. They write press releases and manage the KISD website and the presence of KISD in social media to improve the communication with prospective students and alumni and cooperation partners.

Media WG

The Media WG has the task to record and edit KISDlectures, KISDtalks, other KISD events, and to conduct interviews with our guests and to upload videos to our media channels.

Online WG

This WG maintains, develops, and evaluates the online communication of KISD. This involves the technical and conceptual maintenance and editing of the existing KISD media channels.

Semester Planning WG

This WG plans the courses of KISD in cooperation with all lecturers and executes the course selection. Furthermore, the participants support the newbies in choosing courses.



Captions & Credits

1 The “heart” of KISD, the Gute Stube;
Photo: © Melanie Müller;
2 The analog KISDarchive;
Photo: © Willem Rabe



“Kölner Klopfer” 2017 to Henrik Vibskov

Students of KISD – Köln International School of Design have on June 16 awarded the “Kölner Klopfer” to Danish fashion designer Henrik Vibskov. The “Kölner Klopfer” is the annual prize of KISD for excellent national and international designers, chosen by a mere student jury and therefore unique of its kind in the realm of design awards. Blurring the boundaries between the disciplines and being considered to be representative of the “New Nordic Movement”, Vibskov’s works range from fashion, art, interior design to film and music. Chosen works of Henrik Vibskov were shown in an exhibition in Cologne-Ehrenfeld from June 16 to June 18.

Henrik Vibskov studied at renowned Central Saint Martins College of Art and Design, London, and graduated in 2001 before returning to Denmark where he set up his own fashion label. His work has been exhibited at museums around the world, including MoMA PS1 in New York, Palais de Tokyo in Paris, and The Kennedy Center in Washington, D.C. For the Swan Lake ballet at the Oslo Opera House, Vibskov served as costume designer. Artists and musicians like Björk, Franz Ferdinand, The Arctic Monkeys, and Sigur Ros were spotted in Henrik Vibskov’s designs. In the realm of music, he additionally acts as a drummer for the Danish musician and producer Trentemøller. Vibskov became a guest professor at Design School Kolding and set up P:I:G (Practical Intelligent Genius Foundation), a foundation that supports and promotes young creative talents.

“The Transparent Tongue”, “The Solar Donkey Experiments”, and “The Shrink Wrap Spectacular” are just a few titles of Vibskov’s runway shows, referring to eccentric and captivating universes that accompany each of his wearable collections: vibrant color palettes, bizarre proportions, and an unconventional contrast of elegance and rebellion constitute his unique signature, which is recognizable across all the disciplines he has been engaging in. Vibskov’s designs have been awarded with numerous prizes such as Præmieringen from the Danish Arts Foundation in 2009, the Söderberg Prize in 2011, and the Jury Prize at the Danish Fashion Awards in 2012.

“Danish creative Henrik Vibskov succeeds in transcending the conventional categories of ‘fashion designer’ and ‘artist’ by engaging himself in various creative disciplines, for example in music, art, film, design, and also through his great talent for outstanding fashion collections. We are pleased and happy to announce that Henrik Vibskov has been awarded with the Kölner Klopfer 2017,” stressed this year’s KISD student jury. On the occasion of the “Kölner Klopfer”, KISD students curated an exhibition of selected works from Vibskov from June 16 to June 18 at Kunsthalle Marienstrasse in Cologne-Ehrenfeld. At the award ceremony, KISD students Charlotte Werth, Katharina Stahlhofen, Katharina Wilting, and Madeleine Sahl presented the “Kölner Klopfer” to Henrik Vibskov.

Köner Klopfer 2017

Laureate: Henrik Vibskov
Award ceremony and vernissage:
Friday, June 16, 2017, 7 pm
Exhibition opening hours were:
Saturday, June 17, 2017: 2 pm to 6 pm
Sunday, June 18, 2017: 2 pm to 8 pm (finissage)
Kunsthalle Marienstrasse (all three days)
Marienstrasse 73, 50825 Cologne-Ehrenfeld



1

The “Kölner Klopfer”

Since 1996, students of KISD – Köln International School of Design honor outstanding and distinguished domestic and international designers through the “Cologne Thumper” prize for their efforts and works in the realm of design. In a plenary meeting and subsequent election, candidates are chosen, elected by secret ballot with the winner finally awarded with the “Cologne Thumper”.

Awardees of the “Cologne Thumper” have been so far:

Erik Spiekermann (1996), Axel Kufus (1997), Droog Design (1998), Anna Castelli Ferrieri (1999), Motoko Ishii (2000), John Maeda (2001), James Auger (2002), Heinz Bähr (2005), Stefan Sagmeister (2008), Ingo Maurer (2009), Dieter Rams (2010), Erik Kessels (2011), R. & E. Bouroullec (2012), Eike König (2013), Jerszy Seymour (2014), Sarah Illenberger (2015), and Mike Meiré (2016).



2

Captions and Credits

1 Katharina Stahlhofen, Madeleine Sahl, Katharina Wilting and Charlotte Werth with the winner Henrik Vibskov; Photo: © Matthias Grund;
2 “Jaw Nuts Piece” from 2016 by Henrik Vibskov; Photo: © Tonda Budzsus;
3 Part of the exhibition at Kunsthalle Marienstrasse; Photo: © Giorgio Morra



3

What Happened at KISD?

“CCC – Context – Contact – Content”: Live Walk through Cologne

On July 5, 2016, KISD presented high-conceptual video installations in selected Cologne locations. KISD students in a “live walk” through Cologne showed the results of the “CCC project” – featuring shows in the following stores and locations: “Der andere Buchladen”, “VIU Flagship Store”, “Mira Flor”, “Shipsheip”, and “Boulder Planet”. The live shows took place in the context of the midterm project “CCC– Context – Contact – Content”, supervised by Prof. Nina Juric.

KISDparcours 2016

As in previous years, KISD was pleased to host the annual round tour of the KISDparcours. The exhibition from July 14 until July 17 presented as its centerpiece 2016’s KISD graduates’ final projects and theses of the study program “Integrated Design”. Furthermore, KISDparcours 2016 featured other cross-semester projects of KISD that were shown at the KISDparcours.



Cologne Resources

September 19 marked the start of the “Cologne Resources” week at KISD. The first project at KISD for all new KISD students. Here, new students got to know KISD and their fellow co-students.

Absent Horse

On September 23, KISD students presented the project “Absent Horse” at Dortmund FAVORITEN theater and arts festival 2016. KISD hereby closely cooperated with renowned dance and performance group “Billinger & Schulz”. A mechanical horse was walking, sheets were hovering in midair, light spots couldn’t stop galloping up and down. Starting point was the project “Idea of a Horse” supervised by Prof. Andreas Muxel in summer term 2016 at KISD. Apart from Dortmund FAVORITEN festival, the project results and performances were also exhibited at REWORK Düsseldorf from October 7 to October 9.

Service Design Global Conference in Amsterdam

From October 27 to October 28, the 9th Service Design Global Conference took place in Amsterdam’s Westergasfabriek with 670 professionals from business and science, including KISD, from all around the world attending.

KISDgala 2016

At the end of the summer term 2016, KISD opened its doors for the KISDgala as part of the KISDparcours event 2016. At KISDgala in mid-July, 2016’s graduates were given a common farewell in a festive ceremony lasting from late afternoon until open end in the KISD courtyard.

International Welcome Day

A huge variety of cultures and different design backgrounds: KISD on September 15 warmly welcomed new exchange students from many countries, among them, for example, Australia, China, England, Hungary, Israel, Italy, Japan, Jordan, Norway, Portugal, Scotland, Sweden, Taiwan, and the USA.

Photo: © Photo Studio KISD



Museums’ Night 2016: “The Dark Side of Design”

In the context of the 17th edition of Museums’ Night Cologne, KISD on October 29 opened its doors to show visitors “The Dark Side of Design”, 2016’s KISD Museums’ Night topic. KISD in this exhibition presented the unfitting, those things and elements of design which are strange, uncommon, and worth disputing. By means of selected project works/ final theses of KISD students and graduates, visitors got an overview of the numerous facets of design and KISD’s “Integrated Design” approach.

KISD Project “sonogrid” among Top 5 of 2016 “purmundus challenge”

The project “sonogrid” by KISD students Oliver Köneke and Moritz Wallasch and KISD alumni Dorothee Clasen and Sascha Praet received the jury’s “Special Mention” at this year’s 3D-Printing Design Award in November 2016. “sonogrid” was thus one of overall five honored projects among 18 final national and international contest participants of 2016’s “purmundus challenge” featuring the key topic of “mobility and mobile user”. The project work “sonogrid” analyzes and presents possible options for acoustic noise insulation of highly frequented public spaces. www.purmundus-challenge.com
Photo: © “sonogrid” team



“Kölner Design Preis” for KISD Graduate Max Hoffmann

On November 3, the 2016 award ceremony for the Kölner Design Preis (Cologne Design Prize) took place in Museum of Applied Arts Cologne (Museum für Angewandte Kunst Köln, MAKK). KISD graduate’s Max Pietro Hoffmann’s BA thesis “Means of Digital Images” was selected best among 27 overall nominated works. The Kölner Design Preis honors the best and most innovative final theses of graduates of Cologne-based design and art schools. KISD graduates Ilja Burzev and Evgenii Krivoruchko were ranked “third place” for their joint thesis “A Study in Interactive Mechanics for Virtual Reality”. Two “Jury’s Distinguished Recognition”-awards for KISD graduates Dorothee Clasen for “Cirquids” and Marcel Oelschläger for “ethi.cal” contributed to the excellent KISD result. At Kölner Design Preis, KISD was represented by 14 nominated works. www.koelnerdesignpreis.de
Photo: © Max Hoffmann



2.5 – POP UP HOSTELS

KISD was pleased to host the “Two Point Five: Pop Up Hostels” exhibition in the context of PASSAGEN 2017, Interior Design Week Cologne, from January 16 until January 22. Collaborating with national and internationally renowned design and architecture firms, KISD had transformed its exhibition halls into a Pop Up Hostel, comprising several small housing units of “Two Point Five” parameters. Students of KISD asked designers and architects how much space they could generate with 2.5 x 2.5 x 2.5 meters using only the simplest materials. The exhibition gained a lot of media coverage and was featured in FAZ and WDR.
Photo: © Tonda Budzszus



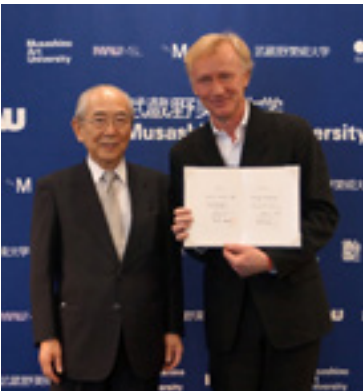
**Global Design Initiative –
Workshop in Tokyo**

March 2017 witnessed the third edition of the “Global Design Initiative” (GDI). Launched in 2015, and with KISD in 2016 as hosting institution of a one-week-workshop, the GDI wants to address challenges and objectives of an increasing globalized design world for a modern international design education. In GDI’s context, KISD is collaborating with renowned international art and design schools in Europe and Asia (Central Saint Martins College of Art and Design, London, Musashino Art University, Tokyo, LASALLE College of the Arts, Singapore, and Shih Chien University, Taiwan. The topics of intercultural learning and education, identity, networking, design and its related disciplines were on GDI’s agenda.

**“Fellowship” Distinction of
Musashino Art University to KISD
Professor Philipp Heidkamp**

On March 11, KISD professor Philipp Heidkamp, Dean of the Faculty of Cultural Sciences of TH Köln and KISD professor for the area of expertise “Interaction and Interface Design”, had been chosen to be Fellow of Japanese Musashino Art University (MAU). Heidkamp, at the time in 2005 invited by MAU to host their first English-held workshop, received this high distinction due to his significant support towards the development of Musashino Art University and bilateral international cooperation in science and design.

Photo: © Musashino Art University



**MEDes “Workshop The Future of
Work – Cultural Transformations”
at Konstfack Stockholm**

In mid-March 2017, KISD took part in the one-week MEDes (Master of European Studies in Design) workshop at Konstfack, Stockholm. On the topic of “The Future of Work – Cultural Transformations”, participants from seven design and art schools from the MEDes network took a closer look at the postindustrial need for new proficiencies and simultaneously the challenge to provide work opportunities for people. Students discussed the following issues: robots and Artificial Intelligence in the future of work, transformation of demography structures, the role of increasing migration, and alternating work and urban life patterns resulting from growing global rural-urban migration.



International Welcome Day

On April 6, KISD staged the “International Welcome Day” for new exchange students in the summer semester 2017. KISD could welcome students from Argentina, Brazil, China (People’s Republic and SAR Hong Kong), Colombia, France, India, Israel, Japan, Jordan, Taiwan, United Kingdom, and the USA.

KISDconnect

On June 12, KISD hosted the event “KISDconnect” – a platform for students and alumni of KISD to get to know domestic and international agencies and companies. Volkswagen, Frogdesign, Designit, and many other agencies and companies gave presentations and invited participants to get to know job opportunities, business strategies, and chances for cooperation between students and companies. KISD received great feedback and will certainly give stage to a next KISDconnect event.

Photo: © Melanie Müller

**World Refugee Day: KISD with
“Where Is Home?” Exhibition**

On June 20, that date declared “World Refugee Day” by the United Nations, KISD opened its doors for the interactive exhibition “Where Is Home?”, curated by KISD student Mariana Lourenco. From 5 pm to 8 pm, KISD offered at this event the opportunity for intercultural dialog and exchange. Visitors were provided with several installations featuring, among others, a tree of wishes, spaces for stillness and reflection, music, and writing letters or postcards to loved ones abroad.

Photo: © Photo Studio KISD



**Cooperation Project with BVIB –
French Chablis Wine Association**

On July 3, KISD hosted the award ceremony of a cooperation project between KISD’s area of expertise “Image and Motion” and the official wine association of the French region Chablis – the “Bureau Interprofessionnelle des Vins de Bourgogne (BIVB)”. 14 students in the project “Visual Music – Chablis: Purity and Minerality” had been assigned to produce to launch a video competition on so-called abstract Visual Music pieces. The topic was “Purity & Minerality” – in the context of Chablis vines – and was stylistically all about highly aesthetical concepts, artistic storytelling, and abstract stagings of images in synergy with sound. The first prize (1000 €) was awarded to Hendrik Hajo Vohs and Dominik Schmitz for their concept “Distant Recognition: A visual journey to the heart of Chablis”, ranked second place (500 €) were Alejandro Mirena and Clara Emma Fee Schramm for their work “La Métamorphose”, the third prize (250 €) went to João Coutinho and Hei Wa Wang for their visual music piece of “The Framed Sommelier”.

Photo: © Michaela Patschurkowski



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This Is Design – Envisioning Processes and Methods

Course Type
Integrated Design and Prototyping
Studio for MA and BA Students

Duration
Summer Semester 2016

Supervisors
Prof. Jenz Großhans
Design Concepts
Prof. Andreas Wrede
Identity and Design

Participants
Sam Antieqechian
Julieta Bolanos Arriola
Ziad Bou Assi
Nils Brüggesh
Lisa Buchfelder
Yen Ju Chen
Paul Claussen
Ann-Kristin Maria Fuchs
Santiago Echeverry Gonzalez
Alberto José Martin Grez
Lai Shan Ko
Mihyun Ko
Maureen Koop
Denis Landin
Annika Mechelhoff
Erika Geiger Ohlin
Zuzana Peskova
Anida Dyah Pratiwi
Melanie Vanessa Rapp
Manuel Alejandro Juarez Saucedo
Maria Doris Seeger
Laura Siebold
Xiaofei Wang
Mai Watanabe

Captions and Credits
Photos: © Prof. Jenz Großhans
1 Framing; **2** Exploring;
3 Explore (Detail); **4** Ideate (Detail);
5 Exhibition; **6** Develop;
7 Implement (Detail);
8 The FEIDI-Process at a Glance

The discipline of design encompasses procedures, methods, and techniques that ultimately comprise the overall design process. The KISDproject “This Is Design” in the summer term 2016 analyzed the macro-level of “designing” while simultaneously deconstructing it into its micro elements and different stages and related methods. The results were then visualized and finally culminated in a 1:1 spatial installation exhibited at the KISDparcours in July 2016.

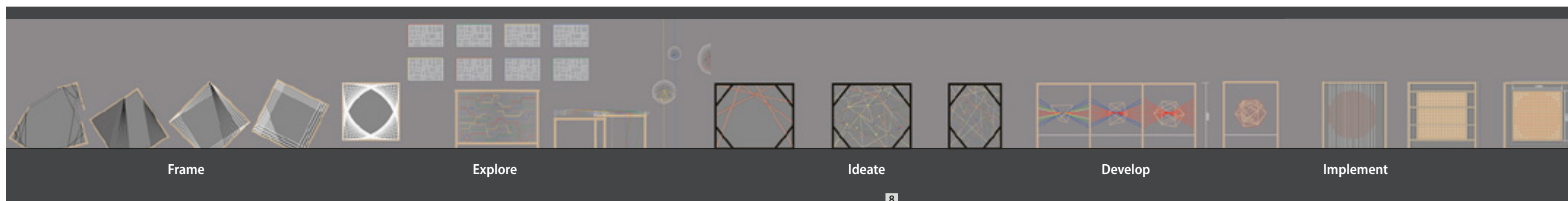
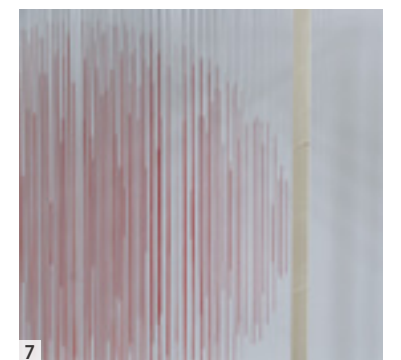
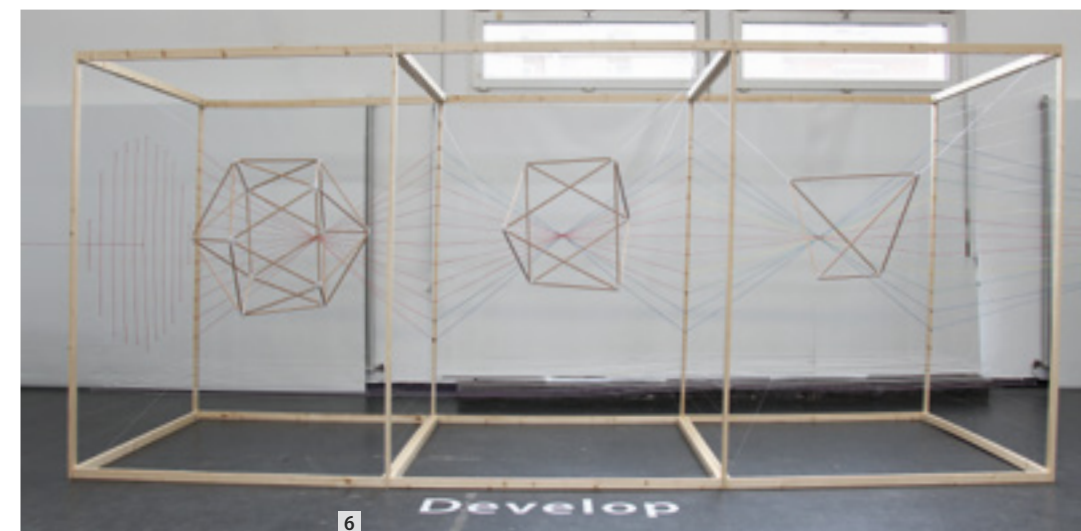
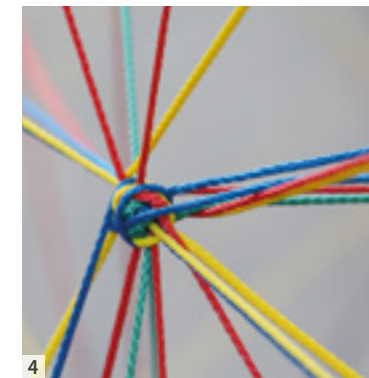
Therefore, in this project, students of both the Bachelor and the Master program of “Integrated Design” at KISD together launched an exploration into different process models, methods, tools, and tasks studying the differences and similarities between each category.

Case Studies in Several Design Areas

Project participants drafted a concept of an ideal design process called FEIDI, the acronym standing for five distinct stages of the design process: Frame, Explore, Ideate, Develop, and Implement applied to testing them against three hypothetical case studies, for example the design of an office chair, an institutional corporate identity/design program, and the interface and interaction design of a ticket machine for a municipal traffic service – all done in a so-called Integrated Design studio at the beginning of the project. Based on the findings, students subsequently discussed and agreed on creating an installation to visualize the stages of the FEIDI process and its related methods.

Only Selected Materials

The project results, the processes and methods had to be envisioned in a spatial installation with the lowest possible costs and only with selected kinds of material: wooden slats and colored strings.



Arrival City. Designing the Urban Commons

Once envisaged to be at the core of an ideal society, cities around the globe nowadays face tremendous challenges with regard to the dynamics of urbanization: a growth out of control, a loss of public space, heavy migration flows, a hybrid extremism. One third of today's global population has been pulling away from rural territories and is moving towards urban spaces – across provinces, countries, and even continents. In his 2011 and widely recognized publication *Arrival Cities*, the Canadian journalist Doug Saunders illustrates the massive consequences that these migration flows entail for cities in Asia, North America, and Europe.

The term and idea of a “city” is often closely connected to the concept of settledness or of “having successfully arrived” in a place you call home. According to Saunders, the “Arrival City” now has turned into a place being used and designed by hyper-mobile, globalized individuals with limited time to stay and rest. They maintain a network of transnational relations, they may have other homes than the city they are arriving. Do the radical and irreversible transformation of urban space and city life and the term of a city in general have lasting positive or negative effects? This can be both applied to the city's new arrivals, the arrival city itself, or the future characteristics of urban individual or common space. Thus, whether a city will subsequently succeed or fail, is a question of its (un-)preparedness towards these flows of migration.

In the project “Arrival City. Designing the Urban Commons”, students coped with different kinds of these “arrival cities” and analyzed them by the parameters of increasing flows of migration, flight, tourism, and commuting. Students were assigned to analytically and experimentally discuss the physical arrangements and materialities of an informal urban agglomeration and its players, practices, and infrastructures. How does migration influence cities as a whole or one city in particular? How can design react to these challenges and prepare cities for its new citizens thereby improving city standards and living conditions for new arrivals on the long run? By means of critical cartography, 2- and 3-D-data visualization, and parametric modeling, students developed tools and visual concepts for the causes, occurrences, and effects of such “arrival cities” to be presented in an exhibition.



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Course Type

Long-term Project

Supervisors

Prof. Carolin Höfler

Design Theory and Research

Prof. Philipp Heidkamp

Interface and Interaction Design

Participants

Rebecca Bäumer

Tonda Budzus

Inga Gebauer

Julianna Gräf

Onat Hekimoglu

Malte Hinrichs

Oliver Manuel Köneke

Kaon Kim

Nelly Schmerber

Viktoria Krausert

Lucca Sophie Weigert

Dilara Yakar

Felix Zelck

Captions and Credits

Photos: © Jakub Cezary Kaliszewski

www.jck-photography.com

1 Nelly Schmerber, Comparing Favela Vila Nova Jaguaré in São Paulo to Blossom Valley in Mountain View, CA, 2017;

2 Julianna Gräf, Paris Banlieues: Clichy-sous-Bois and Saint-Cloud, 2017 (on the left);

3 Malte Hinrichs and Felix Zelck, Favela Vidigal, Rio de Janeiro, 2017;

4 Oliver Manuel Köneke, Kowloon Walled City, Hong Kong, 2017 (in the left background);

Tonda Budzus, Oscar Niemeyer's Edifício Copan, São Paulo, 2017 (in the right background);

5 Nelly Schmerber, Comparing Favela Vila Nova Jaguaré in São Paulo to Blossom Valley in Mountain View, CA, 2017

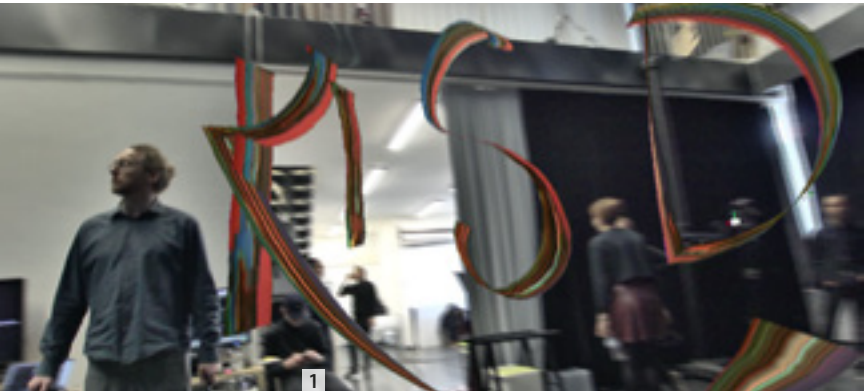
The Motion Experience Lab

— An applied design research format

The Motion Experience Lab is a series of ongoing short term projects which take place each semester focusing on applied design research of extended motion within the context of performative interaction and interdisciplinary media creation. Inviting renowned guests as sparring partners, designers and artists of her own teaching and research field, Prof. Nina Juric initiates a temporary exploratory living lab within a varying conceptional framework of cross-disciplines.

Each time, the aim of this is to research hands-on in high-tech environments presented by guests on custom-made prototypes and designed artifacts. The higher aim is to extrude them like a studio or innovation lab into progressing conversation pieces and developments dealing with aspects of motion, spatial performance, interaction and experience design. These interdisciplinary frameworks arise from time integrated media environments like art, theater, dance, film, advertisement or show business. In that realm of Image and Motion, contextualized time and an advanced notion of space are the essential parameters to foster an embodied experience.

It's quick, it's techy, it's hand-on, it's action – a vibrant, highly interactive learning format, which is methodically inspired by the performing arts.



Motion Experience Lab #01:
Germany's Next Top Motion

Within this short-term project, students from KISD worked together in a motion capture studio created especially this week. The aim was to create and stage a live performance in 4 days using custom-made real time motion capture tools in space created by PIPS:LAB, NL. Conceptually, it was based on poems. Two teams worked on a performance snippet, each max. 5 minutes long, which were live shown at the Friday presentations.

Motion Tracking meets Storytelling meets Cinematography —

PIPS:lab has conquered the theater, pop and art world in the 15 years of their existence. Using unstable media, the multi-talented group members have truly become masters of the unexpected. A PIPS:lab production never meets the expectations. But no PIPS:lab production is ever complete without the input of the audience. The past years, PIPS:lab experimented with the Mo-Cap, a Motion Capture Studio that transfers movements in 3D into data. One of the tools that derived from these experiments is the Potator. The Potator is an installation that processes peels of images into a simultaneous combination of paint and canvas in live 3D on stage.

Lettering & Poem in Space —

The multi-dimensions in which a performative media space like the one created has to be designed and brought to a live action, is offering a lot of unseen ideas and possibilities to storytelling and graphical live expression in the future.



Motion Experience Lab #02:
Visual Music – Loops in Space

For the Motion Experience Lab #02, Prof. Nina Juric invited a good old VJ-fellow: Michael Titze from Pfadfinderei. He is a motion designer, visual artist and a part of the Berlin collective Pfadfinderei. For five years, he is touring the world with famous artists. Apart from the projects in his studio in Berlin, the focus on live shows has changed in recent years.

During this workshop, we fundamentally dealt with the scope of VJing and its context, with the topic of Visual Music in general and especially with the video loop as a designed performance module. We discussed the structure of a live performance, style and transferred it to our own applications. Furthermore, each group created video loops and integrated them conceptually into their own stories and performances. In addition, unconventional paths, research results, and motion experiments also played a role in this process. Once we had determined the basics, we looked at more specific questions such as video mapping, sound synchronicity, and midi mapping. In the end, we discussed and evaluated the results in a big live show.

The goal of the workshop was to gain the ability to understand the fundamentals of a live performance as a VJ, to create the necessary and bring the whole set into a performative form including extensive documentation.



Motion Experience Lab #01:
Germany's Next Top Motion

Course Type

Short-term Project

Supervisors

Prof. Nina Juric
Image and Motion
Keez Duyves, PIPS:LAB (NL)

Teaching Assistant

Lai Shan Ko

Participants

Team Panther: Ashley Nicole Morgan, Hamza Mahfouz, Hei Wa Wong, Tom Julius Jedryka, Khalid Beirouty, So Saito, Moritz Tontsch; Team Cow: Cornelia-Birgit Elsner, Antonio Canu, Alessandra Facchin, Maria Doris Seeger, Ziad Bou Assi, Joao Coutinho

Motion Experience Lab #02:
Visual Music – Loops in Space

Course Type

Short-term Project

Supervisors

Prof. Nina Juric
Image and Motion
Michael Titze, Pfadfinderei (Berlin)

Participants

Andrea Egidi & Alessandra Facchin (Odyssey), Alan Chismechian & Leonie Spachtholz, Ashley Nicole Morgan & Antonio Canu, Matthias Grund, Rui Han & Sebastian Miller (Colour Loops), Hei Wa Wong & Moritz Tontsch (Pensive), Stefanie Grawe, Nadja Gordina

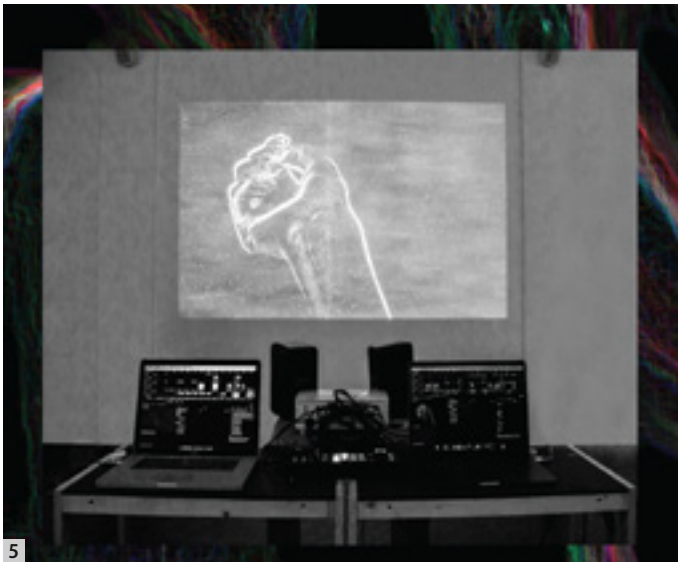
Captions and Credits

1 – 3 Photos: © Department

Image & Motion;

4, 5 Photos: © HeiWa Wong and

Moritz Tontsch



The Hacking Orchestra

The Unexplored Pitch in the Misapplication of Ordinary Things

What is the “audiovisual character” of a thing? How can we sensually invent, re-interpret, and transform it within the context of a band? In December 2016, students of KISD became “The Hacking Orchestra” and dugged deeper into the “principles of misuse” of objects and explored the modes of “instant playing”.

The “Hacking Orchestra” invited students and the public to an audiovisual live set on December 9, 2016, at KISD. And as it should be for a real band – there were blenders mixed, wardrobes kicked, razors effected, referee high seats sensorized, marbles synthesized, water amplified, and TVs destroyed.

“The Hacking Orchestra” is a project set up of a wired sound park of found objects, supervised by Prof. Nina Juric and Prof. Andreas Muxel. Students from diverse semesters hacked everyday objects in unusual ways in order to explore their pitch singularities. They enhanced experiences on improvisation with hardware and software. They designed different inputs and outputs, creating circuits, translations, compositions, and notations. They discovered live dramaturgy and proved the affordance of space. In only ten days, they had to find and act together as dialoguing futurists and bizarre musicians.

“From the beginning, students had to focus not only to play and hack, but also to listen to and find ways to interact with each other. For us setting up a band is a vehicle for enhancing communication. Jamming from the beginning – the instant playing mode – was an essential part to force interaction between the band members,” Prof. Muxel said.

“The whole experience was explorative, challenging, messy, intense, frustrating, but incredibly rewarding. Like a great tension-release song,” concluded KISD student and project participant Manuel Alejandro Juárez. And Dieter Pilger, another KISD student involved in the project, put it the following way: “I really enjoyed the idea and process of taking everyday objects and reusing them in a completely different context. Coming up with possible instruments required quite some imagination as well as a lot of trial and error, which I think was tons of fun. Overall, it was an amazing experience to grow together as a band in such a short time.” Thus, KISD students built instruments to perform, defined a spatial choreography for playing these instruments and finally performed in public for the first time. They discovered not only the sound of noise and rhythm, but also the visual packaging and aspects of distribution for a band.

“The band is not just the music. It sounds easy to jam, but it is quite a big challenge to bring all the elements to a live act in ten days. Creating an impact and an experience for all senses means every detail – like sound, composition, performance, stage, light, objects and its aesthetics – has to be contextualized with each other,” stressed Prof. Juric.

Please find images of the project, the album “noise pattern”, and a movie of the live performance on www.thehackingorchestra.com.

The band already had several gigs at the Frankfurt NODE-Festival and at “Die Lange Nacht der Technik” of TH Köln.

Course Type

Short-term Project

Supervisors

Prof. Nina Juric
Image and Motion
Prof. Andreas Muxel
Interface and Interaction Design

Teaching Assistant

Manuel Alejandro Juárez Saucedo

Participants

Stefanie Grawe
Kyosuke Ishii
Hamza Mahfouz
Dieter Pilger
Jakob Plöns
Martin Samuel Simpson
Dino Jin Tanaka

Captions and Credits

all photos are from the live performance “The Hacking Orchestra”

- 1 Photo: © Christian Schneider;
- 2 Photo: © Prof. Nina Juric;
- 3 Photo: © Prof. Nina Juric;
- 4 Photo: © Julia Alfeo

The band can be booked on booking@thehackingorchestra.com.



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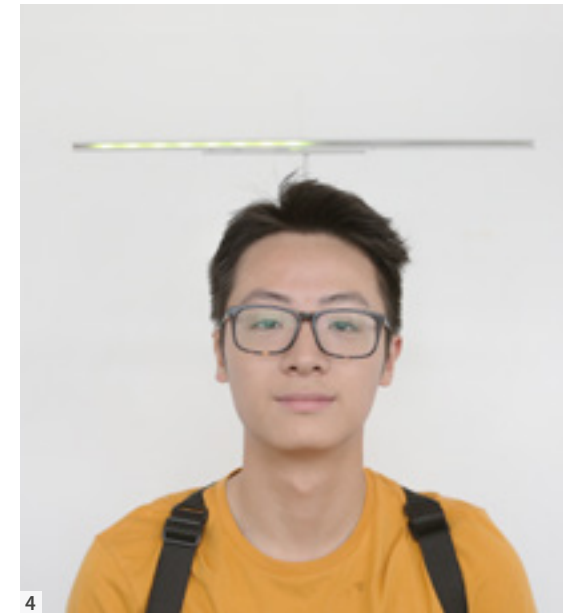
Reconnecting Things

For example by flipping a glass cup, the “Memory Catcher” acts as an analog adapter to record and play voice memos. “Schizophrenia of Things” offers a series of objects producing fake data to blur the digital profile, as our physical environment reads, collects, and stores an increasing amount of user information. The project “I do have a minute” explores the consequences of an analog “progress bar”. The “Break Forcing Machine” forces people to take a break even if they do not want to. The “Book Blaster” augments a nostalgic handheld game to a mixed reality environment. In the project the virtual ball of the arcade game “Breakout” hits analog books. The project “Hello. We existed.” offers a speculative scenario to leave something behind for future terrestrial life – a relic that tells what and who we were in our digital era.

Considering the impact of digitization on our daily lives, traditional analog objects increasingly become obsolete and are being replaced by “smarter” things. But instead of replacing “old” and “unused” artefacts we might also think in adapters to reconnect to the digital world. Therefore, the project “Reconnecting Things” started with a clear task:

Design an adapter that allows an analog object to be re-used in a digital and connected environment.

At the beginning, students were asked to observe and document interactions with analog and digital artifacts in daily routines. An archive of everyday interactions and things was established and used for further discussion. In a next step, first prototypes of adapters were built and tested to experience possible scenarios. “Reconnecting things” shows a series of small objects – adapters for already existing, analog things to be re-used in a digital and connected environment. By creating new contexts for these ordinary objects, the six individual projects playfully explore scenarios and interactions around themes like the conditioning of human habits, the translation of consequences or known communication principles from digital to analog, rituals for the digital death, as well as artificial diffusion as a new approach to data security.



Course Type

Mid-term Project

Supervisor

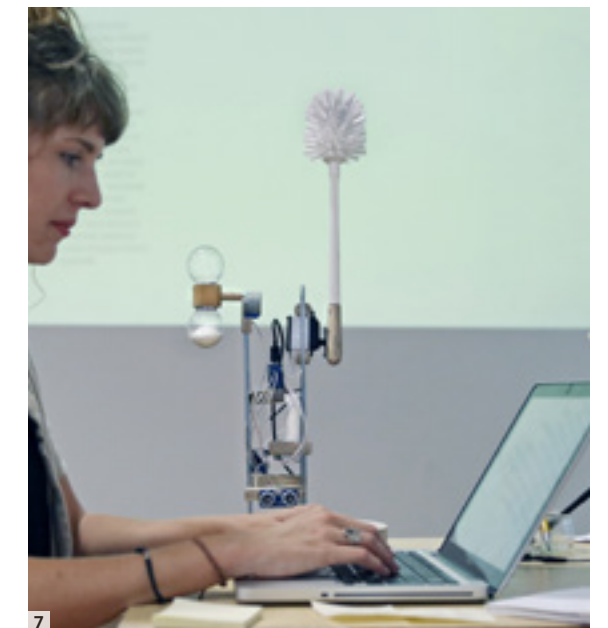
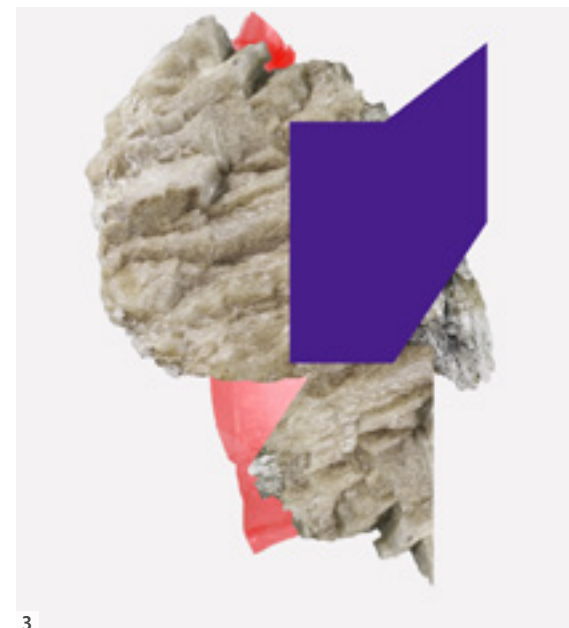
Prof. Andreas Muxel
Interface and Interaction Design

Participants

Filipi Dias de Oliveira
Li-Yeh Lin
Tanja Gisela Müller
Sophie Marlene Sonja Sanchez
Pia-Marie Stute
Katja Trinkwalder
Theresa Stefanie Magdalena Tropschuh
Felix Paul Zelck
Shiqi Zhang

Captions and Credits

1 “Schizophrenia of Things”;
Photo: © Katja Trinkwalder
and Pia-Marie Stute;
2 “Memory Catcher”;
Photo: © Li-Yeh Lin;
3 “Hello. We existed.”;
Photo: © Tanja Gisela Müller;
4 “I do have a minute”;
Photo: © Shiqi Zhang;
5 “Book Blaster”;
Photo: © Felix Paul Zelck,
Sophie Marlene Sonja Sanchez and
Theresa Stefanie Magdalena
Tropschuh;
6, 7 “Break Forcing Machine”;
Photo: © Filipi Dias de Oliveira



Paper Costumes

In the context of the cooperation with the company Balloni, KISD in late fall 2016 received a kind of desperate call for help. For an anniversary ceremony of the paper factory WEPA – a so-called hidden champion – there had a fashion show to be staged at which clothes and costumes, made of paper of WEPA, were to be shown.

Though fashion is not an area of expertise at KISD, this opportunity was so challenging to be done that we agreed on this project. The request for participants, put on the online platform KISDspaces, received great feedback from over 20 students. Ambitious projects like these are very popular at KISD. For some fashion expertise to be involved, we could persuade wardrobe mistress and costume designer Alide Büld, known for being part of the costume team of German TV series “Lindenstrasse” and working for the theaters of Mannheim, Krefeld and Cologne, to act as project lecturer and project assistant.

At a first meeting with WEPA in the city of Augsburg, we quickly became aware of the project’s dimensions since 10 to 15 costumes had to be designed and presented. It was thrilling, though, to see the wide range of paper formats that WEPA produced. One week later, a truck arrived from the city of Arnsberg filled with paper rolls, cardboard, soft paper, kitchen paper, napkins in all kinds and variations for its cargo to be discharged. The schedule was tight, there were only four weeks left until the final show.

And then it started: creations of kitchen paper were put on dress forms, cardboard was turned into Brussels lace through a laser cutter, red paper napkins were folded into rosebuds and stuck onto paper hoop skirts. The project grew, grew, and grew. The challenge was also that there are only rarely templates for paper costumes. As it is typical for KISD, the project was rather a “learning by doing” effort. The clients had been very skeptical at our first meeting. However, they turned more and more optimistic at later meetings.

Finally, it was fashion show time. Over 20 KISD students traveled in a “tour bus” to the city of Hamm, the anniversary event venue. In a tent in front of the event hall, all activities could be seen that fashion shows are accompanied by during their preparations: make-up, styling, finish, try on, fix, sew, rehearse.

In the evening, it finally came to the final show with the curtain opening. 14 costumes were shown and presented in a self-composed and -choreographed show that was often tested in advance.

The pictures now show a little selection of the models. And it can be observed that students, besides the traditional means to design fashion, also used modern technologies, and also wonderfully brought emotions into play.

The fashion show was the evening's highlight with a lot of applause by the audience. As it is often the case, it could be proven that KISD students are being able of mastering great challenges. This, among other characteristics, is a special feature of our students to be and to act as good designers.

Course Type
Mid-term Project
Supervisors
Prof. Wolfgang Laubersheimer
Production Technologies
Alide Büld
Participants
Myrina Andrack
Franziska Carola Bax
Elena Maria Gillian East
Louisa Ida Maria Esch
Inga Gebauer
Jana Maiworm
Ashley Gail Ohman
Laura Pestemer
Elena Klein Rius
Fabian Schäfer
Julian Spath
Marie Katharina Stremmel
Katja Wellnitz
Katharina Sook Wilting
Larissa Hanna Fiona Zielbauer

Captions and Credits
1 Photo: © Pestemer, Wilting;
2 Photo: © Wepa, Modenschau;
3 Photo: © Klein, Rius, Wellnitz;
4 Fashion show



Stein gehabt! – Und was dann?

A project with Carglass®

If glass damage occurs to a car, many drivers ask for help from the specialist company for those cases – Carglass®. Customers often decide to go directly to the nearest service center (drive-in). However, and despite both the existing demand for repair and professional expert advice given, some orders do not come into effect. Customers then leave the service center still with a damaged car. This is not only a loss of order for Carglass®, but at the same time a risk for driver and passengers. How does it thus come that this damage is not repaired?

This case is a classic baseline for service design methods to be applied and explored. They are asking for:

- what are the customers' experiences
- how can the service processes at Carglass® be improved
- what can be respective excitement factors for customers
- and how can the employees be supported?

During exploration, the 16 project students could draw on existing knowledge from similar service design projects with the provider "service works". Based on these results and through several interviews and monitoring studies, students got profound insight into the service processes at Carglass® both in the service centers and call centers. A broad range of service design methods were adopted and helped students to develop different solution options for Carglass®. At the same time, the artist Lutz Frisch was kind of sparring partner during creation phase.



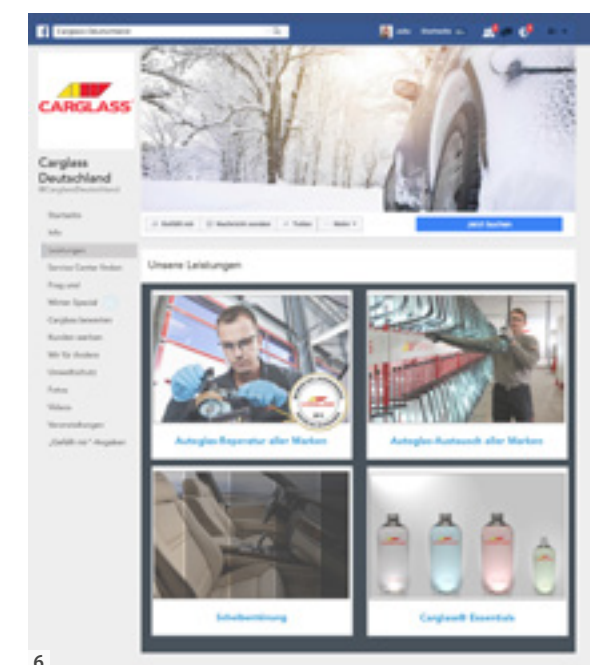
Participants developed videos for staff training (Fig. 1) making it easier for employees to empathize with customer needs and their immediate conceptional world. It was also the process of communication that was improved in the service centers in order to demonstrate customers the high relevance of safety issues in the event of glass damage. (Fig. 3)

Appropriately, some other student group developed useful additional Carglass design products. (Fig. 2) Some other student group designed the Carglass® Facebook site in order to let the company quickly provide online content on relevant issues and reach respective target groups (Fig. 6).



A further conceptional tool was developed in order to optimize customers time in the service centers – a host system with smart registering tools orientated at customers needs and being able to quickly identify and transmit customer data. (Fig. 4) Leaving day-to-day business, there was also the idea of developing a Carglass® Innovation Center which informs visitors and employees about current topics of car-related glass damage. (Fig. 5) Some of these approaches were put into practice by Carglass® in cooperation with the students involved.

The mid-term project was undertaken in close collaboration with Carglass® and Bettina Thielen (service works).



Course Type

Mid-term Project

Supervisor

Prof. Birgit Mager

Service Design

Collaboration Partners

Carglass (Jan Hoepfner)

Service Works (Bettina Thielen)

Participants

Deniz Balkaya

Hendrik Beyer

Mirco Böckelmann

Luisa Bolghiran

Lina Dörgens

Flore Friden

Laura Gedatus

Luca Hamouda

Aileen Klein

Christina Klüser

Jan Kreiser

Sebastian Miller

Jennifer Pilawa

Burak Uzun

Lucca Weigert

Captions and Credits

Photos: © Participants

- 1 Training video;
- 2 Supplements;
- 3 Communication for security;
- 4 Control system with registration tool;
- 5 Innovation Center Carglass Spark;
- 6 Optimized Facebook appearance

“Grün Säen”

“Grün Säen” combines several projects at KISD on the topic of “School, Garden, Design (School Garden)” undertaken over the course of various semesters. The projects were offered in a number of disciplines at KISD, for example Typography and Layout and Design Concepts, and were realized in cooperation with the Institute for Biology and Didactics of the University of Cologne. They were supported and sponsored by the RheinEnergie Stiftung.

The book project ran for two semesters. Students developed the concept and layout and were assigned to do research on all project results and to compile them into appropriate, reasonable chapters. Many drafts had to be arranged into new models for a professional photo shoot. For the cover design, there was a special project workshop in which it was students’ task, alongside drafting the cover, to design fictitious book jackets out of specified materials. Four distinct topics were given: a crime story, a romantic novel, DIY, and science-fiction.

The actual cover was developed over the course of two weeks and was finally presented at a KISD Friday presentation. Participants were free to choose the materiality, but were given specified formats for front size and spine thickness. In doing so, 16 possible ideas were collected which partly referred to the school garden concepts and re-interpreted them through typographic approaches. Through using the laser cutter, these solutions eventually became haptic experiences. It was the experimental approach to be paramount objective in the project.



Course Type
Short-term Project

Supervisors
Prof. Iris Utikal
Typography and Layout
Research Associate Ines Glowania MA

Participants
Deniz Balkaya
Marius Barzyncki
Lisa Daughtrey
Eugen Herber
Timo Horbach
Sibel Huz
Nima Hülshorst
Thomas Klimek
Sophie Marlene Sonja Sanchez
Julia Sowada
Barbara Christina Stöhr
Rozsa Szalontai
Christian Weeke

Captions and Credits
1 Water supply, please, Christian Weeke;
Photo: © Christian Weeke;
2 An experiment with solar modules, Sibel Huz;
Photo: © Christian Weeke;
3 Layered book cover with title on a transparent foil, Eugen Herber;
Photo: © Christian Weeke;
4 Cover with a flexible leaf structure, Julia Sowada;
Photo: © Christian Weeke;
5 Typographic production, Timo Horbach;
Photo: © Hanna Freres;
6 The lines cover becomes a plant crate, Marius Barzyncki;
Photo: © Hanna Freres;
7 Poppy seed is playfully discovered, Thomas Klimek;
Photo: © Hanna Freres;
8 Tree slices as cover, Barbara Stöhr;
Photo: © Christian Weeke

Fanzine

It was already in the 1930s that in the realm of US science-fiction the first “Fanzines” emerged. In small print runs and developed with a great deal of commitment by their authors, they were published and distributed on a “from fan for fan”-base. The symbiotic term resulting from “fan” and “magazine” eventually led to this terminology being today international standard.

The “Fanzine” had a great comeback around the end of the 1970s through the advent of punk and the “Do-It-Yourself”-movement. Various youth cultures used the “Fanzine” as a tool for promoting their music, fashion, and life styles.

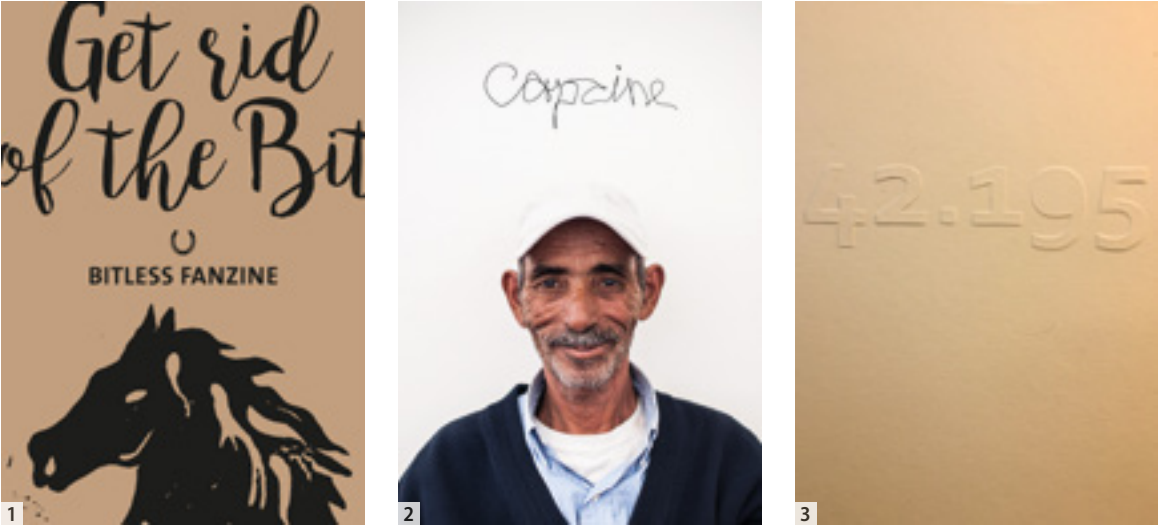
Today, given that we live in a time of communicating via digital media, the printed “Fanzine” has not disappeared and has even won some associated products like the Ego-Zine or E-Zine. A huge range of new topics and potential new target groups gives momentum to new developments in this creative area of “Fanzines”: whether they are now being published in a simple black-and-white edition, on high gloss paper, or online.

They can vary a lot and the range comprises text-laden 12-page editions discussing political issues or a mere image collection of a newly founded fashion brand willing to compete with traditional magazines.

The first project meetings had in mind to make students aware of the large amount of already existing fanzines and to discuss their quality and content in order to let students, subsequently, independently develop their individual or team fanzines. Through very spontaneous collage techniques, then, small issues of booklets were produced that dealt with a given topic.

In a next step, students were assigned to search for an individual topic they are committed to. Students were in charge of collecting content, images, drawings and the like for structuring and arranging these features into the fanzine. It had to be tested whether they fitted with regard to format, paper, graphics, and typography – with a concluding decision on how to arrange the final fanzine.

At the end of the six-week project, an exhibition presented these fanzines – showing a wide range of arrangements and topics.



- Course Type**
Mid-term Project
- Supervisors**
Prof. Michael Gais
Typography and Layout
Anida Dyha
- Participants**
Yasmin Anilgan
Jannik Brühne
Barney Fagan
Jonas Fassbender
Florian Felix Färber
Flore Friden
Sascha Haus
Ninco Kötter
Ayumi Maruyama
Johannes Matthias Mechler
Saskia Müller
Christoph Schnedler
Nuru Imanniar Susanto
Lukas Wolfgarten
- Captions and Credits**
1 “Get rid of the bit”;
Photo: © Saskia Müller;
2 “Capzine”;
Photo: © Christoph Schnedler;
3 “42.195”;
Photo: © Ayumi Maruyama;
4 “Vesperzine”;
Photo: © Johannes Matthias Mechler;
5 “Lien”;
Photo: © Florian Felix Färber;
6 “Kebapland”;
Photo: © Lukas Wolfgarten;
7 “Liquid dreams”;
Photo: © Sascha Haus;
8 “Empirisch”;
Photo: © Barney Fagan;
9 “Load”;
Photo: © Flore Friden

Graduates

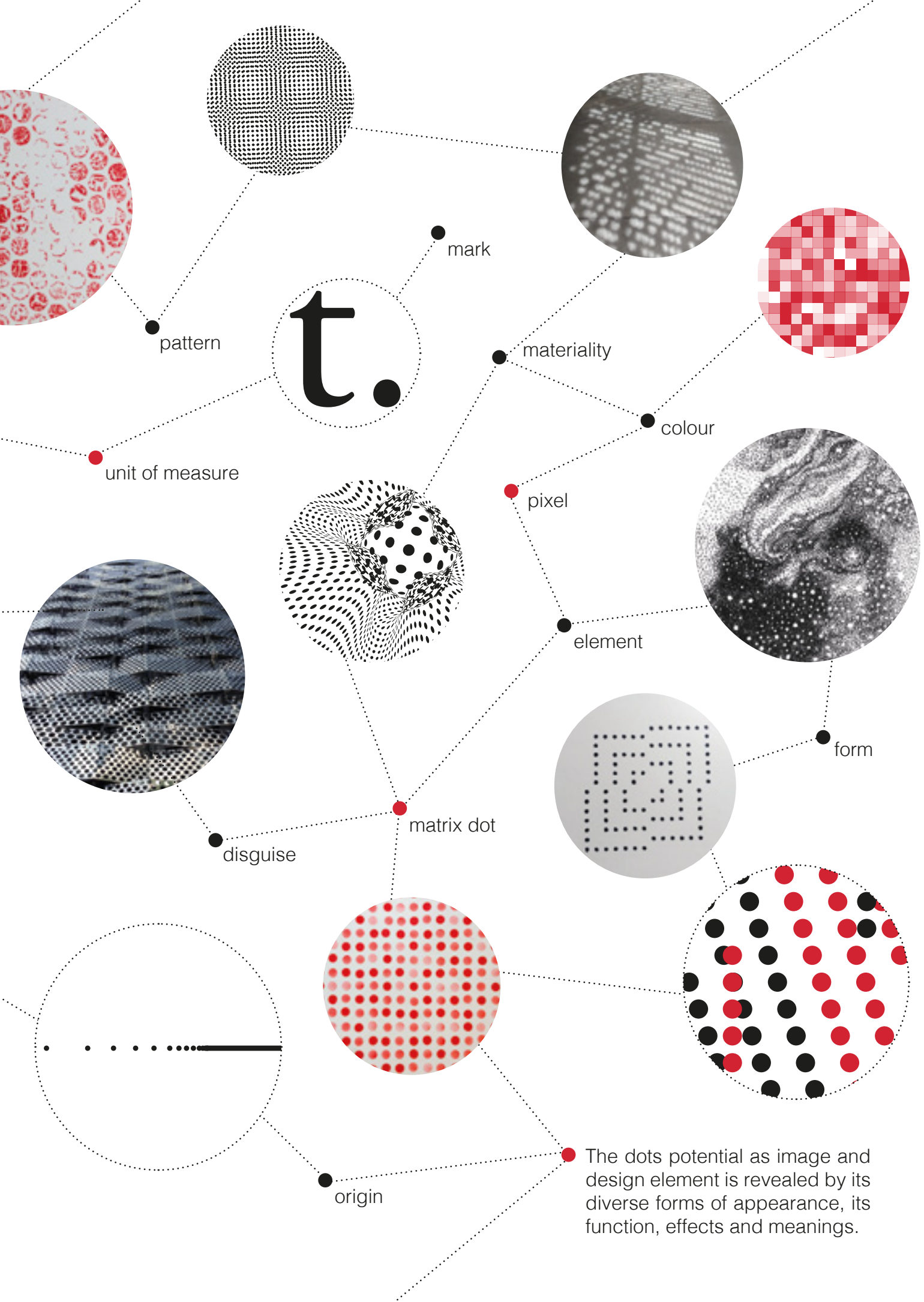
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**The dot as means
of design**
Bachelor Thesis
supervised by
Prof. Iris Utikal
Typography and Layout



dot as means of DESIGN

Appearing rather inconspicuous at first glance, the dot has more to offer than we would initially assume.

Mathematicians may argue that the dot doesn't exist due to the fact that its spatial dimension and its surface are zero. However, we come up against the dot in all essential disciplines and in our daily life. If you look closely, the dot can be discovered everywhere – also in design. From an artistic point of view, the dot represents the first concretization with which every creative process begins. It is the primary element from which the line and every design work emerges. As a basis for the grid technology in printing technology and in the form of the pixel on our screens, the dot is an essential component of our image perception. It played a key role in pointillism and pop art. In many writing systems the dot serves as a punctuation mark, in typography as the smallest unit of measure. It can occur singly and in bulk and be both constructive and deconstructive element.

The dot is multifaceted and its potentials as image and design element are revealed by its diverse appearances, meanings, and functions.

In my work, I have looked for the dot in design and pointed out different characteristics that render the dot interesting as a design element. An experimental examination of the dot as a design instrument has helped to test its potential and to illustrate its variety as a means of design.

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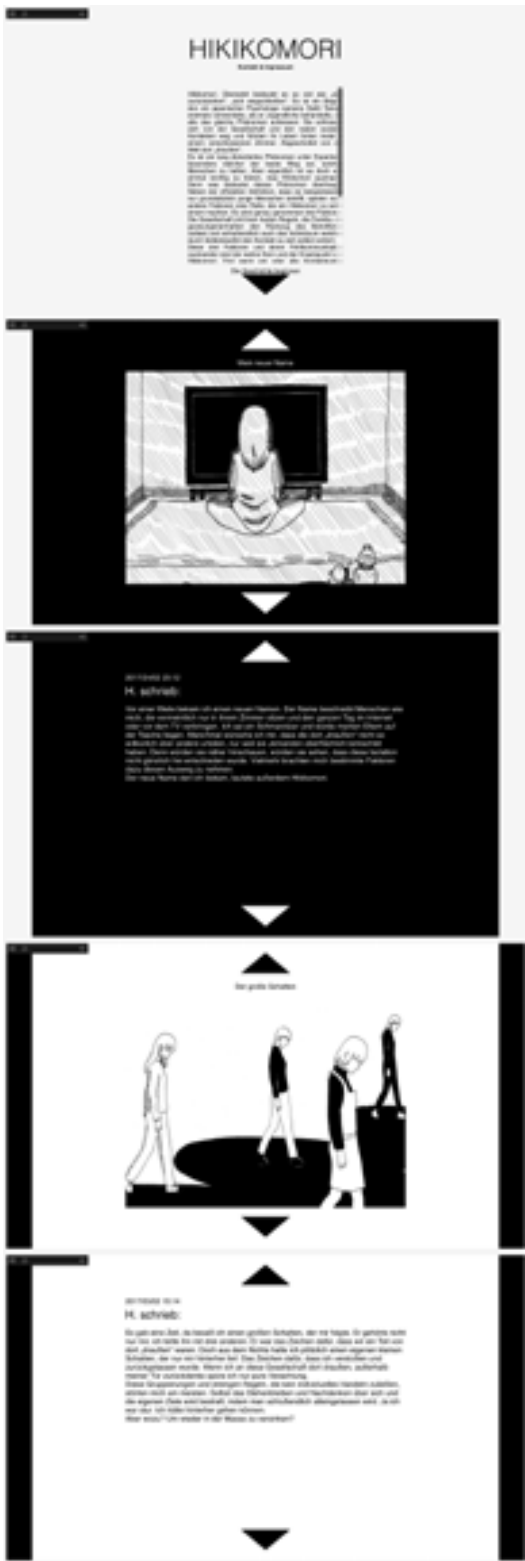


HIKIKOMORI

Konzept und Realisierung einer Gif-Animationsreihe



Handdrawn animation frames.



The digital reading-book.

Spirituality gets economical. It is the consequence and expression of a social change in values, in which the questions of meaning and religion, as well as of public and economic relevance are condensed. Spirituality has so far mostly been associated with esoteric or religious values and experiences. Increasingly, however, spirituality is also linked to an aesthetic and sustainable, ecological perception. Those who are looking for spiritual experiences today are generally opposed to an uncompromising and devious church doctrine. Rather, one advocates a self-focused feel-good-religion, centered on "individual well-being" or "nature-boundness". Consciousness enhancement- and self-awareness-techniques show certain trends and are attractively staged and marketed. Especially in yoga, the desire for spirituality and aesthetics can be observed particularly well. It is the alienation of an ancient spiritual technique that is to lead inward, but gets increasingly displayed for propaganda. For brand development in this sector, this means to build an analogy to the spiritual, aesthetic, and moral values of the consumer in order to generate matter for the self-expression. The "Approach of Brandbuilding" requires a strategic and methodological procedure. Throughout the process, psychological, design, and functional characteristics are developed that enable consumers to identify with the brand.

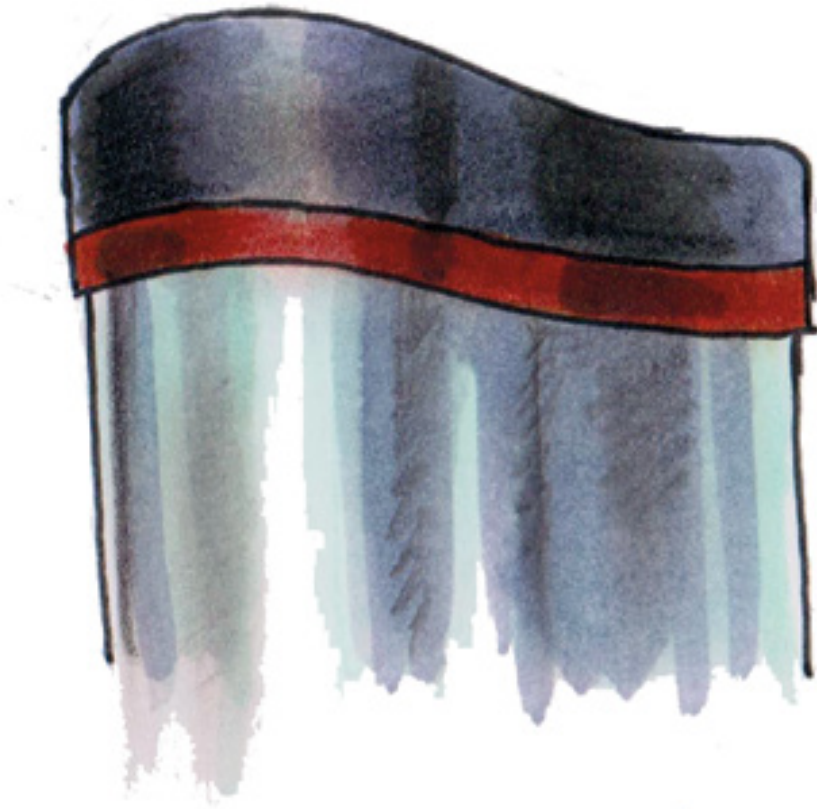
Creating a Spiritual Brand is the development of concept, brand, identity design and strategy of Marta – a sustainable and fair-oriented yoga fashion label. Marta embodies a life setting in which fashion awareness meets environmental awareness and builds on transparency. Marta produces from natural materials, without renouncing modernity and aesthetics and distinguishes itself from the competition in terms of style with focus on everyday compatibility.

Hikikomori –
Konzept und Realisierung
einer Gif-Animationsreihe
Bachelor Thesis
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Image and Motion

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fella

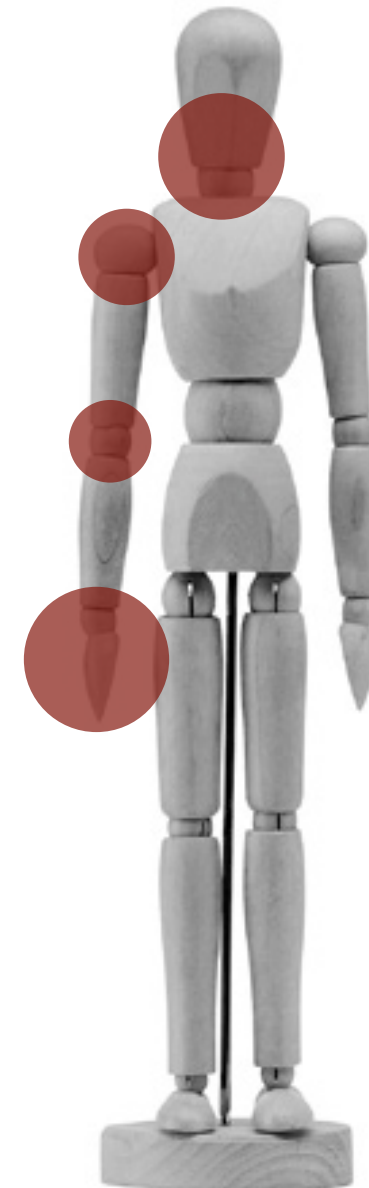
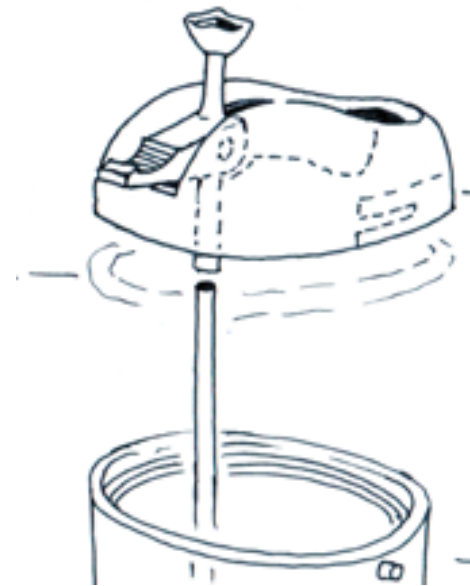
have a companion, instead of an aid

Drinking is so much more than just an essential act of consuming liquids. Drinking is a medium of social bonding, it is an enjoyment factor, and it constitutes a part of our social and cultural identity. Mutual drinking means companionship and integration and what we drink from often indicates not just what we drink, but defines us, too. So why shouldn't that pertain to all members of society?

People who have to live with restrictions of their hands or mouth are often excluded from using regular drinking vessels and dependent on medical aids. To drink from a regular bottle can appear as an insurmountable obstacle



for these people because of physical limitations. The fella bottle is intended to give these people the possibility to also drink, for example while sports, without having them to draw on inconvenient or optically doubtful compromise settlements.



With the idea of universal design, fella was not developed as an aid, but as a product to be used without restrictions imposed by age, health situation or technical foreknowledge. Neither optics nor handling shall define the user ill or healthy, needing or using. Due to its functional principle, fella allows usage without overstretching the head backwards. This offers not only advantages for people with

physiological induced dysphagia, as it is for example also allowing every cyclist or motorist to keep the street in view while drinking. Its low weight and non-slip wrap provide not just an optimum grip for users with reduced strength and hand function, it is also designed for everyone else in need of an everywhere easy-to-handle product.

fella
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Creating a Spiritual Brand

Bachelor Thesis
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MARTA

CREATING A SPIRITUAL BRAND

Spirituality gets economical. It is the consequence and expression of a social change in values, in which the questions of meaning and religion, as well as of public and economic relevance are condensed. Spirituality has so far mostly been associated with esoteric or religious values and experiences. Increasingly, however, spirituality is also linked to an aesthetic and sustainable, ecological perception.

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brand development in this sector, this means to build an analogy to the spiritual, aesthetic, and moral values of the consumer in order to generate matter for the self-expression. The “Approach of Brandbuilding” requires a strategic and methodological procedure. Throughout the process, psychological, design, and functional characteristics are developed that enable consumers to identify with the brand.

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Marta produces from natural materials, without renouncing modernity and aesthetics and distinguishes itself from the competition in terms of style with focus on everyday compatibility.

As artificial as it gets

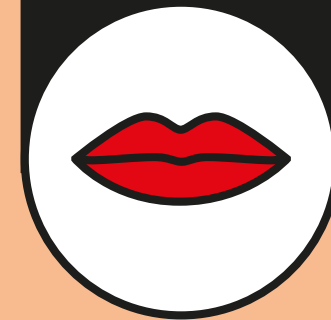
A reflection on designing
for Voice User Interfaces

During my undergraduate years at the Köln International School of Design, I was confronted with an infinite amount of opportunities to focus on as a designer. Very quickly I was drawn into the Service Design expertise and pleasantly overwhelmed with the many possibilities and facets this area of design integrates. Within the broad spectrum of areas a service designer can benefit to be fluent in, I was drawn to interaction design, trying to better grasp the relationship between people and technology.

My final project deals with a relatively new form of interaction with machines, namely Voice User Interfaces (VUIs). Speech is inherently natural to human beings, starting as early as in the womb. Before birth babies are already capable of recognizing the mothers voice among other ones. The very nature of this medium and the capacity of the human brain to make sense out of sounds, makes the relationship with a speaking machine quite complex and more prone to anthropomorphization than any other type of interface. Raising several questions regarding the human/machine relationship.

While designing, the medium may become more or less visible depending on its purpose. As new media emerge, new guidelines must be created in order to shape the way people interact with them. By researching the topic of VUIs and how to design for them, many guidelines regard attributes inherent to machines, such as efficiency, contextuality and precision. However, several other attributes that are prescribed by experts in the field, are innately human, i.e.: natural response, intonation, and what is called intuitive design.

This bachelor thesis questions the nature of VUIs, their role when it comes to assisting human beings and the (illusion of) relationships one may be experiencing with a set of algorithms. The technology and services are so advanced that the ubiquitous interface is no longer noticed unless summoned. Is the deep integration of the medium headed to a scenario in which Virtual Personal Assistants will be so close to the individuum, that one may trust them with intimate secrets? Or should the designer's task be indeed to walk the fine line of efficiency for the product's audience, gently reminding them of the synthetic nature of the assistant?



As Artificial as It Gets

Bachelor Thesis
supervised by
Prof. Andreas Muxel
Interface and Interaction Design

Joana Francener

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Integrated Design

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Die Grenze ist ein eigener Raum, in dem es nur einen Akteur gibt: Die Polizei, die sich selbst kontrolliert, entscheidet oder nicht entscheidet.

The blue border

Bachelor Thesis
supervised by
Prof. Iris Utikal
Typography and Layout

Eigentlich weiss man gar nichts

Die Grenze ist eine Art schwarzes Loch der Dinge, die passieren können.

The Mediterranean Sea is the deadliest border in the world. Once birthplace of Europe, it is today the scene of its biggest failure: year after year thousands of people are dying whilst trying to cross the sea towards Europe. This final project observes the Mediterranean Sea as a border area and gives insights in the complex situation of this highly sensitive ter-

ritory. With no claim to completeness, this project merges fragments and gives different perspectives on the topics of flight and migration. These are subjective point of views on a region, which are capable of telling a universal story. Without having a linear structure, the different parts are interlinked and only arranged in the three different main areas:

territory, politics, and society. This model enables the reader to jump into each topic from any angle. In order not to fuel the already very emotionally discourse about migration, it is explicitly avoided reproducing pictures of the refugee crisis, that have been seen all too often in the media. The overall aim of the project is rather to enable an alternative point of view and to stimulate new debates.

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An Application for the design of leisure activities

As a result of the increasing spread of social media platforms, cooperations with event-organizers and leisure activities, the Internet frequently offers more opportunities to get information on the latest events en route. In most cases, however, the user is only offered a short teaser or a photo of the event without a deeper insight.

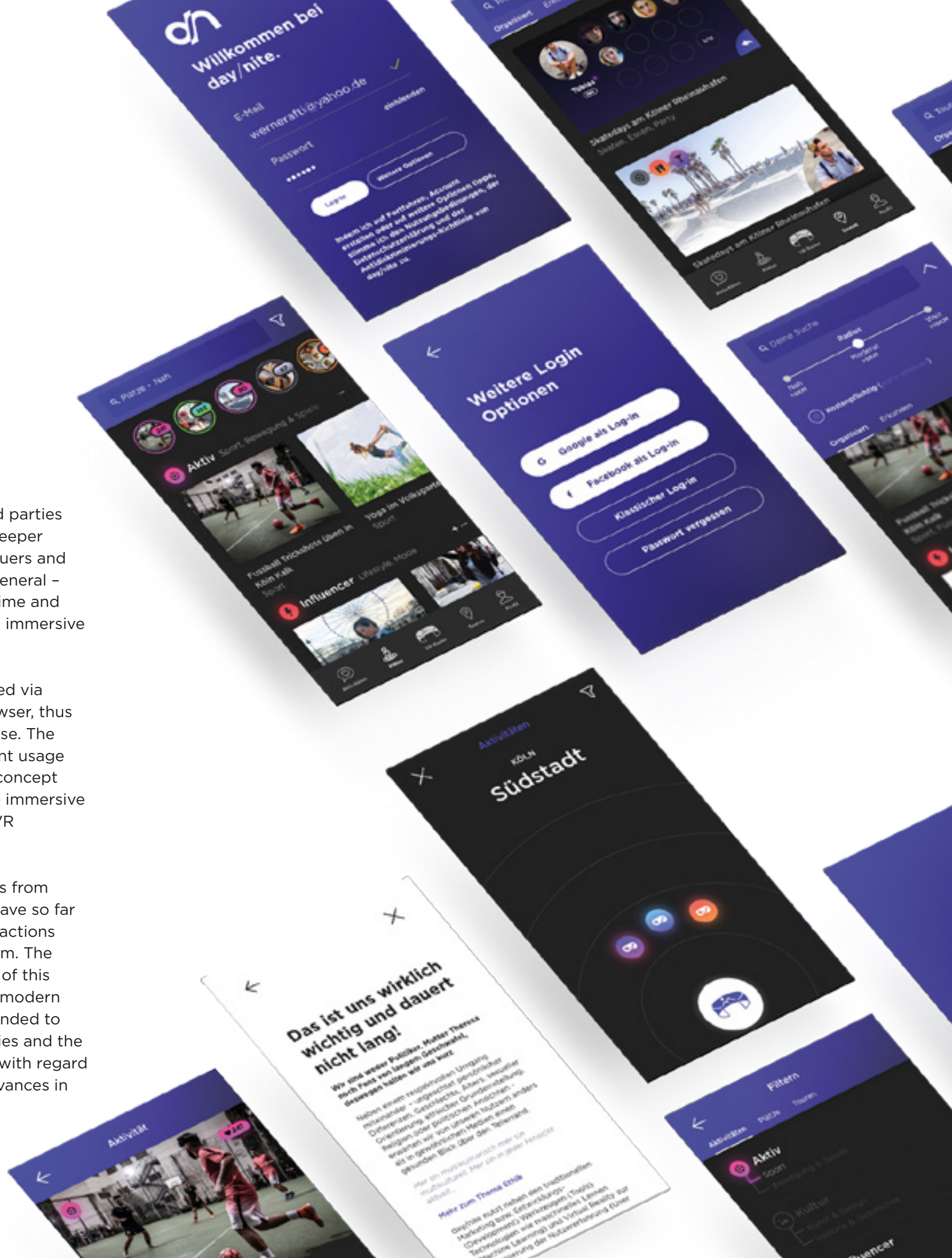
Our thesis includes the concept of a service for the design of leisure activities. The resulting brand daynite© evolves from the market analysis of competing products. In order to counter the superficial promotion of events, our service offers the user the opportunity, to get a deeper insight in events of interest in advance.

This is achieved through the development of a web application with virtual reality components. The creation of modern content, such as 360 degree videos and VR environments, can be experienced in a unique way using MobileVR compatible devices and VR headsets such as the Google Daydream.

We want to give interested parties the opportunity to get a deeper insight into events, adventurers and other leisure activities in general – regardless of the current time and place. Thereby we offer an immersive live experience preview.

The service can be accessed via any conventional web browser, thus benefiting a broad user base. The resulting place-independent usage is a clear objective of the concept and is closely linked to the immersive component of the MobileVR technology.

The emerging technologies from the field of virtual reality have so far been limited to static interactions of the user with the medium. The prototypical development of this application, incorporating modern MobileVR concepts, is intended to demonstrate the possibilities and the independence of the user with regard to future technological advances in the field of VR.



Applikation zur Gestaltung von Freizeitaktivitäten

Bachelor Thesis
supervised by
Prof. Andreas Muxel
Interface and Interaction Design

David Hoffmann

Bachelor of Arts in
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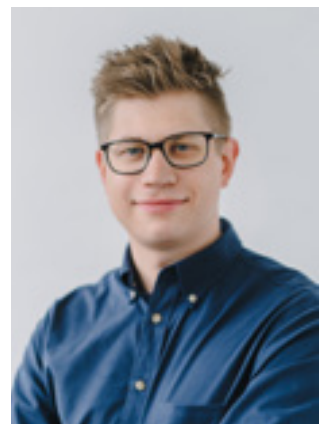
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Lukas Rauen

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IO

TELLING AN INTERACTIVE STORY THROUGH VISUAL AND WRITTEN NARRATION



Look of the sidekick

This work is about a Point'n'Click game, with a short story in the foreground where the player follows an abstract, linear narrative story line. On the basis of the player's own actions (followed by prescribed rules), the story is explained in a piece-by-piece way and interactively experienced. The focus is placed on the visual narration. Likewise, the story is supported by written narration and made comprehensible to the player. For the elaboration of the game, a vertical slice / a first playable version was finished on the base of one level.

The entire game concept and the story on which the game is based relies on the following premise: each life is an adventure when one is willing to follow its own intuitions; today's flood of information and freedom of decision makes it increasingly difficult to rely on one's own opinion and inner voice: **it is about the significance of understanding oneself.**

Overview of level 3



Since a major part of this work is designed for the narrative, the levels were designed on the basis of the classic hero's journey according to Joseph Campbell and aligned to an arc of suspense. In combination with visually distinctive, sometimes abstract character and level designs reflecting different inner conflicts of protagonist Io. In this process, deliberate stylistic breaks are inserted into the individual levels within their visuality. Thus, the individual sections of the story differ in its appearance, but each level with the same base of symbols since this is partly learned by the player or worked out as useful objects in the context of the game. A symbolic, pregnant story encourages a player to think about the experience, and allows for the interpretation of the action, during and after playing. The use of allegory and symbolism to tell stories the foundation of this work. Embedding objects or actions within a game, beyond the sober illustration of letters.



Concept art



Concept art of level 2

IO – Erzählen einer interaktiven
Geschichte mithilfe von visueller
und schriftlicher Narration
Bachelor Thesis
supervised by
Prof. Björn Bartholdy
Audiovisual Media

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Kochrezepte für Carla

Bachelor Thesis
supervised by
Prof. Iris Utikal
Typography and Layout



Kochrezepte für Carla

“Kochrezepte für Carla” (cooking recipes for Carla) is a new kind of recipe book for children and teenagers with disabilities. The aim of this project is to develop easy-to-access, personalized recipes based on the various needs of this heterogeneous population.

Carla has been my inspiration for this work. She is a 15 year old teenager with both mental and physical developmental disabilities. For her entire life she will be dependent on assistance and care. However, she is able to master parts of her life independently, and while she is aware of her need for assistance and is willing to accept it, her desire for independence is strong. Carla’s variable capabilities is a good example of the diversity within this complex population.

The main part of the concept consists of a great variety of recipes which can be accessed by the target

population. These recipes are available online through the website “kochrezepte-fuer-dich.de” (cooking-recipes-for-you.de) and are designed to be followed either alone or with the caretaker. Each person can work with recipes that are tailored to their individual requirements and needs. They can be sorted based on personal level of difficulty and preference/liking. Feedback rating can be achieved by each person then selecting “I can do that!” and “I like that!”, allowing us to tailor future recipes based on user experience. Chosen recipes can be modified and personalized which can increase motivation and create a personal bond with it. Once it is chosen and personalized, a printed version can be ordered.

This concept focuses on assisting in the actual cooking process, by providing easy-to-follow, personalized recipes and encouraging engagement

in developing independent or partially independent skills. It should be noted that assistance in tasks such as grocery shopping may still be required. The overriding aim of “Kochrezepte für Carla” is to design recipes in such a way that Carla and any other member of the target population can gain as much independence as possible in cooking and preparing their meals. Illustrations are used for the visualization of the recipes.

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Interface.
Conception and
Design of a HMI
Bachelor Thesis
supervised by
Prof. Michael Gais
Typography and Layout

› Why should it be harder
to operate industrial
machinery, than a phone? ‹

RIMA SYSTEM

CONCEPTION & DESIGN OF A HUMAN-MACHINE-INTERFACE

interface

close to the market interface redesign of a post press machine,
used in the printing industry to gather magazines in strapped logs



A comprehensive analysis of the current interface, interviews with machine operators and display manufacturers were indispensable milestones: We can't design a product if we don't know the potential and the weak-points – otherwise we design hypothetical solutions for hypothetical problems. Breaking down the requirements deriving from the exploration and analysis in one word, the interface has to be simple.

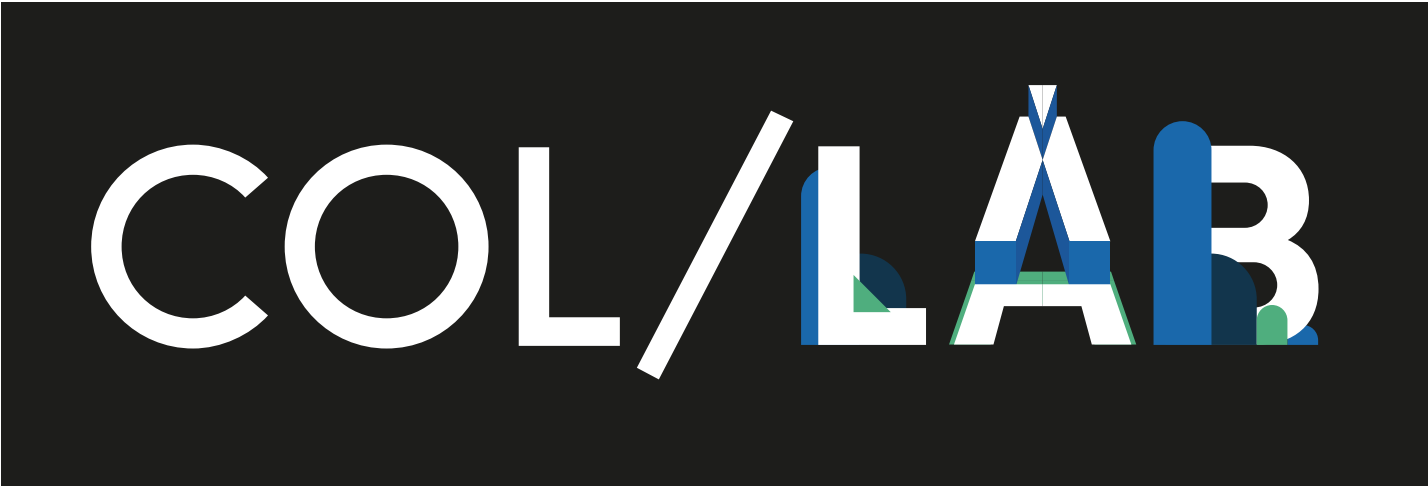
Despite of popular design quotes such as less but better or good design is invisible, for interfaces simplicity is more than a principle – it is fundamental. Reduce instead of overload. Guide instead of illustrate. In the best case, the operator does not even notice the interface as such. An invisible translator between human and machine. A process of systematic reduction by removing, organizing and hiding, leads into a functional minimalism characterized by a typical lightness and aesthetics.

From the first rough sketches of the information architecture, to the definition of typography and icons, to the point of color and grid systems derived from machines and corporate design: At the end of the project, there is a functional prototype of the HMI performing as base for a new functionality and design.

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Design Manager, RIMA-SYSTEM





**COL/LAB –
Development of a collaborative VR simulation**

Communication and collaboration are essential frameworks for design processes. Since every communication in itself signifies a transaction of information variables, it is necessary for recipients to train their perceptive and processive capacities to attain an optimal efficiency of communication.

The renaissance of VR systems promises new collaborative opportunities for interaction and communicating in this case: virtual realities should not just be consumed autonomously, but made to be experienced as a mutual „social VR experience“ instead. However, wearing and using head mounted display systems and experiencing a now possible “fully immersive” simulation leads to a challenging conflict within the structure of communication between two parties, which represents the initial point of COL/LAB’s game intention and is willfully applied as an element of the game’s design.

Therefore, the interactions within the simulations appear on two separate layers – on the one hand via a touchscreen system, on the other hand via a VR glass system, which tracks the user in the real room and transfers their movement information onto the virtual location.

The virtual location functions as a “test laboratory” for both participants, in which, due to the consciously designed separation of both parties, both communication and collaboration are put to the test. Both players can make use of several technologies at their disposal, such as a self-learning gesture recognition, to solve individually generated challenges.

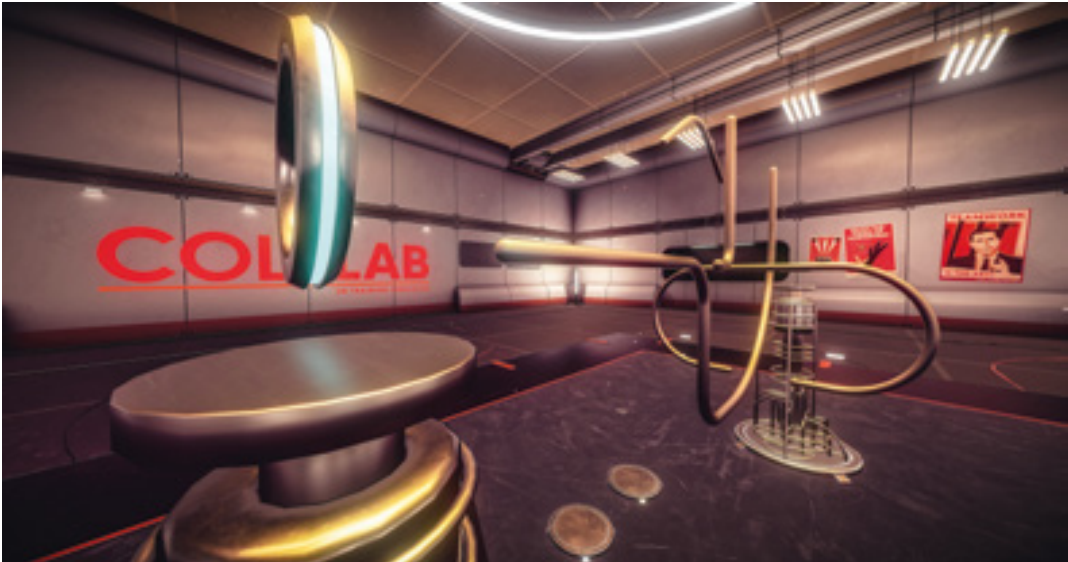
Besides the theoretical discussion, the additional technical integration of VR periphery and touch-screen interaction will also be broached in this paper.



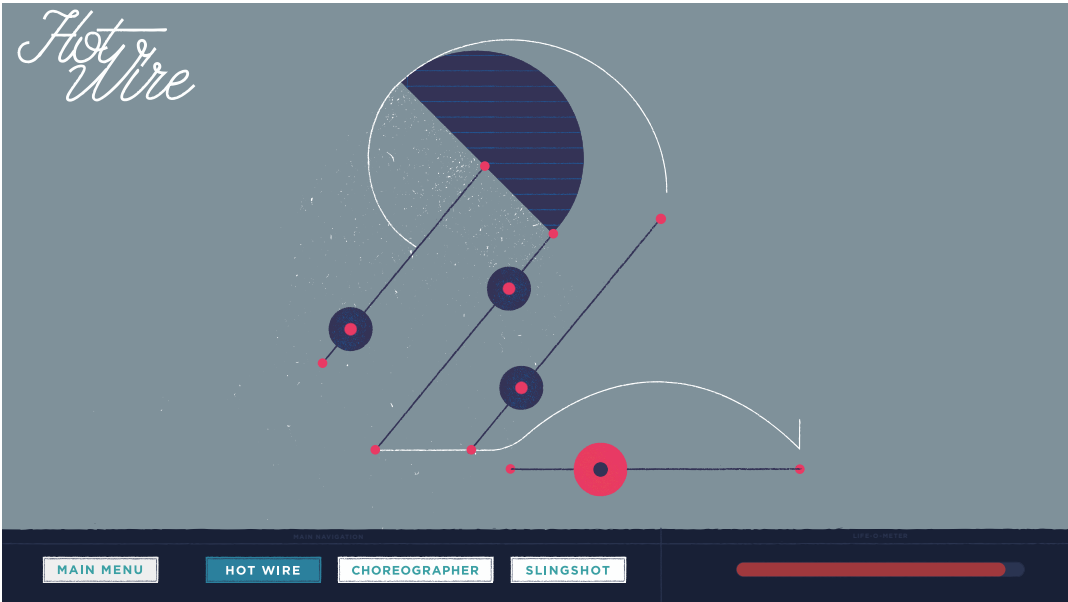
3D-avatars with photogrammetric surface properties.



„The Lab“ – The VR-Players’ view of the area.



One of three challenges in the VR-simulation.



Touchscreen-Interface with illustrative elements (second player view).

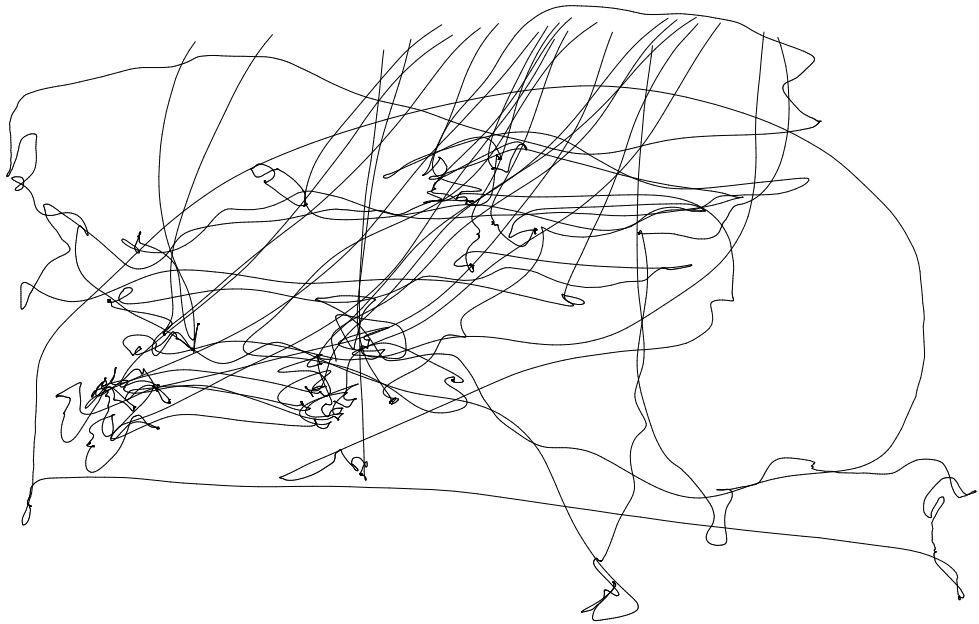
Co/Lab
Entwicklung einer
kollaborativen
VR-Simulation
Bachelor Thesis
supervised by
Prof. Björn Bartholdy
Audiovisual Media

Hannes Hummel
Bachelor of Arts in
Integrated Design

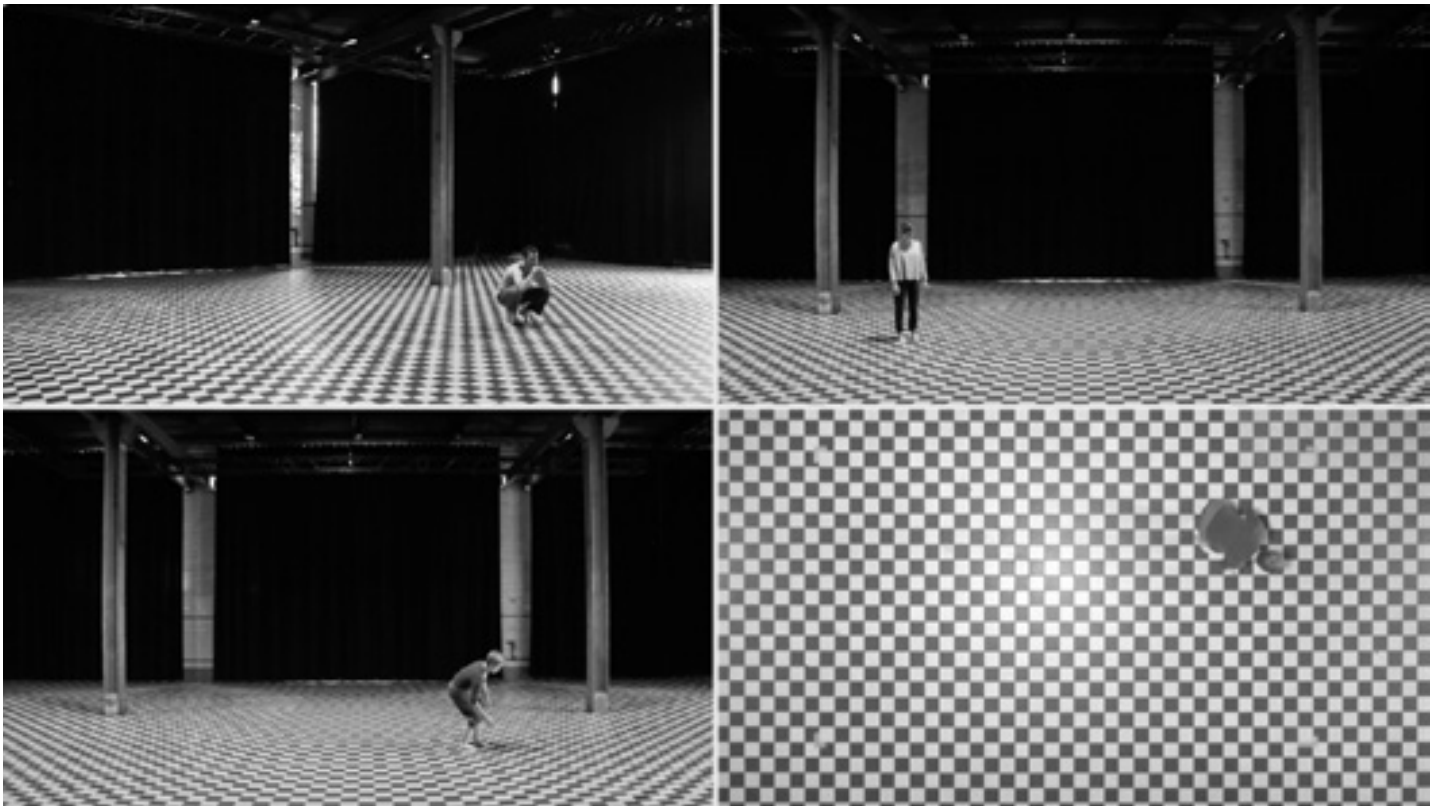
info@hanneshummel.de
www.hanneshummel.de



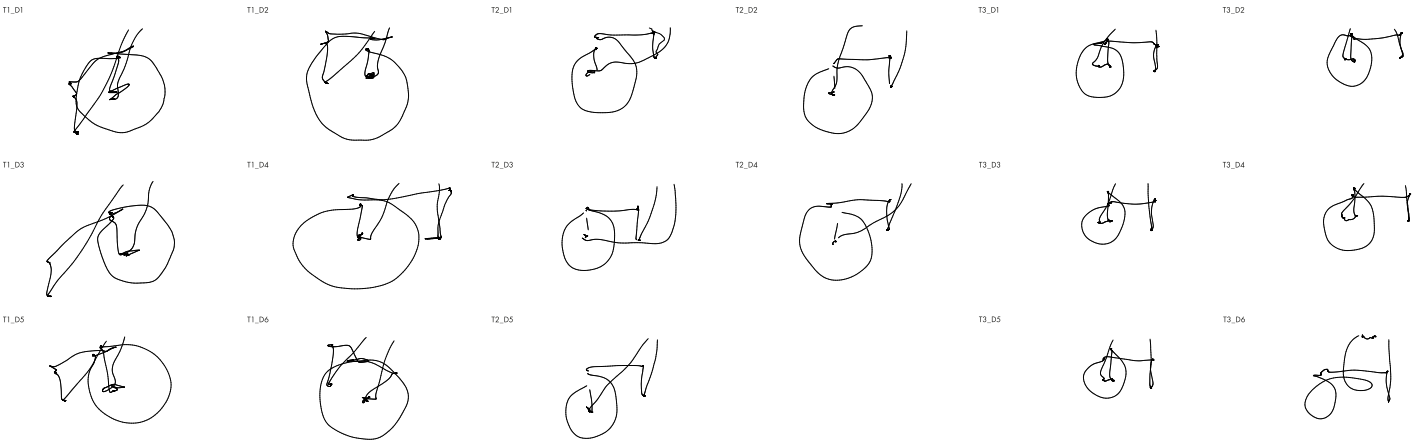
RECOGNIZE FORMULATE PERFORM PROGRAMS



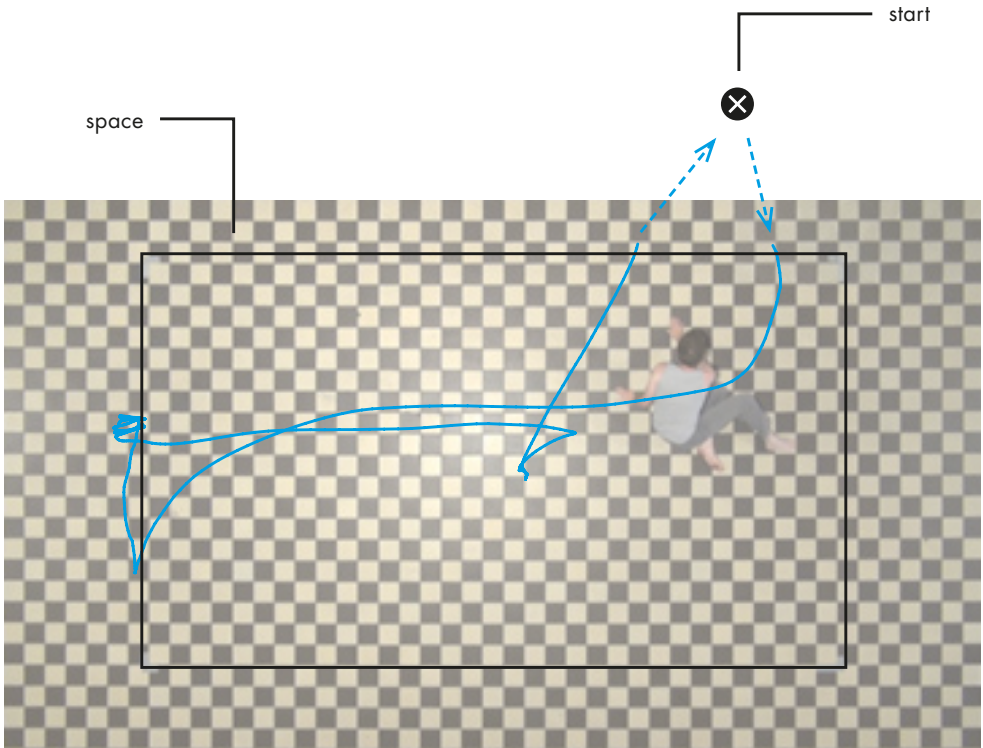
**Programme Begreifen –
eine performative
Umsetzung**
Bachelor Thesis
supervised by
Prof. Andreas Muxel
Interface and Interaction Design



THE VIDEO: <https://vimeo.com/floracolett/programmebegreifen>



Programs are first of all just episodes of actions, following certain rules. As they correspond to human thinking, they contain typically sequences, loops, if-constructs and evaluation. Humans once started developing algorithms to simplify processes, but ended up in being the one acting without thinking. The focus of this Bachelor Thesis is on the principle of programs. The transformation of instructions and directions into single actions ended up in a dancing performance. Besides a short film capturing the executions of the dancers, graphical notations make it possible to compare the different conceptions and interpretations.



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Anticipation through machine learning

My Bachelor Thesis deals with machine learning in the living environment and focuses on the known interface of the light switch.

The previously written scientific work about technology in the living environment and machine learning in medical care are both used as the knowledge base for the final thesis. Nevertheless, the contextual background of this thesis is based on the proposal “Der Mensch in einer technologisierten Wohnumgebung”.

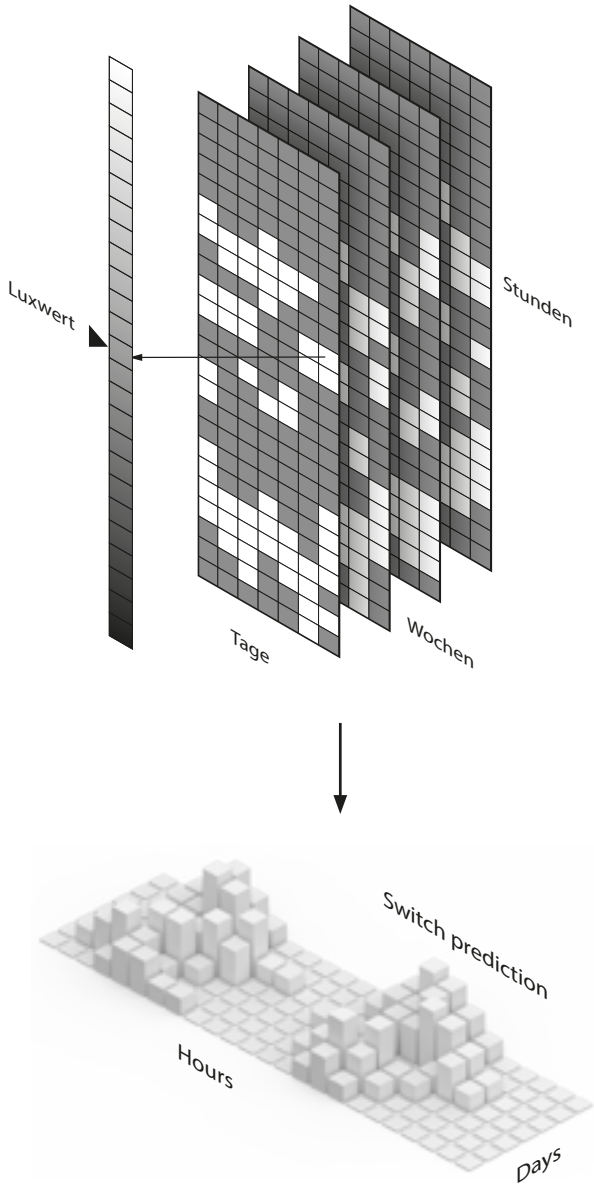
Known “smart home” appliances usually do not adjust themselves to the users habits or just do this in a very limited way. They connect themselves to the cloud to get updated data to generate a median of the way people live and use their appliances. This is not ideal if you want to achieve a personalized living environment. Furthermore, there is a very limited transparency on which data is uploaded to the cloud and what happens with it. Another handicap for actual “smart home” products is the use of smartphones as their main interface. That means that you have to download a new app per manufacturer whose products you are buying. This is not intuitive nor user-friendly.

It’s for this reason my final thesis is based on the themes of machine learning and simple interfaces to generate a truly

adjusting living environment for the people who are actually living in it.

To achieve this a simple light switch is extended with sensors which data is sent to a Raspberry Pi single board computer. An algorithm then searches for patterns in the data and learns while the inhabitant is using the light switch on his/her daily basis. After a while switches the light depending on the daily use of the light switch.

The Sting with this structure is that it is independent of the internet nor does it use a smartphone app with a learning curve. It only depends on a very well-known interface which is simply enhanced with a neural network. And even if a prediction by the algorithm is wrong, to change it, it is as easy as switching the light switch. The achievement is a well-fitted living environment for the inhabitants who have the total control over their appliances as well as their generated data.



Anticipation through machine learning
Bachelor Thesis
supervised by
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Interface and Interaction Design

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LEVIAN - KULINARISCHER RAUM

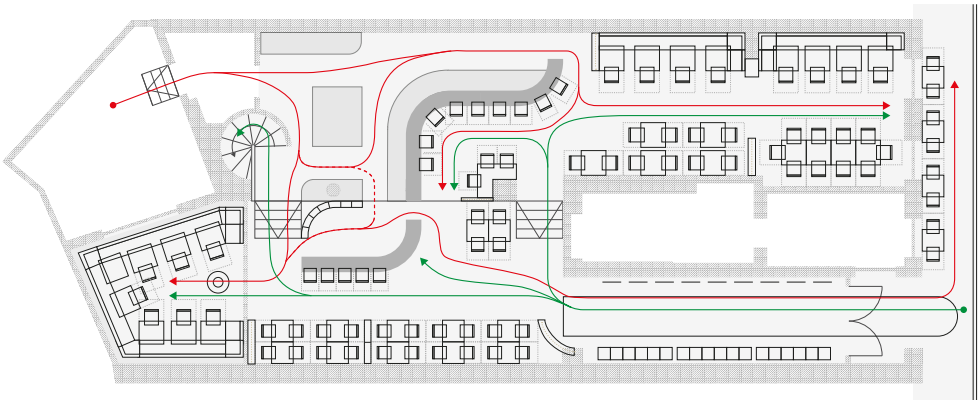
development of a gastronomy concept



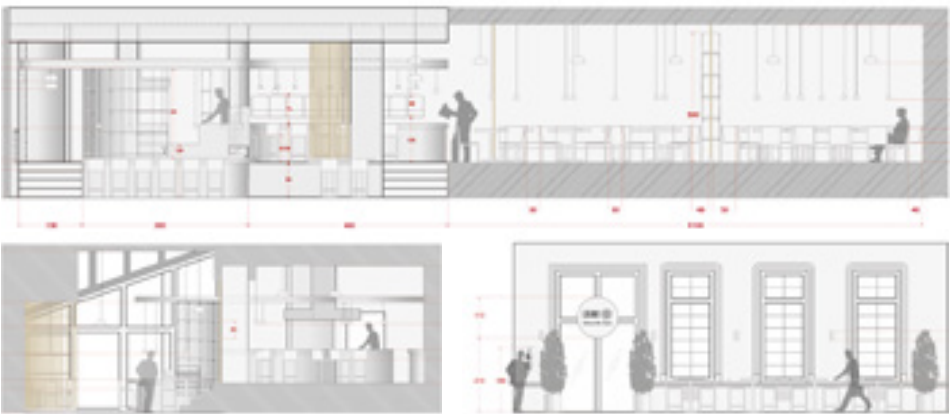
3DVisualization – upper: view on the entry area and the terrace / lower left: view on the restaurant area

“The secret to a good relationship of concept, menu, and design is to conduct a careful market study and menu analysis before determining specic design elements in either the kitchen or dining area.”

Baraban, Regina. Durocher, Joseph. Successful Restaurant Design. Wiley, 2010



one of several process plans: running routes of the staff and guests



technical drawings

the spatial experience and at the same time focus on the host, the soul of the gastronomy (chef and the team) as well as on the communication between the guests and the staff and the guests among each other on various levels. Furthermore, the awareness of the guests towards the food shall be sensitized using diverse creative and conceptual solutions.

Next to the proposals the following fields were considered:

- Location analysis
- Competitor analysis
- Observation of customer frequency of the competitors
- Interviews with neighbors, employed people and tourists / visitors
- Planning of the offerings together with the chef
- Herbert Brockel
- Design of the corporate identity
- Conception, planning and visualization of the room
- First economic calculations

During the conception, focus was put on the location and their people as well as the thumbprint of the chef. The most important and pioneering findings were found through numerous conversations with diverse interviewees who were dispositive for the final concept.

Self-made products – a part of the multilayered concept



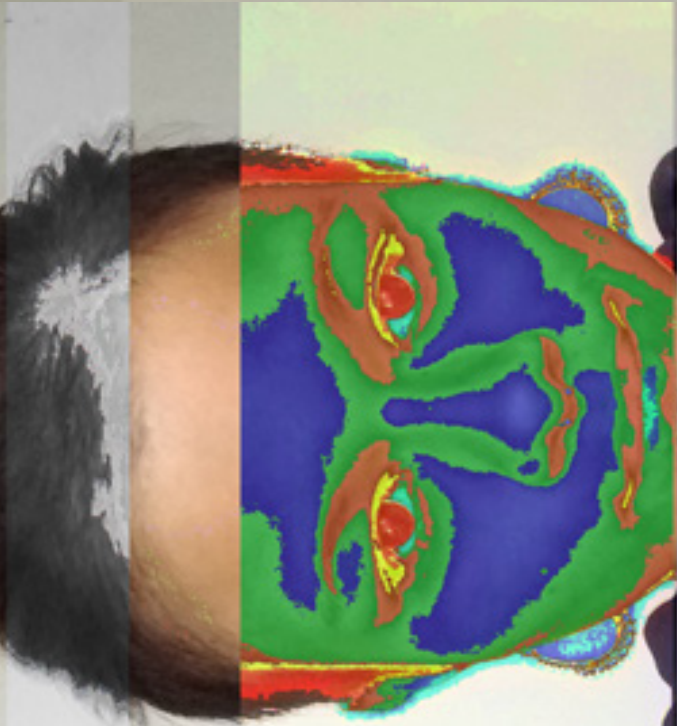
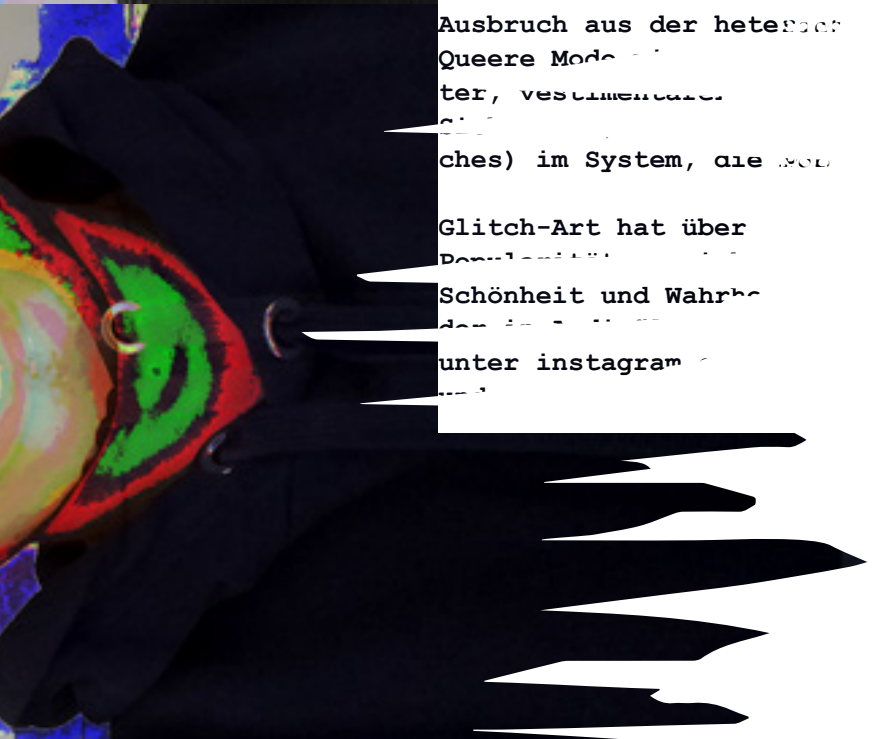
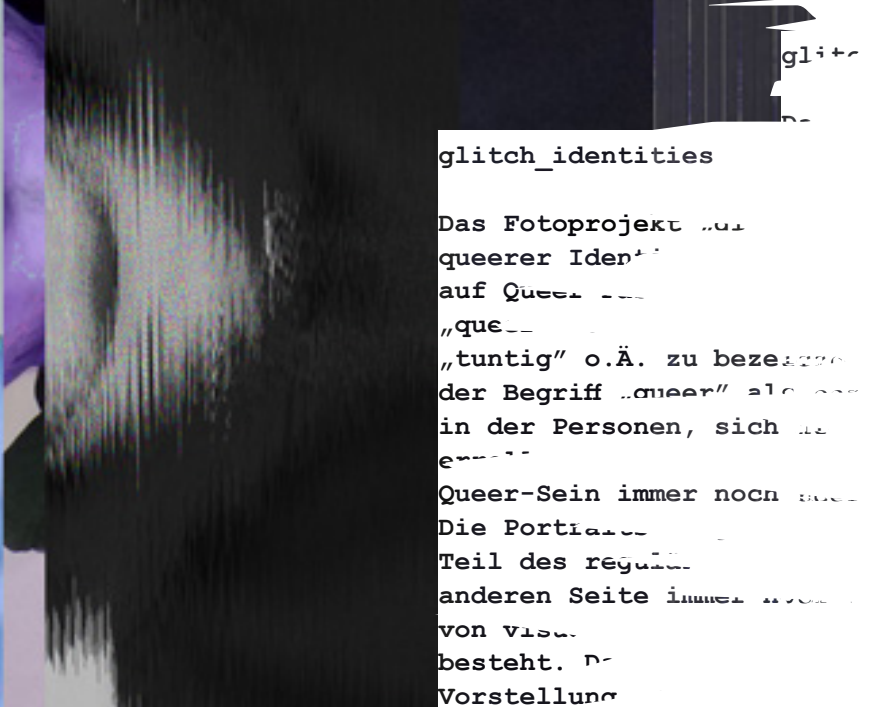
Kosma Korczynski

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In this final thesis, the current developments of the outside the home market – culinary culture as well as gastronomy-operational – will be taken up, the special characteristics of the region will be understood and the specific needs of the people living there will be looked at to develop an integrated concept for a gastronomic business. The work is based on the two research proposals “Gastronomy as a mirror of contemporary food culture” and “Requirements to space concepts in the gastronomy and the changes through the contemporary food culture”. One of the challenges was to harmonize the food selection, the communication and



glitch_identities

The photo project "Glitch_Identities" shows the positioning of queerness within society. It shows several portraits with focus on queer-fashion, -makeup and -hair. When not long ago "queer" was an insulting word for calling someone "gay" or rather "dykey" or "faggoty", one could say that today - thanks to feminism - "queer" became a descriptive term for people who don't identify with the "normal" gender systems of the majorly heteronormative society. Even though the scene became more established, being queer still appears as a footnote of social life. On the one hand, the portraits show that queer-fashion already is part of regular urban life. On the other hand, the project exposes the still controversial discourse of breaking visual gender stereotypes and dress codes. It focuses the social notion that queerness and the LGBTQ*-culture is somehow still seen as outbursts of heteronormative "reality". Queer-dressing people are mostly perceived as disturbance of aesthetic normativity. Thereby this attitude misses the point that the system just can be noticed as "working" by creating unplanned glitches.

Glitch art got a big hype through the last years. It questions the social standards of beauty and truth. The glitch portraits are created through data bending converted audio files of the digital photographs. They will be published on [instagram.com/glitch_identities](https://www.instagram.com/glitch_identities) as three-part portraits and as animated video glitch art.

Iceilige Portraits

glitch_identities

Das Fotoprojekt zur
queerer Identität
auf Queer ...

"queer" o.Ä. zu bezeichnen
der Begriff „queer“ als
in der Personen, sich
erweitern

Queer-Sein immer noch eine
Die Portraits
Teil des regulären
anderen Seite immer noch
von visueller
besteht. Der
Vorstellung

Ausbruch aus der heterosexuellen
Queere Mode
ter, vestimentare
ches) im System, die sich

Glitch-Art hat über
Doppeldeutigkeit

Schönheit und Wahrh
den in - - -

unter instagram

[illegible]

Annika Mechelhoff

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instagram.com/glitch_identities





A camouflage pattern

A camouflage pattern is able to point out or hide, create optical illusions or dissimulate an object entirely. The dissolution of the borders between fore- and background enables the beholder to play with optical illusion and constitutes new forms of gestalt perception. This rises the question of the potential applications of the active principle in a domestic environment. An application that goes

beyond the ornamental and aspires a functional significance. Within my bachelor thesis, I initially investigated the phenomenology of optical camouflage in the interaction of visibility and invisibility. As a result of my theoretical-practical synthesis, I developed multiple prototypes and a viable camouflage pattern. The free-floating sideboard constitutes a background, a stage where a

culvert, a screen, a document folder and a pocket emptier can be freely positioned and combined. Together, they enable the viewer to present objects of aesthetic value or hide less attractive items. Thereby, the act of camouflage reaches a new meaning. It transforms into an active and deliberate activity – an interplay of showing and hiding.



1 + 2
The prototypes
Front and perspective view

3
Camouflage Objects
Aluminium
Sublimation print

Camouflage
An Interplay of
showing and hiding
Bachelor Thesis
supervised by
Prof. Hatto Grosse
Design for Manufacturing

Simon Meienberg
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European Studies in Design
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ABSTRACT

IN THE AGE OF DIGITALIZATION, THE INDUSTRY IS IN CONSTANT COMPETITION WITH THE GLOBAL MARKET. THE ENORMOUS PRICE COMPETITION ON AN INTERNATIONAL LEVEL FORCES COMPANIES TO CONSTANTLY DEVELOP AND IMPROVE THEIR PRODUCTS, BUT ALSO TO CONTINUOUSLY OPTIMIZE THEIR INTERNAL PROCESSES.

ONE OF THE MOST IMPORTANT SUBJECT AREAS HERE IS THE REDUCTION IN PRODUCT DEVELOPMENT TIMES, WHICH HAS HAD AN IMPACT ON THE DEVELOPMENT OF CAD AND 3D SOFTWARE OVER THE LAST FEW YEARS.



„WENN DU ETWAS 2 JAHRE
LANG GEMACHT HAST,
BETRACHT ES SORGFÄL-
TIG! WENN DU ETWAS 5
JAHRE LANG GEMACHT HAST,
BETRACHT ES MISSTRAU-
ISCH! WENN DU ETWAS 10
JAHRE LANG GEMACHT HAST,
MACHE ES ANDERS.“ -
MAHATMA GANDHI

Digital product development
of an upholstered furniture:

3C-Holding

Bachelor Thesis

supervised by

Prof. Dr. Oliver Baron

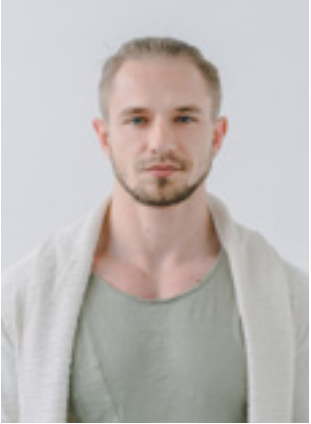
Design and Economy

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Chatbots in Service Design

Humanity can not escape a progressive digitalization. That is why they has to learn to live with and of her. Wherever the human being can no longer cope with the information and tasks to be processed, this digitization can help itself to cope with itself. Just as tools have always preceded the progress of man, so will they be those who lead an epoch into the next. These tools no longer consist of materials such as wood, stone, iron or plastic, but of zeros and ones.

These are chat and assistance bots, which will help people in their daily tasks, both professionally and privately. They take over appointments, taxis, food shopping, the regulation of various devices in the household, arrange telephone calls, shop in onlineshops, pay bills, book flights, etc. It seems as if the area of the apps is changing. This change will ensure that a single bot is able to take over the tasks of many apps and make them superfluous.

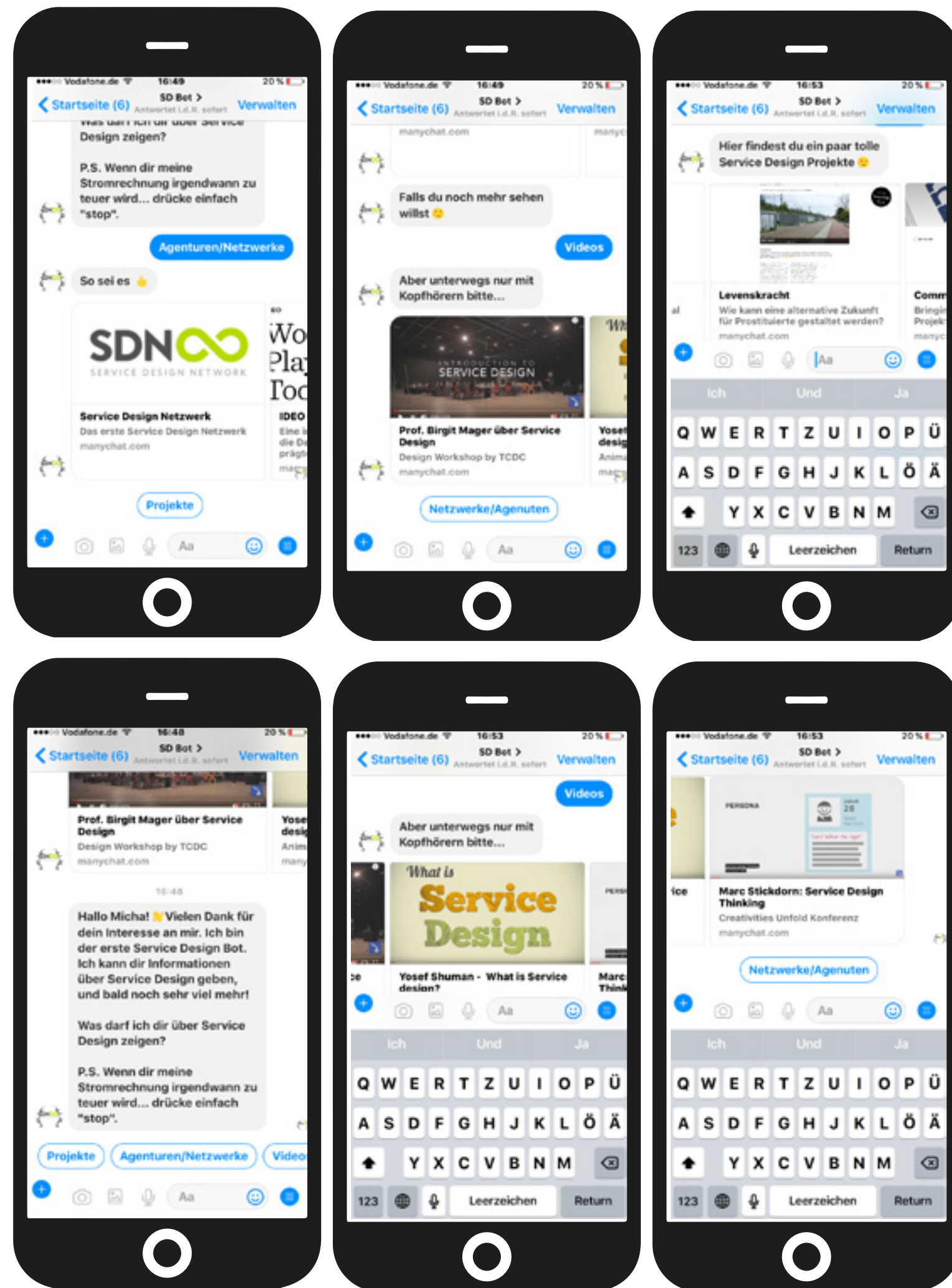
As a result, a designer gets both, a further set of tools that help him in his design process, as well as a further field of application, which must be researched and designed, in accordance with the new possibilities and challenges.

Especially in Service Design, chatbots offer important instruments and nodes in a design process, as well as in a service itself. The interdisciplinarity and integrity that offers this new appearance entails a service designer who should not be underestimated, the work of which is chaotically ordered Universality and empathy.

In this thesis, a status quo of the chatbot movement has been shown, and investigated the benefits of service design from such a bot. A prototype was developed, the SD Bot.

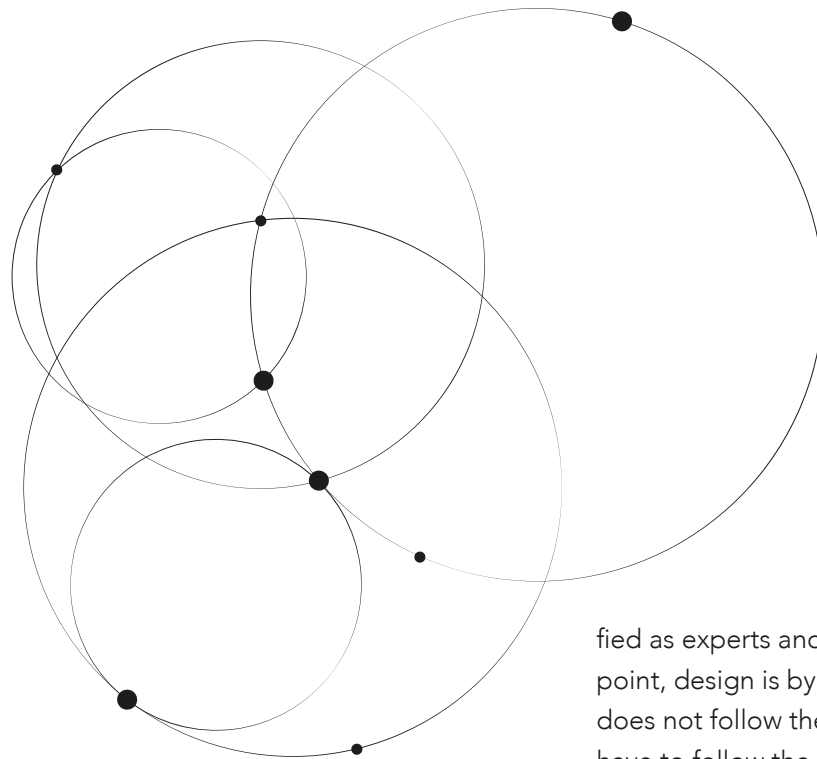
Chatbots in Service Design
Bachelor Thesis
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Designing Corporate Identity

Development of a Democratization Approach



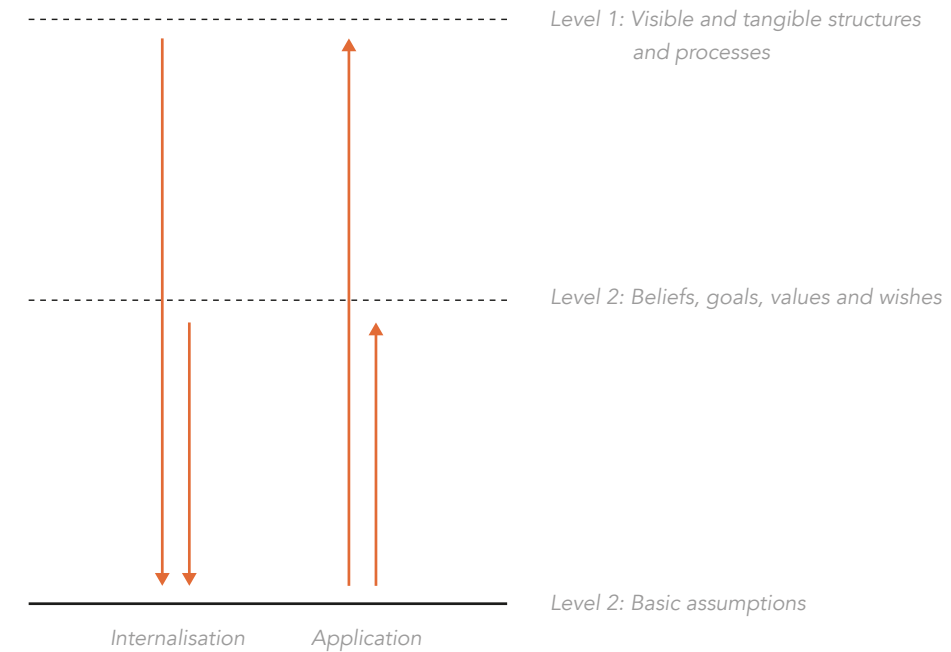
Much seems to be linked to many things, but not all to everything; connections equal circular structures without beginning or end, the elements of which influence one another.

„It’s a great time for design“. The economic value and cultural influence of design seems to have been understood more than ever in organizations of all kinds. This is true not only for digital pioneers like Google, Apple or Facebook. From more conservative business consultancies to banks and financial firms to retailers – all players are increasingly buying or expanding their design skills. These are no longer confined to the design of aesthetic surfaces, but are considered as „tools of transformation, capable of changing the way in which companies act, recruit, compete, and build their brand“.

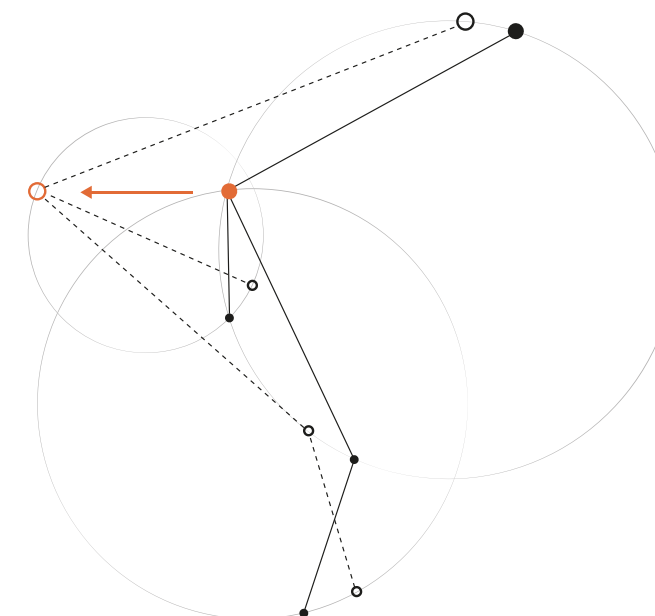
Inadequate, however, appears to be the authoritarian top-down principle, which is followed by corporate identity and branding concepts. Behavioral and communication methods are centrally defined in a small group of people and ‚implemented‘ into the organization concerned. Designers are typi-

fied as experts and employees as laymen. At this point, design is by no means emphatic; the design does not follow the demands of its users, its users have to follow the design. More and more complex management systems are forcing constraints and enforcing compliance while limiting the creativity, flexibility, and innovative capacity of employees. In addition, local problem-solving can not always be carried out within these patterns; just think of the multiplicity of ever-changing channels and media. Last but not least, the high level of control itself is an economic disadvantage of such authoritarian design and management practice.

It can be traced back to a rational-technocratic idea of companies in which elements can be decoupled from each other and viewed individually. In system and organization theory, however, companies are not described as perfectly organized instruments, but as complex social fabrics. A company, on the one hand, is part of human society, and on the other hand is itself a society, a union of people with all their human irrationality and emotion. Multilateral dependencies exist everywhere and can hardly be visualized in the usual flowcharts. Corporate Identity should be understood as an integrative concept that describes these phenomena; the interconnectedness of all the problems, relations, and dependencies.



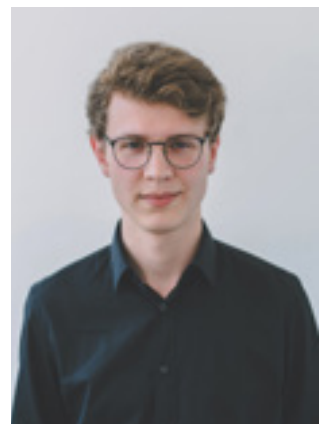
Under this premise, the present work proposes to democratize identity-effective design processes by means of participatory design practices. The argumentation of this strategy is based primarily on corporate cultural aspects. On the basis of this, interventions for design and a requirement profile for designers will be introduced, which is intended to represent a counter draft to the input-output character („for the desired culture x take the instruments a and b“) of currently used models.



Every intervention in a detail problem shows effects in neighboring areas, which can not be foreseen in the rational-technocratic worldview.

Development of a Democratization Approach to Designing Corporate Identity
Bachelor Thesis
supervised by
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Identity and Design

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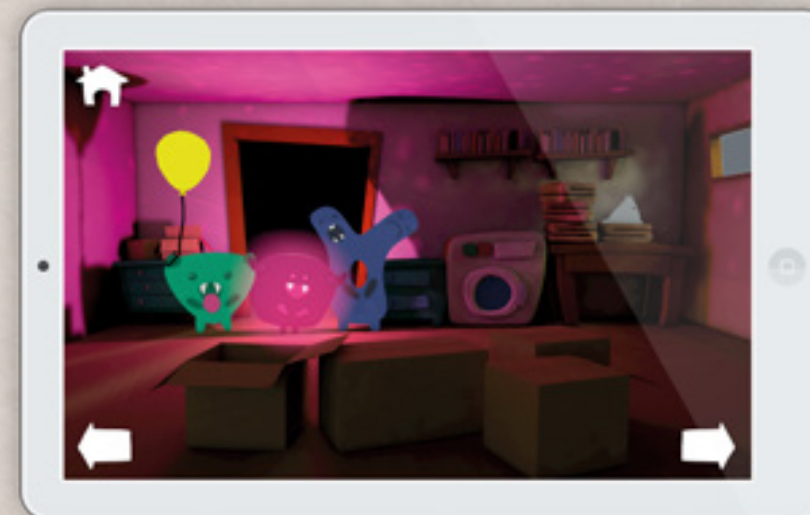
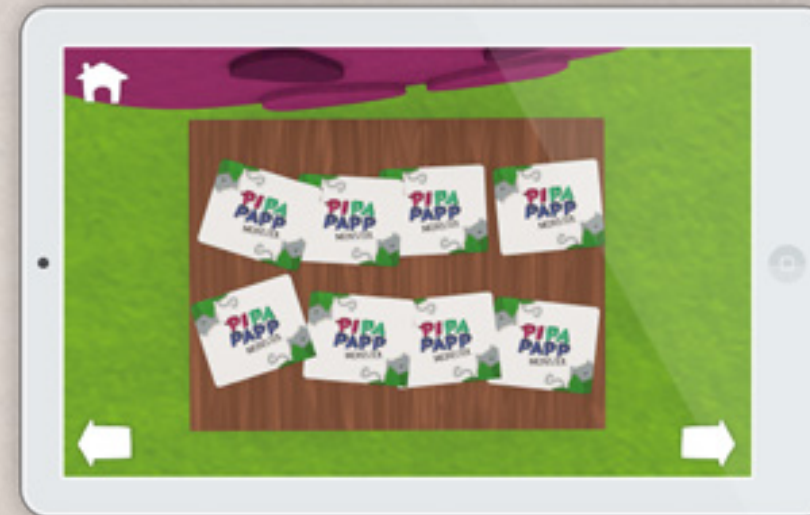
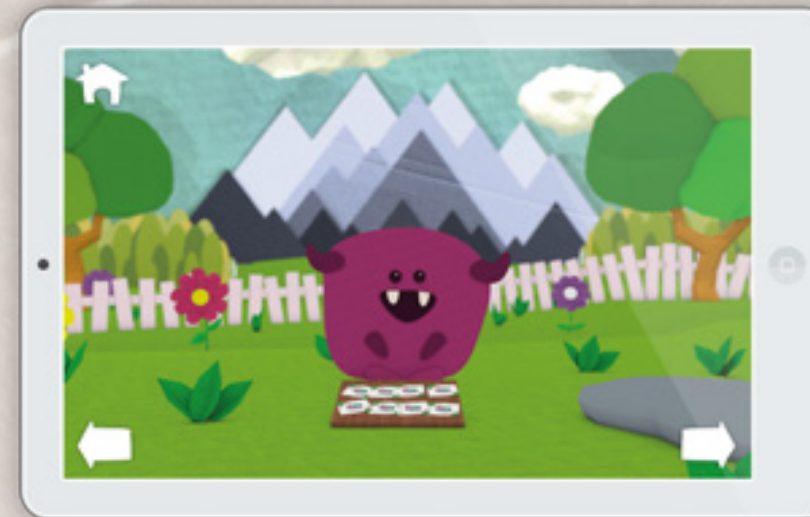
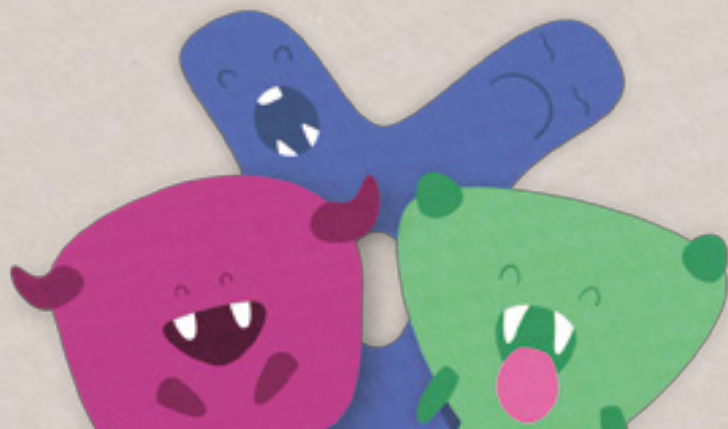
PIPA PAPP MONSTER

»Pipapapp Monster« is an application for children in the preschool age.

The Pipapapp Monster are three little monster friends who experience adventures together. Here, they learn lessons for life. Always with them is the cat Milly. The monster children are with their behavior and impression in the age of the target group in order to generate a lot of room for interpretation. When playing together there are re-occurring situations which are familiar to small children from their preschool or their home. Fights may need to be solved, sweets may need to be distributed equally or there needs to be negotiated who can use the swing first. **With this story the social behavior of children should be encouraged.** During these adventures they not only learn correct interaction with each other, but are also imparted general knowledge: How do you behave on the road traffic or how do flowers grow? Such and similar daily questions will be thematized. The stories of the monsters are always happening in an environment that is familiar to children. This can be the house of one of the monsters, in the preschool, at the playground or on the road. Not only the plot environment is taking advantage from an environment that is familiar to children but also the material from which it is made very close to the real world of preschool

children. Here, they are using mainly basic colors as they are particularly well-suited for children. Every story is loosened with mini games, which, on demand, can also be skipped or chosen separately. The stories are made in that way that it is possible to build in little breaks for experiencing the plot. This is important because parents often fix play times with their children and they should not be exceeded. A three year old child will usually take longer to play a story to an end than a five year old. Through the egocentric awareness of children a role model should be created through three different characters in which the child **finds itself again in the monster, reflects and familiarizes itself with its own personality.**

The aim of the application is to encourage children in their development, uses their interest in digital media in order to develop their skills, like media competence, and at the same time communicate general knowledge and social competence.



Pipapapp Monster

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body and surface
Bachelor Thesis
supervised by
Prof. Dr. Oliver Baron
Design and Economy



Series Nr.2, Outlook.pdf



Series Nr.2, Outlook2.jpg



Series Nr.2, Outlook3.jpg



Series Nr.2, Single.jpg



Series Nr.2, To Take.pdf



Series Nr.2, To Take2.jpg



Object Nr.1, wearable.tif



Object Nr.1, wearable2.tif



Object Nr.1, wearable3.tif



Object Nr.1, wearable4.tif



Object Nr.1, wearable5.jpg



Object Nr.2, home.jpg



Object Nr.2, home2.jpg



Object Nr.2, home3.jpg



Object Nr.2, home4.JPG



Object Nr.2, home5.jpg



Object Nr.3, corner.jpg



Object Nr.4, container.psd



Object Nr.4, container2.png



Object Nr.4, container3.png



Object Nr.4, container4.png



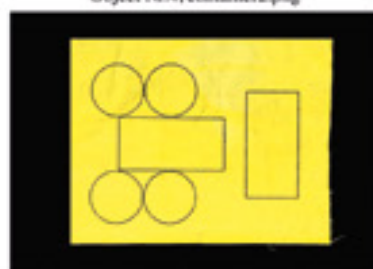
Object Nr.4, container5.png



Object Nr.4, container6.png



Object Nr.4, container7.png



Series Nr.1, Immediate textiles, mask.jpg



Series Nr.1, Immediate textiles, mask2.jpg



Series Nr.1, Immediate textiles.psd



Series Nr.2, Case.pdf



Series Nr.2, Case2.jpg



Series Nr.2, Cover not to see.pdf



Series Nr.2, Cover not to see2.jpg



Series Nr.2, Cover to see.pdf



Series Nr.2, Cover to see2.jpg



Series Nr.2, Du-rag.jpg



Series Nr.2, Du-rag2.jpg



Series Nr.2, Duo.pdf



Series Nr.2, Duo2.jpg



Series Nr.2, Half Circle.pdf



Series Nr.2, head covering.pdf



Series Nr.2, headscarf.pdf



Series Nr.2, One-sided.jpg



Series Nr.2, One-sided.pdf

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Locals

Bachelor Thesis
supervised by
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Typography and Layout

Who are the immigrants
that live in Germany?
How comes that they
came here and stayed?
What bothers them?

My project can offer you a
whole Kulturkiste (culture box)
filled with infotaining material.
The first box focuses on the
Russian-speaking immigrants
and their story.

Ekaterina Rusakova

Bachelor of Arts in
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І до пот щапт то бе
апчтнпг.
пот гцззіап, пот лещізн,
пот гегмап.
потнпг.
І до пот щапт
то наце апч
патіопалітч.



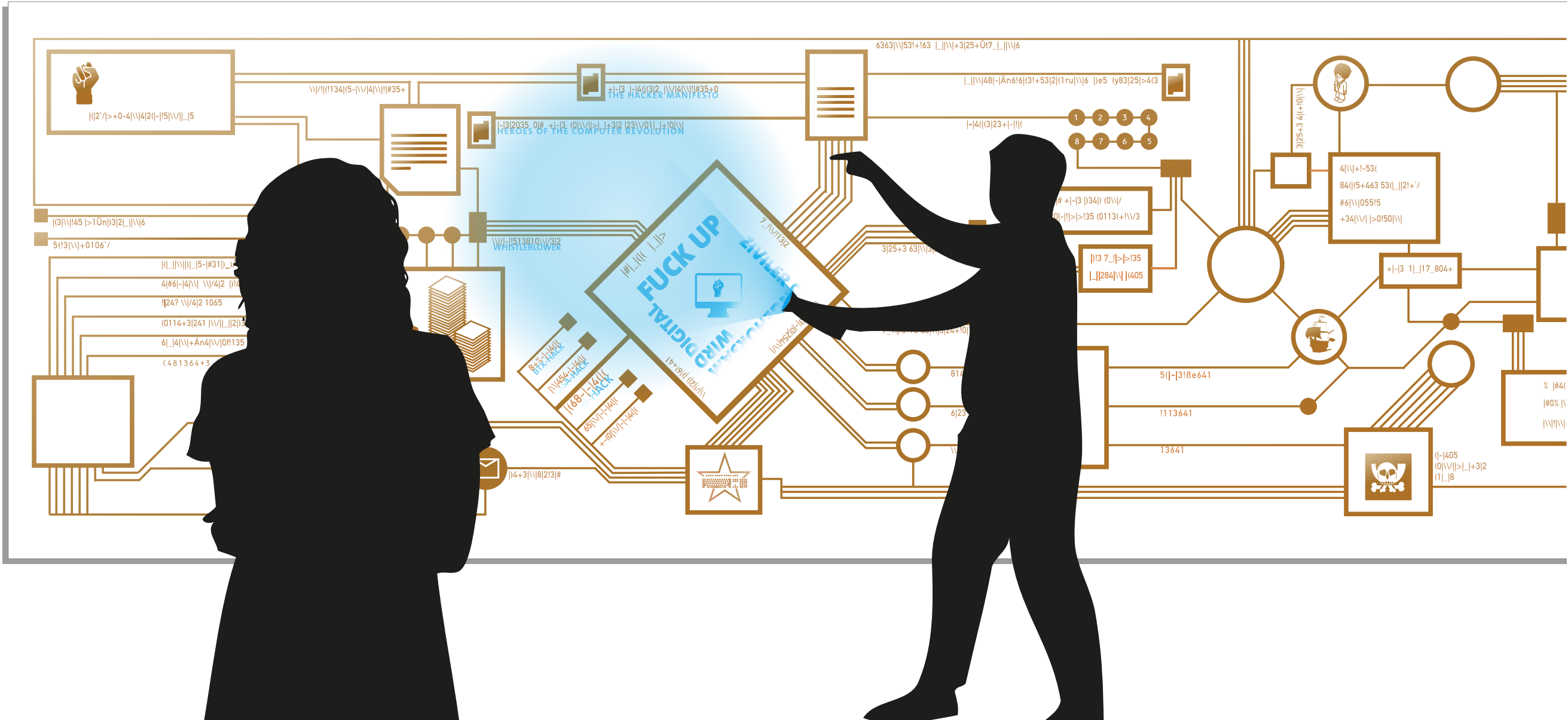
FUCK UP is an exhibition about Hackers, Hactivists and digital civil disobedience. The exhibition object is related to a big circuit board which shows relations of different Hactivists and their various activities. The work follows the contentious issue between their own laws and political approaches. Its known that Hackers and Hactivists don't like to divulge their actual identity. Therefore they prefer to communicate anonymous and coded. For this reason all explanations on the circuit board are presented in so called „Leetspeak“, or „Elitespeak“. Which is the speech of Computerfreaks and Geeks to have a coded communication in their scene. Furthermore the look of this written language is very cryptic from the beginning. To decode the information and make it readable for common people a UV-flashlight have to be used. This UV-flashlight makes the information visible and readable for not Hackers. To get in depth after the first view on the circuit board the concept is including a book which represents more content about hactivists. It also uses invisible parts you have to discover with the UV-flashlight.



Accessory Book

Fuck up:
Civil disobedience
gets digital
Bachelor Thesis
supervised by
Prof. Iris Utikal
Typography and Layout

Installation

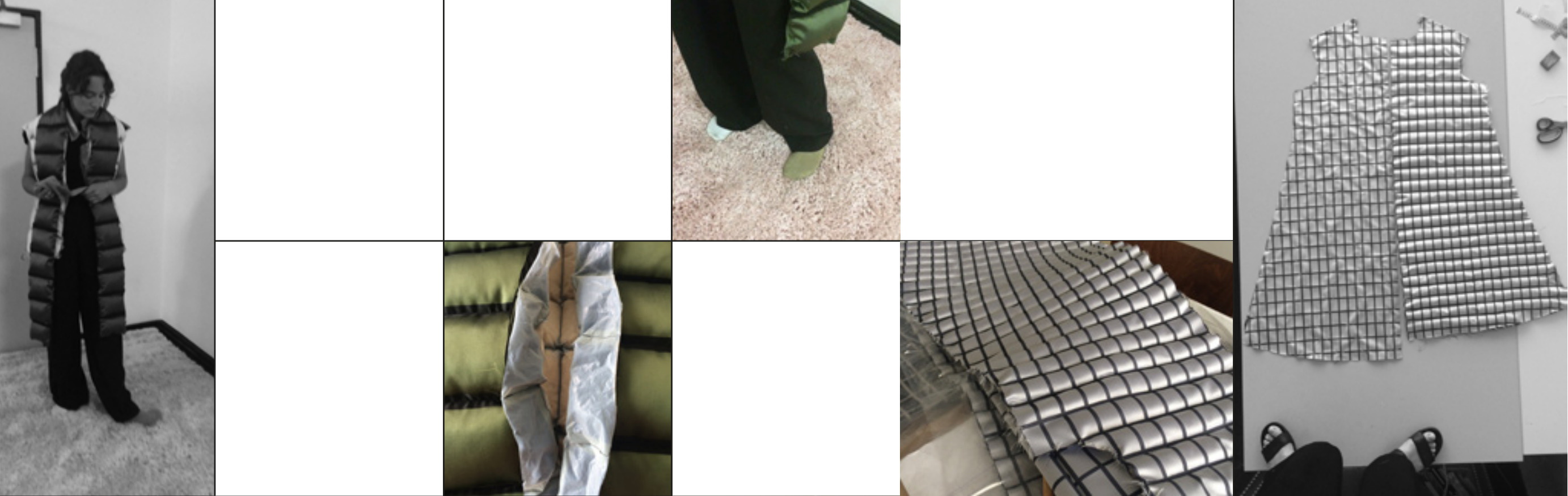


Daniel Sadowski
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Pixels as a three dimensional shape

Bachelor Thesis
supervised by
Prof. Wolfgang Laubersheimer
Production Technologies



BASED ON THE SIMILARITIES OF THE DIGITAL AND THE WOVEN IMAGE, A SERIES OF EXPERIMENTS WAS DONE CONNECTED TO MATERIALS, WHICH ARE NOT NECESSARILY COMMON IN THE FASHION INDUSTRY. ULTIMATELY, THE EXPERIMENTS LEAD TO A SMALL FASHION COLLECTION.

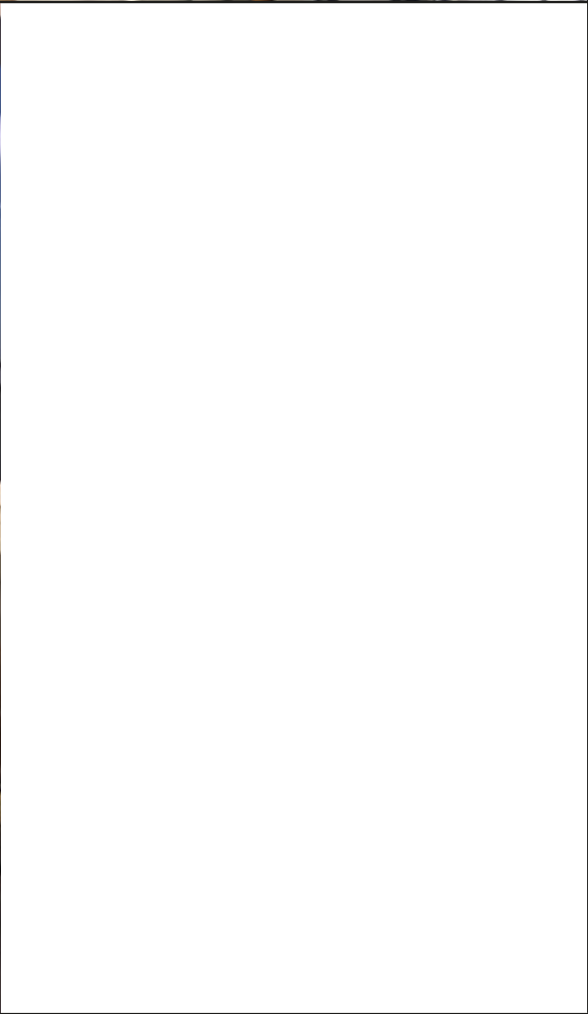
DIGITAL AND WOVEN IMAGES ARE DISPLAYED USING THE AUTOMATED BINARY SYSTEM. BOTH IMAGE TYPES ARE CHARACTERIZED BY CERTAIN RESOLUTION AND CONSIST OF IMAGE POINTS, BINDING POINTS, AND PIXELS.

ON THE BASIS OF THE JACQUARD WEAVING TECHNIQUE AND PIXELS IN DIGITAL PHOTOGRAPHY, THE GIVEN GRID BECOMES THE PATTERN OF SPECIALLY DESIGNED TEXTILES, WHICH IN AGAIN FORM THE DEFINING ELEMENT OF THE PLANNED COLLECTION.

THE „PIXELS“ ARE FILLED WITH KAPOK AND ARE COVERED WITH SILK AND CLEAR PTFE FILM. IN ADDITION, EXPERIMENTS WITH PLEATED TECHNIQUE WILL TAKE PLACE TO COMPRESS GARMENTS TO A RECTANGLE.

THE COLLECTION FOCUSES ON BINDING POINTS AND PIXELS THAT GROW WITH THE HELP OF EXTRAORDINARY MATERIALS AND TECHNIQUES OF FURTHER PROCESSING FROM TWO-DIMENSIONAL TO THREE-DIMENSIONAL.

THREE-DIMENSIONAL IMAGES ARISE.



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S P H A C H

PIXELS AS A THREE DIMENSIONAL SHAPE



POSTED - WHAT REMAINS IN A DIGITAL WORLD?

In the process of saving photos, text or audio on digital media, a virtual brain gets created and keeps a record of our life. To recall the stored data, it only takes the remembrance of the location as a key. Thereby, the usability and functioning of the interface defines the level of accessibility. To organize and highlight files, systems make use of pictorial metaphors as the creation of a folder or the audible signal of crinkled paper if a file gets deleted. Thus, the user has the ability to manage the database and gain trust, control and understanding of the system. This model can be very helpful, if it is properly managed and a neat amount of information is stored. The scope of the user is always defined by the boundaries, set by the system to archive information with different formats and relevance. Not all of what we save is equally meaningful for us after all, but meaning is no category for digital archives. And so, the information vanishes into the „digital noise“ which can only be called up by research and intelligent search engines. It seems odd, that people store their unique experiences embodied in photos, records or text in such a uniform way, without reflecting on how long they are willing to keep this data and how to access it in the future. As our data collection grows in the course of life, it gets harder to select and navigate through that archive which is based on multiple platforms in different formats. The catalog-like database does not offer significance or context.

We pass physical objects through the generations, to maintain heritage, history and values, we do not consider our digital heirlooms, which are stored in uniform databases.

Whereas physical objects seem to represent a higher value than our digital belongings, we collect objects to get aware of our environment. They act as bridges to memories, people, and feelings of the past. They can tell something about the owner by the way of their presentation or of their placement. They are surrounded by their own patina, which gives them their own history, about the way they were treated and the value the owner attributes to it.

In my Bachelor Thesis, I investigated the act of saving digital belongings and conceptualized an application that is capable to connect meaningful objects with digital content. This should simplify the retrieval of data and make it a less isolated process. A holiday souvenir could be the embodiment of the holiday photos, an action figure could be the storage for video games, the Post-it could be the key for a project folder.

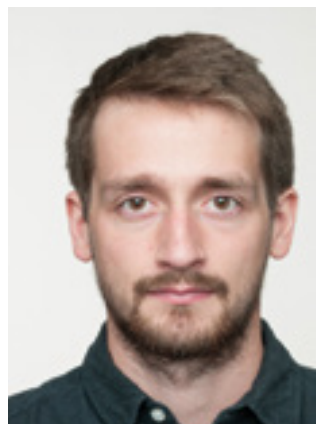
POSTED – WHAT REMAINS IN A DIGITAL WORLD?

Bachelor Thesis
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THE COMPANION FOR *SEWN-MODIFIED CLOTHES*



Dressing of physically impaired seniors can be supported by a relatively simple method - the targeted sewing of clothing - in a sustainable and satisfying manner as well as health-maintaining for all actors. Some things are obvious, yet they are not done - or only insufficiently or unsatisfactory. How can action be promoted?

By sewn-modified clothes, the person concerned can keep their own clothes and the garment is adapted to the individual needs of a person.

To spread this idea of modifying clothes, I created the ming-folder for care homes - a toolbox for nurses, to inform themselves, to inform the relatives and to support the process.

ming

ming-folder

Contents



FOR NURSES

- Cover Letter
- Explanation Posters
- Samplebag
- Checklist & Post-its

FOR RELATIVES & CARETAKERS

- Info-Booklet

TO POST IN CARE HOMES

- Poster

With the ming-folder, every care home in germany can get active to help the elderly to have less pain and to keep their own clothes!

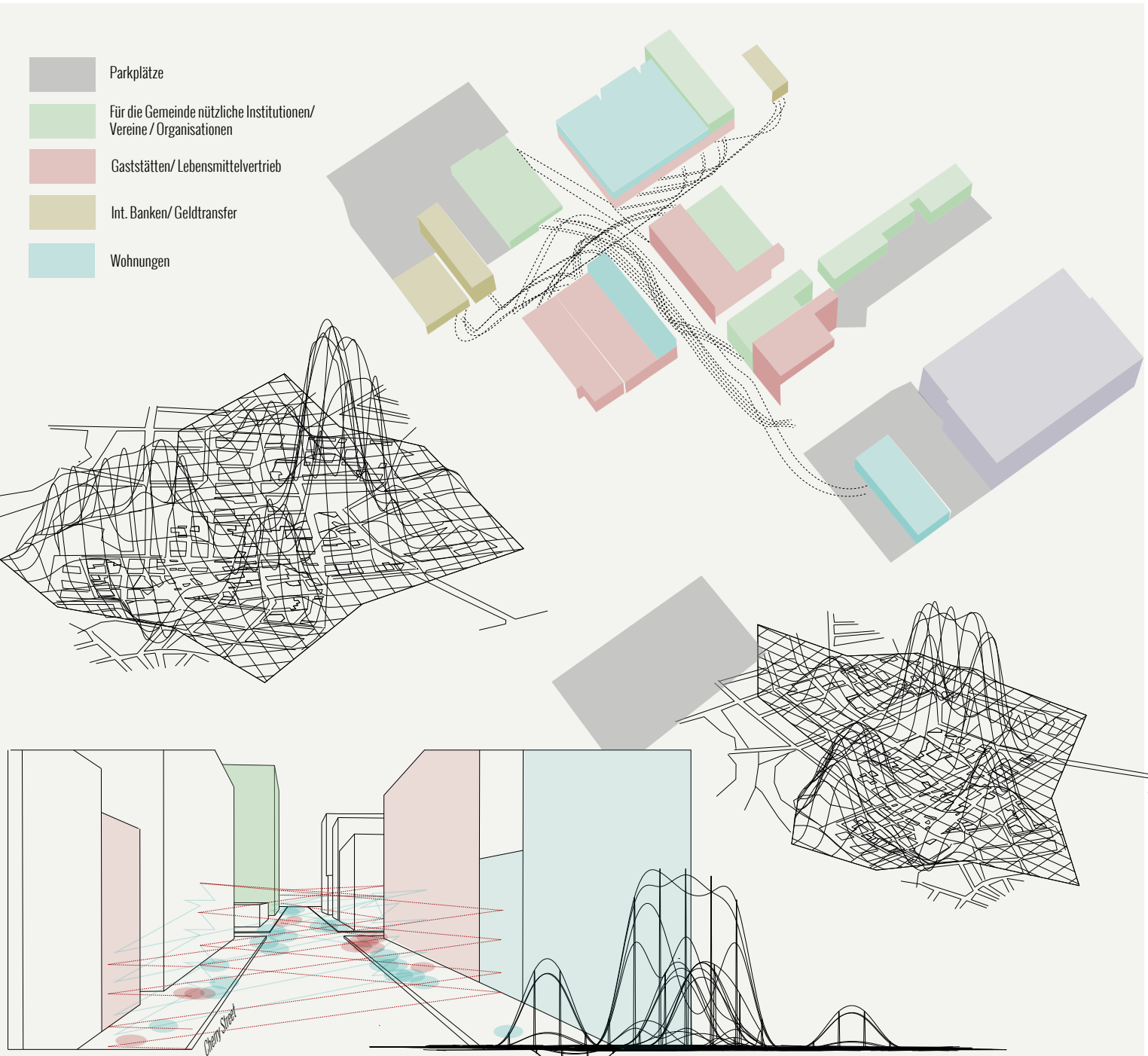
**ming – the companion
for sewn-modified clothes**
Bachelor Thesis
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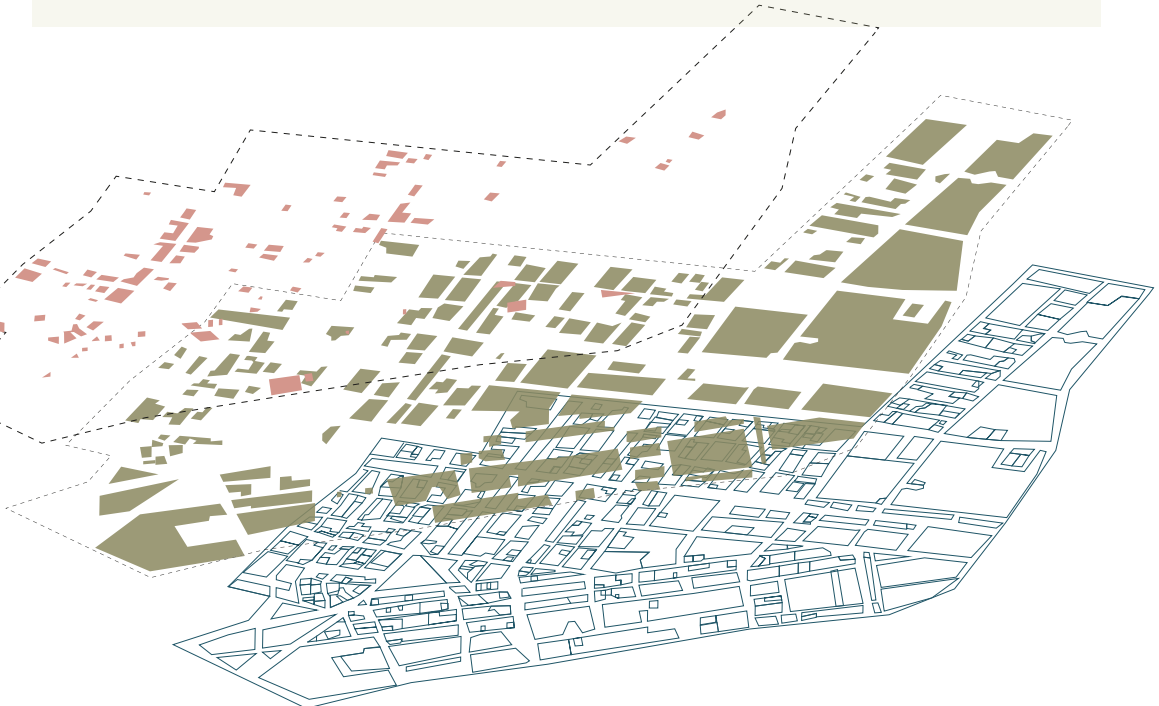
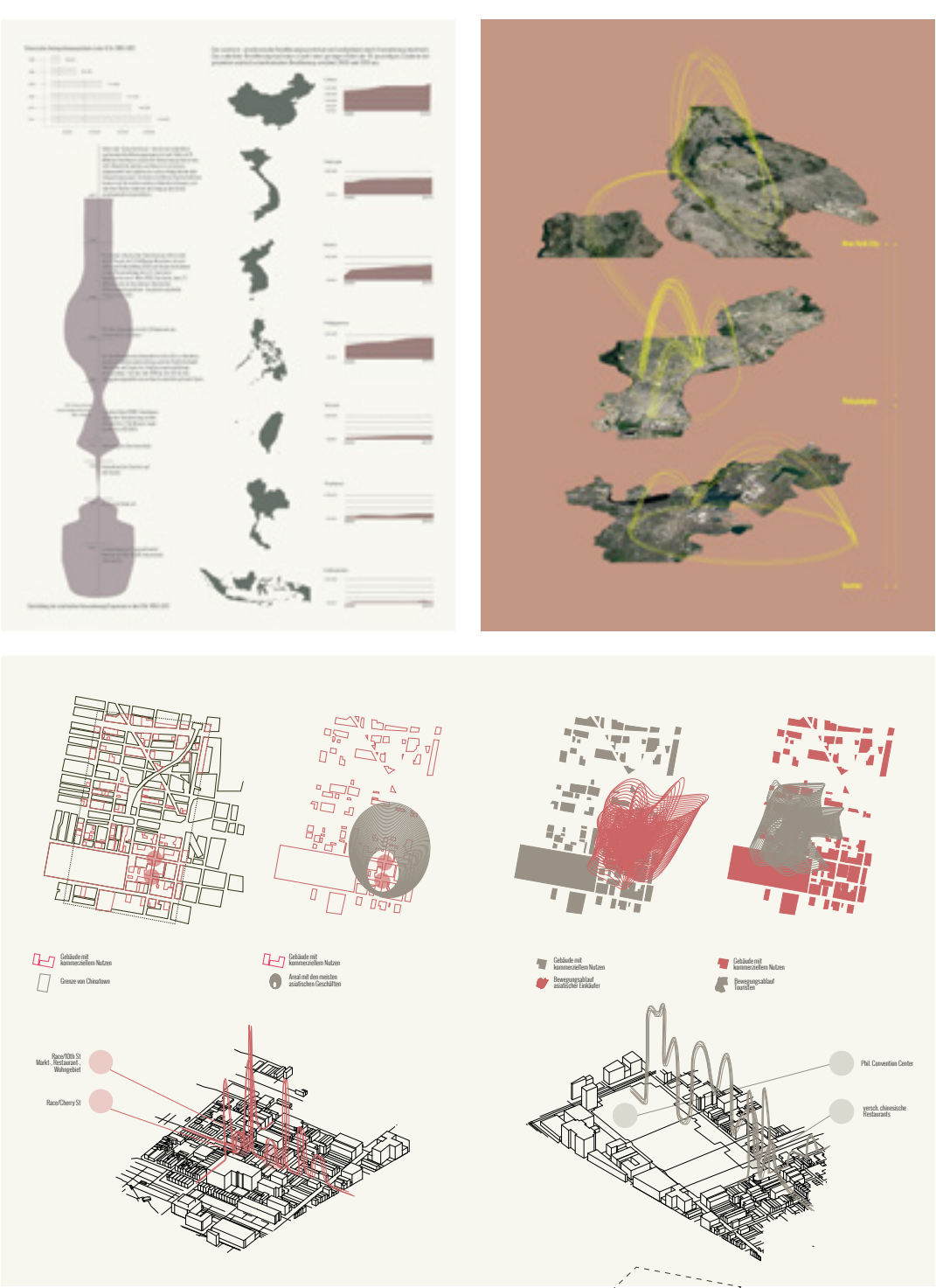
Parallelwelten
Bachelor Thesis
supervised by
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Design Theory and Research



Parallelwelten – Parallel worlds

The cities of our era are characterized by continuous changes and transformations. This is mainly due to the fact that more and more people are moving from villages to the cities because they are hoping for a better life, or because they escape from miserable conditions in their homes. These flows of people are changing the locations in which they flow and those from which they have sprung. One third of the world's population moves from the country to the cities passing provinces, countries, and continents on their way. The people who want to integrate themselves in a new city are usually an important ecological and social factor within the city of arrival. Whether in the cities of arrival, new cultural influences form parallel societies which operate independently and without relation to the connecting city, or whether the strangers are integrated into the socio-economic situation of the city, often depends on the already existing condition of the arrival city.

In the final thesis, I am examining urban areas, which were characterized by immigration, following my proposals for the utopia of architecture and the decisive design factors of prisons. In doing so, I will point out the design features that these city districts have and what they suggest. The question arises whether the people of these city districts are excluded from the surrounding city by their different cultural background, or interacted with it. Have these people designed a utopia in which they live according to their ideas, or have they built themselves a prison that they cannot leave from? Where are the connecting points that link them with the city and what do they look like? Through observations and surveys in three different Chinatowns of the American East Coast, I examine the motion in these urban spaces, taking into account migration, tourism and commuter movements, and then create analytical visualization diagrams that show how people shape their space and space its people.



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WHAT VISUAL SIGNS DOES THE CLOTHING STYLE OF THE TECHNO SCENE CONTAIN AND HOW CAN THEY BE TRANSFORMED INTO FASHION AESTHETICS?

Technofashion –
Transformation of techno-specific
signs into fashion aesthetics
Bachelor Thesis
supervised by
Prof. em. Dr. Uta Brandes
Gender and Design

TECHNOFASHION

What visual signs does the clothing style of the techno scene contain and how can they be transformed into fashion aesthetics?

Platform shoes, tattoo collar, pacifier, bright colors, varnish, leather and dyed hair. In the nineties, the ravers presented themselves as brightly as possible at the Love Parade in Berlin. Fashion at that time represented a multifaceted mix of styles, which served to emphasize one's own individuality and unique personality. In contrast, techno fashion appears to be difficult to categorize except for a few stylistic and stereotypical features.

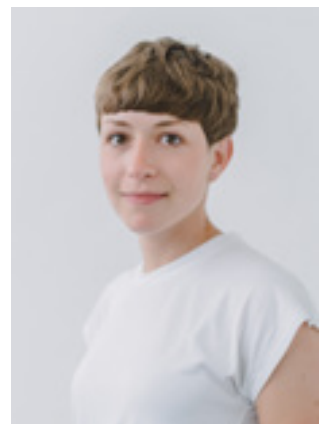
Techno fashion has experienced a change in fashion since its emergence in the nineties, which becomes visible through the wearing and combining of certain garments. Within the framework of the Bachelor Proposals, the stylistic elements of the 1990s were opposed and compared with the present so that a categorization of the styles was possible. The categorization of these styles is a helpful structure for the investigation of the techno scene-specific clothing and forms the basis for the observation of the visual signs of the techno scene.

On the basis of a comprehensive research, which relates both to behavioral and action-oriented approaches, value orientation and the emergence of the techno scene, stylistic features of techno fashion are elaborated, made visible, decoded and transformed into their own fashion and design aesthetics. The visual signs of the techno scene, which are characterized by the principle of bricolage, techno-specific details, specific ways of wearing clothes and clothing strategies, serve as a model and inspiration for the implementation of an own fashion aesthetics. The practical implementation includes handmade fashion objects, which are documented by conceptual photographs and presented by a style guide. As a result, the Bachelor thesis represents an appropriation tool and mediation concept for techno culture.



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konstruiert und gewachsen
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Design for Manufacturing

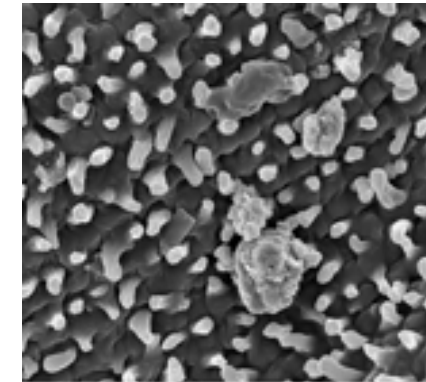


konstruiert und gewachsen



constructed and grown - reduce air pollution through biointegration

Fine dust pollution is an ever-increasing problem in urban areas. In 2016, the limit values were exceeded by far in almost every large city in Germany, including Cologne. Fine dust is invisible – and a threat to health. It can cause headache, dizziness and even dyspnea. If the concentration is too high, stroke risk increases significantly as the fine particles can reach blood vessels through our lungs. From driving bans, to road cleaning and filter systems, cities are continuously looking for ways to improve air quality. A new approach is the air purifying effect of moss, which is currently being tested in large-scale projects around Stuttgart or Berlin. Moss' particular characteristics qualify it greatly: within its small size, moss has a huge surface; a moss cushion of one square meter comes with up to five million smallest leaflets. Each of these leaflets attracts dust electrostatically. The moss is thereby negatively charged, while particles in the fine dust are positive. Since moss has no root system, it needs to absorb nutrients from the air. For this reason, moss does not only hold on to the dangerous particles – it even takes the dust via their leaves and digest it. The fine dust becomes biomass.



partly decomposed fine dust particles on a moss surface ▪

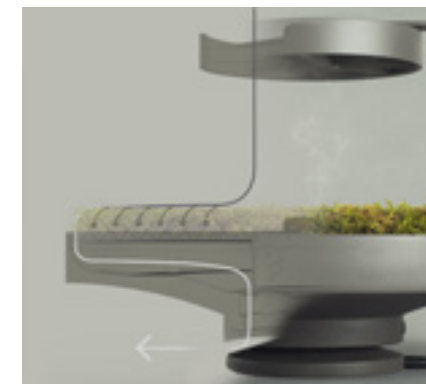


fine dust measurement and moss tests during the research

Based on my research proposal on the principle of biointegration – the combination of conventional materials and construction methods with the dynamic properties of organic processes – the intention was to make these purifying properties of moss usable for interior spaces. Indoor less powerful dilution effects are produced than in the outside air, resulting in often higher fine dust loads in interiors than in outside areas. Furthermore, the dust concentration is often considerably increased by means of additional sources of emissions such as office equipment, vacuum cleaners or even cooking and frying.

The result of this work is „Mooskee“, a filter system concept for residential areas that cleans the air of fine dust with the help of moss. By a stream of air, the dust is passed past the moss and adheres to the moss surface by electrostatic charge. Since moss draws everything, also its water requirements, out of the air, it is dependent on high humidity and can not be poured as usual. For this purpose, water is nebulized by ultrasonic, resulting in a constant artificial humidity in the filter system. The system acts autonomously and adaptably through the aid of a micro controller, making it highly efficient.

Initial experiments on a smaller scale show an air-purifying effect. The actual effectiveness of the system is to be further elaborated beyond the Bachelor thesis.

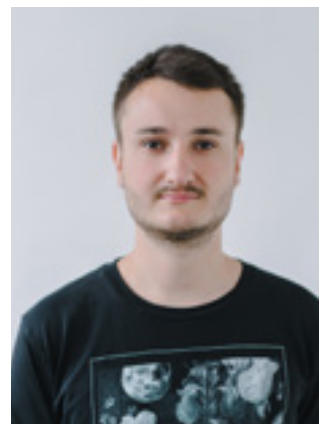


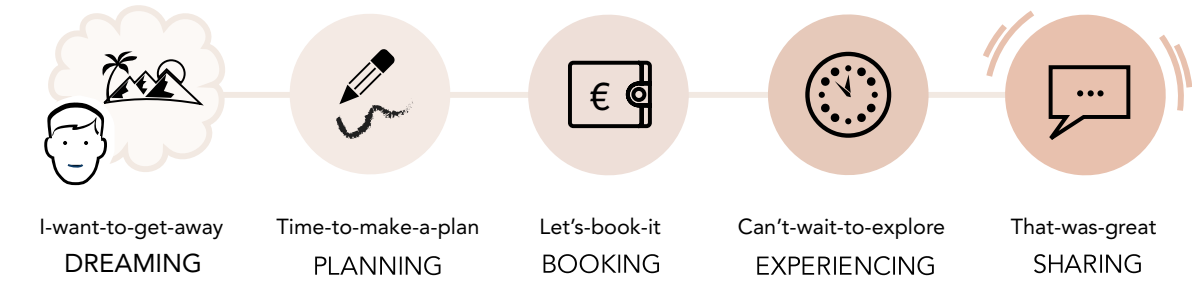
air floats past the moss and loses its fine dust particles in the plant by electrostatically attraction

▪ Picture by Martin Nebel, Staatliches Museum für Naturkunde - Stuttgart

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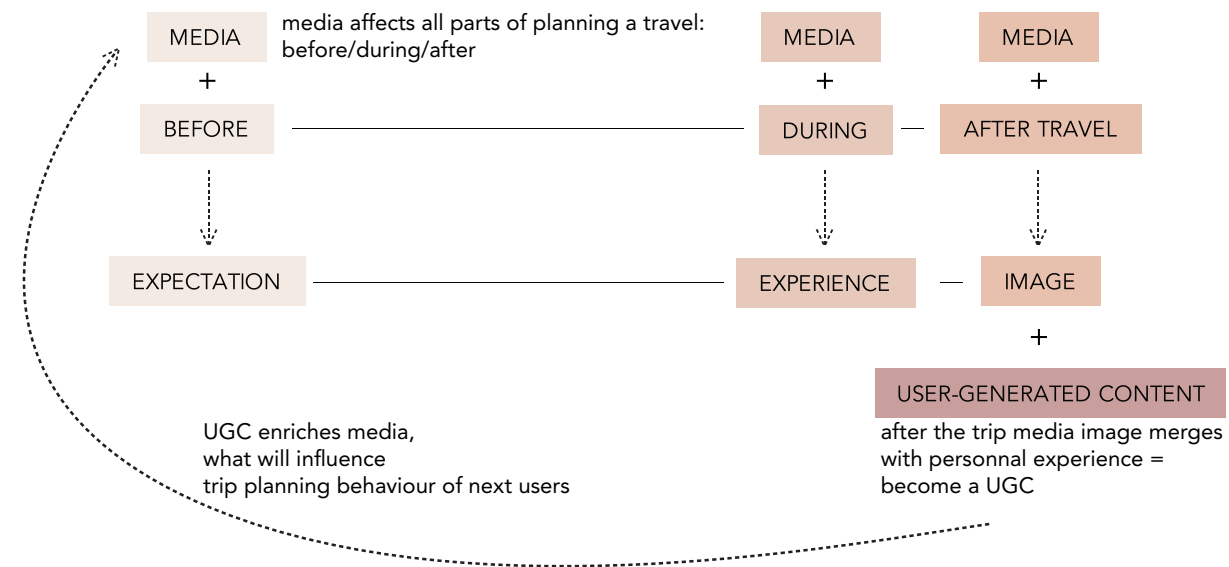
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▲ Travel user journey; elaborated by the author from the research Gevelber&Heckmann

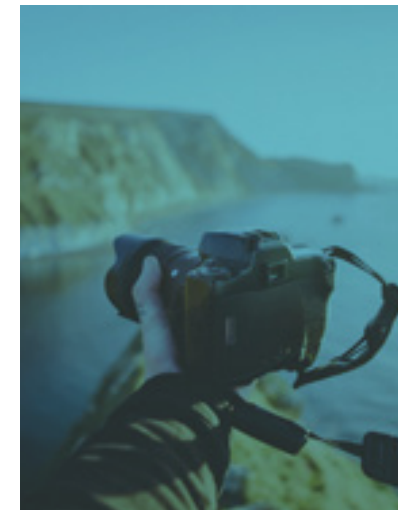
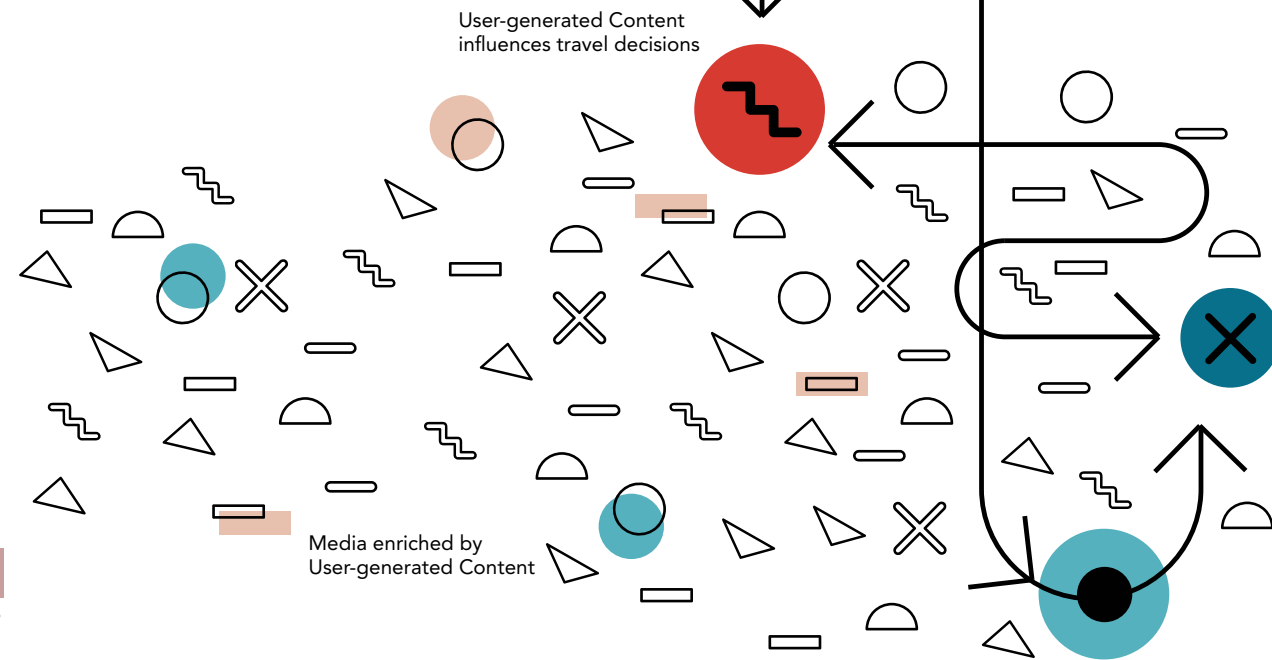
▼ How the Digital representation of the territory is formed



Tourism is a wide market and one of the reasons is the economy – it became a lot cheaper to travel. Booking on-the-go, social media coverage, and the sharing economy brought many changes on the travel market. On the competitive travel market, tourist products must differentiate themselves to stand out. One of the component here is a virtual representation of the destination in new media and user-generated content. Such phenomenon can be called “Virtual Territory”.

The starting point for this thesis in the area of Design Concepts is a reflection on the term “Virtual Territories” in the context of tourism. The thesis researches key points where the user interacts with a virtual representation of the territory by planning a trip.

To represent the user journey while planning a trip four stages were taken: I-want-to-get-away (=dreaming), time-to-make-a-plan (=planning), let's-book-it (=booking), can't-wait-to-explore (=experiencing). The user journey starts from the very first idea of planning a trip (trigger) and finishes not after the tourist arrives back home, but also includes sequences of sharing the experience in a form of user-generated content (e.g. leaving reviews, uploading travel photos online, sharing experience on social media). User-generated content of each single traveler effects the representation of the destination online: the wish to take a photo with the Sydney Opera (that was triggered through media) will create a visual content (photo depicting tourist and the sightseeing) that later on will be shared through social media and become another visual trigger for next travelers..



Tourist interact with the „Virtual Territory“ all the way through consumption/travel. The research identified such touchpoints and they were marked in pre-travel, during travel, and post-travel steps of the journey.

In this context, pre-travel visualization of destinations are very important as they become a tool to compete the market. The representation of the „Virtual Territory“ triggers the dreaming and planning stages of an individual user and influences the decision-making process. In the scenario presented in the thesis, “the image” firstly comes from various media channels (web search, social media feed, advertising) and then merges with personal experience on the destination.

The thesis deals with theoretical aspects of tourism experience design. It explores possible scenarios of how to affect the representation of the „Virtual Territory“ with the use of user-generated content for a selected destination.

Digital Territories:
impact of media on travel planning
Bachelor Thesis
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Stronger ? Better Harder Faster

// An experimental discussion about automation techniques and algorithms in the graphic design field



Left page – top: Interactive puzzle to decode binary code in a visual way. Left page – bottom: Extract from automatically generated posters with pre-made software showing quotes from my survey, regarding what people think about automatic processes in graphic design. Right page – top: Etamotua – An illusion of an automated graphic design system based on artificial intelligence. Right page – center left: Bot or Not? – A game where you have to find out if the logo was created by a human or a bot. Right page – center right: Errors during my design processes. Right page – bottom: Website for my survey I made



Harder, Better, Faster, Stronger?
An experimental discussion
about automation techniques
and algorithms in the graphic
design field

Bachelor Thesis
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CO LLAB ORATIVE | PLAY GROUND

The government is confronted with issues of increasing complexity such as climate change, migration and aging population, which challenge public sector bodies to innovate the ways they develop and deliver their services and policies.

Over the past decade there has been increasing interest in design-based approaches such as user-centred design, user experience, service design and design thinking in public sector and government contexts, which can be applied to deliver public good in the format of well-designed services. In doing so with a systemic and human-centered perspective, design can transform the way public sector bodies approach public issues in a deeper way, such as building internal design capabilities and influencing the policy decision-making and implementation processes.

However, despite apparent interest, only a small portion of public sector bodies around the world are in fact conducting service design or other design approaches. This is due to a variety of reasons, but the lack of education in this area and limited access to professionals that can bridge design and policymaking is among the major challenges for design in public sector innovation.

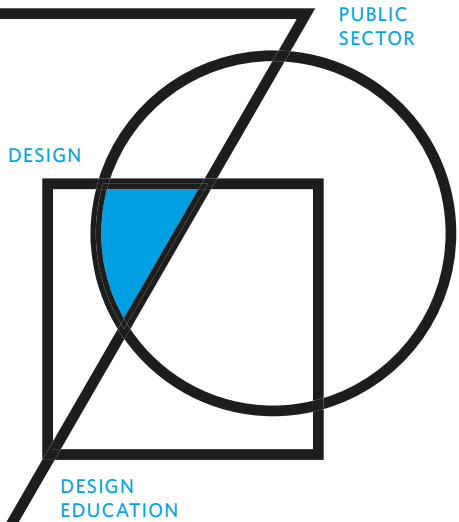
This research argues that client-driven projects in design schools can contribute to public sector innovation in significant ways and design education can be used as a means to foster collaboration between designers and public bodies. Within the “Research Through Design” approach, qualitative contextual analysis and participatory generative methods were applied in order to study two cases: The Design for Government studio course at Aalto University and the MediaLAB Amsterdam multidisciplinary studio from the Amsterdam University of Applied Sciences.

This Master thesis draws conclusions about the favorable collaborative conditions enabled by environments in design schools which are dedicated to the collaboration between students and external partners, through the development of practical, hands-on projects. And invites the design academic community and the community of practice which is interested in, or is already engaged with public sector innovation, to exploit and explore these ‘collaborative playgrounds’ as a mean to develop hybrid ways of designing public services and policies.

**Collaborative playground:
design education as a means
to foster collaboration between
designers and public bodies**

Master Thesis
supervised by
Prof. Birgit Mager
Service Design

External supervisors:
Marco van Hout and Gijs Gootjes
MediaLAB Amsterdam
(Amsterdam University
of Applied Sciences)



KEY WORDS

service design, design thinking,
public sector innovation,
design education, educational
client-driven design projects

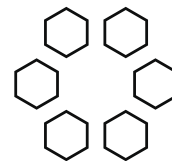
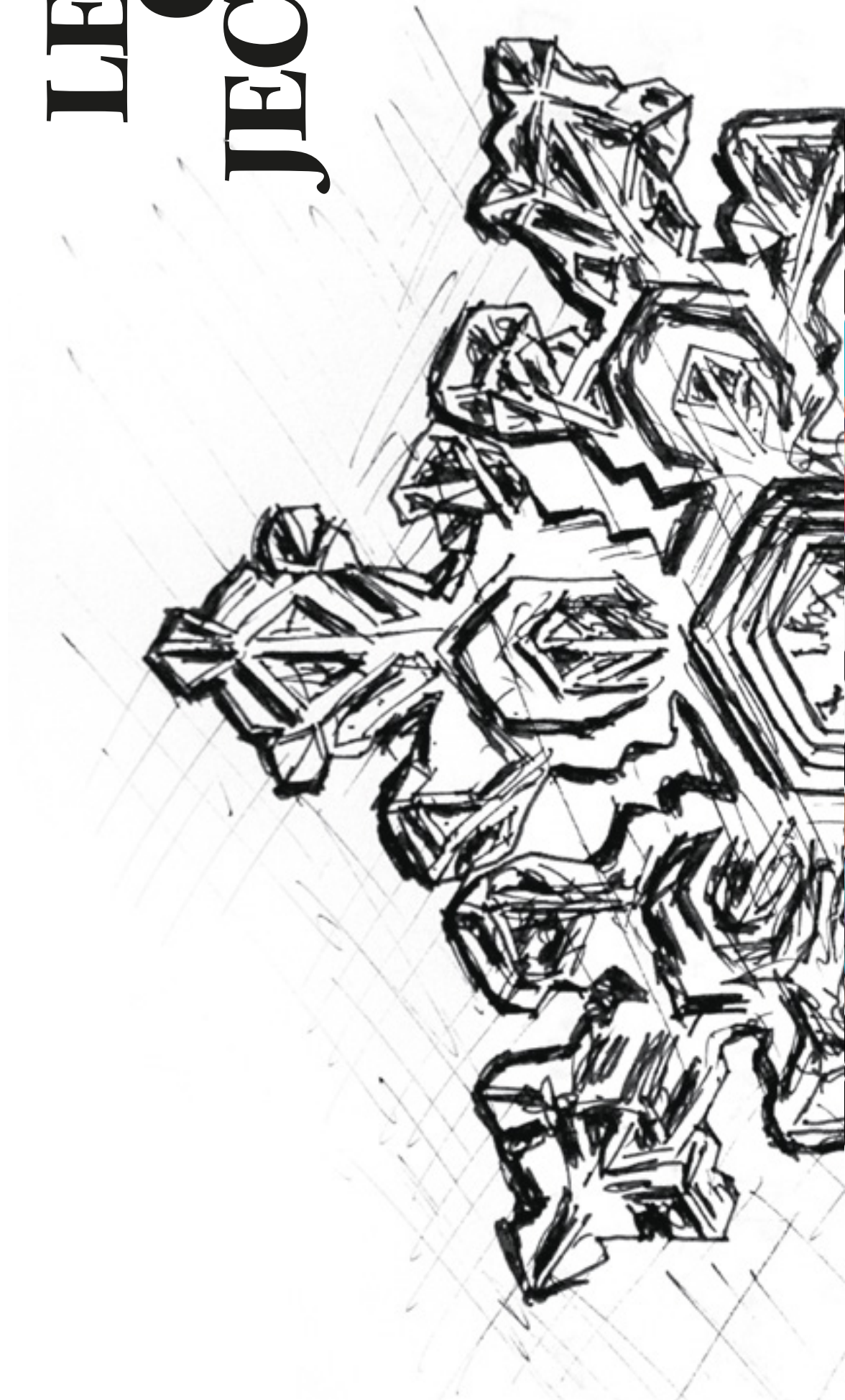
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THEORY OF BOUNDLESS OBJECTS



EXPAND AND ALWAYS

Between its promises and perils, this thesis studies the mechanisms that facilitate or restrict the development and use of these complex systems of objects, these boundless objects, through the description and exploration of the nature of objects in term of how we understand them as fractal relationships, and the role of design, designers, and users in defining said systems.

This is a matter of acknowledging the relationship between objects and of them with their users, which ultimately defines the role of design and designers in the active and intentional shaping of things.

Extensive communication capabilities are a fact of the contemporary world and have very strongly influenced design solutions, creating powerful, unlocalized systems of specialized objects working in network. Meanwhile, advances in the efficiency of material and energy consumption gave rise to extremely multifunctional devices, complex systems within the object that don't have to rely on external structures to accomplish a great variety of tasks. Both contradictory and complementary in nature, these distinct sides of the integration paradigm can be observed very pronouncedly in the industrial, interface and service design fields and testify to the human flexibility in understanding the world around her/himself. Through this flexibility, our society finds ways to integrate objects to maximize efficiency, well-being, entertainment, communication and enable experiences, all at the same time.

Boundless Design – Understanding (and) Design as Fractals

Master Thesis

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Media Literacy for Digital Immigrants

divital. – a Media Educational System for Beginners

As a response to the paper “Digitale Strategie 2025” (BmfiWE Digitale Strategie, 2016) of the German Ministry of Economy and Energy, my thesis is tackling the topic of lacking media literacy for Digital Immigrants (DI) and suggests one possible learning system. The group of DI consists of all people that did not grow up with digital media, but learn handling them at an adult age (Prensky, 2001). The possibility should be given so they can increase their digital competencies and are able to have a self determined access to the more and more digitalizing society. This means not only knowing how to use a smartphone, but making choices, drawing connections and see individual benefits. The concept named „divital.“ presents one possibility to support this digital transition.

The work offers insights about the possibilities of connecting Service Design to the education sector, how we can benefit from active User-Research and gives a deeper understanding about the target group of the DI.

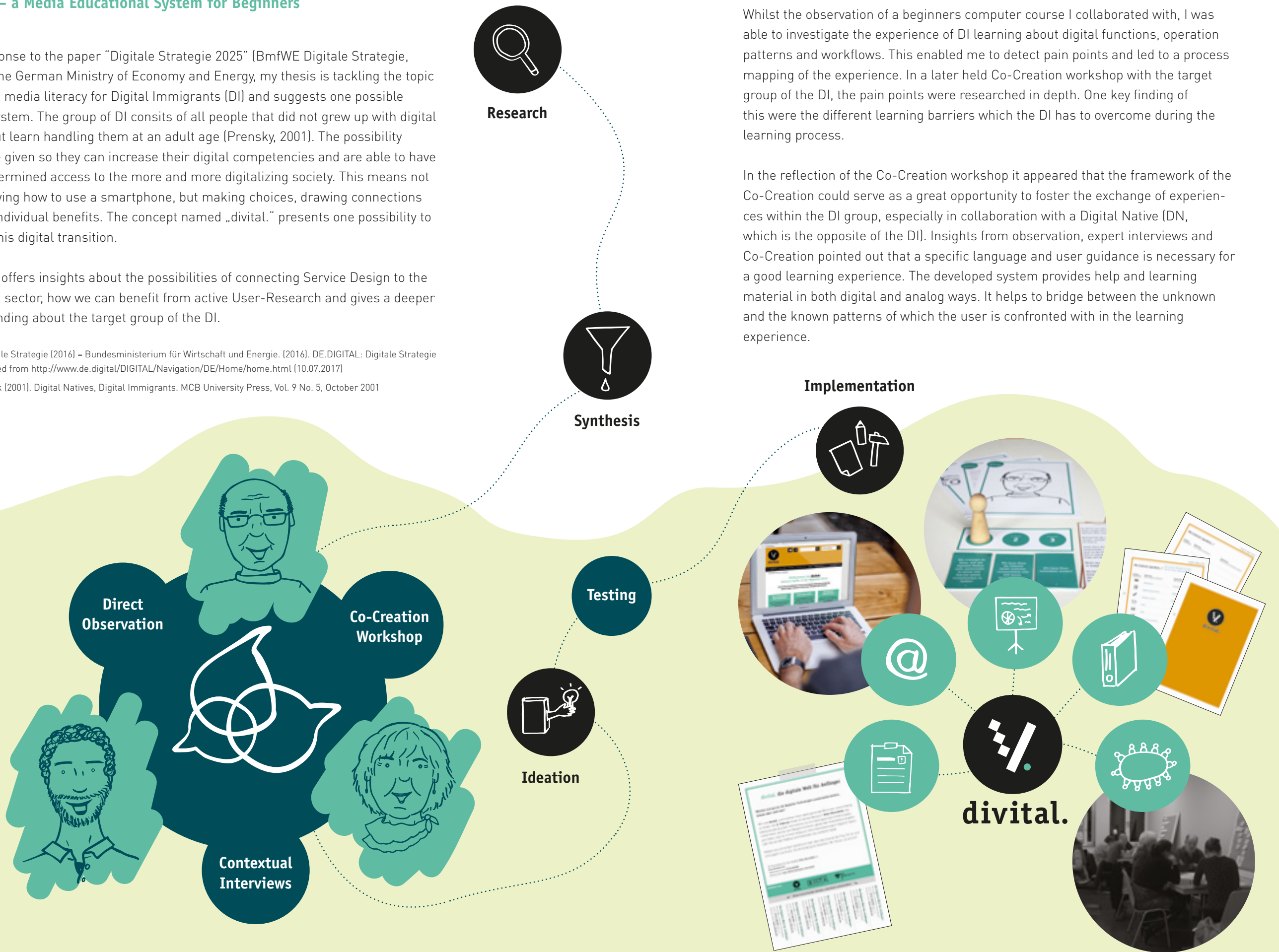
BmfiWE Digitale Strategie (2016) = Bundesministerium für Wirtschaft und Energie. (2016). DE.DIGITAL: Digitale Strategie 2025. Retrieved from <http://www.de.digital/DIGITAL/Navigation/DE/Home/home.html> (10.07.2017)

Prensky, Mark (2001). Digital Natives, Digital Immigrants. MCB University Press, Vol. 9 No. 5, October 2001

Whilst the observation of a beginners computer course I collaborated with, I was able to investigate the experience of DI learning about digital functions, operation patterns and workflows. This enabled me to detect pain points and led to a process mapping of the experience. In a later held Co-Creation workshop with the target group of the DI, the pain points were researched in depth. One key finding of this were the different learning barriers which the DI has to overcome during the learning process.

In the reflection of the Co-Creation workshop it appeared that the framework of the Co-Creation could serve as a great opportunity to foster the exchange of experiences within the DI group, especially in collaboration with a Digital Native (DN, which is the opposite of the DI). Insights from observation, expert interviews and Co-Creation pointed out that a specific language and user guidance is necessary for a good learning experience. The developed system provides help and learning material in both digital and analog ways. It helps to bridge between the unknown and the known patterns of which the user is confronted with in the learning experience.

**Media Literacy
for Digital Immigrants**
**divital. – a Media Educational
System for Beginners**
Master Thesis
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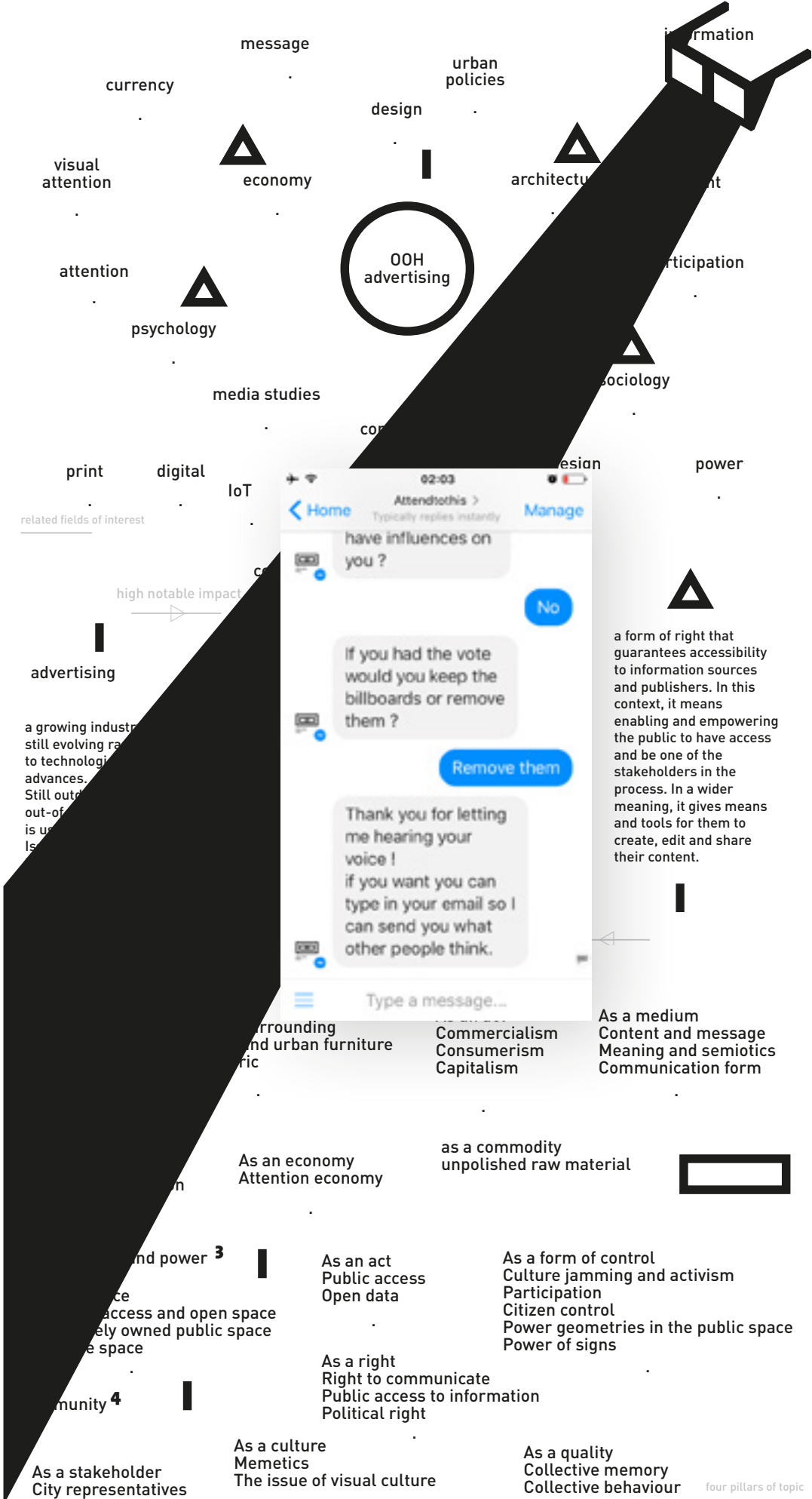
“Today’s
currency is not
information
anymore, it’s
your attention to
that information”

May I have your attention, Please?

Cities are generating and using the unprecedented flow of information today. However, attention to this information is the new currency that is being used in the media as an essential core of the world’s capitalistic consumerism. Advertising is the most prominent and problematic phenomena that has clear and direct applied research on attention. With a focus on Out-of-

Home (OOH) advertising in general and in Cologne specifically, this study aims - from a designer’s point of view - raise city commuters’ awareness towards the existence of OOH elements. The study also tries to establish an understanding of the term ‘attention’ for designers to use in their various practices.

www.attendtothis.com



May I have your attention, Please?
Master Thesis
supervised by
Prof. Iris Utikal
Typography and Layout

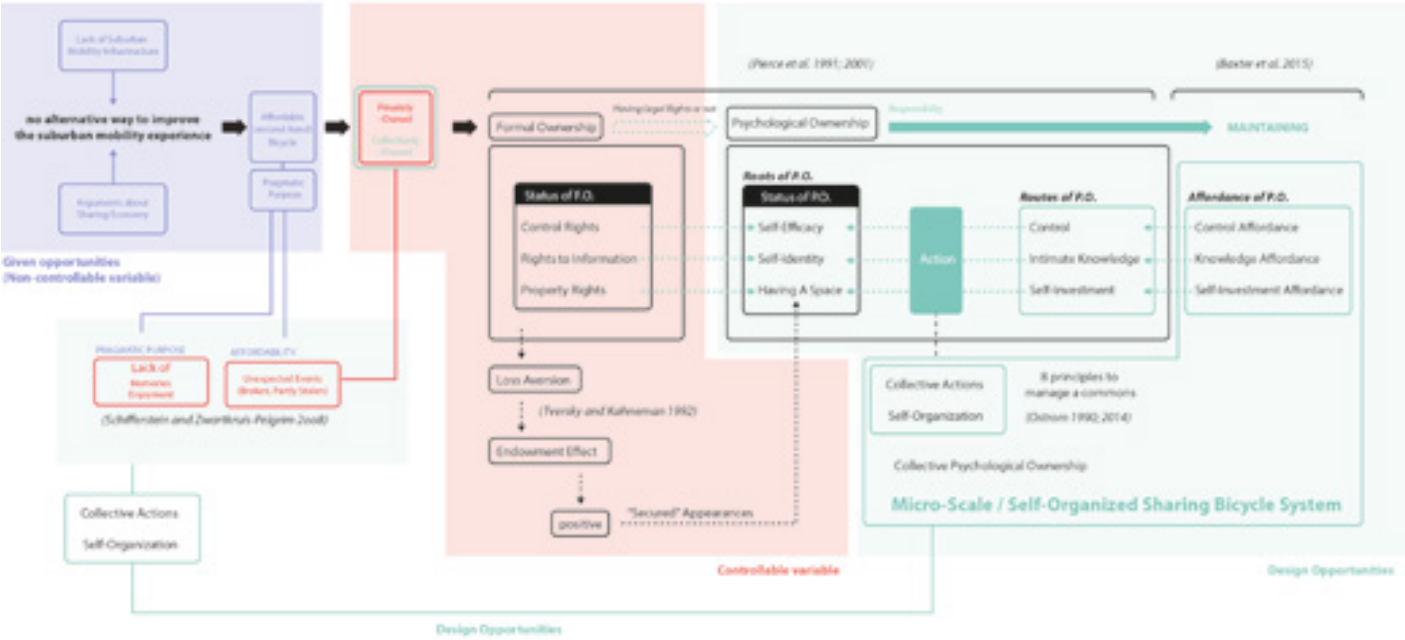
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The study is especially focused on the meaning of ‘Sharing’ in the economy transition era through the understanding of product-service system design. In order to suggest an economically, socially, environmentally better bicycle sharing system in the region of Cologne, the study proposes a micro-scale/self-organized sharing bicycle system which can become new urban common and not private goods, public goods or club goods as typical types of urban goods. The system will be organized by the users themselves using a) self-system design toolkit, b) an online platform, and c) a co-organising experience.



[fig. 01] Problem Defining



[fig. 02] theoretical framework



[fig. 03] prototyping

Creating a new Commons;
Designing a
micro-scale/self-organized
sharing bicycle system
Master Thesis
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Social Interactions through installations: Outside the White Cube
Master Thesis supervised by Prof. Andreas Muxel
Interface and Interaction Design



Participatory Research about "Where is home?"

01



Toolkit

02



Sensorial: projection and interactive sound.

05



Write for an Archeologist from the future.

06

This research explored the **social catalyst** potential of the exhibitions. Even though the definition of a meaningful experience is subjective, the experiments proposed pointed that social interaction and participation enhances the visitor experience to create a deeper connection to the content and the community.

Those aspects are questioning the ideology of the „White Cube“, which is the common approach for an exhibitive space: top-down, elitist, introspective.

The role of the curator, exhibition designer and installation artist were

blended, with the intention fostering social innovation and inter cultural exchange, not only through **design of participation**, but also through participatory design.

Through participatory design tools, it was possible to involve the subject of the exhibition content in the process, giving voices to a different group in Cologne: the **Syrian & Kurd refugees**.

They were approached through **Workshops 01** and a **Toolkit 02**, exploring their **Identity and Feeling of belonging**. The goal was to understand the group, build a community and be able to curate the content.

As way to show a post-colonial perspective in a globalized world, the exhibition **“Where is home?”** were organized in the **World Refugee Day**, the day established by the UNHCR to foster discussion in the world about the topic.

As a result, seven installations were developed, inspired by relational art:

- 03 Tree of Wishes
- 04 In/Outside of the box
- 05 Invented borders
- 06 Papyrus
- 07 Postcard
- 08 Music
- 09 Around the table



Write a postcard to someone that makes you feel home.

07

03

Write a wish for the future of home.



04 Listen the Refugees:

Stereotypes and identity.



08

Home is where music and dance is.



09 Intercultural exchange

through food.



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“Designing Holistic Feedback:
A Typology of Methods and
Proposed Framework for
Soliciting More Comprehensive,
Qualitative User Input”



“Designing Holistic Feedback:
A Typology of Methods and
Proposed Framework for Soliciting
More Comprehensive,
Qualitative User Input”

Master Thesis
supervised by
Prof. Birgit Mager
Service Design

Advisors/Area of Expertise:
KISD: Prof. Birgit Mager (Service Design)
External: Paul Hughes (Design Theories)

Primary Research Question:
How might companies collect more comprehensive, qualitative feedback from users on their products or services throughout the creation process in order to stay agile and competitive in an ever-changing, and complex world?

Feedback is one of the most commonly used terms in our society but is rarely discussed in-depth or examined in terms of how one carries it out to get valuable insight. With generic tools such as surveys, the feedback solicited yields similar results – a limited range of extremely negative or extremely positive experiences offered up by more or less the same type (personality) of people. This inadvertently monopolizes opinions and leaves a great portion of the population unaccounted for and without a voice.

As designers, we believe that feedback during the creative process drives good design. The term ‘co-creation’ is often used to describe our understanding of how to interact with our users, but there is still a need for a more in-depth analysis: how might participatory design methods and tools add value to existing feedback soliciting tactics?
On a contextual level in business, what is the benefit of incorporating a combination of these tools into the feedback process for companies evaluating a product or service?

This Master thesis is a design-driven theoretical exploration into the methods and tools that companies use when soliciting feedback from customers on existing products or services. It provides a suggested typology of these methods based on identified functional traits and is used to then suggest a framework for collecting more Holistic Feedback – that is, proposing the combination of at least one tool from each of the types of methods in order to ensure that there is adequate diversity in the way feedback is solicited (input) and the medium through which the feedback is received (output).

Keywords: Feedback, Holistic Feedback, Holism, Co-Creation, Participatory Design, Prototyping, Design Thinking, Service Design, Customer Testing, Market Research, Surveys, Design Research, Design Management

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Authentic Travel Experience
Mechanism of Social Interaction
Interface Design



Chinese overseas independent travelers come to tour Europe. To give them an authentic experience this project aims to aid them in increasing social interaction with local communities and finding a suitable local tour guide.

With the three core stages: user research, exploration of scenario, and design transformation, this project defined and visualized a possible social interaction. A platform was developed, with the concept of bringing the tour guides and travelers together through meals.



DESIGN FOR ALIVE INFORMATION



Design for Alive Information

Master Thesis
supervised by
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A city is a fluid, ever-evolving process of everyday life rather than merely the collection of material objects. Designers have the opportunity to use the design lens to re-read the city through the eyes of urban residents.

Based on Henri Lefebvre's Production of Space (1991), human everyday practice reproduces the urban social space beyond material space. Open space is shifted from the purpose of experience to the experience itself.

"...the freedom to make and remade our cities and ourselves is ... one of the most precious yet most neglect of our human rights..."¹

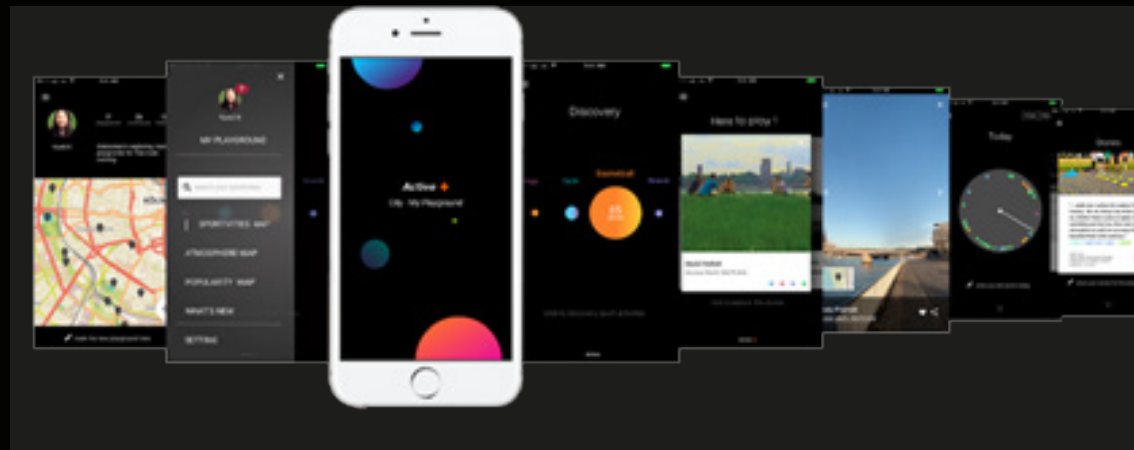
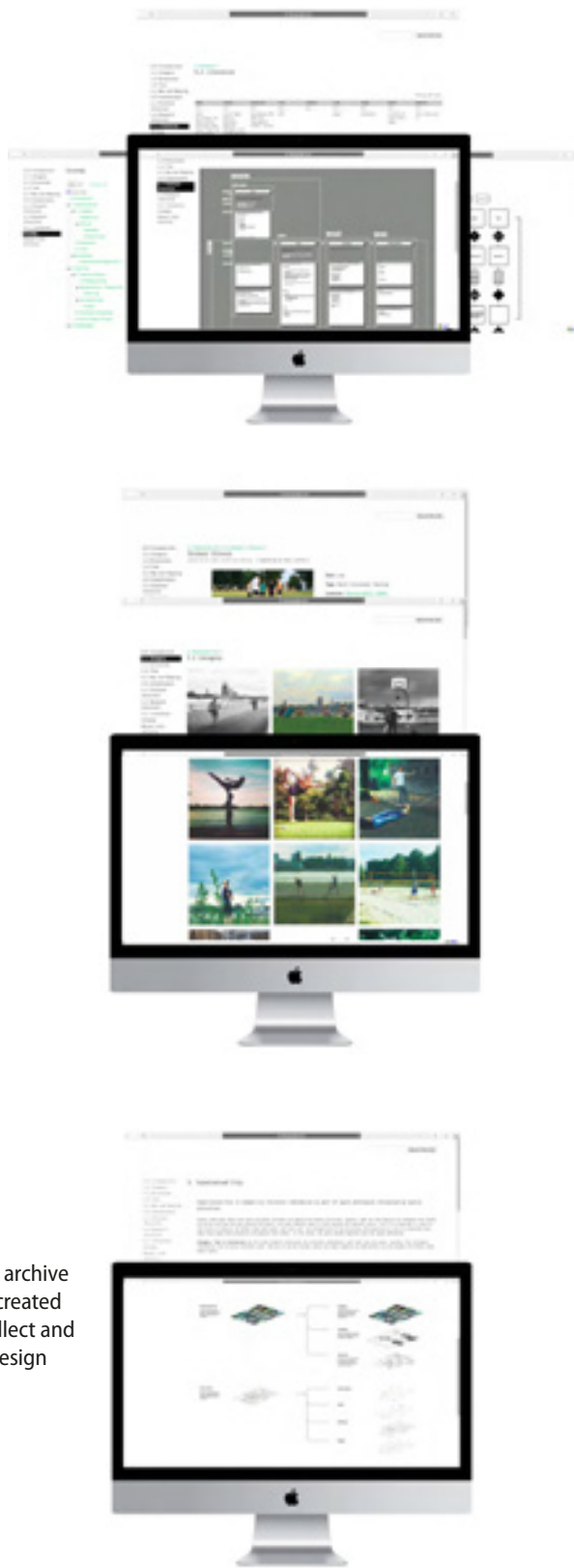
CITY AS A PLAYGROUND

Informal sports activities as one of them is the good human behavior example with complex motives that aren't necessarily economically-driven. They are, at their core, active, individualistic manifestations of using a space. The interaction between the various outdoor physical activities and space - not only in the well-defined.

Studying the production of urban open space through informal sports activities, as an example of bottom-up means of creation, not only helps designers and urban planners but also empowers citizens to engage more with space production through everyday practices. Social media platforms have been helping people extend the limits of physical space. urban space such as playgrounds but in other non-specialized, undetermined space as well.

An online archive has been created to help collect and conduct design research.

[1] The Right To The City 2008



Some interfaces of the prototype app Active +

Active +

A mobile application "Active+" is designed to encourage outdoor various informal sports activities in urban open space and help to promote the healthy lifestyle. On the one hand, the spontaneous sports activities expand the original semiotics of urban space. The live data collected and arranged of the platform offers an opportunity to exam the space production theory as well. It also has the positive value towards the study of typology of urban open space. Thus, this app can be seen a tool that benefits both re- searchers and citizens.

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Abstract

This thesis is an attempt to build a platform for citizens to participate in creative practice for vacant lots in Cologne. It argues that vacant lots can work as testing grounds for an idea of dynamic urbanism. Through the shift from top-down programs to spontaneous, grassroots, community participation and citizens' support, a new urban transformation emerges. The digital platform serves as a catalyst for the citizens' participation in creative activities in the city.

Relying on a solid theoretical framework and case studies, the participation platform is conceptualized. Combining analyses in the context of Neustadt-Süd, Cologne (learning from space: mapping vacant lots in Neustadt-Süd, Cologne; collecting of bottom-up initiatives in Cologne; learning from voice: conducting interviews with professional and community actor; carrying out a survey among neighbors in Neustadt-Süd, Cologne; learning from data: visualizing the open data in the map of Cologne), this thesis continues to state the design strategy.

Keywords: vacant lots, bottom-up initiatives, public participation, community, city open data

Co-Cologne:
Emerging Participation Platform
for Vacant Lots of Cologne
Master Thesis
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