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Keynote speakers & hosts

Hilke Berger (Keynote speaker)
Research Associate
HafenCity University Hamburg

Abstract

How deep is your love? Future oriented education for AI artists

In almost all areas of life, self-learning systems are working in the background - mostly unnoticed by us. The supposed future is accompanying us in every action in the present already; we live in the post-digital age. The sociotechnological consequences - for better or worse - have long since manifested themselves in our everyday lives: We are all dependent on algorithmic pre-processing. It determines not only how we perceive the world, but increasingly how we design it. For artists, new possibilities open up in the tension between autonomy and dependence and simultaneous new responsibilities arise. Any KI is only as smart as the Data set its being fed with. But what conditions and which knowledge do AI artists need in order to be able to work productively? Who and how will they need to collaborate with in the future? Who will have to share agency? What freedom of action remains and, above all, what knowledge is central to this? This lecture provides insight into the recommendations for action for the support of AI and performing arts developed within the framework of a study for the German "Fonds Darstellende Künste" (Performing Arts Fund) and transfers these to future-proof educational content for art and design.

Bio
Hilke Marit Berger (Dr. phil.) is an urban researcher with a background in cultural and media studies. She works for the United Nations Innovation Technology Accelerator for Cities (UNITAC-Hamburg) and the CityScienceLab@HafenCity University. She developed, curated and worked for several artistic and academic projects, festivals, theatres, ministries and universities She publishes and lectures internationally on participatory urban planning, collective urban design, artistic practices and public space.

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Art and Design
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Orlando Budelacci (Moderator)
Vice Dean, Head of Bachelor's and Master's Programmes,
Chairman of the Ethics Committee
Lucerne School of Art and Design, HSLU

Bio
Orlando Budelacci is Vice Dean of the Lucerne School of Art & Design. He is chairman of of the HSLU Ethics Commission and lecturer in the BA course - Artificial Intelligence and Machine Learning (Philosophy, Ethics).
Orlando studied philosophy, art history and law at the University of Basel and received his doctorate in philosophy in 2002 with a thesis on Immanuel Kant's political philosophy. Research stays took him to the University of Cambridge (Departement of Philosophy) and the University of Oxford (Departement of Philosophy). In 2014 he completed his diploma in management at the University of St. Gallen (HSG) with a thesis in business psychology (Prof. Heike Bruch). In 2020 he completed the Oxford Artificial Intelligence programme.
From 2001 to 2004 he was an assistant at the Europainstitut of the University of Basel and from 2004 to 2007 he was managing director of the Faculty of Culture and Social Sciences at the University of Lucerne. In the years 2007 to 2015 Orlando Budelacci worked as managing director of the interdisciplinary National Centre of Competence in Research on Image Criticism ("eikones") (financial volume for 12 years: 48 million CHF; financed by the Swiss National Science Foundation, University of Basel, ETH Zurich, University of Zurich, Laurenz Foundation, FAG Foundation and others).
Since 2018 Orlando Budelacci has been a member of the board of directors of Fumetto – International Comic Strip Festival in Lucerne.
Orlando Budelacci was a lecturer and consultant in philosophy, ethics and politics at the University of Basel (political philosophy), the University of Lucerne (political philosophy, ethics), the University of Applied Sciences and Arts Northwestern Switzerland (politics), the Volkshochschule beider Basel (philosophy, happiness, serenity, power) and at UBS (business ethics).
He has published on topics of political philosophy, ethics and contemporary art and was responsible for the eikones publication series (40 volumes, Fink-Verlag) at the National Centre of Competence in Research on Image Criticism.

Further info & publications

Serena Cangiano (Moderator)
Head of FabLab & Researcher
University of Applied Sciences and Arts of Southern Switzerland, SUPSI

serenacangiano.xyz
Twitter

Bio
Serena Cangiano works at SUPSI - University of Applied Sciences and Arts of Southern Switzerland as researcher and Head of FabLab SUPSI, the laboratory dedicated to digital fabrication and open innovation, and teacher at MAS in Interaction Design, an international curriculum focusing on design and prototyping of digital experiences. She is founder of the Ethafa project, a kit to teach programming and electronics through stories. Driven by creativity and entrepreneurship, she instigates and delivers projects at the intersection between design, technology and making.
From digital social innovation to tech education, she carried out applied projects involving the development of interactive products, platforms, and innovative processes through open design methods.
In 2015, She completed her doctoral research at Iuav in Venice on open hardware and design practices. She co-edited "Open Technologies", the issue n. 30 of Progetto Grafico, the Italian magazine on graphic design; the book "Rebelling with Care". My last publication is included in the book "The Critical Makers Reader - (Un)Learning Technologies". Since 2021, she is board member of Swiss Design Network, the academic network for design research in Switzerland.

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Stephanie Catani (Opening keynote speaker)
Chair of Modern German Literature
Universität Würzburg

Abstract

Computational arts. Current forms of AI-based creativity

For the last few years, AI-based techniques have emerged in the art world, discussed under terms like computational creativity or artificial creativity. The lecture introduces the project AI and the Arts – an interdisciplinary handbook that is currently being developed with the participation of various scientists from different disciplines. Furthermore, the lecture shows examples of creative experiments with artificial intelligence in the fields of literature, film and art. It will raise the question of what creativity means in the digital age. Will computer programs replace the artist? Alternatively, will they open up new possibilities for creating innovative forms of art – not as a substitute for the artist, but as his collaborator?

Bio
Prof. Dr. Stephanie Catani holds the Chair of Modern German Literature at the University of Würzburg since September 2021. Previously, she held the Chair of Modern German Literary and Media Studies at Saarland University (2018 to 2021). Her research focuses on contemporary literature, digital literature, the relationship between artificial intelligence, arts and media, intermediality (film, photography, literature).

For information on research projects and publications, see the homepage of Saarland University (as the homepage of the Würzburg Chair is still under construction).

The new homepage of Universität Würzburg (as from September/October 2021).

Daniel Chávez Heras (Keynote speaker)
Lecturer in Humanistic and Social Computing Education,
Department of Digital Humanities
King's College London

movingpixel.net
Twitter

Abstract

tbc

Bio

Daniel has been working with moving images and computers for the last ten years, initially as a designer, later as a researcher and academic. He was a digital manager for the British Council in Mexico; founded an international short film and digital art festival that took place entirely online; and collaborated with the BBC to create the world's first broadcast AI-TV programme. He has six years of teaching experience in higher education in Mexico and the UK, and before joining King's a lecturer he was a research fellow at the Cultural Analytics Open Lab in Estonia. Daniel's main strand of research focuses on the computational production and analysis of audiovisual culture, an area he approaches through a critical-technical blend of film theory, interdisciplinary design, and creative AI.

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Lara Höfling (Speaker breakout session)
PhD student AI & Neuroscience
Universität Tübingen

LinkedIn

Abstract

UnDoing generality: interaction with and representation of actors with disabilities in AI-based performance

Amber Case – the American cyborg anthropologist claims that technology is evolving us. But what if technology isn't even recognizing anthropomorphic signs in human beings? By using AI-based algorithms in the performance "Mythen der Zweckmäßigkeit" at the Klabauter Theater Hamburg we asked about the myths of today's algorithms and linked them to archaic debates about norms and ethics. As a result we created new forms of visual representation and physical interaction which point to the prerequisites of normative algorithms we are not aware of in our daily life.

Bio
Larissa Höfling, M.Sc. Computational Neuroscience, is interested in all kinds of intelligent systems. Hence, she currently pursues a PhD at the University of Tübingen, studying the function of biological neural circuits with methods from Artificial Intelligence and Machine Learning. Furthermore, she cares about the societal implications of the application of AI&ML in all areas of our lives.

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Jacqueline Holzer (Moderator)
Vice Dean, Head of Interdisciplinarity and Transformation
Lucerne School of Art and Design, HSLU

Bio
Jacqueline Holzer works as Vice Director at the Lucerne School of Art and Design and is responsible for Interdisciplinarity and transformation as well as the MA programme in fine arts, the BA programme in fine arts and design education and the foundation course in art and design. Prior to this position, she was head of the BA and MA theatre programme at the Zurich University of the Arts and professor (2013-2020) and Professor at the Institute of Communication and Marketing at the Lucerne University of Applied Sciences and Arts (2003-2013). Her main research interests are cultural studies, sociology of science, digital transformation, the history of linguistic anthropology, innovation and communication.

Further info & publications

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Ruth Kikin-Gil (Keynote speaker)
Designer and Responsible AI strategist
Microsoft

LinkedIn
ruthkikin.com

Abstract

Cre[AI] vity and the new era of DeepDesign

With the ever-growing trend of automaing everything, there is a growing number of attempts to use Machine Learning (AKA AI) for creative tasks: designing fonts, logos, layouts, and app structures. A Russian design studio already tempts clients to use the services of "Nikolay Ironov – a designer and A neural network". What does that mean? Will designers be replaced by algorithms? Are we, too, becoming obsolete? And what do we need to do to survive?

Bio
Ruth is a Responsible AI + design strategist that focuses on product innovation. She drives Responsible AI practices in the Security and Compliance organization in Microsoft and is a co-creator of the Guidelines for Human-AI interaction . Ruth teaches design at the University of Washington. Her career path at Microsoft took her from an innovation lab to a strategy team, to designing future experiences in Office, and to developing and evangelizing Responsible AI practices across Microsoft.

Publications

The rise of the Demigod designer, 2020.

Guidelines for Human-AI Interaction, 2019.

AI ❤️ Design, 2017.

Humanity-centered design, 2018.

Better together: Guidelines for designing Human-AI Interactions, 2020.

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Ranjit Konkar (Speaker closing panel)
Principal Faculty, Product Design, Co-Head Ph.D. Programme
National Institute of Design (NID)

Bio
Ranjit Konkar is Principal Faculty at National Institute of Design in Ahmedabad, India, where he has worked since 2007, currently leading its Product Design discipline. Ranjit's background is in Mechanical Engineering Design from Stanford University and his interests include Robotics, Computer-Aided Design, Artificial Intelligence, Simple Product Design, Kinetic Sculptures, Collapsible Furniture, Materials & Manufacturing, Geometry, Quantitative Research Methods, and Design Thinking. Ranjit's other interests include Gandhi, Animal Rights, Astronomy, Music, and Films.

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Florian Krautkrämer (Moderator)
Head of Interdisciplinarity in Design and Arts
Lucerne School of Art and Design, HSLU

floriankrautkraemer.de

Bio
Florian Krautkrämer is a film scholar and has been head of the Interdisciplinarity in Design & Arts department at the Lucerne University of Applied Sciences and Arts since April 2018. Previously, he held the professorship of Film Studies at the Johannes Gutenberg University Mainz. As a filmmaker, he has made several award-winning experimental and documentary films. Since September 2021, he is leading the SNF research project "Interactive Documentary".

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Nicolas Malevé (Keynote speaker)
Research Associate at the Lucerne School of Art and Design HSLU
Post-doc at the Centre for the Study of the Networked Image at
South Bank University
Visual Artist, Computer Programmer and Data Activist

Abstract

Bias in computer vision: learning from machine and human errors

Computer vision is the technology that powers face recognition or visual search engines. In order
to learn how to interpret visual data, computer vision algorithms are shown large collections
of images. Through this process, algorithms acquire a worldview. As a consequence, they never
behave neutrally and often reproduce the bias encoded in the images they are trained with. Which
leads to numerous instances of discrimination and stereotypes when algorithms are used in the
real world. The source of bias has often been traced to this stage of training. Bias is a problem of
machine pedagogy: how to transfer visual knowledge to machines.
What can designers do about it? And how can institutions of higher learning help design students
intervene meaningfully at that juncture? The talk will develop the following arguments:
It is crucial to intervene in the formation of the technology, not at its receiving end. It is when
algorithms are trained that interventions are the most needed. Not when bias has been encoded
and delivered through products.
Designers need to consider training AI as a design problem in its own right. Designing processes
and interfaces for training algorithms is an example of a powerful field of practice to intervene in
algorithmic bias.
For educators, there is an urgent need to pluralise the AI curriculum and reclaim the relevance of
design thinking to machine learning. Not only to learn how to use tools powered by AI, but to rethink
machine pedagogy.

Bio
Nicolas Malevé is a visual artist, computer programmer and data activist, who lives and works
between Brussels and London. Nicolas has been awarded a PhD on the algorithms of vision
at the London South Bank University in collaboration with The Photographers' Gallery. In this
context, he initiated the project Variations on a Glance (2015 to 2018), a series of workshops
on the experimental production of computer vision, conducted in several international venues
such as Cambridge Digital Humanities Network (Cambridge, United Kingdom), Hangar (Barcelona,
Spain), Algolit (Brussels, Belgium), or Arhus University, (Arhus, Denmark). Nicolas contributed
to exhibitions (documenta12, Kassel; Kiasma, Helsinki), research events ("Archive in Motion",
University of Oslo; Document, Fiction et Droit, Fine Arts Academy, Brussels; Image Net/Work,
Fotomuseum, Winthertur), and publications by MIT Press and Presses Universitaires de Provence.

Latest publication

Further info & publications

Ilja Mirsky (Speaker breakout session)
Dramaturg, Programmer, and immersive Media Artist
Zurich University of the Arts

Abstract

UnDoing generality: interaction with and representation of actors with disabilities in AI-based performance

Amber Case – the American cyborg anthropologist claims that technology is evolving us. But what if technology isn't even recognizing anthropomorphic signs in human beings? By using AI-based algorithms in the performance "Mythen der Zweckmäßigkeit" at the Klabauter Theater Hamburg we asked about the myths of today's algorithms and linked them to archaic debates about norms and ethics. As a result we created new forms of visual representation and physical interaction which point to the prerequisites of normative algorithms we are not aware of in our daily life.

Bio
Ilja Mirsky (B.Sc. Cognitive Science, M.A. Performance Studies) is a PhD student in the department of Media Studies at the University of Tübingen and at the Zurich University of the Arts. He is associate PhD fellow at the Collegium Helveticum Zurich. In his interdisciplinary research he combines the fields of AI research and Human-Computer Interaction on theatre stages. He is dramaturg at the "Institut für theatrale Zukunftsforschung" in Tübingen and lecturer on subjects such as Virtual Reality, Augmented Reality and Digital Dramaturgy.

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Philipp Pasquier (Keynote speaker)
Associate Professor, Computer Scientist & Artist
Simon Fraser University

philippepasquier.com
Metacreation
Twitter
LinkedIn

Abstract

The rise of creative AI and its implications for artists and designers

Creative AI is the subfield of AI concerned with the partial or complete automation of creative tasks. In turn, creative tasks are those for which the notion of optimality is ill-defined. Unlike ballistic trajectories, chess moves, jeopardy answers or literal translations, creative tasks are typically more subjective in nature. Creative AI approaches have been proposed and evaluated in virtually every creative domain: design, visual art, music, poetry, cooking, … you name it! These algorithms most often perform at human-competitive or superhuman levels for their precise task. Two main uses of these algorithms have emerged:

- Automation (computational creativity): the creative task is performed online entirely by the algorithms.
- Augmentation (computer-assisted creativity): a human operator interacts with the algorithm, often in the context of existing creative software.

Both approaches will have deep implications for education and work in creative fields. In fact, these correspond to the paradigms in the literature on workplace automation, stemming from the industrial revolution, namely: total replacement (the task is carried by a machine), and collaborative replacement (in the case of augmentation). Away from the fear of strong, sentient AI, taking over the world, what are the implications for students, educators, and professionals of these ongoing developments? How will Creative AI impact your practice? What new creative processes are emerging, and how can one prepare for these transformations?

Bio
Philippe Pasquier is a professor at Simon Fraser University's School for Interactive Arts and Technology, where he directs the Metacreation Lab for Creative AI. Philippe leads a research-creation program around generative systems for creative tasks. As such, he is a scientist specialized in artificial intelligence, a multidisciplinary media artist, an educator, and a community builder. His contributions range from theoretical research in multi-agent systems, computational creativity, machine learning, affective computing, evaluation methodologies, and Creative AI, to applied artistic research and practice in digital art, computer music, as well as interactive and generative art.

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Laura Scherling (Keynote speaker)
Designer and Educator, Adjunct Faculty and Director
Columbia University

laurascherling.info

Abstract

Building a Culture of Open Data Through Artificial Intelligence in Design

Open data movements have been viewed as creative and innovative means to make sense of information, from the built environment, air quality, to sentiments in Yelp reviews, traffic congestion, and more. Thanks to open-source programming languages and server environments, tens of thousands of observations can be visualized and developed into AI services and products with much greater ease. Years into the open data movement, however, many of these repositories remain heavily underutilized and may not always fit neatly into user experience research and to build socially innovative algorithm designs, quantitative and qualitative in nature. There are still ample opportunities for designers, not only working as UX and machine learning designers, but also as researchers, strategists, graphic designers, to do more to work with big data to do more sustainability-driven and community-facing work on the grassroots and organizational level. Making use of these rich resources coming from the World Bank and World Health organizations, NYC Open Data, the UN, and the OECD can pave ways for designers to connect with those in need and also solve pressing problems. Engaging with open data ambassadorship can mean everything from sharpening design and statistical skills to seeing positive social change. With these resources in mind, this talk considers how open data newcomers and seasoned design researchers alike can take a greater role in the open data movement.

Bio
Laura Scherling, Ed.D. is a designer, researcher, and educator — working and teaching at Columbia University. Scherling holds a doctorate from Columbia University Teachers College. She is the co-editor of the recently published book Ethics in Design and Communication: New Critical Perspectives (Bloomsbury Academic UK). Scherling is also the co-founder of GreenspaceNYC, a nonprofit sustainability and design collective. Her work has been published by Design Observer, Brookings Metro, The Urban Activist, Design and Culture, Spark Journal, Interiors: Design/Architecture/Culture, and the Futures Worth Preserving Cultural Constructions of Nostalgia and Sustainability. Her work can be viewed at laurascherling.info

Andres Wanner (Moderator)
Head of the Bachelor's Programme (BA/BSc) in Digital Ideation
Lucerne School of Art and Design, HSLU

pixelstorm.ch
Twitter: @andreswanner, @digideation

Bio
Andres Wanner is the head of the interdisciplinary Bachelor's program "Digital Ideation" at Lucerne University of Applied Sciences and Arts, in which IT- and design-students engage in project based collaboration.
With university degrees in Physics, Design and Art, Andres has been a designer, instructor, researcher and artist, his work and publications have been presented internationally. He has taught a number of experimental studio courses dealing with AI, autonomous and generative systems since the early 2000s (among other topics in art, design and technology). He built his first robot at the age of 8 and programmed his first chatbot at the age of 10.

Further info & publications

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Pontus Westerberg (Speaker closing panel)
Programme Management Officer
UN-Habitat

unhabitat.org

Bio
Pontus Westerberg is a programme manager at UN-Habitat, the UN agency for sustainable cities, where he is a technical lead on initiatives related to digital technologies, people-centered smart cities and open innovation. He has advised governments on digital inclusion, civic technologies, smart cities and urban innovation in Africa, Asia, Latin America and Europe. He represents UN-Habitat in the steering group of the Cities for Digital Rights Coalition, the UN Working Group on Artificial Intelligence and is an adviser to the Block by Block Foundation. Before joining the UN in 2012, he worked in the NGO sector for 10 years.

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Noah Ismael Wyss (Speaker breakout session)
student Bachelor's programme in Fine Arts,
Lucerne School of Art and Design, HSLU

kleio
Instagram

Abstract

Dancing with robots. Attempts to give artificial intelligence a physical form, or a future way of working

Hand in hand with machine and artificial intelligence, multimedia objects are created that foreshadow a time into which humanity has yet to enter.
A time in which our fears prove to be unjustified, the fear that we could make ourselves obsolete, that our own inventions could replace us, the fear that sooner or later robots will rebel against the tyranny of humanity. In this time, a symbiosis has already taken place,
human, machine and artificial forms of intelligence have come together in a common spectacle, exploring in a dance-like and alien way new conceptual spaces.

Bio
Noah Ismael Wyss studies Fine Arts at the Lucerne University of Applied Sciences and Art. In his artistic practice, Noah explores and transforms constructs and spaces of mental and physical nature, with a focus on human beings and their relationship to the world around them, and the developpement of those relationships. The constant recontextualisation of these systems prompts Noah to independently establish conceptually and interdisciplinarily connections between them and translate these findings into the physical world.

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Gesa Ziemer (Moderator)
Director City Science Lab HafenCity University,
Academic Lead UNITAC (United Nations)

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Bio
Gesa Ziemer (Prof. Dr. phil.) is Academic Lead of the United Nation Innovation Accelerator of Cities (UNITAC) Hamburg and professor of cultural theory at HafenCity University Hamburg. She is the director of the City Science Lab, a cooperation with MIT Media Lab and used to be vice president research at HafenCity University Hamburg until 2020. Her research focusses on digitalisation of cities, international metropolitan research, new forms of collaboration and the interface between artistic practice and society. She is currently a fellow of the Humboldt Foundation (Feodor-Lynen Program) at the Harvard Kennedy School, Cambridge, MA, USA.

Jan-Christoph Zoels (Moderator closing panel)
Head of the Master's Programme in Design
Lucerne School of Art and Design, HSLU

experientia.com
LinkedIn

Bio

Jan-Christoph Zoels is head of the MA Design programs at HSLU and a cofounding partner of Experientia. In his work, he focuses on people's service experiences to support sustainable lifestyles. He advocates a strategic integration of behavioral modeling, stakeholder engagement and participatory design processes to increase people's awareness, grow their competencies and nurture their aspirations. He was program director of Interaction'20 and curator of Humanizing Technology through Design.

Publications

What's the future of ineraction design?, 2019

Bryan Portmann (Exercises for desk dwellers)
Yoga Teacher at Unisport
University of Luzern

[Wohlfühlzeit Yoga Studio](#)
[Instagram](#)
[Facebook](#)

[Oceanbliss Yoga Retreats](#)
[Instagram](#)
[Facebook](#)

Break it Down

The goal of these sessions is to allow all conference participants the chance to take a break, refresh body and mind, generate positive energetic flow and enjoy a glimpse into the practice of mindfulness.

Bio
▪ Yoga Teacher at Unisport, University of Luzern
▪ Owner of Wohlfühlzeit Yoga Studio, Nottwil
▪ Owner of Oceanbliss Yoga Retreats
▪ Full time professional yoga and mindfulness teacher for more than 10 years