

Course number

Course title

01

Data literacy for designers

Course lead

Silke Zöllner

Course description

The course offers a user-oriented, non-mathematical introduction to statistics. Students learn important methods of quantitative empirical social research. Since information is a central good in a complex world, the course is designed to convey an increasingly important methodological competence. You will learn how information is obtained, evaluated and how it can be processed. We work hands-on with an online survey which each student will create, conduct and evaluate based on your own research interests or current projects.

Learning outcomes

- Familiarize students with basic concepts of statistics
- Demonstrate the importance and practical use of statistics
- Provide the students with the knowledge to extract, process and interpret relevant information from data
- Show how to present data in an informative and concise way
- Promote the interest to generate new knowledge from data
- Critically reflect publicly presented information

Professional Competences

After the course, students will be able to work with data independently and critically, and perform simple data analyses on their own. They are encouraged to apply these skills in the context of their master's thesis.

Students receive an overview of common statistical software and data collection methods and are able to independently plan, conduct and evaluate short surveys.

In this way, students can answer concrete questions in their (future) daily work routine with the help of information, e.g. Who uses my app for which purposes? How many customers do I need to interview in order to make reliable statements about the interests of the entire customer base? Ultimately, the acquired competencies will enable well-founded decisions.

CV of course lead

BSc in Human Geography, MSc in Business Administration, CAS in Applied Statistics. Senior Research Associate at the Competence Center for Regional Economics & PhD candidate at Cranfield University, UK.

Overlapping courses

Course days

08 12

Tues 07.04.2026
Mon 27.04.2026

Level

- Beginner
- Intermediate
- Advanced

Focus

- Methodical
- Experimental
- Hands on

Brand

- More theoretical
- More practical

Course number

Course title

02

Coming to terms with the apocalypse

Course lead

Vera Sacchetti

Course description

This course focuses the idea of the end of the world—drawing from Gunter Anders’ “principle of despair”, to Deleuze and Guattari, Isabelle Stengers and Donna Haraway. Recognizing that we are indeed “at the end of times”, in this course we will try to understand what that means precisely, and how it has materialized in design, film and art. Simultaneously, we will turn to thinkers such as anthropologist Eduardo Viveiros de Castro and philosopher Déborah Danowski, to look beyond our geographical confines to find other styles and techniques of survival for our present, recognizing that the end of our world, that is, the Western capitalist world, is not the end at all.

Learning outcomes

- Exposure to the work of key contemporary thinkers and their main theo-retical concepts
- Comprehension and application of key concepts in contemporary design discourse
- Alternative approaches to engaging with theoretical frameworks and application in real-life scenarios

Professional competences

- Critical thinking
- Strategic mapping
- Strategies for navigating complex, so-called “wicked problems”

CV of course lead

Vera Sacchetti is a design critic and curator. Recently, she co-founded Fazer, a new design magazine in Portugal, and co-initiated the Design and Democracy platform (2020-), which maps the inter-sections and overlaps between design and demo-cratic systems and practices. In 2020, she joined the Federal Design Commission of Switzerland.

verasacchetti.net
designanddemocracy.org

Overlapping courses

Course days

Level

Focus

Brand

03 09

Mon 13.04.2026
Mon 20.04.2026

Beginner

Intermediate

Advanced

Methodical

Experimental

Hands on

More theoretical

More practical

Course number

Course title

03

Critical design ethnography

Course lead

Merle Ibach

Course description

A critical design ethnography uses creative, design techniques to make social issues and problems visible. Based on a lecture by Foucault (1978), we will ask: What is critique? And how can we critique within and through design? We will explore various fields of design anthropology and design ethnography that address social issues in design. Together, we will analyze key topics and methods of these overlapping fields through relevant texts, such as counter mapping, cultural probes or critical making. Building on this foundation, the students will develop their own ethnographic research tools and provide each other with a critical peer response.

Learning outcomes

- Know and understand basic methods of design ethnography
- Work independently on a complex subject area and transfer it to the own practice
- Apply communication skills in a diversity-sensitive and confident manner
- Manage projects carefully and organize in an interdisciplinary group
- Reflect on own actions with appropriate working methods
- Provide valuable and productive peer feedback

Professional Competences

- Ethnographic research skills: Basic knowledge of empirical methods in critical design research
- Contextual analysis: Understanding social contexts, cultural practices, and human behavior; evaluating power dynamics, ethical tensions, and biases
- Critical thinking & reflexivity: Identifying systemic issues and cultural implications in design processes
- Participatory practice: Using participatory methods to include marginalized voices; developing empathy-based design approaches
- Adaptive, context-sensitive problem solving: Mapping interconnected social, cultural, and technical systems; designing solutions with long-term sustainability in mind
- ...

CV of course lead

Merle Ibach is a design ethnographer exploring ecological and social transformation through participatory and post-anthropocentric methods. Her current postdoc at the Bern Academy of the Arts investigates how cultural probes can generate insights into contemporary Swiss building culture.
merle-ibach.de [instagram.com/merle_makes_things/](https://www.instagram.com/merle_makes_things/)

Overlapping courses

Course days

Level

Focus

Brand

02 16

Mon 20.04.2026
Mon 04.05.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

04

Design and digital justice

Course lead

Prof. Dr. Bianca Herlo

Course description

Amid political instability and the rapid expansion of AI-driven systems, design plays a decisive role in shaping power, rights, and access. Design choices embedded in platforms, algorithms, and digital public services determine who is recognised, governed, protected, or exposed to harm. Who is imagined as the user or citizen of these systems, and whose knowledge is excluded? This module takes theories of design justice and critical technology studies as its starting point to examine how AI systems and platforms reproduce or contest social inequalities, and to distil principles for more just, transparent, and accountable design practices.

Learning outcomes

- Get to know current discourses in the fields of design justice and critical digitalization studies.
- Get to know strategies to foster design and digital justice and become familiar with the potentials and risks of design decisions regarding socio-technical configurations.
- Draw inspiration from international projects.

Professional Competences

- Students will gain an overview of current Design Justice and Digital Justice discourse and draw inspiration from projects around the globe that operate between art, design, and technology.
- Students will be able to assess existing products, services and processes vis-à-vis their potential to counter or amplify moments of injustice.
 - Students will be able to plan design processes to avoid common pitfalls, leading to inscribed moments of injustice.
 - Students will increase their potential to act as informed and sensible designers within a market that increasingly values moral integrity.

CV of course lead

Prof. Dr. Bianca Herlo is a researcher, lecturer, and designer based in Lucerne and Berlin. She is head of the Competence Centre “Transformation Design” at the HSLU DFK and associated researcher at the Weizenbaum Institute for the Networked Society, the German Internet Institute. Over the last few years, she has been researching the role of design and technology in participation and social justice. Bianca is co-host of the podcast “Purple Code. Intersectional feminist perspectives on digital societies” (purplecode.org)

Overlapping courses

Course days

13

Tues 17.03.2026
Tues 14.04.2026

Level

- Beginner
- Intermediate
- Advanced

Focus

- Methodical
- Experimental
- Hands on

Brand

- More theoretical
- More practical

Course number

Course title

05

**Drawing practice:
“The world is a stage”**

Course lead

Christoph Fischer

Course description

Our understanding, that “drawing means looking” has a big impact of our drawing skills. We look at the world like observers from outer space, or as if the world was a theater. And we draw in our sketchbook, what we recognize and discover: We start with one evening class, in which we create an unusual situation with figures and objects, something like an art installation, or something, that reminds to a theatrical crime scene. And so we draw, what we see – and what we want to tell, as a visual recording. In the next evening classes, we go drawing outside in the urban space, for example at the station. We look at the world as spectators, we see all that protagonists, backdrops and play-objects. We make the relations between them visible. We simplify a scenery with our personal focus of interest, to the essence of what we want to tell about the world. The one whole day class we spend in different interesting spots in public space. Our intention is, to look and record how tourists are looking at things. We go to different spots, like the lion monument or the Musegg Mauer (defence wall around Lucerne), or to the ship landing stage and other places.

Learning outcomes

- The students get skills to visualize in a sketch relations between objects, persons, backgrounds/ architecture/landscapes
- By switching into the role of spectators, the students recognize individual visual ideas
- The students can use sketching as a basic tool to discover content, to de-velop further design ideas

CV of course lead

Christoph Fischer, freelance Illustrator and drawing teacher in Lucerne. He works for newspapers (editorial design) and does his own art and book projects: Book “Während ich schlief” with drawings of his dreams; Reportage drawing projects “Chicago Westside”, “Bahnhofplatz Luzern”; Long-term documentation of “Teufelskreisel Kreuzstutz“ (Book Edition Patrick Frey) and sculpture “Heinz”. christophfischer.ch #christophfischer_illustration

Overlapping courses

Course days

Level

Focus

Brand

18

Thur 12.03.2026 evening
Thur 19.03.2026 evening
Thur 07.05.2026 evening
Tues 12.05.2026 full day

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

06

**An imaginary journey to
Milan in 345 paper pixels**

Course lead

Karin Fink & Robert Bossart

Course description

In this module, participants collectively create an exhibition for the MEET Digital Centre in Milan. Guided by Il Milione by Marco Polo, we imagine a journey toward this destination, moving forward one pixel at a time. For each of the 345 kilometers (travel distance from Emmenbrücke to Milan), a 1x1 m paper square is described in any form imaginable: stories, fragments, drawings, lists, or invented facts. Cities, dwellings, people, animals, plants, and dreams briefly emerge and disappear. Borders soften, landscapes misbehave, and geography becomes narrative, echoing the spirit of Invisible Cities by Italo Calvino. The journey takes shape as a 345-page book. A self-funded visit to Milan and the exhibition (June 1-7) is optional.

Learning outcomes

- Experience Creativity and Flow
- Printing / Writing / Drawing / Paper Techniques
- Mapping techniques
- Storytelling & Development of Narratives

Professional competences

- Train to work creatively within a very limited framework
- Train to creatively think of systems, repetition and patterns to be able achieve a challenging amount of work
- Train to work on principles of simplicity and pragmatism

CV of course lead

Karin Fink: hslu.ch/de-ch/hochschule-luzern/ueber-uns/personensuche/profile/?pid=5353
Robert Bossart: hslu.ch/de-ch/hochschule-luzern/ueber-uns/personensuche/profile/?pid=612

Overlapping courses

Course days

Level

Focus

Brand

12 14

Mon 09.03.2026
Tues 21.04.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

07

Sketching and visual ideation for scenario development

Course lead

Samuel Frei

Course description

Visual ideation and sketching as a basic communication approach for effective dialogue across audiences during the design process and in design research. After completing the module, students can effectively use sketching and visual ideation to communicate complex ideas, explore scenarios, and facilitate dialogue across audiences. They are able to apply these visual methods within design and research processes and reflect critically on their role as tools for exploration, communication, and collaboration.

Learning outcomes

- **Sketching Techniques:** Develop proficiency in a variety of simple hands-on sketching methods as an exploratory and reflective research practice, integrating visual thinking into iterative design and inquiry processes.
- **Visual Ideation and Scenario Development:** Develop and visualize future-oriented scenarios to explore possible outcomes, support decision-making, and stimulate critical discussion within interdisciplinary contexts.
- **Collaborative Ideation:** Learn to harness the collective creativity of a group and develop visual ideas together to foster collaboration and innovation.
- **Critical reflection:** Critically reflect on your visual thinking process, evaluating how visual artifacts influence communication, interpretation, and design outcomes.

CV of course lead

Samuel Frei is a design researcher at the Lucerne University of Applied Sciences and Arts. He initiates and leads research projects and implements them with partners from the field. He teaches on topics of visual communication and storytelling, questions design knowledge and explores creative processes at analog and digital interfaces.

hslu.ch/en/lucerne-university-of-applied-sciences-and-arts/about-us/people-finder/profile/?pid=1637

Overlapping courses

Course days

Level

Focus

Brand

Mon 16.02.2026	Mon 09.03.2026	<input type="radio"/> Beginner	<input checked="" type="radio"/> Methodical	<input type="radio"/> More theoretical
Mon 23.02.2026	Mon 16.03.2026	<input checked="" type="radio"/> Intermediate	<input type="radio"/> Experimental	<input checked="" type="radio"/> More practical
Mon 02.03.2026	Mon 13.04.2026	<input type="radio"/> Advanced	<input checked="" type="radio"/> Hands on	

Course number

Course title

08

Data visualization with p5.js and D3.js

Course lead

Christian Schneider

Course description

Generative Design bridges the gap between design and code. Generative Design can be also used to create compelling data visualizations. On the first day, we focus on playful experiences with code and visual design using p5.js, a JavaScript-based programming language specifically designed for creative coding and targeted towards designers and artists. We learn how to load data into code, prepare it for visualization, and program simple geometric shapes in p5.js. On the second day we program a data visualisation from A to Z with D3.js. D3 is an established JavaScript library for professional data visualization in the web.

Learning outcomes

- Students will learn how to work with color, shape, positioning, and typography in a programming language.
- Students will learn how to draw geometric shapes with code.
- They will learn how to load, transform, and display data.
- Basic programming concepts such as variables, data types, operators, oops, arrays, and functions will be learned.

Professional competences

- Students will gain the ability to create data visualizations with code and understand the possibilities and limitations of different tools and technologies.
- They will develop the ability to export the generated designs for further processing, which e.g. can be helpful for automating certain labor intensive tasks with code while still using other tools for design.

CV of course lead

Christian Schneider is a computer scientist, researcher, and artist continuously investigating and integrating computational methods into fields such as Design, Data Visualisation and Data Science. For more information visit his website at christianschneider.ch

Overlapping courses

Course days

Level

Focus

Brand

01 19

Mon 27.04.2026
Tues 28.04.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

09

**Material circularity from
a practical design perspective**

Course lead

Lea Schmidt

Course description

In a circular economy, products become temporary phenomena in material cycles. In our workshop, we explore design's critical role in material cycles.

We will approach this topic from multiple angles. We will examine theoretical perspectives, including looking to biosphere for inspiration on how to achieve diversity within a fully circular system. We will also explore practical examples and limits of recycling processes for different materials. Finally, we will engage in hands-on experiment sessions, deconstructing objects, analysing materials and joint technologies and discuss new opportunities for action.

Learning outcomes

- You'll gain an understanding of how design plays a vital role in maximizing material circularity.
- You will learn about various recycling technologies for different materials – based on your interests.
- You will know and understand central aspects that significantly influence circularity.
- You will comprehend the vast range of possibilities while maintaining circularity in the biosphere.

Professional competences

- Anticipating the recycling process for products in the design phase
- Design products which are, as a last step in a circular economy, recyclable
- Reducing Material Complexity in products to support circularity.

CV of course lead

Lea Schmidt is a researcher at Lucerne University of Applied Sciences and Arts, research group products and textiles. Her research focuses on sustainability, design, and technology, with a particular interest in material circularity and its design implications.

Overlapping courses

Course days

Level

Focus

Brand

02 18

Mon 13.04.2026
Mon 11.05.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

10

Selfhealing structures

Course lead

Dr. Martin Dressler

Course description

No living organism has a static material structure. A fundamental principle and key to success of living organisms is their ability to grow, repair, disintegrate own materials. One example is living wood which can regrow branches or whose thickness is dependent on the actual mechanical load. Further examples are bone and skin with their remarkable ability to heal wounds. This course explores the potential of self-healing and self-desintegrating materials in man-made structures.

Learning outcomes

- Acquire specific material and system behaviour knowledge regarding self-healing structures
- Apply risk assessment and stake holder analysis for potentially disruptive technology
- Probe a vast information space and extract valid information

Professional Competences

- Enthusiasm ... for nature's ability to adapt
- Interest in artificial and natural materials
- Curiosity for unknown territory

CV of course lead

As trained engineer, Martin Dressler has its main expertise in materials and process technology. In 23 years of professional experience Martin gained insights into many different material fields (metals, ceramics, glasses, polymers and composites). Next to HSLU Martin is also building its own material start-up company check:

spezialkeramik.ch

Overlapping courses

Course days

Level

Focus

Brand

20

Tues 17.02.2026
Tues 10.03.2026

Beginner

Intermediate

Advanced

Methodical

Experimental

Hands on

More theoretical

More practical

Course number

Course title

11

The pre-emptive interface

Course lead

Yaniv Steiner

Course description

Interfaces don't wait anymore: they act. They anticipate, interrupt, and sometimes act before you do. In this workshop, we flip the script: instead of designing for the now, we design for five minutes ahead. You'll play with time itself, creating systems that predict, delay, or remember actions before they happen. The two-day workshop treats time as a design material, moving beyond the obsession with real-time responsiveness to explore pre-emptive interfaces. Participants will use machine vision and AI to prototype systems that deliberately act before the user. By examining what happens when prediction becomes visible and lag becomes intentional, the workshop challenges designers to leverage anticipation, delay, and prescience as expressive tools, ultimately asking who gets to act first in the interaction.

Learning outcomes

- Understand temporal agency as a framework for analyzing human-machine interaction
- Learn to intentionally design and tune temporal displacement (lag, anticipation, pre-action)
- Use camera-based input to rapidly prototype non-linear, predictive interactions
- Develop critical language for discussing machine anticipation and the politics of acting first

Professional Competences

- Apply computational thinking by treating time as a measurable, manipulable design resource
- Translate abstract temporal concepts into concrete interface behaviors and interaction patterns
- Use rapid, vision-based prototyping to explore time-based relationships in digital media

CV of course lead

Yaniv Steiner is a technologist and a designer specializing in computational linguistics and generative AI. For three decades, he has worked with companies, governments, and academia to design solutions that bridge the gap between humans and computers. He taught physical computing at Interaction Design Institute Ivrea, contributing to the birth of both the Wiring and Arduino platforms and served as a Senior Information Architect at the European Commission in developing enterprise-level services, tools, and methods in the field of NLP and data science.

Overlapping courses

Course days

Level

Focus

Brand

Mon 02.03.2026
Tues 03.03.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

12

Enjoying complexity

Course lead

Gabriele Fackler

Course description

This course is for designers who want to explore fun and effective ways to communicate complex concepts using diagrams. Diagrams are tools for making sense of the world around us. They can lead to new insights and suggest alternative solutions as the reader fills in gaps and interprets the use of visual arrangements to model relationships between elements. We will combine theory, case studies and practical exercises to develop the ability to break down and understand complex contents, find narrative structures and make complex relationships understandable and enjoyable for a specific audience.

Learning outcomes

- Understand why complexity matters (e.g. when oversimplification obscures)
- Get to know the history of explaining the world with diagrammatic representations and its influence on society
- Explore different techniques for structuring and communicating concepts.
- Analyze the efficiency of communication looking at real-world case studies
- Analyze a complex concept (it can relate to your thesis topic, e.g., an ecosystem or a workflow) and find a suitable metaphor to explain it
- Develop confidence in creating engaging, adaptable diagrams that clearly communicate complex messages through storytelling
- Experiment with AI-assisted tools for generating, refining, and analyzing visual complexity.
- Work collaboratively on exercises.

Professional Competences

Making the complexity of a topic attractive or even fascinating to a specific target audience (instead of being dusty and lecturing). This skill can for example be used for didactic purposes or for experiencing relationships and potential activities within a complex project, organization or game.

CV of course lead

Gabriele is a creative force who brings digital applications to life. For many years and for well-known organizations across Switzerland and internationally. Teaches research and user centered design and is an experienced juror. CAS UX Management, MFA Graphic Design, Rhode Island School of Design, Diplom Visuelle Kommunikation, Hochschule Augsburg

Overlapping courses

Course days

01 06

Tues 07.04.2026
Tues 21.04.2026

Level

- Beginner
- Intermediate
- Advanced

Focus

- Methodical
- Experimental
- Hands on

Brand

- More theoretical
- More practical

Course number

Course title

13

**High fidelity spatial
prototyping**

Course lead

Gregor Finger

Course description

Dive into the future of digital interaction with this intensive hands-on workshop in spatial prototyping. Using Ordinary Objects as prototyping tool, you'll learn to craft intuitive experiences that seamlessly blend physical and digital worlds. Over two days, you'll master the fundamentals of spatial design, from conceptualizing user flows to implementing effective UI/UX practices. You'll develop practical skills in asset management, rapid prototyping, and presentation techniques essential for modern spatial computing projects. Perfect for designers looking to validate spatial concepts and communicate complex ideas effectively to stakeholders. Leave equipped to transform abstract spatial concepts into tangible, user-centered experiences.

Learning outcomes

Students will develop proficiency in spatial design, which involves the effective utilisation of physical spaces and digital elements to create immersive and user-friendly experiences. Upon completion of their two days, students should be able to:

- Prototype spatial user flows that are representative of expansive ideas and concepts
- Apply best practices for spatial interactions, spatial UX and UI
- Understand and manage essential asset requirements, optimisations and existing pipelines
- Efficiently work towards a set goal and present it effectively

CV of course lead

Gregor is co-founder of the Oslo-based spatial design startup Ordinary Objects. OO aims to make prototyping spatial experiences exponentially more intuitive, powerful and fun. Previously, he worked as a Creative Technologist and Spatial Computing Lead and conceptualised, prototyped and led R&D and commercial projects for International leading brands such as IKEA and BMW.

Overlapping courses

Course days

Level

Focus

Brand

04

Mon 16.03.2026
Tues 17.03.2026

- | | | |
|---|---|---|
| <input type="radio"/> Beginner | <input type="radio"/> Methodical | <input type="radio"/> More theoretical |
| <input checked="" type="radio"/> Intermediate | <input checked="" type="radio"/> Experimental | <input checked="" type="radio"/> More practical |
| <input checked="" type="radio"/> Advanced | <input checked="" type="radio"/> Hands on | |

Course number

Course title

14

**Designing with machines:
UX, AI and authorship**

Course lead

Nick Schneeberger

Course description

This course explores how designers can use AI tools as creative collaborators in the design of digital interfaces. Students learn core UX principles such as structure, hierarchy, interaction and feedback by designing and prototyping a small interface with the support of AI tools. Through hands-on exercises, students reflect on authorship, decision-making and the role of machines in the design process. No prior technical knowledge is required.

Learning outcomes

- Understand UX as a process of decision-making and structuring interfaces
- Use AI tools to support design and prototyping without losing authorship
- Translate design intentions into simple interactive interface prototypes

Professional competences

- Apply UX thinking and AI-supported design methods in own master pro-jects
- Collaborate more confidently with technical systems and developers
- Critically assess AI-generated design solutions in professional contexts

CV of course lead

Nick Schneeberger is a creative developer, designer and entrepreneur working on digital products at the intersection of UX, web technologies, data and AI. He builds and runs indie-apps, works with clients on data-driven systems, and teaches creative coding at HSLU.

nickschnee.ch

Overlapping courses

Course days

Level

Focus

Brand

06 17

Mon 23.02.2026
Mon 09.03.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

15

**Mapping Customer journeys
& Service blueprints**

Course lead

Prof. Jan-Christoph Zoels

Course description

This design research and visualization workshop will explore Augusto Morello’s paradigm: “Design predicts the future when it anticipates experiences ...”. Customer journey maps are a visual, process-oriented method for conceptualizing and structuring people’s experiences. These maps consider people’s mental models (how things should behave), the flow of interactions, and possible touchpoints. They include people’s activities, usage scenarios, and flows and reflect the thought patterns, processes, considerations, paths, and experiences.

Service blueprints are an operational tool that visualizes the components of a service in enough detail to analyze, implement, and maintain it. Blueprints show the orchestration of people, touchpoints, processes, and technology both frontstage (what customers see) and backstage (what is behind the scenes). The aim is to reveal Moments that Matter, identify engagement opportunities, and design blueprints with impact within your thesis topic. We explore how data and AI is changing the delivery expectations of service design tools.

Learning outcomes

- Identify moments that matter and touchpoints over time
- Highlight factors that influence the users’ experience and their effect
- Analyze steps and synthesize opportunities within the Customer Journey
- Verify, implement, and maintain service interaction

CV of course lead

Jan-Christoph Zoels is head of the MA Design programs at HSLU and was a co-founding partner of Experientia. In his work, he focused 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. www.youtube.com/watch?v=L_UYX-x3RnU

Overlapping courses

Course days

Level

Focus

Brand

<p>—</p>	<p>Tues 17.02.2026 Tues 10.03.2026 Tues 24.02.2026 Tues 17.03.2026 Tues 03.03.2026 Tues 07.04.2026</p>	<p>● Beginner ● Intermediate ○ Advanced</p>	<p>● Methodical ○ Experimental ● Hands on</p>	<p>○ More theoretical ● More practical</p>
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Course number

Course title

16

**Driving business outcome
through design**

Course lead

Pablo Onnias

Course description

“Business Outcome Through Design” helps designers understand how large organizations think and operate. The course explores stakeholder priorities, business constraints, and decision-making dynamics shaping corporate environments, particularly in technology-driven contexts. Through frameworks and hands-on exercises, students learn to align design work with business objectives, communicate effectively across disciplines, and drive tangible impact inside complex organizations.

Learning outcomes

- Business-oriented design thinking
- Stakeholder and interdisciplinary collaboration
- Strategic communication of design impact

Professional competences

- Operating within complex organisational environments
- Collaborating across disciplines and functions
- Driving impact in technology-driven contexts

CV of course lead

I define and lead global partner and ecosystem strategies in the security and cloud industry. My work bridges design, business, and technology to simplify complexity, align stakeholders, and drive measurable outcomes in large, global organisations.

linkedin.com/in/onnias/

Overlapping courses

Course days

Level

Focus

Brand

03 19

Mon 04.05.2026
Tues 05.05.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

17

Chat is not an interface

Course lead

Reto Wettach

Course description

Chat-based interfaces have become the dominant way of interacting with AI systems. While they are intuitive and widely accepted, their limitations become apparent, mostly in more complex use cases.

Through hands-on case studies, students will critically examine AI interfaces and identify key design challenges such as discoverability, multi-turn task management, multimodal interaction, lack of context awareness, and explainability (XAI) and user control. Based on these observations, students will develop and sketch alternative interface concepts that go beyond the chat window.

These concepts will be discussed and evaluated. Using the OpenAI Playground (no coding skills required!), students will also explore technical constraints to better understand how they shape interface design decisions.

Learning outcomes

- Analyze AI interfaces and identify key design challenges.
- Design and communicate alternative interface concepts beyond chat.
- Evaluate interface ideas in relation to users and technical constraints.

Professional Competences

- Designing AI-supported products and services in applied design contexts.
- Translating complex technologies into usable interface concepts.
- Critically shaping interaction design for intelligent systems.

CV of course lead

Reto is a UX and service designer working at the intersection of design and emerging technologies. His experience spans IDEO in San Francisco, Sony in Tokyo, and founding an innovation agency, acquired by PwC in 2020. He teaches in the BA and MA Interface Design program in Potsdam, focusing on sustainable, human-centered design.

Overlapping courses

Course days

Level

Focus

Brand

14

Mon 23.02.2026
Tues 24.02.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

18

Captive portals

Course lead

Dr. Andreas Unteidig & Dr. Juan Fortun (HEAD Geneve)

Course description

Who owns the internet – and what would it take to build alternatives? This intensive 2-day workshop investigates technology as a site of political contestation, exploring alternatives to corporate digital infrastructure through hands-on prototyping. Beginning with a visit to a data center, where "the cloud" materializes as concrete, copper, and electricity, we explore hidden dimensions of digital life: materiality, power – but also spaces for emancipation. Through lectures, case studies, and collaborative making, we experiment with community wireless networks, tactical media, and DIY networking toolkits. Working in teams, students imagine networks otherwise, followed by designing and deploying local network prototypes that should live on campus after the workshop — whether functional infrastructure, critical provocations, or deliberate failures. No prior technical knowledge required. Selected projects may continue toward exhibition at Il Milione (Milano, June 26).

Learning outcomes

- Understand digital infrastructure as political terrain—who owns it, who controls access, what alternatives exist
- Prototype functional or speculative local networks using DIY tools (Raspberry Pi, ESP32, captive portals)
- Negotiate collective decisions about tech governance within design teams

CV of course lead

Andreas Unteidig is Co-Lead of the MA Eco-Social Design at HSLU. His research focuses on participatory design, digital commons, and social transformation. He led the Berlin pilot of MAZI (EU H2020, 2016–2018), developing DIY networking toolkits for community-driven digital sovereignty.

Juan Fortun is a transdisciplinary designer and researcher from Colombia based in Switzerland. His practice centers on digital commoning, critical media theory, and pluriversal design. Working through installations, workshops, and experimental publishing, he employs Do-It-Together methodologies for collective research. PhD from EPFL and HEAD Geneva.

Overlapping courses

Course days

Level

Focus

Brand

05 09

Mon 11.05.2026
Tues 12.05.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

Course number

Course title

19

Interbeing wool

Course lead

Isabelle Dechamps

Course description

This course invites students to explore design through mindful interconnection and material dialogue. Working with wool and the craft of felting, we engage our senses in a hands-on process that links making, reflection, and ecology. The material becomes our teacher as we explore interdependence, care, and the ethics of design through direct experience and mindful practice. The course includes a trip to the animal shelter of Felsentor Zen Centre. Day 1 focuses on mindfulness practice, material awareness, and felting at Felsentor; Day 2 at HSLU deepens reflection and translates insights into each student's individual design practice.

Learning outcomes

- Integrate experiential insights on circularity and care into design process-es and reflection.
- Embodied experience of interdependence between materials, ecosys-tems, and human behaviours
- Learning to apply mindfulness practice to enhance sensory awareness and perception

Professional Competences

- Engage with materials and environments in ethically and ecologically re-sponsible ways.
- Facilitate reflective and awareness-based processes in design teams or communities.
- Translate embodied and sensory insights into conceptual and aesthetic design outcomes.

CV of course lead and collaborators

Isabelle Dechamps: Social designer and PhD researcher at HSLU Lucerne, working at the intersection of mindfulness, design, and eco-social transformation. Her research explores how conscious co-creation can foster regenerative cultures in design education and community contexts in collab. with:

Amarana Späti: Zen priest with over 30 years of practice in Eastern movement arts and mindfulness. Trained as a dancer, artist, and Shiatsu practitioner, she teaches Qi Gong, Zen, and traditional mindfulness practice based on the Satipaṭṭhāna Sutta at Felsentor.

Jessica Antusch: Directs the Tierschutzstelle at Felsentor since 2022. With a background in ergo-therapy, she supports free-life conditions for farmed animals in the alpine retreat and fosters reflection, awareness, and education on mindful human-animal relations.

Overlapping courses

Course days

08 16

Tues 28.04.2026
Tues 05.05.2026

Level

- Beginner
- Intermediate
- Advanced

Focus

- Methodical
- Experimental
- Hands on

Brand

- More theoretical
- More practical

Course number

Course title

20

**Colour, light, space,
atmosphere**

Course lead

Dr. med. Marcus Pericin (ZHdK Lichtlabor)

Course description

Light is of central importance for the design of space and atmosphere. How can light be used as a creative tool? How can space and time be shaped using light and color? How can the atmosphere of a room be intentionally influenced? In an experience-oriented approach, this course teaches the fundamentals of color and light theory, color perception, and spatial color and light design. The properties of light and color are made physically tangible. Theoretical inputs on light art, lighting design, and applications in theater, architecture, and design are complemented by practical exercises and demonstrations of selected color-light phenomena.

Learning outcomes

- Understand the principles of color-light theory and perception
- Be able to use light as creative tool to manipulate spatial impact
- Be able to translate theoretical concepts into practical design solutions

Professional competences

- Communicating specialized knowledge within multi-disciplinary teams
- Integrating diverse perspectives from design, art, technology
- Ability to bridge art, science, and technology through an investigative approach

CV of course lead

Marcus Pericin is the Co-Head of the Farb-Licht-Zentrum, Zürcher Hochschule der Künste ZHdK

farblichtzentrum.ch

Overlapping courses

Course days

Level

Focus

Brand

10

Mon 16.02.2026
Tues 17.02.2026

- Beginner
- Intermediate
- Advanced

- Methodical
- Experimental
- Hands on

- More theoretical
- More practical

	Research	Overlaps	
01	Data literacy for designer	Silke Zöllner	08, 12
02	Coming to terms with the apocalypse	Vera Sacchetti	03, 09
Futures			
03	Critical design ethnography	Merle Ibach	02, 16
04	Design and digital justice	Prof. Dr. Bianca Herlo	13
Foundations			
05	Drawing practice - the world is a stage	Christoph Fischer	18
06	An imaginary journey to Milan in 345 paper pixels (>Design, Exhibition)	Karin Fink & Robert Bossart	12, 14
07	Sketching and visual ideaton	Samuel Frei	—
Design			
08	Data visualisation with p5.js and D3.js	Christian Schneider	01, 19
09	Material circularity from a practical design perspective	Lea Schmidt	02, 18
10	Selfhealing structures	Dr. Martin Dressler	20
Interactions			
11	The pre-emptive interface	Yaniv Steiner	—
12	Enjoying complexity: diagrammatic representations for communicating complex processes	Gabriele Fackler	01, 06
13	High fidelity spatial prototyping	Gregor Finger	04
14	Designing with machines: UX, AI and authorship	Nick Schneeberger	06, 17
Services			
15	Mapping customer journeys & service blueprints	Prof. Jan-Christoph Zoels	—
16	Driving business outcomes through design	Pablo Onnias	03, 19
17	Design sprint for AI-based services	Reto Wettach	14
Sustainability			
18	Captive portals	Dr. A. Unteidig & Dr. J. Fortun	05, 09
19	Interbeing wool	Isabelle Dechamps	08, 16
Performance, Display, Presentation, Exhibition			
20	Colour, light, space, atmosphere	Dr. med. Marcus Pericin	10

Fullt. have to choose 6 courses, Partt. 3 courses out of 20 — Registration opens on Tuesday 27. Jan. and closes on Thursday 29. Jan. 2026 at midnight!

**Master
Design**