

## Authors

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**Tarn Adams** is the co-founder of Bay 12 Games with his brother Zach, where they work on their fantasy simulation, *Dwarf Fortress*, one of the first video games acquired by the Museum of Modern Art in New York. He has been writing procedural interactive narrative projects for over 20 years.

**René Bauer** has an M.A. degree in German philology and literary studies, biology and computer linguistics from the University of Zurich. Presently, he works at the Zurich University of the Arts (ZHdK) as a lecturer, researcher and head of Master's education in the subject area of Game Design. His interests encompass coding, game mechanics, game studies, art in/with games ([www.and-or.ch](http://www.and-or.ch)) and social media/knowledge systems ([www.ixistenz.ch](http://www.ixistenz.ch)).

**Sonja Böckler** studied design at the University of Applied Sciences Nuremberg before finishing her Bachelor's (2016) and Master's (2018) degrees in Product Design with a specialization in Game Design at Zurich University of the Arts (ZHdK). Since July 2018 she has been working as a research associate at ZHdK developing serious and applied games for various purposes. Sonja Böckler's main areas of research concern arthouse games and new fields of game design: exploring the potential of translating human experiences into playable systems in order to reveal the underlying structure of our perceived world. In her M.A. project, she analyzed the mechanics and narrations of uncommon video games, which express human experiences of various kinds. Her game prototype *SHAVE* showcases the established patterns of the culture around shaving body hair. In her B.A. project in 2016, in collaboration with Michael Müller, she developed a new concept of interaction in virtual reality. The resulting game *Meantime* was exhibited at several festivals in Europe.

**Teun Dubbelman** currently holds a position at Avans University of Applied Sciences. He is considered an expert in interactive narrative design and storytelling in the new media landscape. He was vice-director at HKU University of the Arts

Utrecht, where he started the professorship of Interactive Narrative Design and created the world's first minor pathway on the topic. Dubbelman received his PhD at Utrecht University, with a thesis on narrative game design. He was a Fulbright Scholar at the Massachusetts Institute of Technology (MIT), working in the Singapore-MIT GAMBIT Game Lab. His recent research focuses on the topics of design pedagogy, narrative game mechanics and design for change.

**Florian Faller** is a Zurich-based game designer, playful media artist, lecturer and researcher. The co-founder of the Swiss studio Bits & Beasts teaches at Zurich University of the Arts in the Department of Design's subject area of Game Design, with a focus on visual arts, animation, game feel and game culture. His projects revolve around artificial liveliness, animacy, playfulness and emergence. Their vivid, physics-based worlds are brought to life by untamed AI-driven creatures, organic visual styles and dynamic and emergent gameplay. Faller's work ranges from independent games and experimental projects to commercial titles and serious and applied games. Before starting his career as a game designer, he studied German philology and literature at the University of Basel and lived in Berlin for several years, where he produced electronic music and worked with various audiovisual media.

**Mary Flanagan** is an artist, author and game designer with works exhibited at museums and galleries around the world such as the Whitney Museum, the Guggenheim, Tate Britain, and institutions in Spain, New Zealand, South Korea, Germany, China and Australia. In 2018, Flanagan won the Award of Distinction at Prix Ars Electronica in the Interactive art+. Flanagan was awarded an honorary PhD in Design by Illinois Tech, has held numerous honorary fellowships, and holds a distinguished professorship at Dartmouth College, USA. Flanagan is also author and co-editor of numerous books, such as *Critical Play* and *Reload: Rethinking Women in Cyberculture*. Her research laboratory in Hanover, New Hampshire, is [www.tiltfactor.org](http://www.tiltfactor.org).  
[www.maryflanigan.com](http://www.maryflanigan.com)

**Robert Glashüttner** holds a Master's degree in communication sciences and a Bachelor's in recording arts. He is a senior editor at Radio FM4, part of the Austrian Broadcasting Corporation ORF, where he is in charge of the game culture department. For about 20 years, he has been reporting and researching on digital games mostly as a journalist and sometimes as an academic. Special research interests are video game journalism and pinball culture. Glashüttner is a presenter, consultant and writer for different initiatives and media outlets like Die Presse,

SUBOTRON or WASD Magazine. Also, he is still the reigning runner-up world champion of Pac-Man.

**Ulrich Götz** is professor at Zurich University of the Arts (ZHdK), where he has headed the ZHdK subject area of Game Design since 2004. He was trained as an architect at Berlin University of the Arts and the Escola Tècnica Superior D'Arquitectura in Barcelona. He lectures and publishes on the comparative analysis of spatial design in architecture and game spaces. He has built up extensive experience in research and development of serious and applied games over years of cooperation with numerous partners from medical, therapeutical, educational and economic contexts. His university teaching focuses on the analysis and design of game mechanics, game concepts, motivation design, and spatial design in virtual environments.

**Günter Hack** holds a doctorate in communication sciences. He has worked as a lecturer at the University of Erfurt, Germany, and at the University of St. Gallen, Switzerland, and as a journalist for various publications including the Frankfurter Allgemeine Zeitung, Zeit Online and Spiegel Online. He currently works as a project manager for the Austrian public broadcasting service ORF, Vienna. He is the author of two novels: *ZRH* (2009) and *QUIZ* (2018).

**Margarete Jahrmann** is an artist, researcher and activist game designer, as well as founder of Area7lab and Ludic Society, a magazine series on experimental game art and ludic interventions. In 2020 she was awarded the media arts prize of the City of Vienna, in 2019 a fellowship at the Center of Advanced Studies LMU Munich. She was artist fellow at the Leibniz-Zentrum für Literatur- und Kulturforschung Berlin in 2017. In 2010 she researched at the MIT gamebit Lab for her PhD, which she finished at the University of Plymouth with her work *Ludics for a Ludic Society. The art and Politics of Play*, introducing a specific Ludic method (ludic-society.net). She and the artist Max Moswitzer received the software arts award transmediale Berlin and the prix ars electronica with distinction in interactive arts for the game the anti-war-shooter *Nybble-Engine*. Jahrmann is professor of Game Design at Zurich University of the Arts (gamedesign.zhdk.ch/personen/team/margarete-jahrmann/) with a focus on persuasive games, political play and experimental game design, Univ.-Prof. Artistic Research PhD program University of Applied Arts Vienna (zentrumfokusforschung.uni-ak.ac.at/index.php/profile/team/). Since 2020 she leads the Austrian Science Fund FWF research project Neuromatic Game Art: Critical Play with Neurointerfaces. [www.margaretejahrmann.net](http://www.margaretejahrmann.net)

**Hiloko Kato** studied German, art history and philosophy at the University of Zurich. In 2015 she received her doctorate on the topic “At the Edges of Texts”. She collaborated in the project “Textualisation Cues” for the Swiss National Science Foundation (SNF). She works as a postdoc at the Chair of German Linguistics of the University of Zurich. In recent years, her research interests have shifted significantly towards game studies and human-nonhuman interaction, with pragmatic linguistics remaining the main methodological approach. In her current scientific projects, she takes an ethnomethodological and conversation analytic approach to playing and designing video games and to human-animal interaction both in real and virtual worlds.

**Mela Kocher** studied German literature, computer science and history, and wrote her dissertation on the topic of aesthetics and narratology in video games (“Follow the Pixel Rabbit!” 2007). Her post-doctoral research included studies at the University of San Diego, California, and the Mobile Life Institute in Stockholm, Sweden. There she followed up on her research on pervasive games and participatory transmedia storytelling. Since 2009 she has been with Zurich University of the Arts (ZHdK) as a senior researcher, teaching in the Master’s program of the Game Design specialization and working on R&D projects, mainly in the area of serious and applied (urban) games. Since 2019 she has also been working with the e-learning team of the ZHdK. Besides that, she enjoys studying local cultural life and is a freelance writer for a small-town newspaper.

**David Krummenacher** is a game designer with a background in IT and film making. In 2018 he received a Master of Arts in Game Design from Zurich University of the Arts. His master’s thesis “Storytelling in Pinball Machines” examined pinball machines in terms of their narrative elements and structures and applied the insights gained in a practical project called “Bosch – The Pinball Machine”. He currently works as a senior game and experience designer at Zurich-based FitTech startup Sphery Ltd.

**Martin Lindner** is a consultant and author. He received his doctorate at Ludwig Maximilian University Munich and is a certified “Author of Interactive Learning Media” (Macromedia Academy, Munich). He has been working with digital learning and knowledge media for many years in the areas of research and development (microlearning, micromedia), e-learning and MOOCs (conception, implementation), new hybrid formats for learning and collaborative knowledge work (beyond the online/offline gap). Lindner is also an expert in the develop-

ment and implementation of projects in e-learning, web learning and knowledge management in organizations, large corporations and medium-sized companies.

**Eugen Pfister** is project lead of the SNF-Ambizione research project “Horror-Game-Politics” at Bern University of Arts ([hgp.hypotheses.org](http://hgp.hypotheses.org)), in which he examines ideological transfer processes in digital horror games. He studied history and political sciences at the University of Vienna and at the Université Paris IV – Sorbonne. He wrote his dissertation in co-tutelle at the Johann Wolfgang Goethe University Frankfurt and at the Università degli studi di Trento in the field of history of political communication. He researches and teaches the history of ideas in digital games, and is also a founding member of the “Arbeitskreis Geschichtswissenschaft und Digitale Spiele”.

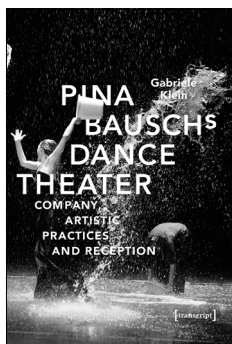
**Chris Polus** studied Business Informatics at FFHS and worked as IT consultant for major Swiss companies. In 2011 he switched to creating sound for games and movies and helped found and grow stillalive studios in Innsbruck, Austria, which now employs 37 people. Polus teaches sound design for game design students at Zurich University of the Arts (ZHdK). In his early days, he helped develop a multimedia software whose core is still used to run light and video walls at events like Eurovision Song Contest, and Cirque du Soleil shows in Las Vegas.

**Stefan Schmidlin** studied computer science and computational linguistics at EPFL (École polytechnique fédérale de Lausanne) and McGill University and holds an M.A. in Game Design from Zurich University of the Arts (ZHdK). He wrote his thesis on the topic of dominant games, investigating the manipulative and controlling properties of games. Currently, he works on games and interactive installations at the Insert Coin collective and as a researcher on serious and applied games at ZHdK. Recent projects he was involved in include Foodscape, a learning game about sustainability, BrainDriver, a racing game using brain signals as game input and Shock Fighter, an experimental game delivering electric shocks as a reward. As a board member of the IGDA Switzerland he promotes inclusivity and LGBTQ representation in the games industry.

**Beat Suter** is senior lecturer for Game Design at Zurich University of the Arts (ZHdK), Switzerland, specializing in concepts, storytelling, mechanics and the history of games – and he manages the GameLab ([gamelab.zhdk.ch](http://gamelab.zhdk.ch)). He holds a doctorate in literature from the University of Zurich, with a focus on digital literature. For some years Suter has worked as lecturer for the Merz Academy Stuttgart, as project manager for a communications agency and as publisher of

books and electronic literature (edition cyberfiction and netzliteratur.net). He also works as an independent scholar and curator, and as editor and author. Suter co-organizes the annual conference GameZ&RuleZ (gamezandrulenz.ch). He is a founding member of the art group AND-OR that specializes in gameart and netart (www.and-or.ch). Recently, he co-authored a series of creative tools for game designers: two card sets, *IdeasForGames* and *StoriesForGames*, and a *Prototyping Box* (www.ideasforgames.org).  
www.cybersuter.ch

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Gabriele Klein

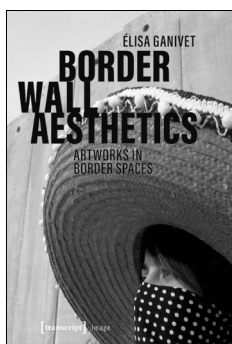
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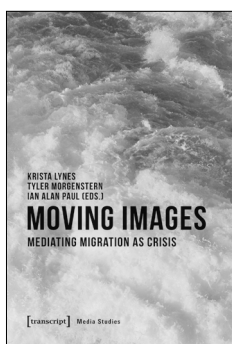
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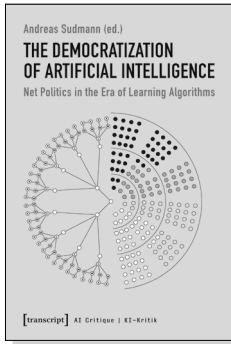
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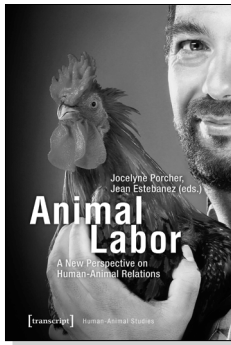
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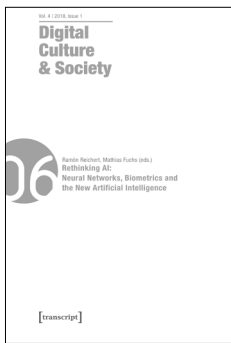
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