Theory 3: More-than-Human Design HS 2026

Overview

The goal of this course is to meaningfully connect theory and practice. Theory should not merely serve as a backdrop to practice. Practical work should not simply support, demonstrate or illustrate theoretical assumptions or arguments. Instead, it should question and investigate them, and transform existing theories and frameworks. Otherwise, practice merely illustrates theory.

Within the course, we will have four discussion sessions on More than Human Design, focusing on

Living Sensorial Ecologies/Relations (human/other species) Social Ecologies/Relations (human/other species)

Non living Artefacts Ecologies/Relations (AI and other technologies) Material Ecologies/Relations (transformations of form and energy)

Assignment and Expectations

Your final deliverable is a conference paper in which you describe your MA project as if it were already complete. The first part of the paper should cover the research you have already conducted. The second part should describe the work you plan to complete by the end of the thesis. Here, you can speculate about whatever you wish to create and discover.

Deadlines

02.12 - Presentation Structure with questions and answers for your project (during Thesis Development class)

18.12 - Upload your MA paper to filer Folder: DDE/MDE_VIA/Courses_2026_HS/Theory_03

Platforms

Miro Board ACM Library Expanded Conference

Dates

Calendar
Mi 16.09. 09:00–12:00 – Meeting in the MA Atelier

Mi 23.09. 09:00–12:00 – Seminarraum ZT 4.T30

Topic/Students: Samantha and Carlo

Di 29.09. 15:30 – 17:00 – Meeting in the MA Atelier
————-**17:15 – 19:00** Tracking as Instrument - Lecture by Kevin Peter He @ Immersive Arts Space

Topic/Students: Kengkeng

Mi 07.10. 09:00–12:00 – Seminarraum ZT 5.F03

Topic/Students: Ria&Zhanlan

Mi 14.10. 09:30–12:00 – Seminarraum ZT 4.K16

Topic/Students: Gaëtan&Dominik

Mi 02.12. 09:30–12:00 – Seminarraum ZT 4.T30

Paper structure/key points presentaiton

Paper

A 4 -6 pages conference paper describing your MA project. It is based on your MA activities up to the point you are now, as well as on based on speculative information for the future results. The structure should look more or less like this:

Abstract: Summary of motivation, design and findings

Introduction: describe topic to be investigated in practice. formulate research questions.

Background: summary of related projects, but also concepts, frameworks and theories that are relevant for your questions.

Field/Context Research/Experiments: Describe the steps taken to narrow down towards the final outcome/artefact. How these steps support or do not support your arguments and assumptions you made at the start. Did new arguments and ideas emerge through experimentation?

Final prototype/artefact/installation: What is it? How does it address the problem/argument/idea you are working on.

Evaluation of interactive experience How did you evaluate the interactive experience fostered by your prototype? What did the interactive experience with your final prototype/artefact/installation demonstrate or prove? How did you and other people engage with the problem you are tackling through your artefact? Did they need additional explanations or texts, or did the interactive experience itself make them think about the issue you are raising? Did this experience affect their options, values or ways of engaging with the issue? What perceptual aspects were addressed?

Conclusion and future steps What are the key findings/results? What could be improved about the

artefact? What new questions did the project raise?

Paper Examples

Click to unfold

- **Andersen**, Kristina, and Ron Wakkary. 2019. "The Magic Machine Workshops: Making Personal Design Knowledge." *Proceedings of the 2019 CHI Conference on Human Factors in Computing Systems*, May 2, 1–13. doi.org/10.1145/3290605.3300342.
- **Gaver**, William. 2011. "Making Spaces: How Design Workbooks Work." *Proceedings of the 2011 Annual Conference on Human Factors in Computing Systems - CHI '11*, 1551. doi.org/10.1145/1978942.1979169.
- **Jahanbakhsh**, Farnaz, and David R Karger. 2024. "A Browser Extension for In-Place Signaling and Assessment of Misinformation." *Proceedings of the CHI Conference on Human Factors in Computing Systems*, May 11, 1–21. doi.org/10.1145/3613904.3642473.
- **Jarvis**, Nadine, David Cameron, and Andy Boucher. 2012. "Attention to Detail: Annotations of a Design Process." *Proceedings of the 7th Nordic Conference on Human-Computer Interaction Making Sense Through Design - NordiCHI '12*, 11. doi.org/10.1145/2399016.2399019.
- **Liu**, Jen, Daragh Byrne, and Laura Devendorf. 2018. "Design for Collaborative Survival: An Inquiry into Human-Fungi Relationships." *Proceedings of the 2018 CHI Conference on Human Factors in Computing Systems*, April 19, 1–13. doi.org/10.1145/3173574.3173614.
- **Pataranutaporn**, Pat, Chayapatr Archiwaranguprok, Samantha W. T. Chan, Elizabeth Loftus, and Pattie Maes. 2025. "Synthetic Human Memories: AI-Edited Images and Videos Can Implant False Memories and Distort Recollection." *Proceedings of the 2025 CHI Conference on Human Factors in Computing Systems*, April 26, 1–20. doi.org/10.1145/3706598.3713697.

Resources

Digital Research Tools Guide Research Catalogue

Literature

- **Graff**, Gerald, and Cathy Birkenstein. 2021. "They Say / I Say": The Moves That Matter in Academic Writing. Fifth Edition. W.W. Norton & Company.
- **Reitsma**, Lizette. 2021. "Making Sense/Zines: Reflecting on Positionality." Paper presented at Pivot 2021 Dismantling/Reassembling: Tools for Alternative Futures. Pluriversal Design Special Interest Group, July 22. doi.org/10.21606/pluriversal.2021.0031.
- **Le Guin**, Ursula K. 2015. "the peer group workshop." In *Steering the Craft: A Twenty-First-Century Guide to Sailing the Sea of Story*, New edition, Appendix. Boston: Mariner Books.
- **Schwab**, Michael. 2018. "Peer reviewing in the journal for artistic research." Evaluating art and design research: Reflection, evaluation, practices and research presentations: 52-59.

Research in Design and the Arts

- **Bitton**, Joëlle. 2016. "The Object of Design and Research Methods." In *Measure of Abstraction:*

Embodied Fabrication and the Materiality of Intimacy. Doctoral dissertation, Harvard Graduate School of Design.
- **Borgdorff**, Henk, Peter Peters, and Trevor J. Pinch, eds. 2020. Dialogues Between Artistic Research and Science and Technology Studies. Routledge Advances in Art and Visual Studies. Routledge, Taylor & Francis group. https://doi.org/10.4324/9780429438875.
- **Christensen**, Michelle, Wolfgang Jonas, and Ralf Michel, eds. 2021. NERD 2 - New Experimental Research in Design 2: Positions and Perspectives. Board of International Research in Design. Birkhäuser Verlag. doi.org/10.1515/9783035623666.
- **Cross**, Nigel. 1999. "Design Research: A Disciplined Conversation." *Design Issues* 15 (2): 5. doi.org/10.2307/1511837.
- **Dittenberger**, Sandra, Hans Stefan Moritsch, and Agnes Raschauer. 2022. Teaching Research in Design: Guidelines for Integrating Scientific Standards in Design Education. 1st ed. Vol. 58. Design. Transcript Verlag. doi.org/10.14361/9783839463765.
- **Dombois**, Florian, and Ute Meta Bauer, eds. 2012. Intellectual Birdhouse: Artistic Practice as Research. Koenig Books.
- **Dombois**, Florian. 2006. Kunst als Forschung: Ein Versuch, sich selbst eine Anleitung zu entwerfen.
- **Erlhoff**, Michael, and Wolfgang Jonas, eds. 2018. NERD - New Experimental Research in Design: Positions and Perspectives. Board of International Research in Design Series. Birkhäuser.
- **Gaver**, William. 2020. The Presence Project. Second edition. Practice as Research. Goldsmiths Press.
- **Irwin**, Terry. 2015. "Transition Design: A Proposal for a New Area of Design Practice, Study, and Research." *Design and Culture* 7 (2): 229–46. doi.org/10.1080/17547075.2015.1051829.
- **Jarvis**, Nadine, David Cameron, and Andy Boucher. 2012. "Attention to Detail: Annotations of a Design Process." *Proceedings of the 7th Nordic Conference on Human-Computer Interaction: Making Sense Through Design*, October 14, 11–20. doi.org/10.1145/2399016.2399019.
- **Mittelstraß**, J. 2005. "Methodische Transdisziplinarität." *TATuP - Zeitschrift für Technikfolgenabschätzung in Theorie und Praxis* 14 (2): 18–23. doi.org/10.14512/tatup.14.2.18.
- **Nova**, Nicolas, ed. 2014. Beyond Design Ethnography: How Designers Practice Ethnographic Research. SHS.
- **Nova**, Nicolas. 2021. Investigation/Design. Translated by Walter Hackman. HEAD Publishing.
- **Rillig**, Matthias C., and Karine Bonneval. 2020. "The Artist Who Co-Authored a Paper and Expanded My Professional Network." *Nature*, ahead of print, February 27. doi.org/10.1038/d41586-020-00575-7.

Examples Good/Bad Practice

As discussed in class

- Lohmann, Julia. 2024. "Phytofictions and Phytofication." In *Being Algae: Transformations in Water, Plants*, edited by Yogi Hale Hendlin, Johanna Weggelaar, Natalia Derossi, and Sergio Mugnai. BRILL. doi.org/10.1163/9789004683310.
- Zimmerman, John, and Jodi Forlizzi. 2014. "Research Through Design in HCI." In *Ways of Knowing in HCI*, edited by Judith S. Olson and Wendy A. Kellogg. Springer New York. doi.org/10.1007/978-1-4939-0378-8_8.

From:
https://wiki.zhdk.ch/iad/ - **IAD Wiki**

Permanent link:
https://wiki.zhdk.ch/iad/doku.php?id=theory_3_more-than-human_design_2026

Last update: **2026/09/22 09:07**