Steering Our Craft, Theory 3, HS25

Overview

“Steering our Craft” proposes a theory class revolving around the writing practice in design. Working both individually and as a group, we will develop and refine our academic writing practice through inputs, readings, in-class writing and peer feedback sessions.

Taking inspiration by Ursula K. Le Guin’s *Steering the Craft* and her notion of writing as an inherently lonely practice that is nevertheless grounded in a community of peers. Through different perspectives on writing, we will intensify our awareness of our own process and continue to develop it.

In connection with the individual MA works, writing is understood as deeply entangled with design practice, becoming a tool for thinking, reflecting, and shaping the work.

Assignment and Expectations

Together, we will work toward publishing a full design research paper on the Research Catalogue, complemented by a printed zine that extends and amplfies the experimental and material side of the research paper.

Students are encouraged to treat writing and their MA thesis practice not as separate but as mutually beneficial and enriching. Through cycles of making, reflecting, and writing, we aim to strengthen both clarity and the depth of our research narratives.

Dates

Calendar

06.10. Kick-off / Write Abstract
13.10. Peer feedback round on abstracts
15.10. Karmen lecture “Art and Design Research in Europe“ with Anton Rey
20.10. Independent Work
27.10. Peer feedback round and inputs on writing practices with Anthea & Duy
03.11. MIZ Advanced Research Training with Bettina Ruchti (meetig point in front of library)
10.11. Paper presentation / Submit for Peer Review
17.11. Peer review discussion
24.11. Peer feedback round / Zine Concept
01.12. Independant Work / Final Sprint
15.12. Publish

January 2026 Two half-day writing workshop with the PhD Centre (tbc)
FS26 Research Proposal and Grants Workshop

Paper

Loosely based on the requirements of JAR Journal for Artistic Research

- **Title/Subtitle**
- **Author Details:** Full name, affiliation (university), email address
- **Abstract:** 125 – 250 words, describing your topic, methodology, significance and contribution to the field of Interaction Design, sparking interest in the reader.
- **Keywords:** At least five keywords, related to the abstract
- **Licence:** CC BY-NC-ND
- **Table of Content:** Complete and linked to the individual sections of your paper
- **Text:** 3000 to 4500 words (without bibliography)
    - Introduction
    - Background, Context & Related Work
    - Methodology & Approach
    - Artefacts, Prototypes, Experiments
    - Findings, Analysis, Discussion, Argumentation
    - Conclusion
    - Acknowledgements
    - References
- **Media:** Uploaded directly to RC. Images to be labelled (Figure 1, 2, …)
- **Citations and References:** Chicago Author-Date
- **Hyperlinks**: external hyperlinks open in a new window, all footnote hyperlinks functional and consistent
- **Copyright:** ©Firstname Lastname

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.
- **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.
- **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 Mo 27 October

- 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.

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Last update: **2025/10/28 18:02**