INTERACT Recipe Book

This is a recipe book of workshops assembled by various members of the EU-funded Interact project. Each recipe is written to help others engage participants in design workshops. Each recipe describes the recommended participants, the length of time, equipment and any previous experience required as well as instructions on how to 'cook' the recipe. The recipes form a corpus of work from the participating institutions in Interact (UAL, DMJX, RMIT and QUT) that reflects a general approach an attitude towards design and the arts and each recipe has been tested and iterated over time. You are free to use and adapt the recipes as you see fit and we will make efforts to keep the recipe book 'stocked up.'

The recipes are loosely divided into five categories. 'Design 101' contains practical recipes to introduce core design principles like colour, perspective and typography. The 'Technical' recipes are more focussed and advanced, looking at particular platforms or technical skills. 'Futures' are recipes that help participants with 'futures thinking.' 'Being A Creative' contains various recipes that help participants to live and look after themselves better as creative students and professionals while 'Teaching and Learning' contains recipes that help us examine how we learn and research.

Audio-Visual Workshop; Be Inspired Through Your Nose

Who are the Participants?

Undergraduates

In what fields?

Design, Digital production

Do they need previous expertise or skills?

Having at least one group member with some video editing knowledge proved valuable. You will get the most out of this workshop if you have basic competences in some of these fields: Animation (Adobe AfterEffect), motion graphics, illustration, sound design, music composing (GarageBand or similar).

How long does it take?

Over the course of five days beginning with an introductory day, set consultation times for groups over the next three days, and a wrap-up session with video presentations and discussion.

What tools/resources or equipment do we need?

A classroom with projector and a good quality sound system is needed.

What are the expected outcomes?

The primary artefact is an experimental video from each group
On completion of the course the student will have insight into and knowledge of: · Working with sound and image as equal elements for one solution.
· The sense of smell and its impact and influence on our perception. · Transforming impression from one sense to other senses.
· Methods to make outlines for visuals and sound design.

What is the process?

In this workshop we will transform the impression of smells to sound and image. We will let the senses of smell direct the senses of seeing and hearing and thereby create the mood, style and tension for an audio-visual artwork. The workshop is organized as a five day intensive course with teaching and tutoring every day. Each group will work with one assignment during the week and present it on Friday.
Method:
- Sniff to various smells and describe and classify them (in groups).
- Make an interpretation and write down a short synopsis.
- Outline the idea by using specific visualization methods for both sound and image. - Produce the final solution.
- Presentation and feedback.

Creative Coding

Who are the Participants?	Undergraduates
In what fields?	Design
Do they need previous expertise or skills?	No
How long does it take?	Three days
What tools/resources or equipment do we need?	- Processing App (free) from https://processing.org/download/ - Projector for remote presentation and guidance (via appear.in) (When this was delivered Karsten was onsite in Australia and Stig presented and guided)
What are the expected outcomes?	- Artefact outcomes will be static and possibility interactive or animated pieces. - The start point is a set of graphic images that might be reproduced using Processing. Learning outcomes: - Familiarity with coding concepts - Gain an understanding of how to craft graphic design using code - Make graphic designers see possibilities in using code as a design material (Limited time. We can only just scratch the surface. Consider this workshop an appetizer that'll make you hungry for more)
What is the process?	1. Introduce the workshop. Stig online from Denmark delivered a presentation about creative coding, a historical tour, its relevance and some entry points to the field 2. A quick tour around the development environment. The main focus is to make the student confident and able to handle files and run code sketches on their own 3. Introduce the programming concepts, the student got a lecture on making "code sketches", define fill and stroke colour and simple geometrical shapes. With that in the tool belt, they began to reconstruct design examples handed to them 4. Provide a Processing Cheat Sheet (pdf) 5. Fixed, progressive periods for WIP crit. sessions 6. New design specimens are handed out every day during the workshop. The complexity of the design specimens increased from day to day, thereby forcing the student to take on more and more advanced techniques into play 7. The second day was restating the main points from the day before. There was a discussion about the "manual approach" from day one, followed by more dynamic code methods. The got introduced to variables and data types so they could store colours, sizes also. They also got introduced to transformations like scale and rotate, so they could use that to solve more complex designs. Finally, they got introduced to loops and how code can help with repetitive tasks. 8. Day three, two new topics were introduced to spark an interest in the potential of dynamic design. The topics were randomness and mouse interaction. 9. Daily exercise to be handed in at the end of the day 10. A didactic approach is based on deconstruction and reconstruction On location and remote online guidance was provided.

One Minute Design Fiction

Who are the Participants?	Undergraduates, Postgraduates, Researchers, Staff academics, Business clients
In what fields?	Design, Policy, Business, Education, Digital production
Do they need previous expertise or skills?	Some previous film-making experience is desired but not necessary.
How long does it take?	One day
What tools/resources or equipment do we need?	Basic film making equipment. One camera, tripod, recording microphone and basic lighting equipment per team. Software for film editing.
What are the expected outcomes?	An introduction to film-making techniques in design fiction. Basic narrative and story-telling concepts for designers. A one minute film.
What is the process?	. Participants should be in groups of 3-5. 2. Begin by introducing and describing techniques used in some well-known design fictions. 2a. Recommendations: Superflux, Uninvited Guests (The use of simple props that both draw attention but also make it clear it is a fiction, use of humour to communication. Near Future Laboratory, Corner Convenience (Cheap and quick, single location, no effects, all done using diegetics such as sound used in post-processing) 2b. If possible give a technical introduction to the basics of film-making including the operation of a camera, how lighting works, how to record sound effectively, preparing storyboards and shortlists. (The 100:10:1 rule is useful - for every minute of film, you need ten minutes of footage and one hundred minutes of preparation.) 2c. Introduce basic narrative structure; exposition, rising action, falling action, resolution 3. Set each group an extremely simple (ideally one-word) brief to respond to with a film of one minute. For example: The Chase, The Crash, The Challenge, Searching, Falling, Waiting etc. 3a. Give advice around dividing up their time evenly between, planning and storyboarding, filming and production, and editing. 4. Be around to help participants as they develop their work. 5. Watch and enjoy!

Audio-Visual Workshop

Who are the Participants?	Undergraduates
In what fields?	Design
Do they need previous expertise or skills?	Yes
How long does it take?	One week
What tools/resources or equipment do we need?	Cameras, tripod, sound recorders, computers, lamps,
What are the expected outcomes?	Output: 45 seconds long audio-visual work Course goals: On completion of the course the student will have insight into and knowledge of: · Working with sound and image as equal elements for one solution. · The sense of smell and its impact and influence on our perception. · Transforming impression from one sense to other senses. · Methods to make outlines for visuals and sound design.
What is the process?	Method: · Sniff to various smells and describe and classify them (in groups of two). · Make an interpretation and write down a short synopsis. · Outline the idea by using specific visualization methods for both sound and image. · Produce the final solution. · Presentation and feedback.

How do we learn?

Who are the Participants?	Undergraduates, Postgraduates, Researchers, Staff academics, 'The public'

In what fields?	Fine arts, Design, Humanities, Policy, Business, Education, Digital production

Do they need previous expertise or skills?	No

How long does it take?	One to two hours.

What tools/resources or equipment do we need?	Projector or white board

What are the expected outcomes?	Understanding the importance of testing/ prototyping/playing/ "thinking"

What is the process?	1. Show, explain and demonstrate the 4 stage Kolb learning cycle of experience, reflection, generalisation and active experimentation
2. Demonstrate that learning stops when just one element is removed
3. Q&A
4. Demonstrate the element "active experimentation" is the equivalent to prototyping
5. Prototyping can be the equivalent to children "playing" and without playing /prototyping we do not learn.
6. Introduce the concept of "thinkering'
7. Show and demonstrate the desired inspirational learning outcome of the "double loop". This is where a "paradigm shift in thinking" occurs after experimentation that leads to new emergent knowing and new understanding, plus a highly inspired, motivated student.
8. Q & A and conclusion.

Reverse Engineering

Who are the Participants?	Undergraduates, Postgraduates
In what fields?	Design
Do they need previous expertise or skills?	No
How long does it take?	A day.
What tools/resources or equipment do we need?	Project Proposal Forms, Pens, and a selection of existing art/design projects
What are the expected outcomes?	A reverse engineered proposal for an existing project in order to develop an understanding of the proposal writing process in preparation of writing your own proposal.
What is the process?	1. Use an existing proposal form (i.e. Research question/Title, Context [social, cultural, political, economic, historic etc.], Methodology and Methods, Rationale, Timeframe) 2. Use an existing example of a design/art project 3. Research and analyse the existing project 4. Complete the Proposal form for the project

Marshmallow Challenge

Who are the Participants?	Undergraduates, Postgraduates, Researchers, Staff academics
In what fields?	Design, Humanities, Business, Education, Digital production
Do they need previous expertise or skills?	No
How long does it take?	Two to four hours
What tools/resources or equipment do we need?	Packs containing: 1 ordinary sized marshmallow, Metre of string, metre of tape, 20 sticks of spaghetti and a pair of scissors. 1 pack per group of 4 or 5. Preferably two rooms, one with tables, projector, amplified sound of a klaxon is fun, optional loud hailer, a clearly visible countdown clock, a metre ruler or tape measure
What are the expected outcomes?	To identify hidden assumptions in projects
What is the process?	1. Place one pack on one table per group (tape can be hung from the side of the table)

What is the process?

1. Place one pack on one table per group (tape can be hung from the side of the table)
2. In the first room divide group into small groups of 4 or 5 tell them they are an international business consortium and to make a quick paper name plate
3. Invite groups into the second room. One group per table, place their name plate on the table. They are told they just not touch the packs on the tables yet, some of the contents are delicate.
4. Brief the groups that they are in a competition with the other groups to build the tallest structure they can, with the marshmallow on top.
5. They may use as much or as little of the kit as they like BUT the structure must be free standing, the marshmallow cannot be cut or altered and is the measuring point for the highest point - lastly the challenge lasts exactly 18 minutes. After 18 minutes no groups must stand away from their tables.
6. The online countdown clock is started. The groups are told they may open their envelopes and begin.
7. The host then starts a commentary (a loud haler can be fun for this), the idea is to generate a feeling of urgency and competition between the groups. Initially the commentary
is quite mild and calm, things like "Group xxxxxx appear to be in early planning stages…" call times too. 3 minutes gone, 6 minutes, etc. when structures start appearing, the host comments on relative heights, encouraging higher structures.
8. As the 18 minute deadline approaches remind groups of both the time left and that they must have a marshmallow on the top of their FREESTANDING structure. In the last few
seconds do a loud count down end with a horn or klaxon, or submarine dive warning.
9. Survey the room. Most often the "Ta-da" moment turns into an "uh oh" as the apparently light marshmallow bends and or breaks the structures
10. Measure the heights achieved, declare a winner
11. Talk about what the experience was like, what went right, what went wrong
12. Point out that although the task was to build the highest structure, the real point is that the marshmallow is a METAPHOR, it represents the hidden assumptions that are contained in ALL projects.
13. Short QA
14. Short slide show of famous failures because of assumptions (Mars Orbiter crash because of mix in imperial and metric measures, Apple watch not working on dark or tattooed skin etc.)
15. Q&A conclude

BorderCTRL

Who are the Participants?	Undergraduates, Postgraduates
In what fields?	Design, Policy
Do they need previous expertise or skills?	No
How long does it take?	A day.
What tools/resources or equipment do we need?	Any raw materials that can be used for building quick props and objects. Cardboard, pipe cleaners, tin foil etc.
What are the expected outcomes?	A performance of a fictional border crossing. Students will learn to work in groups and to quickly prototype and build props that embody future visions.
What is the process?	1. Divide the group into smaller groups of 3-5 individuals. 2. Set the students the brief of performing a fictional border crossing. They can build and utilise props and should consider how their audience fit in. 2a. Give them sub-briefs if necessary. For instance, time-travel, 'through the keyhole,' 'entering the quarantine zone,' 'crossing the desert,' etc. 3. Give the groups time to build and present props into the performances. 4. Perform!

Reverse Archaeology (after Stuart Candy)

Who are the Participants?	Undergraduates, Postgraduates, Researchers
In what fields?	Design, Humanities, Policy, Business
Do they need previous expertise or skills?	No
How long does it take?	Two to four hours.
What tools/resources or equipment do we need?	Any old/scrap objects or technologies such as mobile phones, cameras, printers, keyboards and so on. Anything you're happy to have taken apart! Large sheets of paper, preferably newsprint.
What are the expected outcomes?	Participants will critically explore the materiality of objects - how they reflect social, political and cultural conditions in the place/time that they are designed or manufactured. They will learn skills in critically examining designed objects while distancing themselves from their own embedded preconceptions about the designed world.
What is the process?	1. Put participants into groups of 3-5 and give each one an object.
	2. In this scenario they are future archaeologists who have discovered this object but has no idea how it is built, what it's for or who would use it.
	3. The participants are encouraged to forensically take apart and explore the object, drawing parts, researching any wording they come across in order to try and figure out the object.
	4. After an hour or so and once they have described the object in as much detail as possible (drawing and vivid description is encouraged on shared paper) they are asked to speculate on what kind of society or culture created this object. Example provocations include:
	4a. What was the life of a person who owned this like? 4b. What age, gender and race were they?
	4c. Was the object valuable or worthless?
	4d. What was its social status?
	4e. Etc.
	5. Participants return their descriptions and speculations to the group in a mock 'archaeological conference'
	*. It must be made clear that they have to be very careful about making assumptions. They must roleplay having never seen the object before.

Futures Poker

Who are the Participants?	Undergraduates, Postgraduates, Researchers, Staff academics, 'The public'
In what fields?	Fine arts, Design, Humanities, Policy, Business, Education, Digital production
Do they need previous expertise or skills?	No
How long does it take?	Two to four hours.
What tools/resources or equipment do we need?	Strange Telemetry Poker Cards available here - http://files.strangetelemetry.com/StrangeTelemetryPokerCards.pdf, pens and paper
What are the expected outcomes?	A future scenario and various quickly sketched designed artefacts. This workshop demonstrates a simple way of quickly getting 'out of context' and considering alternative social and cultural scenarios.
What is the process?	1. Divide participants into groups of 2-5.

2. From the cards pack, invite each group to draw a date, a place, and a card from each
'suite' (Social, Technological, Economic, Environmental, and Political
3. The group now has between 20 minutes to an hour to devise a scenario from the cards by combining all the factors, the place and the time. They must imagine what the world that they have randomly selected looks and feels like and perhaps some of its history.
4. Invite the group to present their scenario back to the wider group.
5. From the scenario and the feedback received, invite the groups to design artefacts from their world. These artefacts can be tailored to the group at hand (architects, designers, artists, policy-makers etc.) for a specific type of outcome.
6. The groups must present their designs back but they must role-play them and present diegetically. E.g., through a news broadcast, advert, talk show etc.
7. Offer feedback and discussion on what has been produced.

Perspective

Who are the Participants?	Undergraduates, Postgraduates, Researchers, Staff academics, 'The public'
In what fields?	Fine arts, Design, Humanities, Education
Do they need previous expertise or skills?	No
How long does it take?	A day.
What tools/resources or equipment do we need?	Projector, a photocopier, masking tape, a small ball, Pads of A3 or A4 paper, bowl of water and paper towels, plus one set per 2 participants of: A4 pieces of glass, "sight stick", water soluble pen. One per participant of: A4 or A3 firm card board, large paper clip and fine felt tip pen
What are the expected outcomes?	To understand how renaissance perspective and spectator points works in drawing painting and photography. Understand how we see, gain confidence in drawing
What is the process?	1. Present the discovery of Renaissance Perspective through its contemporary use: Forgotten knowledge, Spectator Points (as opposed to often miss understood "vanishing points"), Leading eye, Early perspective, Anamorphic Perspective, Development of Perspective, Contemporary Perspective

2. Demonstrate physical Spectator points using two "sight sticks" (this is flat ruler like stick with a 12mm hole drilled in it), a piece of A4 glass representing the picture plain, taped upright to a desk top and a pen. One stick is placed directly in from t of the glass the second is placed to the side of the glass, both afford clear view of the ball that is placed behind the glass.

3. Ask if there is perspective on the ball - which is a near perfect sphere? - The common answer is no.

4. Ask a student to look through the site stick that is directly in front of the glass and draw the outline of the ball carefully on the glass. It will be round as predicted by the group.

5. Ask the student to carefully draw the ball but this time use the site stick placed to the side of the glass. An anamorphic oval shape will be drawn dramatically demonstrating both perspective and spectator point.

6. Divide the group into two's, give each pair of students a piece of glass, a sight stick, a pen and some tape and ask them to set up the glass in a similar manner as above.

7. Ask then to take turns in drawing each other, but make sure one part of the person being drawn is touch the glass (this increases the change in scale dramatically).

8. Photo copy the drawings, then clean the glass. After the first pair of drawing is complete assemble everyone and review the merits of the photocopied drawings and note how the viewpoints vary and change the results.

9. Encourage students to do more drawings on glass from more interesting/ visually challenging positions around the college return and copy them until lunch break.

10. Review these drawings. Break for lunch.

11. Divide the grouping pairs seated facing each other closely, each person has a pen and a firm piece of card and one piece of paper.

12. Imagining that there is a piece of glass between them. First of all they are only allowed just to look - no drawing. No talking. It will feel awkward at first. But just look.

13. Next commence a series of guided drawing exercises - the emphasis is constantly on looking. Make the point that the paper has now taken the role of the glass. The exercises are short and reviewed briefly at the end by collecting the drawings and placing them all on the floor or table so they can all be seen at once. Then collected together after a brief discussion.

The exercises might run in this order:

      a. imagine the person in front of you is a mountain and you are going to trace a route to the top of the mountain and down again by following their silhouette. Starting on the left-hand edge "walk" your pen following their outline. The "drawing" will be a single careful line, it may represent them, and it may well not look like them. Note the Natural scale of each of the drawings is similar because each participant is seated a similar distance away - just as drawing on the glass.

      b. Draw the person using a single line. The pen may not leave the paper. You are not allowed to look at the paper, only look at the person. Call out any cheating :) The drawing is finished when the pen moves off the paper.

      c. Using a single line starting at an eye draw the person (emphasis it is not important to represent both eyes both ears or be symmetrical). You may occasionally look at the paper but the pen is not allowed to move from the paper. Make sure that the drawing reaches the edge of the paper.

      d. As above but allow the pen to lift from the paper.

      e. Using line only represent light and dark using a pattern.

      f. Using your left hand draw in line only again concentrate on looking at the person rather than the page.

Depending on length of day and age group, these exercises can become more complex, but always the emphasis is on looking. When evaluating the drawings concentrate and value their feeling over pure representation in a figurative way. This instils confidence in the most timid and henpecked of drafts people.

14. Collate all the individual drawings into chapters

15. Last Q&A about the day

16. Perfect bind the book of drawings into one volume for review the following week.

Colour Flash Mob

Who are the Participants?	Undergraduates, Postgraduates, Staff academics
In what fields?	Fine arts, Design, Humanities, Education
Do they need previous expertise or skills?	No
How long does it take?	More than two days.
What tools/resources or equipment do we need?	Projector, paper, paint and dye, and optional photographer to record the event
What are the expected outcomes?	Truly learn and experience colour theory, create a colour based event
What is the process?	1. Divide participants into 6 groups. Give each group a primary or secondary colour, ask each group to start collecting objects and clothing in that single colour.

1. Divide participants into 6 groups. Give each group a primary or secondary colour, ask each group to start collecting objects and clothing in that single colour.
2. Place the objects and clothes in single colour piles.
3. Introduce Colour theory. A lively Q&A based slide or coloured paper illustrated a talk based reflected light Johannes Itten style colour theory.
4. After a break turn to the coloured piles, but first of all apply some colour theory to the piles. 6. At this point (or later depending on time table - the idea to keep life and interest in the subject) the piles can then be used as the starting point for a guided discussions and debate on:
   a. The Psychology of colour.
   b.The cultural associations of colour (this can be particularly interesting with an international group).
   c. Colours used frequently in the workplace and market place
The guide should use the piles to actively engage the students in theory and practice as well as experience colour on a large scale.
5. Introduce the idea of a colour flash mob. Each of the participants including the tours is to DRESS ENTIRELY in their given colour.
6. The next session the group are required to return dressed in their mono colours.
7. They are then asked to stand in a circle - but the circle is the colour wheel.
8. Then follows a series of fun colour theory based exercises. The group moves into complimentary colours, rainbow, natural order of tone etc.
9. During this process basic colour theory is again noted, plus extra nuisances such as the tonal variations of primaries. As this is done, the guide asks that the students get quicker
and more adept at moving into position. For more adventurous groups, the guide might introduce the idea of using movements/vibrations that suit the colour too.
10. Introduce the idea of assembling as a colour flash mob in a public space. Several themes will emerge depending on the venue chosen. For instance if in a station, the group can be briefed on a predetermined signal to queue for tickets in order of a rainbow or descend and ascend an escalator in complimentary colours, to follow a member of the public who is dressed in the same colour etc.
It is good idea to take a photographer or nominate one per group to record the event.
11. Return to base. Gain feedback on how it felt, reactions, what was it like to be dressed in all yellow for the day etc.
12. Review pictures. Q&A and conclude.
There are many other variations to colour flash mob theme, like mono coloured banquet, masked ball etc. The idea is to mix solid colour theory with an exciting challenging experience.

Desire Lines & Affordance

Who are the Participants?	Postgraduates, Researchers, Staff academics
In what fields?	Fine arts, Design, Humanities, Policy, Business, Education, Digital production
Do they need previous expertise or skills?	Yes - A basic design background is helpful, but not 100% necessary
How long does it take?	This can be expanded from one to several days
What tools/resources or equipment do we need?	Projector, pen, paper camera
What are the expected outcomes?	Define key points in interaction design, introduce interaction design thinking
What is the process?	This is a workshop that starts with an illustrated lecture.

What is the process? (continued)

This is a workshop that starts with an illustrated lecture.

1. Lecture explaining and on expanding the architectural term "Desire Lines" During the talk conventional desire lines are shown where human desires over rule official routes. The concept of "palimpsest" is expanded in this regard. This expands into a broader understanding of Desire Lines and affordance using everyday examples as illustrations.

For instance showing shops that have placed "pull" style handles put on push doors and compensate by adding push signs. This illustrates both desire lines and the conscious and unconscious affordance of a handle.

These ideas are expand into areas of visual mapping and eye tracking, forensic science, desire lines in numbers, in language, code, websites and technology. Who or what makes them.

Where Desire Line and Affordance conventions conflict (for instance to increase the volume of an amplifier you turn the knob right, but to increases the water from a tap you turn it left. The concept of "Affordance Shadows' is put forward to explain why sometimes objects, tools and routes do not work as expected.

Lastly it is proposed for discussion that Interaction Designers look for Desire Lines in *everything*.

2. Q&A

3. Short task is set to help define Desire Lines to
   A. Map, observe, and record obvious Desire Lines and Affordance.
   B. Define the difference between evidence of desire lines and what caused them
   C. Find contrary or conflicting Desire Lines and affordance
   D. Find a way to show "hidden" desire lines.

4. The following week small presentations are made of the above with examples being categorised and defined as they are shown. Differences between what or who creates Desire Lines are shown. Innovative ways of mapping hidden desire Lines are discussed. 4. With this new set of tools a fresh optional desire Lines brief can be set.

For instance create a book of Desire Lines and Affordance in 3 chapters:
Obvious - explain them in clear concise way
Hidden - use a more forensic approach to find them, use graphics to reveal them Contradictory - show where two or more Desire Lines conflict.

5. Compare in a more formal critique manner the results contained within the books.

Taxonomy and L.A.T.C.H

Who are the Participants?	Undergraduates, Postgraduates, Researchers
In what fields?	Design, Policy, Business, Education, Digital production
Do they need previous expertise or skills?	No.
How long does it take?	One to two hours.
What tools/resources or equipment do we need?	A projector or white board, lots of sweets
What are the expected outcomes?	A different way to organise your thoughts and work
What is the process?	1. Taxonomy is the science of classification. There are generally two camps, Lumpers (who try to put everything together groups) and Splitters who try to infinitely divide and categorise individually.

What is the process? (continued)

1. Taxonomy is the science of classification. There are generally two camps, Lumpers (who try to put everything together groups) and Splitters who try to infinitely divide and categorise individually.
2. LATCH allows you to do both.
It stands for Location, Alphabet, Time, Category and Hierarchy. There is nothing that cannot be place done or more of this headings. But it also can be used to make more interesting and unusual ways of organising.
L = location - place, position, map sector
A= alphabet - phonebook, dictionary, index, encyclopaedia
T= time - histories, age, date, defined period
C= category - type, model, group, class
H= hierarchy - size, importance, status, authority
3. How it works:
For instance a house can be categorised in many ways:
L = where it is situated - dukes road, elephant and castle
A= its house number - 16
T= how old it is - 107 years
C= type - Victorian
H= value - £200,000
4. Short Q&A on L.A.T.C.H
5. Short project using L.A.T.C.H using sweets.
Introduce the group to your sweets (the more sweet kinds and types the better)
Then invite your group to use L.A.T.C.H to categorise them in new and interesting ways. This can be a short workshop style project or could became longer if more fully illustrated and annotated.
6. Finish by suggest work and thoughts can be helpfully and creatively re-evaluated using L.A.T .C.H

Paper Workshop

Who are the Participants?	Undergraduates, Postgraduates
In what fields?	Fine arts, Design, Education
Do they need previous expertise or skills?	No.
How long does it take?	One to two hours.
What tools/resources or equipment do we need?	A ream of A4 Paper, cutting mats, scalpels, scissors, cutting rules, guillotine is optional, 1 pack of eggs and a large plastic sheet
What are the expected outcomes?	Learn to maximise the use of a material, learn about the properties of paper
What is the process?	1. Using one sheet of A4 paper per idea and nothing else ask your group to try to: 2. Make it as small as possible. Make it as loud as possible. Make it support as heavy a weight (60mm above the ground) as possible. Make it span a gap as wide as possible. Fold it in half (long side each time) 7 times, if possible. Make it span the widest gap possible. Make it as functional as possible. Make it as interesting a piece of clothing as possible. Make it as monumental as possible. Make a container for an egg, strong enough to protect it from a drop of 2 Metres, if possible. 3. Give the group a set time to complete the tasks, depending on the group you might want to organise them in pairs or small groups - the span a gap is more successful like this, or you can span this workshop over two sessions to allow the group to work on their own on some of them for more time. 4. Organise a small competition to test entrants for each category. Use of the plastic sheet is advisable for the egg testing part.

Typography Introduction

Who are the Participants?	Undergraduates
In what fields?	Design, Education
Do they need previous expertise or skills?	No.
How long does it take?	One to two hours.
What tools/resources or equipment do we need?	If possible, a piece of letterpress type and a piece of leading are very useful for context
What are the expected outcomes?	To learn typographic terms quickly in a fun way
What is the process?	This is a talk about type that starts in an unusual way to engage the audience in the words and terms used in typography.

What is the process? (continued)

This is a talk about type that starts in an unusual way to engage the audience in the words and terms used in typography.

1. Arrange your group cabaret style
2. Pick a person from the group
3. Ask them to become a capital "T" and use them and other volunteers to explain the anatomy of letters.
4. Without having them hold the position for too long explain:
Cap height (at, of course head height of volunteer)
Base line the line on the ground they are standing on.
Show the "open counter" under the arm pits.
The "body" of the T etc.
5. At this point it is a good idea to ask your audience why pointing at the cap height what this is called, to establish a call and receive presentation. They should say "cap height" do this again with base line and counter. Let your volunteer relax.
Explain that from now on capitals are to be known as "uppercase"
explain why and history of type cases.
6. Choose someone who looks like they might not flexible
ask them to become a "lower case" "e"
as they assume this position (not easy, point out if they quite naturally assume a backwards "e" to the audience) ask the uppercase T top resume being a "T"
7. Point out (without touching), closed counters, open counters and the lower case x height. 8. Continue (carefully) in this vein explaining the anatomy of type remembering to do regular
"call and receive" to get these strange terms remembered. Experience has shown that keeping it fast and fun is the key.
It is also a nice touch to use your volunteers to turn their hands and feet out to make "serifs" and sans serif type faces.
To get another set to lean slightly to demonstrate Italic v Roman.
Refer back to the letterpress letter every now and then to put into further context.
A little imagination shows you can turn something that is primarily technical and boring into fun and interesting.
A word of warning: Do be sensitive to your volunteers and audience. Light and bold plus loose and close letter-spacing can also be demonstrated effectively but must be handled with care for obvious reasons.
8. Once the basic typographic terms have been introduced like this a fairly informed more conventional slide show of typographic terms is delivered far more successfully.

Why Stories Matter

Who are the Participants?	Undergraduates
In what fields?	Design
Do they need previous expertise or skills?	No.
How long does it take?	Two to four hours.
What tools/resources or equipment do we need?	Pens, paper, mobile phones
What are the expected outcomes?	A 1' minute film and an understanding of why story/narrative is an important part of the design process. Moving image as prototype.
What is the process?	1. Intro to semiotics 2. How signs and naratives work 3. Short stories - how they work 4. POV - location, character, motivation 5. 1' minute movie - one shot, one character, one prop, one word.

Poster/Prototype Party

Who are the Participants?	Undergraduates, Postgraduates
In what fields?	Fine arts, Design, Digital production
Do they need previous expertise or skills?	No.
How long does it take?	Two to four hours.
What tools/resources or equipment do we need?	Printed posters, post-its, pens.
What are the expected outcomes?	Peer-to-peer feedback on early ideas and prototypes for projects.
What is the process?	1. Each student must prepare in advance either a poster or prototype of their project which explains the current status, future plans and context of their project. 2. Put each poster or prototype on the table and arm students with Post-it notes. 3. Students circulate between projects leaving feedback on post-its. Every five minutes, ring a bell, clap hands or set an alarm. At the alarm, everybody circulates to another project. 4. Continue for as long as necessary.

Become a Designer in One Hour

Who are the Participants?	The Public
In what fields?	Design
Do they need previous expertise or skills?	No.
How long does it take?	One to two hours.
What tools/resources or equipment do we need?	Butchers papers, post-its, markers, scissors, sticky tape, projector, briefing cards (created by the facilitator: each brief should be printed in a different colour card; print out three copies of each brief. Cards will be laid out at the entry of the workshop room, so that each participant will pick one at the start of the workshop)
What are the expected outcomes?	The outcomes are twofold: 1. A collection of "revolutionary" design responses to the briefs proposed 2. Participants will get a notion of the areas of design that they are interested in and the kind of designer they could "become".
What is the process?	1. Each Participant selects one Briefing card. 2. Each Participant finds the other 3 members of their design team (those who have the same design brief and card colour). 3. Facilitator presents the design process 4. Participants start to work in groups following the steps below (written as instructions for the participants) DESIGN PROCESS: Stage 1: Define (5min) Discuss: What is the design problem? Make sure you all understand it as a team. >> Notes to facilitator: use of the PACT framework to help participants outline the problem. Stage 2: Imagine (20 min) Group Brainstorming: find concept solutions. Think core identity – what is it? – explore options! Visualise your main idea – the big picture – is this revolutionary?? >> Notes to facilitator: Have participants brainstorm at least 2 concepts unless they are working extremely well with an initial idea; encourage sketching as well as writing down ideas; if students are 'stuck', suggest featuring approaches, suggest using phones to Google design exemplars. Stage 3: Plan (5min) What is your design proposal? Resolve it and write it down. Designer roles allocation (2 per specialist design team) // Imagine yourself in a multidisciplinary team >> Notes to facilitator: For role allocations - reiterate design areas related to each project & identify roles (interaction design, visual design, interior design, architecture, fashion, industrial, landscape architecture) – veer participants to explore designing in an area they have the most interest in

Stage 4: Create
(20min)
Identify required design elements
Brainstorm, reflect and develop
Is this revolutionary design??
>> Notes to facilitator: use personas if suitable, emphasise sketching to visualise ideas

Stage 5: Improve
(10-15 min)
Put your final pitch together
Identify concept name & key words.
Identify weaknesses and try to find potential solutions for them
You need your client to accept this!
>> Notes to facilitator: Group reconnects and puts together 1 pager project proposal outline for presentation (students may use scissors and sticky tape to put together this final pitch – cutting resolved key elements from the Create stage pages)

Stage 6: Present
(20 min, 2 min each group if 10 groups of 3 participants)
Pin-up design pitch
Allocate team members to present and discuss the pitch
>> Notes to facilitator: Pitches pinned up, with same design scenarios placed alongside each other & these groups to follow each other when presenting NB. This section becomes simplified, displaying all the work for people to look at if other stages run overtime – no actual formal presentations occur or cut down to 10 mins each shared scenario group pitching both their ideas together. Flexible with time frame.

So You're In The Final Year, Huh?

Who are the Participants?	Undergraduates
In what fields?	Design, Education
Do they need previous expertise or skills?	No.
How long does it take?	One to two hours.
What tools/resources or equipment do we need?	Copies of talk only
What are the expected outcomes?	Behavioural and human techniques for surviving the final year of a degree.
What is the process?	This is a shortened general use version of a longer more bespoke version we use for our course.

1. Explain a *feeling* off lack of time is different to there actually being enough time plus ways of avoiding *time* based stress= and lack of energy.

2. Double List Method.
We all list things we need to do. Unfortunately, lists by themselves can produce time anxiety and overwhelm. They can be too long, and too detailed and therefore too worrying. After writing a list of all the things that need tone done, write a second list. This time, only include the really important items and list. Order in importance. Because it's only the most important things, the list will be shorter - and consequently the student will feel better. When the thing at the top of the list is completed, cross it off. This is very important. It generates a feel good factor, but of course, not only because something has been done, but also because the most important something has been done. This is a very real, proven, stress reducer.

3. Countdown wallpaper.
Stick one piece of paper up on the wall for every day to the show/graduation/examination. There needs to be enough room on each piece of paper to put the date and how many days
there are, plus space for a list of goals. There are going to be lots of bits of paper. Psychologically this helps because it changes a *feeling* about time into a *reality* that can be seen and deal with. It also helps planning clearly. Use the double list method in combination with the countdown wallpaper. Plan list(s) on the wall. That way if something does not happen, it can simply be moved along the count down. This a way to avoid the
 stress of a failure too, because it makes a "next time" easy to plan. In short it takes a worry out of the head and onto paper- lots of it too.

4. Play.
Plan some playtime too. This is important because it lets us enjoy both our work and our play.
If we do not allow free space for our play time, we might start to feel guilty about playing, feeling that we should really be working. Similarly if no play time is planned, we might resent
 working, wishing instead that we were playing. If both are clearly allocated some time, we are more likely to *enjoy* both.

5. Energy. Some methods of working will chip away at our energy, others can enhance it. Avoid trying to do too many projects at once. This saps energy because progress is made very slowly, and almost *invisibly*. Go back to the double list method - do the most important first. Always tick off achievements, making them visible makes us feel good and want to achieve more.
Try to finish projects by rotation. An ideal is to have one project at an early stage, one in mid development and one near complete. When we finish a project, it gives us a very good feeling that boosts our energy. Celebrate achievements!

6. Substitution activities.

These are things done unconsciously to fill time and avoid decision making. For instance,

ever felt that you will start a piece of work… "After I have cleaned my room"… "After I have done the shopping"…"after I have had another cup of coffee"… etc. Variations on this theme are easily created and waste time brilliantly. It is a good idea to remember the Chinese saying even the longest journey starts with the first step. Put another way, we cannot alter something we have not begun. Next time is not always the best time. Do what can be done, today.

7. Sleep.

Do remember to sleep. It may do your ego good to stay up into the early hours, but ultimately it is inefficient. A law of diminishing returns sets in, where we spend more and more time, doing less and less. It may sound like an aging grandmother, but we will benefit from going to bed and getting up at reasonable times.

8 Eat.

Likewise, do remember to eat. Not too much junk food. Drink lots of water and watch coffee intake. Coffee is great, it's a stimulant but also a depressant and stimulates our adrenal system. If we drink a lot of it to keep awake, ultimately we pay by coming down hard and feeling way more tired for longer.

8. Exercise.

Amazing though it might seem, a moderate amount of exercise (like a simple walk) can make us feel good. Helps with thinking too. Our bodies produce wonderful peptides called endorphins - these are our brains natural pain and anxiety reliever, they give us a feeling of well-being. When we feel good, we are more relaxed (and less stressed) - and that is a good thing - right?

9. Doctor.

If you become ill, seek medical advice. This may sound obvious, but many students ignore

symptoms until they have got to a critical debilitating stage. If you have not registered with a Doctor it might be wise to do so , just in case, because it is a real time consuming pain registering, particularly when feeling ill.

10. Subconscious.

Stress can bring on psychosomatic ills. We can try to avoid them by knowing about their symptoms. Short term memory loss is often a product of stress. Likewise "clicking jaws", micro twitching eye lids, unexpected neck, back and shoulder aches and an inability to get to sleep. Sudden bouts of clumsiness or "bad luck" can frequently be traced to a worried brow. By the way if an inability to get to sleep resonated, recent research shows exposure to blue light at night wakes us up and inhibits the production of melatonin (the sleep control hormone), guess what, screens produce a lot of blue light. However, if any symptoms persist, see above "If you become ill…"

11. Stress Release.

As we have established, stress comes in many forms, but how do you get rid of it? I have been told by students in the past that playing shoot 'em ups for a few hours was a great way to relax. That, to say the least, is very unlikely. At best it diverts the mind with a substitution activity, but it will not relax it.

Deep relaxation requires very little effort, but oddly people are loathed to take time to do *nothing*, in a positive way. Some folk swear by meditation, and although it is extremely effective, it takes quiet practice before it delivers results.

12. Clench and Relax.

This is a technique that delivers from the first and gets easier and more effective every time it is repeated. It is based on a proven technique that is taught to those suffering post- traumatic stress disorder and taps into the bodies' parasympathetic nervous system to allow

us to truly relax.

Lie down somewhere quiet and comfortable where you will not be disturbed

(so switch off your mobile, turn off alerts on your iPad etc.).
The process works up from feet to head. First focus your mind on your feet and...

1. Notice how your feet really feel (warm, cold, light heavy etc.) in as much detail as possible (this diverts the over attentive mind while the body relaxes).
2. Clench your toes tight, very tight for a few seconds and then relax them.
3. Take time to feel any reaction to the clenching.
Repeat 1-3 throughout the whole body - stretching your ankle (point toes toward your head), then calf muscles, next pulling up your knee caps, and in this way move up the body, thighs, buttocks, stomach, chest, hands, forearms, biceps, shoulders (raise shoulders to ears), neck
(push your head back into the pillow), tongue (push into roof of mouth), jaw, and lastly face (screw it up into a just bitten a lemon grimace).
After around 15 minutes it becomes noticeable how the mind settles, the body relaxes and how much better we feel. It is also a good antidote for insomnia and can be practised at night prior to going to sleep.
13. Q&A. Conclusion.

Innovation and Invention

Who are the Participants?	Undergraduates, Postgraduates, Researchers
In what fields?	Fine arts, Design, Business, Education
Do they need previous expertise or skills?	No.
How long does it take?	One to two hours.
What tools/resources or equipment do we need?	Projector
What are the expected outcomes?	Learn new strategies to improve the quality of thinking
What is the process?	A talk that surveys and explains different thinking methods:

1. Edward De Bono
Covering the intelligence trap (fast thinking is good), rational argument and verbal fluency where cleverness rules over wisdom. Lateral thinking where even good thinkers can be improved.
How to use thinking "tools" to break thinking traps and knee jerk reactions.
PMI (plus, minus, interesting) a tool used when there is no doubt.
APC (alternatives, possibilities and choices) a tool used to help forecasting, review, design and perception.
With examples drawn from technology thought to be new but were ignored for many years because of intelligence trap thinking.
2. Innovating and IDEO
Introducing the industrial design companies attitude to design and their design and innovation process.
Understand: try to understand, market client, technology perceived constraints - later challenge these.
Observe: Carefully observe real people in real situations, find out what confuses and what they seem to like
Visualise: Through drawing, prototypes, videos/presentations that show life with future products and services
Evaluate and Refine: Do not become attached to a prototype - they will change, internal and external testing
Implementation: The longest and most technical part of making an idea real. Observation is gone into in greater detail.
3. Proposition
An adapted word from advertising.
This can be used as an almost surgical tool in the hands of a designer to define the Value of a product and service (that may or may not be true) but from it, the design, logo name,
colour, packaging, description are made to *fit* the Proposition.
4. The Invention Grid
A word based simple way to create new ideas by word placement and reading the association created.
First list a series of words downwards.
For instance: Carpet, clockwork, road-sign, radio, internet, map, rubber.
Then list the same words sideways.
Form a grid between the words and read there meaning.
So to start it would read "carpet, carpet, carpet clock work, carpet radio"… etc.
Mark interest sounding ones like maybe:" Carpet radio" for later further thought and possible development.
Do the same downwards, to gain reverse associations - "Clockwork radio" being one.
5. End talk.

How Much Do I Charge?

Who are the Participants?	Undergraduates, Postgraduates
In what fields?	Design, Business
Do they need previous expertise or skills?	No.
How long does it take?	Two to four hours.
What tools/resources or equipment do we need?	White Board or Projector
What are the expected outcomes?	Students will understand the methodology of charging for work
What is the process?	Essentially a small Q&A style talk with examples.

What is the process?

Essentially a small Q&A style talk with examples.
1. Introduce the concept of "break even", how to establish a break even rate and how to apply it to an hourly rate. Why it is important not to work for less than break even.
NB it is helpful if possible to ask students ahead of time to add up how much it costs them to live for a month and anonymously use an average taken from their figures in examples.
2. Introduce the concept of "Profit" and how break-even is added to profit to establish a realistic sustainable "good competitor" design hourly or day rate.
3. The basics of setting up and running a small business. Book keeping, managing money and separate accounts, what is needed on an invoice, how to invoice, saving for tax, expenses.
4. Tax, how it works, when and what you pay and when. Tax deductions, accountants and the difference between being employed and self-employed.