



PROCESS BOOK 4

ACTIVITIES + VISUAL DESIGN



INTRO DUCTION

ACTIVITIES + VISUAL DESIGN

This booklet, 4 of 4, focuses on the development of my workshops' visual identity, and how I used this to help communicate my workshop activities.

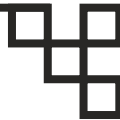
In here, I show the evolution of my workshop "brand", and how I took inspiration from a number of sources close to my heart to develop the look and visual communication for my workshop pieces. I also share briefly the development of my workshop activities, and the visual elements that support them.

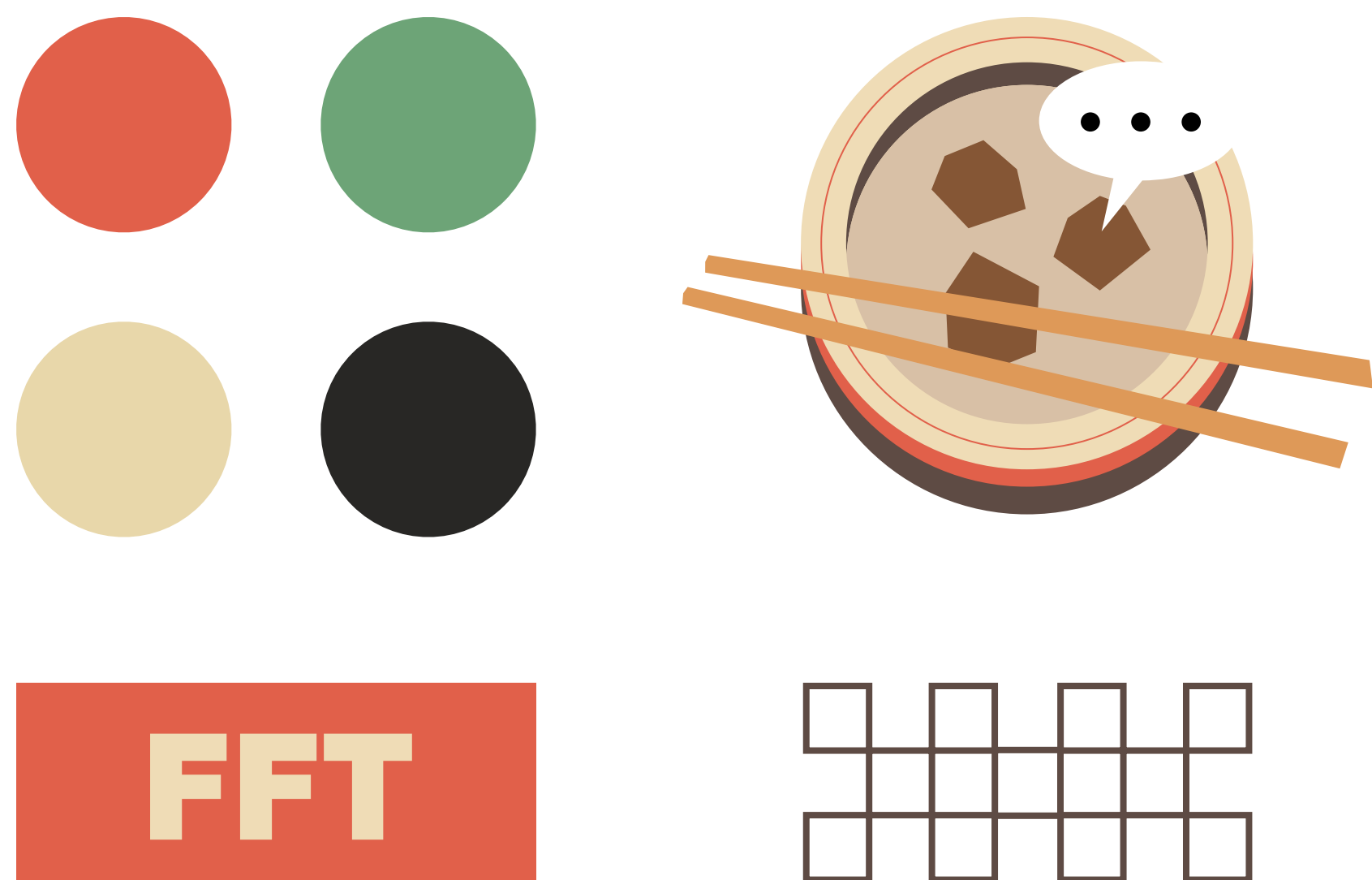


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1.0 DEVELOPING A VISUAL IDENTITY

I believe that a conceptually strong project requires a strong method of communication to accompany it, to make the work accessible and tangible to the people who will be interacting with it.

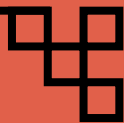
As my workshops were inspired by board games and Chinese restaurant culture, I wanted to allude to the kinds of visual styles, colours and iconography I associate with these concepts.

I wanted to develop a strong colour palette, illustrative style, decorative elements and icons to create a "brand" that could communicate the appropriate energy of my project.



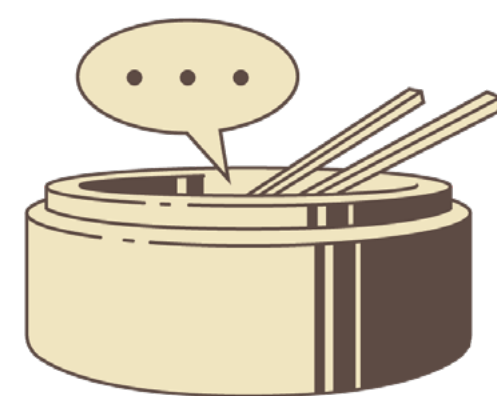


"Placemat cards" – prompts for my workshop activities

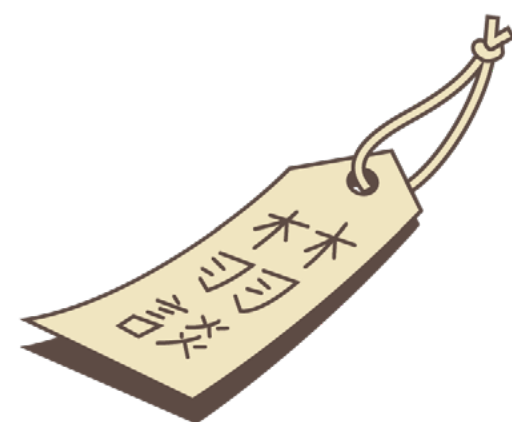


1.1 ICONOGRAPHY

I like creating illustrations in my visual work, and thought that incorporating icons could be a nice reference to the kinds of imagery and common to classic board and card games. These illustrations are meant to be visual icons that mark the different workshop activities, as decorations for my workshop "placemats". I wanted the style to feel vintage but timeless, in order to fit into a contemporary context, and are inspired by the kind of style I associate with some Taiwanese and Hong Kong culinary branding.



Logo



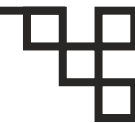
Making nametags

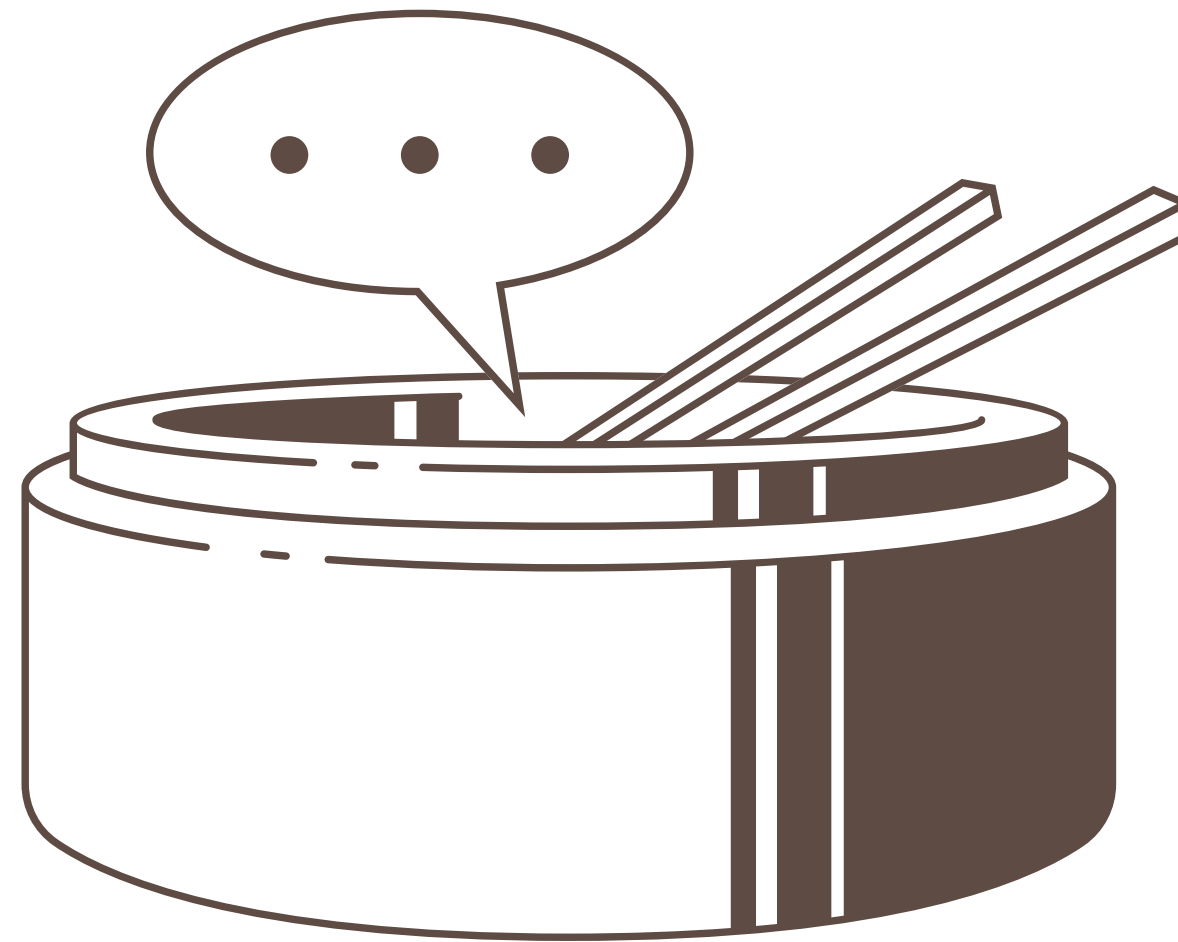


Clay sculpting



Reflections





1.2 LOGO

The very base inspiration for my project was the feeling of sitting around a table, sharing a meal. My strongest associations with this feeling is the compassion, generosity, joy and - oftentimes - chaos of having dim sum, a traditional Cantonese mealtime style.

Iconic symbols of dim sum are the (traditionally) bamboo steamer baskets in which the food is cooked and served in. These are what my workshop baskets are meant to symbolise.

My logo is a simple, stylised drawing of my baskets, that hint at a conversation stemming from what the basket represents - the very purpose of my workshops.



2.0 ACTIVITIES → Concepts

Working with the framework I developed (shown in process booklet two), I wanted to develop a variety of activities for my workshops. These activities were separated into an introductory activity, a main activity and a conclusion activity, and was initially inspired by board game interactions.

- The introductory activity is meant to be an icebreaker, a way to shake off the initial awkwardness of a new group.
- The main activity is the core activity of the workshop, the thing that I want to drive a discursive and relationship building interaction.
- The conclusion is meant to be reflective, and is a way to think about the workshop and what it means to you going forward.



2.1 ACTIVITIES → Testing

Taking these concepts into real testing spaces in my first prototype workshops, I experimented by using extremely low fidelity, rough and found materials: paper, markers, cobbled together board and card game pieces, clay. This was when I decided that I wanted to keep my activities very simple, easy to do, and accessible for different people.

The most important aspects in these exercises for me was that my friends and participants could enjoy themselves, relax, mess around a bit, as well as come away feeling that they had learned something or grown a little bit (individually, or closer together!)





2.2.1 ACTIVITIES → First course

The first course is an icebreaker - a way to check in with the group and get participants familiar with each other before we get into the workshop.

I ask participants to make name tags with materials that I give them, to introduce those who may not know each other. The act of writing on paper and tying string together is the first way of bringing in a tactile interaction into the workshop space, and equalises the dynamic by making everyone perform the same action. I usually also ask an icebreaker question, such as "what is something that you enjoyed doing this week", to frame the space as lighthearted and reflective.





2.2.2 ACTIVITIES → Main course

The main course is the main workshop activity - an exercise in storytelling, co-creation and relationship building.

After I have checked in with participants, the main activity asks of them to take a moment to think of a story that they each have, associated with a dish or food, and to allude to that story through the medium of clay sculpting. I do this through a choreography that encourages a conversational and personal way of telling these stories.

This tactile way of communication is a way to help people get out of their minds, and remember more the visual, emotive and sensory experiences of memory - stories of family, culture, heritage and reminiscence or nostalgia. This is a celebration of our individualities.





2.2.3 ACTIVITIES → Dessert course

The dessert, and final course, is a reflection - a simple sharing or imparting of the thoughts that have arisen as a result of being in this space or having these conversations.

In bringing people together to share about themselves, as well as to listen to others too, this becomes a celebratory space that opens people up to the differences and similarities we share across social borders.

I hope this space creates pause, and helps people consider those invisible and unspoken connections that draws families, communities and individuals together.

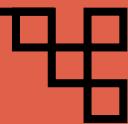
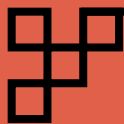


3.0 WORKSHOP RUN → All together now

Testing, prototyping and iterating are one thing, but being able to perform these activities in my most recent series of workshops was a wonderful experience.

Every group is different, every dynamic changing; for each workshop I altered and evolved these activities ever so slightly to cater to the right contexts. That is my job as a facilitator - I have to read the room and do what feels right for the group. These activities themselves are both prompts for my participants, but also a prompt for me to be able to facilitate the right workshop for the right people.





[END OF BOOKLET 4]