

New Pedagogical online offline Realities

Digital Tools for Creative Collaboration

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Tallinn, november 2021



Saint-Étienne, April 2022



Schwäbisch Gmünd, November 2022



Tallinn, november 2021



Schwäbisch Gmünd, November 2022

Introduction

At a time when Europe is ending lockdowns, when the vaccination campaign makes us feel optimistic about the future of our lives and professional activity, the Esadse, together with the Estonian Academy of Art, EKA, and the Hochschule für Gestaltung Schwäbisch-Gmünd, its international partners, analyzes the experience of the past year and a half and reflects on how to reinvent art and design education in post-covid times. In response to these questions is born the Digital Tools for Creative Collaboration project co-funded by the Erasmus Programme of the European Commission.

Higher education institutions have been extremely responsive to the conditions imposed by the pandemic crisis. We have managed to organize both teaching and administrative procedures at a distance. At Esadse, the courses, the reports, the competition have migrated to the digital space. The 2019–2020 activity report stated that “the commitment has been exemplary”. Thus, we have succeeded in continuing, in remaining “open”, but... at what price? The transition was done in a flash, in the urgency of the situation we used the available digital tools, training ourselves as we went along, often outside of working hours, without carrying out an in-depth reflection on the origin of these softwares, webapps, applications...

In September 2021, with the return to the “normal”, we started to question ourselves on this experience, without knowing that it was still far from being finished.

First observation: we could not yet measure the extent of the impact of what had happened. But we shared the feeling that teaching had changed, that we could not go back to the way it was before the crisis — so many challenges lived, so many questions raised. Second observation: the tools that we used, certainly, allowed us to continue the semester, to stay in touch, but were not adapted to the artistic education and the type of interaction it demands.

It was at this time that we received the exceptional Erasmus + program call for projects addressing the challenges posed by the health crisis and lock down periods . It was organized in two thematic strands:

- “Preparing for digital education”, to strengthen education and training systems to face the challenges presented by the sudden transition to online and distance learning related to the Covid-19 crisis.
- “Partnerships for Creativity” to support the cultural and creative sectors, which have

been particularly affected by the health crisis.

To reply for this call the Random(lab), together with the International Relations team of Esadse (Saint-Étienne, France), decided to build a European project to work for two years on the issue of digital tools for collaboration in art and design.

One doesn't implement a European project alone. A minimum of three partners from three countries is one of the conditions for participation in the programme. It is also a great opportunity to work with international partners who share our questions about art and design education. For this project, the Esadse Random(lab) decided to turn to the Eesti Kunstiakadeemia - Estonian Academy of Art, University of Design-Hochschule für Gestaltung Schwäbisch-Gmünd and the Bureau of European Design Associations as associated partner.

What is the aim of Digital Tools for Creative Collaboration?

The aim of this art and design oriented project is to involve teachers, students and staff of art and design schools into a common reflection on the issues raised by online collaboration for creative purposes, in particular through a critical prism and with the purpose to raise awareness on "good practices" as well as on the ecological impacts of these new working methods, the responsibilities related to data processing, data security, etc. It is also a great opportunity to work with international partners who share our questions about art and design education.

With the DTCC project, we aim to:

- build a critical thinking on the tools for collaboration we use within our schools.
- analyze the notions of collaboration, cooperation, contribution and participation in relation to art and design practices.
- collectively prototype tools for creative collaboration, that fits to our practices.
- conduct a research on the making of situated tools for collaborative projects by artists and designers.
- equip students, teachers and staff of the HEI in art and design with necessary skills and tools, creating future-proof conditions for digital creative collaboration.
- involve students as collaborators by involving them in each step of the project for pedagogical purposes.
- look at our own international collaboration situation as a case of study.

In order to achieve these goals, the consortium has or will:

- conduct exploratory research on collaborative digital practices in art and design higher schools.
- develop and test collaborative game, software and interface prototypes for the creative sector.
- create ourcollaborative.tools, a participatory online catalog of artistic collaborative projects based on digital tools that is avail-

ble at: *url*.

- present the outputs of the project via three exhibitions, one in each of the partners schools.

Three intensive international workshops, milestones of the project, as also been organised in order to engage and involve all the interested participants into the making of DTCC. The work undertaken during those quick workshops, was often pursued during classes afterwards.

Several events have or will highlight the project results and allow us to reach out a larger audience:

- openschool.art professionnal meetings and its presentation inside *Le Monde Sinon Rien* exhibition during the Biennale Internationale Design Saint-Étienne 2022. openschool.art had a second edition organized by ENSAD Paris in March 2023.
- IxDA Seminar in EKA Tallinn.
- International Seminar Week (ISW) in HfG Schwäbisch-Gmünd.
- OpenOpen event in ESAC Cambrai.

What is the purpose of this publication?

How is it made?

After two years of working together with the help of different sharing and communication tools, most of them already implemented in our schools as google drive, zoom etc, but some installed and used for the project like yunohost, big blue button, nextcloud and a wiki that we build based on `wiki.js`, we gathered a lot of material, documentation, images in order to feed a publication that is deployed in a printable form as a pdf file, and a website available at: *url*. It is automatically built by a tool developed for the *Digital Tools for Creative Collaboration* project.

All the documentation and archive was conceived from the start as an hybrid publication chain combining different formats and open source tools. This editorial chain, composed by the wiki, the markdown files and images, the web based applications that allows us to extract the content of the wiki, and to build with all the formats, is a collaborative creation tool whose goal is to produce the differents forms of our publications. It would not be possible without free software community.

Note: A certain fragility emerges from the contents gathered in this edition, both because our views have evolved over the course of exchanges, workshops and productions, on the subject but also on our methods. The editorial design was therefore done in stages and the texts were written by several hands.

This publication was generated the **16 may 2023** from the content of our wiki : `wiki.ourwriting.tools`, with a custom app based on markdown files, `node.js`, `eleventy.js` static site generator and the `paged.js` web to print library. The Sources are here : github.com/RandomLab/new_pedagogical_onlineoffline_realities

All the content are publish under the **licence** A PDF edition of this publication is freely downloadable from : *url*

Methodologies and tools for collaboration

Our tools build practice and our practice build tools. This formula has been going through artists and designers community who are interested in digital practices for some time now. At Esadse, we have made it the roots of our pedagogy. We have approached very early, from the first exchanges, subjects as tools, use, governance with our students. We know that communication, sharing and design tools are conditioning our creative gestures since we have integrated them into our practices. This project has made visible the extent to which each team, school and country develops its own culture of relationships with technology and even more specifically with digital technology.

We struggle to distance ourselves from these kind of topic: we are indeed all practitioners, students, teachers, caught in the socio-politico-economic systems our practices are taking part in and those questions are essentials to build futures, in the face of climate and political challenges for the next years.

This project, which lasted two years and was rich in exchanges and experiences, had an indisputable effect on us, especially on students: a questioning, a critical positioning and strong interrogations on our methods and the uses of the digital tools of creation by collaboration emerged from students. It made it clear that tools and

methods we teach are not neutral: they are indeed part of the creative process and have a lot of influence on projects as well as on students, on the way they work and on their designs. All of our practices are mixing art, hacking, fiddling, product design, proprietary and free softwares; but each school has its own pedagogical angle with a favourite toolbox and methods that have an impact on the professional world for which we prepare our students. Within the framework of the DTCC project, we had the opportunity to share our concerns and to make our approaches cohabit, during the time of a project.

Even though our collaboration has experienced some frictions, the meeting of our respective practices of designing and teaching was very rich; it gave us the chance to share and compare our methodologies and tools — analizing their modalities, origins and realities in our schools and outside, in professional contexts — to both individualy and collectively think about their strengths and weaknesses.

Digital Tools for Creative Collaboration, EKA's workshop, 25-29 October 2021, Tallin (EE)



Presentation at EKA

The first workshop in Tallinn was also our first meeting IRL (in real life). Despite many very fruitful exchanges beforehand with Zoom and Big Blue Button, we had to synchronize our expectations in a very short time and didn't take the time to meet properly as the first meeting face to face had been canceled. Indeed, the context of the Covid 19 pandemic had a strong impact on the organization of this first week of collaborative work.

Nonetheless, in October 2021, we finally got the chance to meet each other (students and teachers) in EKA, Tallinn. The week was intense and challenging from a pedagogical perspective as Esadse's students were kind of refractory to the google sprint model and design thinking methods proposed by EKA and commonly used by our partners. However, as the workshop was focused on students' experiences of remote learning, collaborative work and facing isolation during the pandemic, they had a lot to share.

Subject and goals of the workshop

As the first workshop was following the pandemic and because the DTCC project was born out of its ashes, the subject of it was obviously

based on our experiences of teaching, learning and making together remotely. This week was dedicated to the inventory of tools we use for remote collaboration and to the sharing of the "good" or "bad" experiences we had with them. This served as a basis to a common reflection on what tools could have been better or complementary to those we have, in order to ease remote collaborations or to allow new ways of making together at a distance.

During the whole project, workshops have been one of the ways to involve students in each steps of it. This one is part of the first phase of the DTCC project, dedicated to exploratory research (that was documented by EKA in this publication: [URL](#), here, we intended to document this workshop from a pedagogical perspective). So the main aim of this workshop, was to get students' analyzing the digital tools they used for collaboration during the pandemic and reflecting on what tools have been missing to them. In this case, they were both the subjects of the study and the researchers.

Introduction: projects and methods

As an introduction, some of the students as well as some of the teachers did talks to present their previous works and ideas on the subject:

- Jekaterina Suharenko, Conversations with the Water : Experiencing Life-Centered Design
- Marc Guntow and Ludwig Kannicht, Hybrid Work places
- Hugo Saksik: Hardware controllers for digital graphic design
- Samantha Zannoni: Create drawing tools

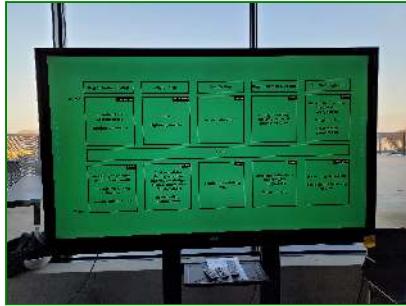
The EKA team led by Tanel Karp and Jekaterina Suharenko had prepared a precise and busy program: the methodological model was strongly inspired by a google sprint. The main idea was to find an efficient and well-documented format to work together in a short time, combining creativity exercises, meetings and design workshops. Marc Guntow and Ludwig Kannicht are familiar with this type of format, and from the very first hours they provided exercises to form working groups by topic. Methodological tools were offered during the week to guide the students' responses.

For example, Marc introduced us to the *Four-Step Sketch* method, an exercise that helps people to create well-formed concepts through a

structured process that includes:

- Reviewing key information
- Starting design work on paper
- Considering multiple variations
- Creating a detailed solution

Workshop's schedule



The planning of week

Talks and visits

The EKA team proposed meetings with designers, artists and visits to their workplace to build interviews and gather data for exploratory research in professional contexts. Each group went to talk about the topics identified in the previous sessions as well as more generic topics such as: how do you work and with what tools? Do you use pre-defined methods? How do you collaborate together and with external collaborators or clients?

They had a video call with Annie Abrahams and visited:

- TRINIDAD WISEMAN
- Pipedrive
- DUX



Meeting with Trinidad at Tallinn

Students' projects

During the workshop, many topics based on our experiences during the confinements, were expressed, from the best to the worst situations:

- on technical environment (how we depend on internet connection, accidental microphone on, etc.)
- on social behavior (it is hard to get feedback, can or cannot be a peaceful moment for introvert people, etc.)
- on cognitive overload (concentration problems, headaches, etc.)
- on self organization (wider possibilities to attend lectures, saving travelling time, etc.)

Once the material was gathered, the teams met to define their objectives and discuss the data collected.

Four topics were chosen:

- social behaviour online, politics
- emotional bonds
- work/life balance
- motivation and creativity

We quickly understood that it was not reasonable to think of devices or software. As we realized that we work in very different manners and are used to make distinct types of productions, we spent a lot of time on discussions and negotiations. Some interesting debates were initiated by students and we decided to give them space to grow by exploring the topics in depth and project them into situations.

At the end of each days, teams made a presentation of their progress and documented their paths on our collaborative wiki.

Emotional bonds

Emotional bond has a strong bond with creativity. The group is creating a social link about the rituals (individual, or social) #emotionalbond #privatespace #personalexperience. What is a ritual? Why is it important to share?

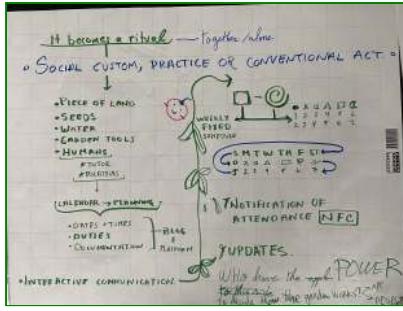
The group has came up with an idea of the gardening app, wishing to connect to rituals theme. They have thought of what elements their product will consist of, who will use it, the user experience, prototyping interface design and user stories. Then, they did the prototyping and will develop the visualisation further.

They wanted to create a gardening community, where people can be alone and grow something together. The results would be shared between members of the community. The digital tool backs up the interpersonal relationships : how will it work? How will people feel that they are part of the community? How would it make sense? How to make it inclusive? They came up with a system free of hierarchy.

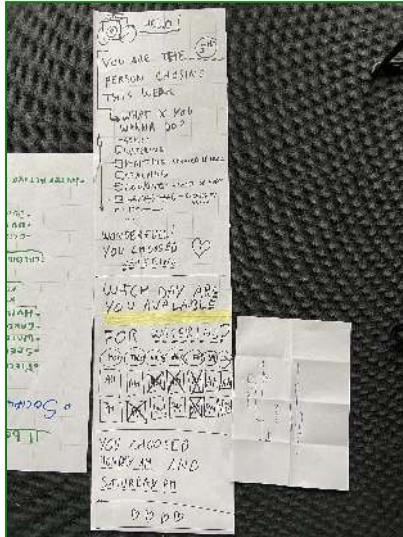
The group wants to make a prototype of how the platform will look like and what experiences it would create (interactive communication):

- Be in contact communication but without a tuff structure;
- NFC scanner - to be sure that the person is present.

Gardening is about responsibilities so it is very important to be present. Scan the code, see who is gardening.



Emotional bonds: First sketches



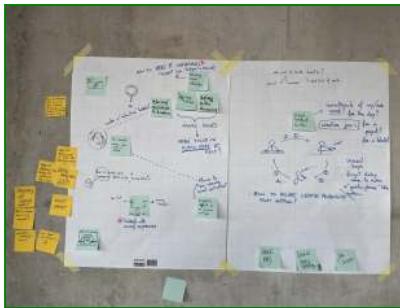
Emotional bonds: First sketches

Motivation and creativity (music)

Audio is important. The sound is overlooked. What is the problem we want to solve? How to make it more personalised? How to add more personal interactions in the digital communication? It is the theme

(sound) that no one put a hard focus on. How to bring liveliness into the communication between the call participants during the call?
#team #collaboration #sound Who is it that you are designing for? What is the context that you are designing in?

The project is aimed at pushing motivation while working in between study and work sessions, lectures. Many of us are deeply connected with sound. The group came up with jamming sessions. Using microphones. Musicians might have had this chance to enjoy digital collaborations since it might be strange to use digital tools. It is an opportunity to meet with different musicians. We tried to look whether there are any problems with the delay. The opportunity to have fun and bring creativity while using this tool. The group is going on a more gamified experience. They have watched some references for inspiration. Perhaps we will show the references tomorrow during the presentation. The group says that they need to imagine the concept of visual interface who will use this tool to have a reflection about sound communication would that be with or without camera, chatting possibilities or not. Sound is a way of communication. They have also done some wireframes to see what kind of elements they want to bring to this tool. Musicians \ non musicians. How to make it radically simple. When does the session start. What instruments it would be. Maybe you could be just alone, and decide who you want to allow to enter the space, who can see your jam. Live problem will be the problem of delay. We want to make the option of multiple people adding their sounds to already existing "music". What kind of instruments would there be. Simplified number of instruments. Grab the system. Basic premise? The tool would not be for professional musicians since it would not maybe satisfy them. Perhaps musicians might create a library that other users can play with it. Going out of the design bubble who is interested to be in music. A tool for creatives. Express yourself freely without knowing how to use a real instrument.



Motivation and creativity: First sketches



Motivation and creativity: First sketches

Social behaviour online, politics

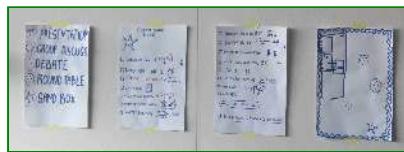
The issue was our misunderstanding on the reason we are here, together in this workshop. After this long discussion, and sharing the insights we gained from the interview realised that day with Annie Abrahams and Ülo Vihma, we voted on our ideas with a method called dotmocracy. We settled on the following theme : create a platform that adapts to different situations.

We came up that we want to create a platform of different formats (discussion mode, presentation mode, classroom mode). Defined who is who in the conversation and what role it has and who needs to be there. How we want to get feedback while the person is presenting. For example, emojis coming out when you agree or disagree. The way how

people communicate during the pandemic has changed tremendously, people started using corporation platforms like zoom, google meets, slack etc, whereas before you could interact in the classroom.

Debates, one-one discussion, we wanted to ask what digital space can create while its not physical. what is people's role, what are the different characters, relationships, responsibility of actions. They wanted to create some features. How the users will interact with each other. The zoom umbrella, you are part of it as an individual as well as in the community. How do you represent yourself when you are in the digital space - for example open the camera mode. we started to think about other representation possible (for example, you can pick a color, a drawing, that will bring some expression). Because not everyone is comfortable to show themselves through video. We started to think about more experimental things for example sound.

We haven't talked about precise modes, maybe there might be switch modes. You could choose pre-settings (structure, default settings that will help you to be more engaged). It would be one tool where you can switch modes and the software could adapt to it. We haven't tested it yet. we had the experience with zoom during the lockdown. Discussions might not work really well. breakout rooms might not be the best solution. We have made an obligation to say goodbye, thank you for the lesson, switch your mice on. There are some things that are missing at the moment. There are things that are not possible to do in the digital space. It is two different mediums with specific elements. We took a distance, what do we actually need, how can we use those specifics to improve the experience. Put the existence during the digital space. We are identifying the context of social interaction, so we need to be careful to propose romantic context situation. It is an ethical questions that we need to think about. There are limits and problems that we need to ask ourselves. We haven't thought about graphic interface yet, but more what features there would be.



Social behaviour: First sketches



Social behaviour: First sketches

Work/life balance

The subject is work and life separation. The idea was to create a buddy that is connected to a calendar. 1st way to use the buddy is the computer that will inform you to make breaks. 2nd way is the physical cubes that you can interact with on a tactile level, that have different modes of work. As well as exercises to help with the stress. If you are stressed the app tracks it down and informs about it, reflects on your day, tells about your achievements. The buddy helps you not to burn out and organise your life in a more ecological way. 1) setting mode cube to enter your mood, your team, opportunity to check in to, while checking out - what you have accomplished and plan things for the next day. give you the opportunity to share between your buddies.

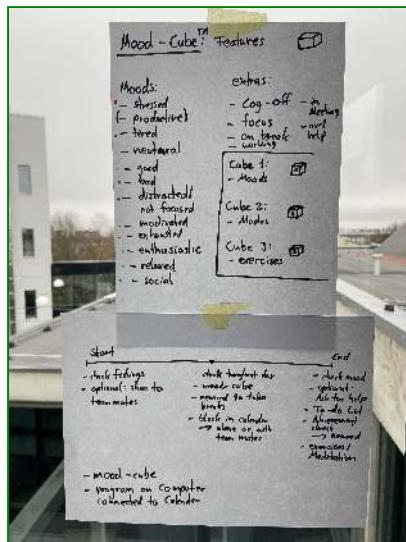
Next step is to create a storyboard how it will work like in a usual day. Its a two way communication to set things up - the app will give you advice on how to make you less stressed, encourage you to take a walk, get away from the screen (work time).

The question is who should be in charge to programme the buddy - a friend, a colleague, psychologist (who is behind the buddy).

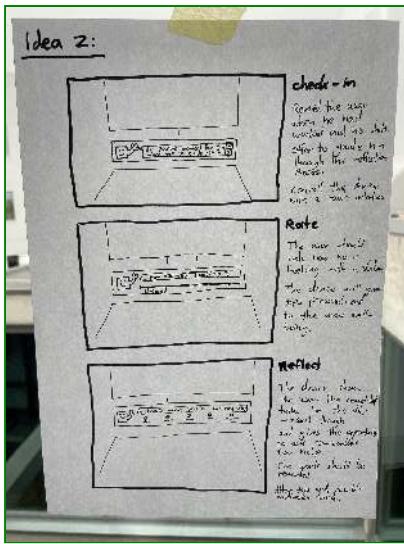
How not to make it addictive, how to still listen to yourself. (notion of empowerment) reverse it and bring it back to the company. The data could be used in both ways.

Different varieties of analytics and reports. Personal data - interest problem. How the buddies can be the community of your friends discussing together and improving a way of working together.

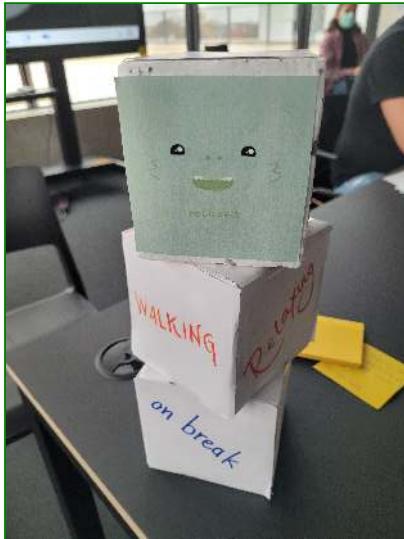
The buddy was aimed at helping people not to overwork themselves.



Work/life balance: First sketches



Work/life balance: First sketches



Work/life balance: Mockups

Participants

EKA

Alicia HARDEGEN, Artemiy GUSLISTOV, Jekaterina SUHARENKO, Kai RAKU, Quinn DARBY FELLER, Natsumi NONAKA, Sigmund ABOU CHROUCH, Tanel KÄRP, Yareni, DURIEZ URIAS.

Esadse

Adrien DELIMARD, Alix DIAZ, David-Olivier LARTIGAUD, Ekaterina BRYTKOVA, François BRUMENT, Hélène DEBRAND, Hugo GUY-OMARD, Inge ELLER, Jérémie NUEL, Laura EGO, Manon PICAT, Mathias HU, Vadim DROBOT, Samantha ZANNONI.

HfG

Bianca TILLMANN, Lucie WITTMER, Ludwig KANNICHT, Marc GUNTOW, Luis PFLÜGER, Thang NGUYEN, Vanessa SIGG, Yannick HOFFMEISTER.

Shared references

People

Annie Abrahams did a visio-call interview with students during the workshop. Total refusal is an artists' collective, they made a twitch ballad in GTA.

Tools

Slack, Asana, Miro, Reddit, Zoom, Facebook, Instagram, Snapchat, What's app, Wiki.js

Shared Piano is a simple tool for remote music teaching and collaboration that lets you play music together live on the web. It's part of the project Chrome Lab Experiment, launched by Google.

Incredibox is an interactive music experience, half a game and a tool.

Methods

"What if??" method

The "Four-Step Sketch" method by Jake Knapp is an exercise that helps people to create well-formed concepts through a structured process.

Other

Open Emoji is an open source icons library.

120 years of electronic music is a project that outlines and explores the history and development of electronic musical instruments from around 1880 onwards. It was initiated in 1995 by the author and musician Simon Crab.

Very Nervous System (1986-1990) of David Rokeby is an installation where he used video camera, computer, synthethizer, image processor and a sound system to produce music with his body.

Midi Art is based on making illustration in a MIDI interface. In this way, the usual "rectangles" (corresponding to tones) are organized to form a graphic content, which remain, in the other way, to a MIDI clip.

Mass Interaction Digital Arts is an open platform, community, and resource database for mass-interaction physical modelling in digital arts and creative fields. It is used in different project in relation to music as Sonification of Hand Gestures in Dance Performance

Magenta RNN is an open source research project made by Google exploring the role of machine learning as a tool in the creative process. It's available on Python and Javascript.

Conclusion and openings

What was the biggest interest in this workshop, was the meeting of our different approaches on tools, methods and projects. It was also what was the most difficult and tiring. We were actually surprised to see

how different we were and it is now what we consider to be the strongest point of our collaboration.

However, with the hindsight we have today, we can say that if we were to do it again, we would make our differences in methods, perspectives on design and tools, the core of our first workshop together. We should not have underestimated this aspect of our collaboration that has been at the core of it.

But lets' get back to October 2021: after a week rich in experiences, discussions and thinking, each school returned to its country of origin. We had prepared a wiki to collect and document all the work, it is this tool we have enriched during the whole project and that we are using now for this publication.

During the following months, each school included in their courses, the thinking and making of mock-ups, interfaces and prototypes based on what had been developed during that week in Estonia.

Post-workshop : designing post-pandemic tools for collaboration, student's projects.

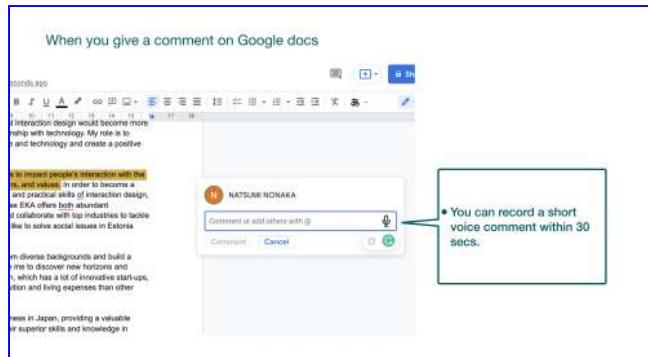
After a few months, following the first workshop at EKA in Tallinn, our students continued their researches by rebuilding new teams. Each school, according to its organization and its pedagogical calendar, has integrated the subjects evoked during the first workshops into its curriculum and pedagogy.

An online final presentation of the students' projects was planned on the 18th february 2022 to share the results. Here are the projects they have designed.

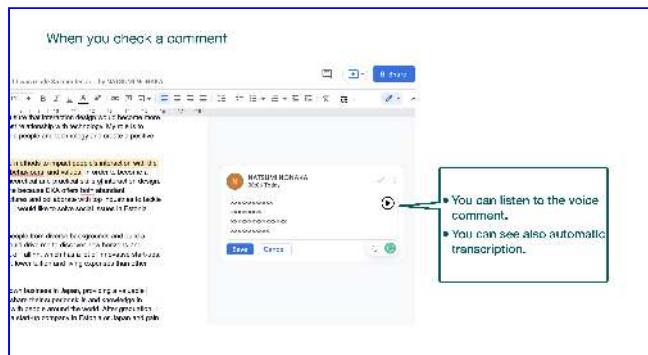
A plugin for making small comments on a document with voice

Natsumi NONAKA (EKA)

How might we help people quickly give rough and small feedback online?



Plugin for Google Doc



Plugin for Google Doc

Why is this tool for?

My final concept is a plugin for making small comments on a document with voice.

Who is this tool for?

This tool is for teams working online.

How does it work?

When you give a comment on Google docs, you can record a short voice comment within 30 secs. On the other hand, when you check a comment, you can listen to the voice comment with automatic transcription.

What type of collaboration is it made for?

Asynchronous collaboration, feedbacks.

How did I came up with this idea?

To begin with, I have identified some research questions for the project: what kind of digital tools do people use for collaboration? Why? How do they collaborate online by using the tools? What kind of problems do they have? etc. Based on those questions, I conducted desk research and interviews with people with experience in both office and remote working.

My main findings through the research are that losing small and quick interaction/feedback they had at an office could slow down their work online and that in remote working, text-based communication is increasingly replacing oral communication and non-verbal communication.

Text-based communication helps communication be more accurate and well-structured, and it is also suitable for recording. However, at the same time, text-based communication is time-consuming and difficult to communicate feelings and emotions compared to oral communication. Based on those findings, I decided to focus on the problem of lack of rough and small feedback in working online.

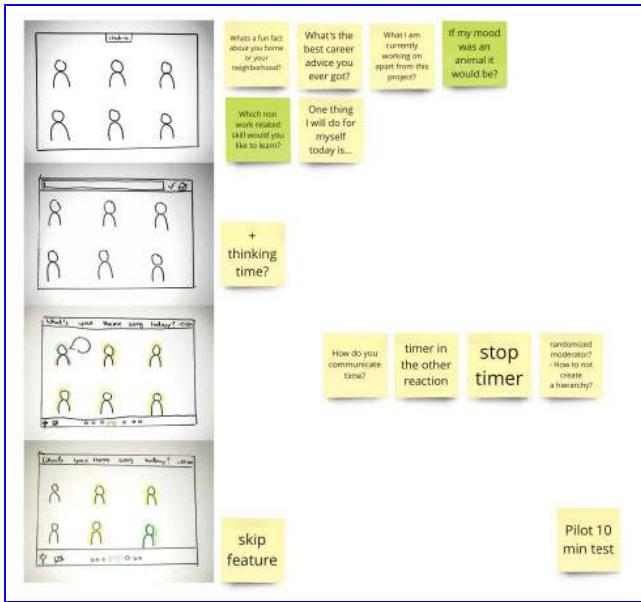
A plugin for check-in and check-outs

Alicia HARDEGEN (EKA)

How might we create a digital environment were we can emotionally connect people with each other?



Plugin for check-in and out



Plugin for check-in and out

Why is this tool for?

This is a video meeting tool plugin for check-in and check-out questions. Already many design teams use them. It functions as a seatbelt to check if someone needs help or can support others.

The check-in would be about warming up, checking on each other, sharing something personal in order to create a digital environment where you can connect with each other; whereas the check-out would be more about reflecting, appreciation and feedback.

Who is this tool for?

This plugin is made for remote workers teams and online classes.

How does it work?

One person for example the moderator writes a check-in question, that for example fits the current session. An own question usually shows

more honest interest, but there is also the possibility to generate a question if inspiration is desired.

Next, the question is answered in turn. Visually it is made visible who is currently talking and who has not yet answered the question. If a person does not want to answer the check-in question, he can press a button and change his status without answering the question.

After everyone has answered the question, the meeting can start.

When you leave the meeting, you are automatically transported to the check-out room, where a previously entered or generated question about appreciation, feedback or self-reflection appears. The answers that are typed in here are made available either anonymously or with names depending on the group's default settings. Since some people might need to leave earlier the concept is, that everyone types the check-out individual and this is something which is stored.

How did I came up with this idea?

After the workshop week we reseted all we discussed about. Within the EKA team we spoke about what different type of collaborative apps there are and what our experience were so far. In order to find patterns and problems within the different categories we decided to divide the categories. Together with Quinn I researched on the topic communication.

In order to create a HMW we looked what complains and praises were written about the five tools, which we already had looked at. We collected quotes from Quora and reddit on entries like "What are the benefits of Slack?" Or "What are the pros and cons in Zoom." All these quotes were marked with keywords. In the same table I also added quotes from small guerrilla interviews. Overall we had many different problems and patterns, but what stuck with me the most were comments about how zoom failed to create a social environment and how it created loneliness and distance.

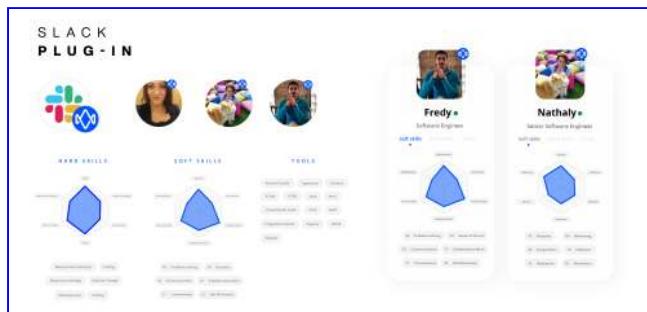
My fist approach to generate ideas was the crazy 8 method. Here I sketched different solutions for my HMW like a way to enhance giving feedback, how to add functions to support showing emotions or how to give space to talk about private stuff. Since in the end all these aspects were about sharing information with each other to connect I thought back about how to get to know people in real life and especially all the times were I was in a situation were I had to get to know people in a group. I remembered many group situations where games were played.

So I started to read articles what kind of games were suggested for remote teams to let the team spirit grow. The problem I saw with many of those online games, like a photo competition, was that often they take a lot of effort to prepare or can be only played one time, but than I stumbled on an article about Team Check-Ins and Check-Outs.

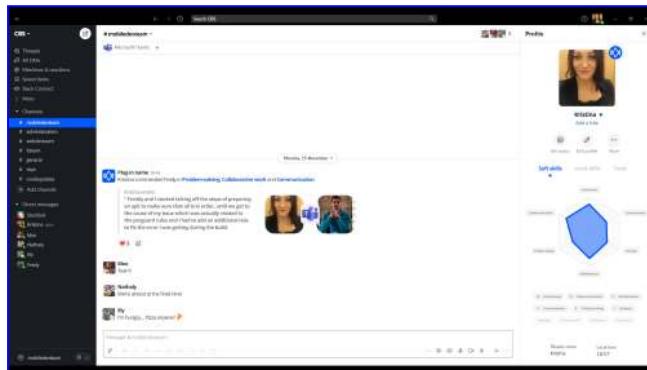
A Slack plug-in that showcases the user's soft and hard skills

Sigmund ABOU CHROUCH (EKA)

How might we establish a meaningful connection across a group that can help all its members equally in their personal growth with digital tools?



Plugin for slack



Plugin for slack

Why is this tool for?

The final concept is a Slack plug-in that showcases the user's soft skills, hard skills and tools that they know, which would help their team

to collaborate more efficiently. Such a plug-in would also break the barrier of shyness and invite people to seek assistance in a more confident way, where it ignites a sense of mentorship and learning.

Who is this tool for?

Slack-user medium to large teams.

How does it work?

The user would input their top skills which would appear on a hexagon graph. Such a graph would help team members understand who they need to talk to for assistance or collaboration. It would also display to people that are outside the organization.

Each collaboration would end in feedback that the other user can give by "endorsing them" either on the skills that the user already have or by a new skill.

The top six skills (in the soft and hard skills) that have been most endorsed will always appear on the graph unless a new skill has got more endorsement. Then the new one would appear on the graph, and so on.

How did I came up with this idea?

As a team, we've spent the first two weeks understanding the world of collaborative applications by trying to define who are the main players and their USP (Unique Selling points), their competitors, to check if there are any blogs, videos etc about these main applications. In addition, we took the time to talk to people that actually use those applications that have been identified, understand from them how they engage with, what are their pain points, what do they like and dislike, what problems they have faced and how they solved it. We wanted to acquire all the needed information that could help us understand the matter better. We were also encouraged to engage in the applications, use them and reflect on their use.

When checking the data collected by the team, two patterns were highlighted for me, which were that one group of people didn't know how to use the applications properly or weren't able to take advantage of the features for the lack of training and another group that was able to work on them confidently and easily. Therefore, what if the second group was able to guide the first group, leading me to the following: how might we establish a meaningful connection across a group that

can help all its members equally in their personal growth with digital tools?

Once the problem has been identified with data and insights that we've collected and opportunities that we've uncovered, coming up with ideas to solve it can be unlimited. It is very important to put a certain guideline or a pathway that could guide the process of ideating, such would be called design principals which I've identified as follows:

- Engaging: An important component that enables a crucial element that is communication.
- Individual: In a collaborative effort, the collective's spirit and growth are determined by each individual's spirit and growth, therefore, the solution should facilitate individual growth.
- Uplifting: Constructive criticism, acknowledging milestones, lending hand etc contribute to the growth of the individual but also in the growth of the collective. And all that was mentioned in the beginning have a goal in recognizing the progress of the person, resulting in uplifting them rather than the opposite.

With these principles in mind, I proceeded with ideating by using the crazy 8 method which is the "core component of the design sprint stage within design thinking." I was able to come up with 5 ideas, which were:

- A platform with free resources that everyone can contribute to and collaborate in creating. Individuals can create guides and resources and share them with everyone through the platform and such resources can be upgraded by everyone.
- Virtual Rooms for different purposes such as rooms for discussions, designing, ideating etc, where each virtual room holds the suitable tools for the corresponding theme.
- Gamifying the experience, where each person is celebrated in what they do best and how they collaborate, also highlighting the qualities of the individual in a group.
- Virtual Campfire where everyone is given their own time to share their thoughts
- An interactive box that is connected to various other boxes. When one box has been lit with a certain color, all other boxes are lit with the same color, paving a way to connect with others remotely.

Out of the 5 ideas, I moved forward with "Gamifying the experience". The core idea of it is that it aids in one's personal development, showcases their skill sets (hard skills, soft skills) and establishes connections through highlighting the strengths of the individuals.

Through my research on gamification, the main elements of it stood out that, collectively, would define the gamification experience (Teodorescu, 2018). Other sources in my research of the elements that would establish the solution decided on were: LinkedIn skill assessments and skill endorsements, where people can endorse you to enhance visibility and credibility.

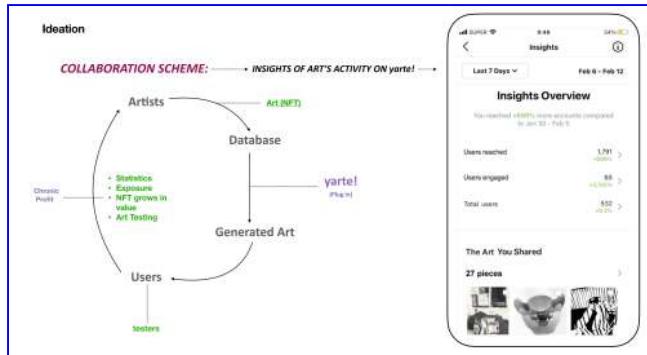
Another resource was shared with me by Alicia which is a Slack plug-in called Hi-Ki, where one can tag anyone in their team with their skills, interest or field of expertise which can be added to their profile on Slack. The point of this plug-in is to get to know each other and get closer, get the recognition for the work, find out who has the know-how to tackle a specific task/solve a problem and have insight into the strengths and talents of the entire team.

This led to the first raw idea: a plug-in for slack that is optional to install for the team, where the goal is to develop their skills in the use of digital tools by collaborating, helping and learning (hard skills and soft skills). Giving the user the chance to engage with their teammates, where they can also help and guide others in developing new skills by assisting them if they ask for assistance.

Yarte

Artemiy GUSLISTOV & Yareni DURIEZ URIAS (EKA)

What happens when the references that most of the digital tools are based on, do not match any of your experiences or references?



Yarte!

Why is this tool for?

Based on the research, analysis and understanding of the popular, most useful & almost standard tools that have become part of our daily life, we designed the concept of a **plug-in for spontaneous collaborative drawn-art** we called Yarte.

The concept supports the idea of the help, motivations and inspiration that having or giving a context represents. Additionally, it is thought to be an easy first-hand experience in the creative environment for people that desire to join, or that would like to have access to this world and its possibilities with specific purposes such as for visual communication of work, ideas, plans, etc.

How does it work?

We decided for it to be a plug-in that could be used as a complement for the work that being done in other digital tools, with the purpose of replicating the facility and experience of having a notebook for sketching ideas. The difference within the notebook experience and the plug-in "yarte" would be the support and instant follow up that the tool will

provide to the user, based on the "context" given by the user themselves.

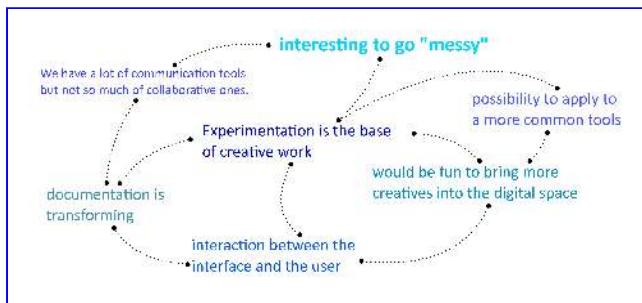
What type of collaboration is it made for?

With this approach to the digital tools, we found the potential for this facility of creation to become a collaborative environment in the open platform for people to test-advertise their art work as NFT's in order to have access to the statistic that would be proof & reference of the usage and audience that their work reaches.

The value of these scheme is in the value of data and previous experience in the current professional work career building; especially in the art and creative fields.

How did we came up with this idea?

After the workshop week, all the students from EKA formed a team in order to gather a more integral research on the topic of the digital tools that are part of our everyday life. This helped us to identify what are the interfaces, interaction & practices that had an area of opportunity to be improved. During our research upon the existing digital tools, and more specifically about the most popular ones, we found interesting & defining quotes and statements on the comments, reviews and websites on those. This findings led us to establish our own conclusions between the popular opinion and our own experience and expectation when using digital tools for creativity and & or for collaboration.



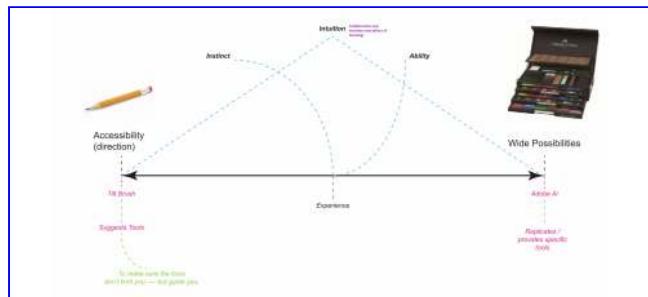
Yarte!

On the next stage of our research, we made clear what is the difference between the existing tools and why is not everybody using the same ones: What do they offer that is different but keep them within the

same category at the same time? To whom is each one dedicated to? What helps one decide or feel identified better with one or another?

Among a variety of answers, more questions and conclusion, we mapped the specific difference that distinguishes the tools that provide easy access to the world of possibilities (1) from the one's that replicate the tools to put into practice the talent or skill that one might have exercised before out of a screen (2) :

- **(1) corresponds to the "Accessibility" category** of digital tools, which represents the programs and apps and websites that allow one to explore an alien world, far from our real abilities and/or possibilities, but very close to our imagination and desires. It suggests and facilitate tools that might only be available in the digital world, but also regular or analog tools with exponential "power" or "capacity",
- **(2) is the "Possibilities" category**, which addresses the tools, programs, apps and websites that provide specific tools that replicate the usage of the analog one in a high fidelity mode. Thus, it also helps for replicated the user's capabilities and possibilities to represent the desired outcome with the facility of using the screen, in addition to having access to a whole world of tools.



Yarte!

As seen in the map above, we identified that the common point between the two categories is the experience required for both of them; however, at the same time the two categories are driven by different motivations and strengths: Instinct & Abilities.

We concluded then that the experience is put into practice equally in both cases, although in different forms (instinct & ability), and that Intuition is the engine that would push and motivate the user to continue

using or experimenting with the tools in order to acquire expertise or to improve the knowledge on determined digital environments, or tool of tools.

To identify these two fields of approach to creativity in the digital worlds, made us realize that the digital world, although providing possibilities, also limiting the unexperienced users. The instinct that we have mentioned before can only exist and be effective when one has had the opportunity to build some experience among certain environment.

But, what about the people that would like to implement unexplored abilities that they think could have, or wish the would? To join the digital world is no longer only and option or an alternative. For sure there are certain things that can and should be preserved in the analog and physical experience, but the digital tools should back up and help the experience of te representation of our ideas and the messages that need and, more importantly, can be distributed around the world so easily nowadays.

This is why we decided to focus on the side question of "what happens when the references that most of the digital tools are based on, do not match any of your experiences or references?". Not being identified within a world does not mean that our instinct will be turned off when its references and archives do not match the gives world. It will act with whatever it has been fed off and execute base on those possibilities.

We found other examples of the role that references and instinct play in the execution of a creative plan or idea, such as children paint books, fashion games magazines, architecture exercises and games, and some products that already provide the starting point of an idea and facilitate the user to come up with ideas for complementing the original element; in other words, examples that help the user with the panic of starting from a blank page! Indeed, we noticed that when a context as a starting point is given, engagement becomes more natural and works as an engine or motor for the references in our minds to start building creating from that.

One popular example that we could use as a reference is the game Minecraft, in which the most characteristic property is the explorative and freedom balance between building for an specific purpose that oneself sets as a goal for every time one plays. The context is given by the world of the game, and the player or the user decides what do they

atable and ideal pieces for each environment is part of the game, and provides the accessibility to making and the flexibility to personalize and edit whenever is wanted. After breaking this successful example down, it became easier to identify other worlds where the same or a similar philosophy was being used, with a good variety of usages. One example is the "text" tool that is already part of different and independent apps, supports the user with the placeholder text "Lorem Ipsum" that exemplifies the visual form of a text box without relying on meaningful content. The second example that we kept on mind in our process is the Google Images tool / option, which only asks for a word or a sentence (context) in order to provide images that would match this starting point. This also usually start an "endless" door of possibilities since, everytime you open the pre-visualization of one of the options images given, google images suggests / shows more images similar or related specifically to the one selected.

curious.me

Vanessa SIGG & Yannick HOFFMEISTER (HfG)

How to get the user out of his “bubble” and arouse his curiosity?

Why is this tool for?

curious.me is a mobile app designed to arouse and encourage curiosity. This is often lost due to everyday stress, lack of time and other factors. Corona also has an influence on this, because many people miss the exchange with others due to working in the home office, and thus new impressions and inspiration.

curious.me offers the user a wealth of articles on interesting topics and the opportunity to delve deeper into the topics. Value is placed on getting the user out of his “bubble” and offering him topics that he has hardly or not at all dealt with before. This ensures new stimuli and areas of interest, and thus the chance to arouse curiosity.

Who is this tool for?

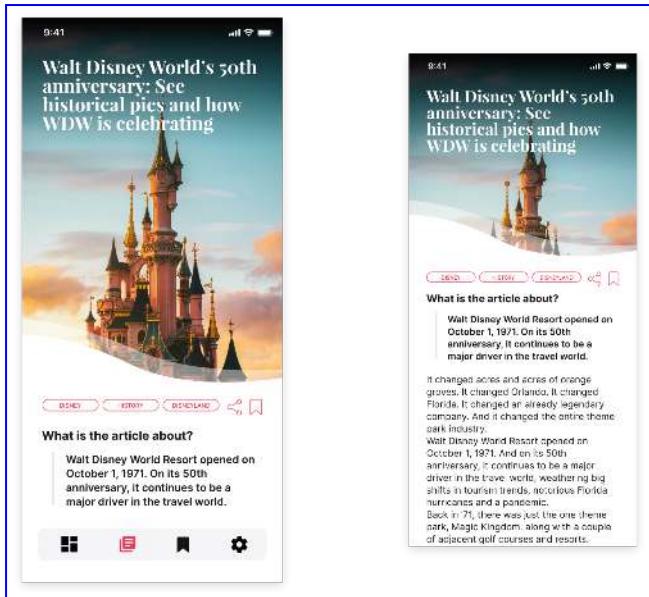
curious.me is primarily intended to help creative people and people working in creative areas to get new impressions and inspiration for future projects. However, since curiosity can be aroused in everyone and the range of topics is very wide, the app is also suitable for the general public.

How does it work?

Curiosity is encouraged by curious.me through setting tasks that can be solved. If you find the topic or the solution to the task you are interested in, you can satisfy your curiosity and get into the topic associated with the task. Statistics also give an insight into topics that the user has dealt with the most and thus insight into their own interests.

curious.me features:

- **Articles:** curious.me offers a variety of articles to browse through at will. A brief introduction to the topic, tags, a headline and attractive images convey the first impression of the article on offer. If interested, the article can be read in its entirety and further articles related to the overarching topic can be read via endless scrolling.



curious.me

- **Tasks:** When you open curious.me for the first time of the day, you are greeted with a question or task. Estimation questions and other similar tasks are intended to arouse curiosity about the topic in question. After answering the question, the corresponding article is offered for reading. But you can also skip the article and end up in the normal article view.

Welcome back, Mara!

It's time for your daily task. So take a guess! When did the last mammoths go extinct?

10.000 years ago

3.700 - 4000 years ago

2000 years ago

20.000 years ago

Skip for now Answer

Welcome back, Mara!

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2000 years ago

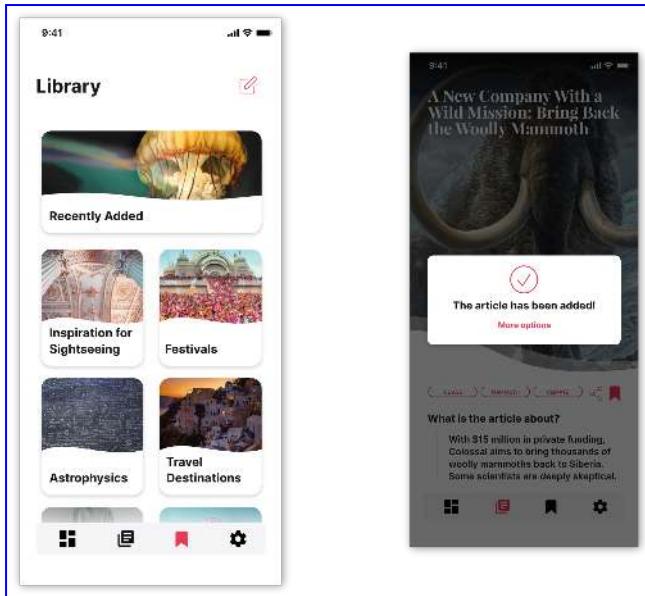
20.000 years ago

That's correct! The last mammoths went extinct around 3.700 - 4.000 years ago. Want to read something about the mammals?

Skip for now Show article

curious.me

- **Library:** If an article is interesting and you would like to be able to look at it again later, or if you don't have time at the moment but are curious about an article, the article can be saved in your personal library. Articles can also be organized by assigning folders to them.



curious.me

- **Dashboard:** The dashboard provides information about which topics have aroused the most interest and how diligently you have used the app. The tasks can also be found and called up here. There are also evaluations for these. Another option found here is the ability to submit articles that you think are good and useful.

Dashboard

Welcome back, **Mara!**

Submit an article

Did you find an interesting article which you want to share with the world?

Add article History

You have read...

38 articles this week **12** more than last week! **25%** Were about new topics!

You're on a **33** day streak with your daily tasks - keep it up! ❤️

Day Week Month

Submit Article

Add the link

<https://edit.on.cm.com/2022/01/10/>

What are the first 3 words that come to your mind with this article?

MAX ANIMATE EDIT

Summary of the article in one sentence

"Encanto" charms with its focus on family dynamics, fantastical feels of wizardry and respect for Latino culture, writes our film critic.

Source Name

CNN

Source Link

<https://edition.cnn.com>

MAX ANIMATE EDIT

curious.me

Mosaic

Lucie WITTMER & Thang NGUYEN (HfG)

Why not be creative together?

Why is this tool for?

MOSAIC is a collaboration tool for artists to work together on creative projects. This is to simplify working remotely in agencies and with other artists around the world and combine multiple workspaces into one.

Isolation Kills Creativity: a lot of artists, especially illustrators, work very isolated and the pandemic has made this issue even more severe. In times like these we are lacking outside influences and inspiration from others.

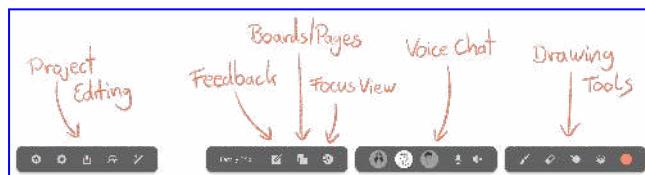
MOSAIC brings community back into remote work and allows for agencies and independent illustrators to create their own illustrations together. In its focus stand communication and collaboration, which make the users feel close to their colleagues, even if they are worlds apart. Working with artists around the world gives the opportunity to explore new art styles and combine them in one artwork. The goal for this tool was also to make interdisciplinary work possible, by including animators or authors into the project.

Who is this tool for?

MOSAIC is made for isolated artists and designer (especially for illustrators).

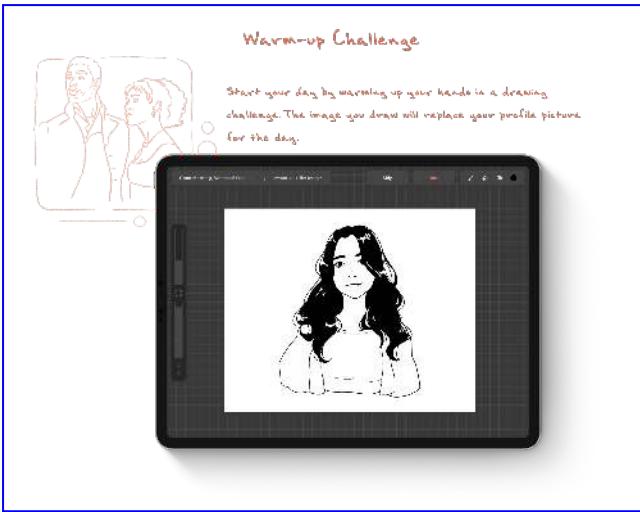
How does it work?

In the drawing tool itself the users will find all the tools they need for creating illustrations:



Mosaic

As well as other special features that allow for easier communication, such as a voice chat or the option to ask your colleagues for advice on an artwork. These collaborative features separate MOSAIC from your ordinary drawing tool like Procreate, Illustrator or Photoshop.



Mosaic

Boards / Pages

You're not only limited to one artwork! Add more pages like a moodboard or reference board to plan your project.



Mosaic

Observation-Mode

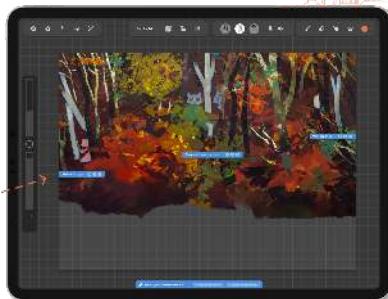
You can view your team mates live while drawing, see what tools they are working with and follow their workflow! This can be disabled in the settings for privacy.



Mosaic

Collaboration Changes

When changes made by your team partners appear in your workspace, these changes will be highlighted and the user can choose which one they want to keep or discard.



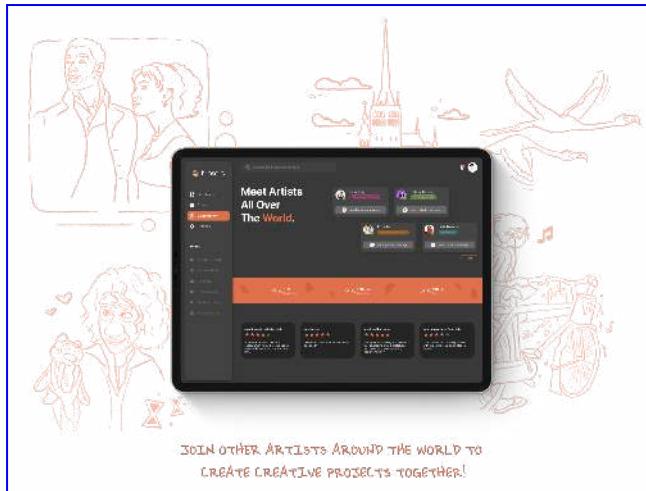
Mosaic

Notes / Feedback

Notes can be left by directly drawing onto the artboard, this allows for a much more visual thinking process. Quick feedback can also be left through reactions.



Mosaic



JOIN OTHER ARTISTS AROUND THE WORLD TO
CREATE CREATIVE PROJECTS TOGETHER!

Mosaic

reflect.it

Bianca TILLMANN & Luis PFLÜGER (HfG)

We don't learn from experience, we learn from reflecting our experiences.

Who is this tool for?

reflect.it is a cross platform tool for reflection at work. You can reflect your work on your own, or in a team. You can also use reflect.it to check in and out of work.

How does it work?

To document your thoughts, you can write down notes for every question. Choosing between multiple categories gives you exactly the questions you want.

To make check ins and outs and retrospectives in a team easier, you can use the reflect.it zoom plugin. By discussing the questions together, team communication can be improved.

Every time you reflect on your own, reflect.it will ask you about your current mood. The data gained from these assessments is then used to show you statistics about your mood history, your average day and your average week. These statistics are useful to analyse how your work makes you feel and to find the specific reasons for especially good or bad moods.

What type of collaboration is it made for?

We aimed to create a tool that every person working in front of a screen can use to reflect their work and create a healthier work environment and better work habits.

How did we came up with this idea?

Reflection is one of the most important skills to have, but it's especially important in the workplace. It can help us understand and improve our own behaviour, way of working and skills. While most of us are aware of the importance of reflection, we rarely take the time to ponder our feelings, thoughts and actions and to analyse them.

Illustration protocols with Free Softwares

Adrien DELIMARD, Hélène DEBRAND, Manon PICAT, Mathias HU & Samantha ZANNONI (Esadse)

Short presentation of the project : how did we came up with that idea?

Free culture (social movement, subculture, philosophy) is largely derived from free software, but is much broader and includes other aspects (music, food, movies). It promotes certain beliefs such as the fact that knowledge and learning should be available to all, that no entity should dominate others. It induces a form of horizontality by distributing power among the members of the community. There is an asymmetrical relationship between the engineer who designs, who owns the knowledge, and the user who uses, does not know, and is potentially used. We feel the need to reclaim the tools, to understand them and to regain sovereignty over them.

Why is this tool for?

Research and share software used in the school. Interview administration, faculty, technicians. Organize this.

How does it work?

How work the school system with the digital tools like adobe? Some investigation about that. We are "forced" to use some tools since the beginning of our studies. Each week, do a short presentation of things we found on the subjects we are interested in. Try also some collaborative tools/process together

What type of collaboration is it made for?

We would like to invite other students or professionals in the field of Arts and Design, in which we evolve, who use standardized software, to take a step back, to ask themselves questions, to look beyond their interfaces, to be aware of what they are using to become full actors of their digital creation experiences. Autonomous and independent professionals, an ideal that, like any utopia, cannot be fully realized.

How did we came up with this idea?

Question changing priorities. Companies do not have the right to make mistakes. However, from mistakes are sometimes born the most surprising achievements.

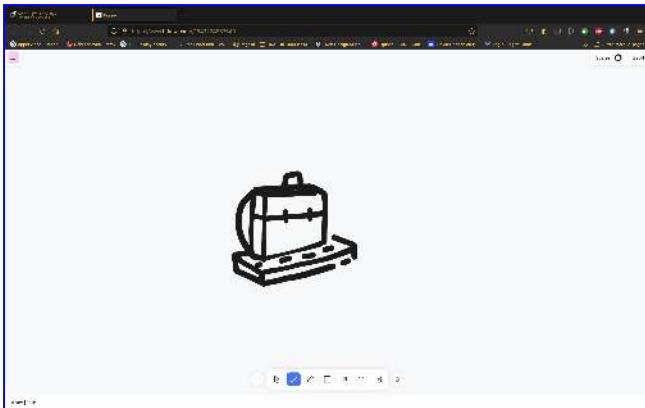


Illustration protocols with Free Softwares

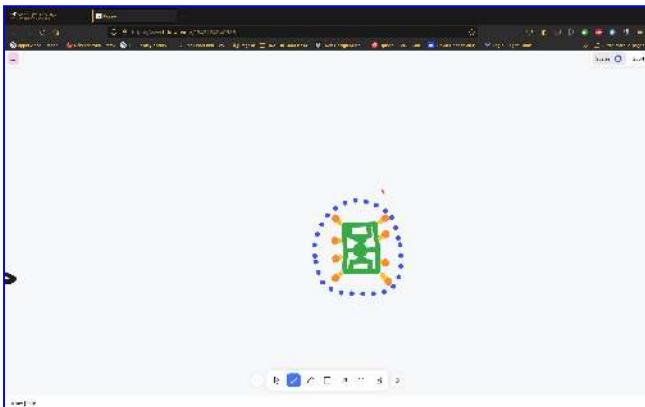


Illustration protocols with Free Softwares

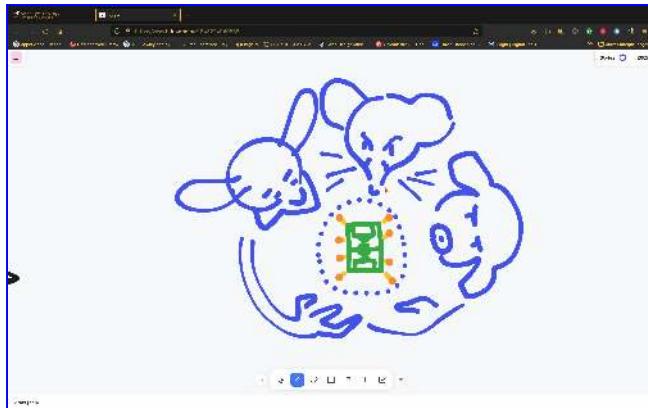


Illustration protocols with Free Softwares

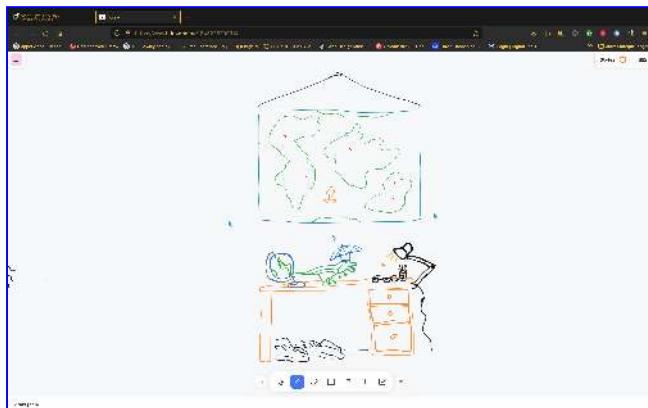


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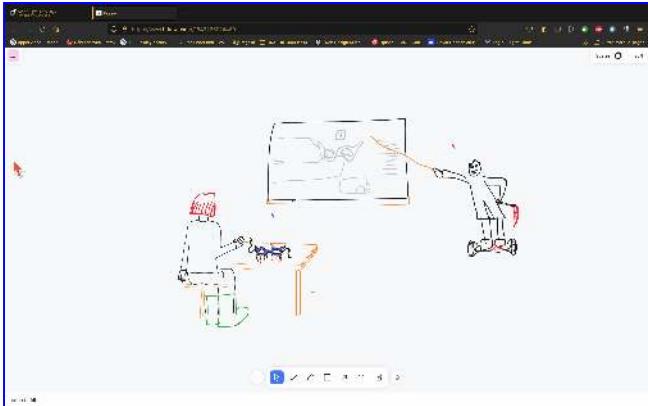


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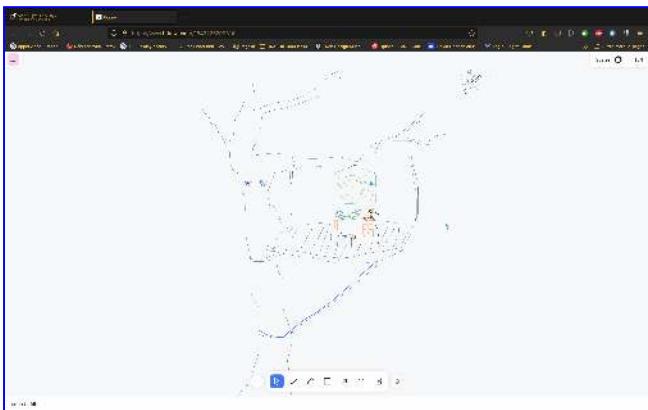


Illustration protocols with Free Softwares

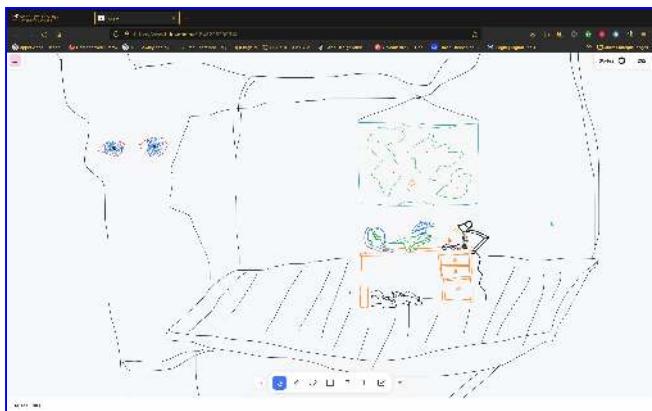


Illustration protocols with Free Softwares

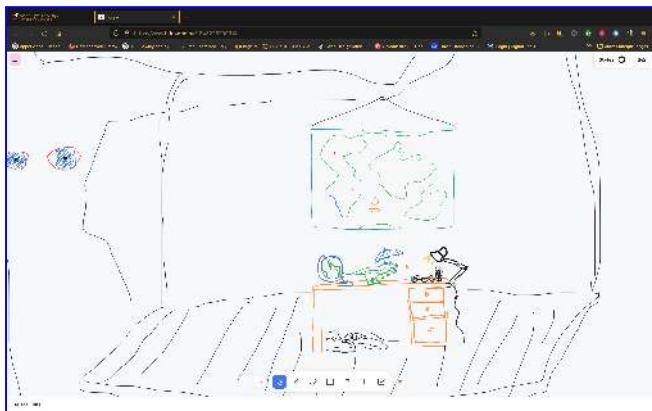


Illustration protocols with Free Softwares

Collective digital illustration protocols

Wave of specialists

Participants choose one digital drawing tool each. Participants choose and/or design one or more digital formats from which they will be able to experiment while drawing. Participants must agree on the number of colors or shades of gray that can be used and that of the background. Participants should agree on the number of colors or shades of gray that can be used and the background color. The participants divide up the roles in the following order:

- The "contour designer(s)": One or more people draw several imprecise shapes that the figure drawer(s) will figure.
- The "figure drawer(s)": One or more people transform the shapes into figures.
- Shade and contrast designer(s)": One or more people deal with colors and contrasts.
- The "detail designer(s)": One or more people add graphic details (patterns, textures, gradients, etc.).

The participants agree on the export and the final format of the composition. It is possible to double the roles by assigning the decor to one group and the characters to another.

Rumor of a sentence

- Each participant uses the digital medium of their choice to draw.
- Participants decide together the order in which they will draw.
- One of the participants opens a book to any page and reads the first sentence he/she finds.
- From this sentence, the first participant will draw a picture for 5 minutes.
- The first participant sends his drawing to the second participant who will reproduce it faithfully or modify it in 5 minutes on his format before sending it to the second and so on until the last participant.
- Participants design a composition by combining their drawing, the signatures of each participant and the original sentence using an

online sharing tool or by designating a member of the group to share their screen and manipulate the elements.

Talking drawing

Participants choose whether or not to time themselves. Participants form groups of four. The roles to be distributed are: the draftsman, the colorist, the graphic designer and the writer. Together, they choose a medium and a format and take turns. The order is determined by the team.

- The designer draws the elements of the composition.
- The colorist takes care of the color and textures.
- The graphic designer prepares a text area.
- The writer chooses one or more typefaces and writes a text related to the image.

The groups present their work to the others and choose to put them together or a way to present them that distinguishes them. It would be interesting to reverse the order and see the effect. It is possible to combine the tasks and form groups of two.

Cycles

One participant performs a trace. Another participant performs another one, close to the first one. The operation is repeated until all participants feel that the traces form a satisfactory and well-structured composition. Variation(s): Participants can choose to move or distort elements rather than draw. The protocol can be performed without using speech.

Chewable Fictions

Participants determine a running order by drawing lots, alphabetical order, "plopping" or any other possible technique.

The first participant represents a scene including a setting, a character and an action. Following the direction of play, the next participant represents the next scene. The protocol ends when a participant concludes the story. The participants give a title to this story.

Mise en abyme

The participants determine an order of passage by drawing lots, alphabetical order, by making the "ploum" or any other possible technique. All participants choose a common area and zoom in to the maximum. The first participant draws. The second participant zooms out slightly and draws in turn including the first realization in his. The action is repeated until the zoom out is exhausted. Variation: Try with a time limit.

I write a drawing

Participants determine an order of passage by drawing lots, alphabetical order, by making the "ploum" or any other possible technique.

Participants take turns writing a sentence on the page. The sentences do not necessarily have to be logical. Each participant deconstructs the sentence of the previous participant in order to compose an illustration.

The participants give one or more titles to the final compositions. Alternatives: It is possible to allow the distortion of lines, the creation of new drawings after their destructuring or to limit the time.

One sentence less, one drawing more.

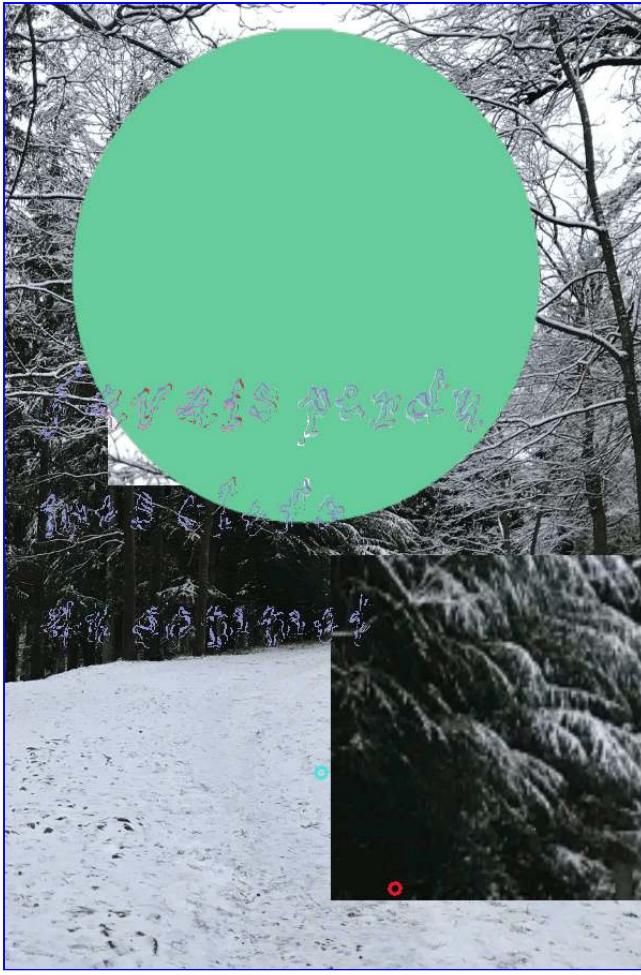
Graphic Jam

Hugo SAKSIK (Esadse)

How to transcribe the communication experience of local multiplayer video games into a graphic design context?



Graphic Jam



Graphic Jam

Why is this tool for?

While contemporary digital collaboration design often focuses on remote communication, Graphic Jam proposes to transform the computer back into a machine which physically brings people together. It transcribes the communication experience of local multiplayer video games into a graphic design context.

I envision a few use cases for this tool :

- **A jam tool for graphic designers:** As the entire process of creating a graphic is a very "hands-on" approach, interesting results can be created quite quickly. It can be used as a kind of warm up tool for fueling new ideas in an informal and fun setting.
- **An installation displayed in an exhibition context:** The way of generating graphics and posters with the tool is a straight-forward process and is a nice for giving a public insight into a graphic design process and the effects of experimenting with shapes, colors, fonts, images, superpositions ...

Who is this tool for?

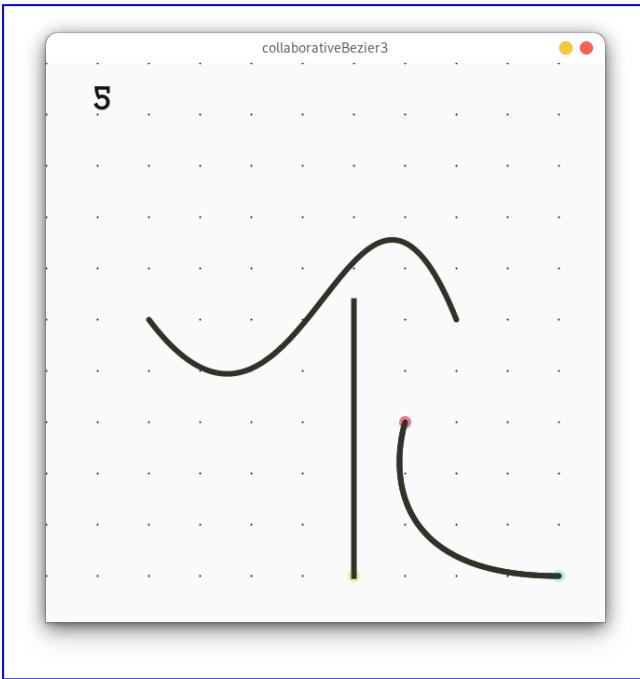
Graphic Jam is both made for graphic designers (experts) and for the public (non experts) to learn the basis of graphic design process through experimentation.

How does it work?

Developed with Processing, the graphic generator features a vector editor based on bezier curves, a bitmap editor and a font editor. This software must be simultaneously operated by two people using gamepads, as the graphic functions require cooperation and communication in order to unleash their full potential. The tactile approach leads to an instinctive workflow as well as happy accidents and therefore, interesting visuals results emerge swiftly straight from the first jam.

- **Shape editor:** The first "tool" or experiment that I developed is a shape editor based on bezier curves. The nature of the design of traditional computer input peripherals, such as keyboards, is to be used by one individual. Even if we manage to squeeze in front of the computer in order to use one keyboard simultaneously, we certainly can't do the same thing for only one mouse. As a result, it was an evident choice to me to apply a gamepad as a means to control my tool. Several can be plugged in at the same time on a computer, and they allow a variety of input values, which are useful for moving items on a screen. Consequently, I used two gamepads for the conception of this tool. Concerning the bezier editor, one joystick of each controller is mapped to control the anchor point of a bezier curve, whereas the second joystick controls the magnet point of the curve. Then, a timer of ten seconds sets off and is repeated in a loop: each time the timer reaches 0, the curve that is currently being edited stays in place, "printed" on our canvas, and a new

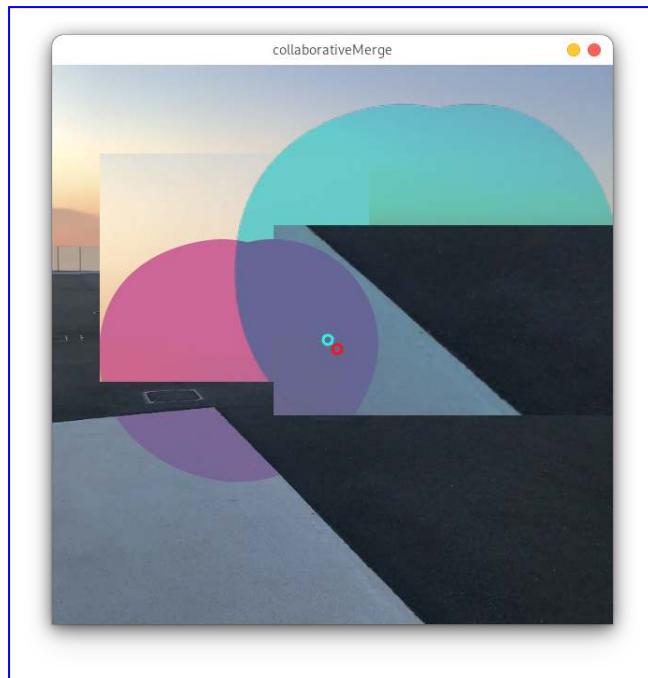
curve controlled by the users appears. The idea for introducing a timer system was inspired by the video game **Wario ware**, and aims at enhancing verbal communication between the users, which proves to be necessary in a fast-paced drawing context. It is also intended as an experiment investigating how this time and drawing constraint can potentially produce interesting shapes, similar to applications demonstrated here **Constraint Systems**. The minimalist grid-based aesthetic was inspired by the image processing tool **Ronin**.



Graphic Jam

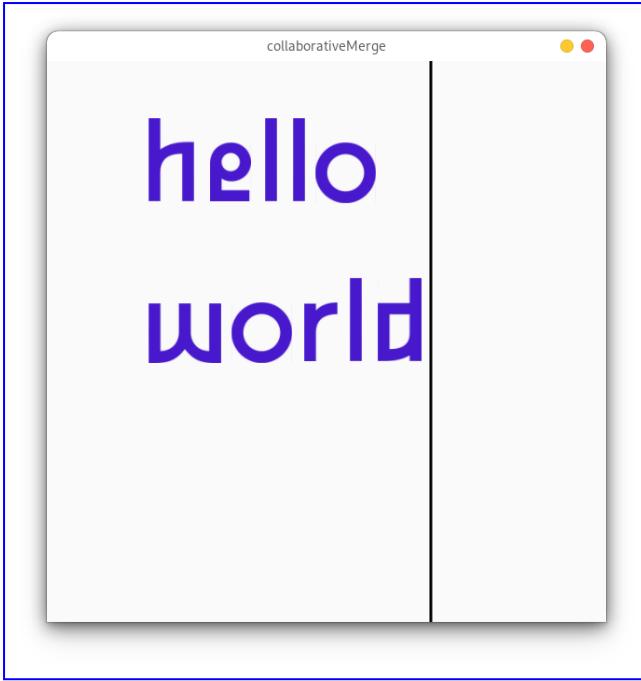
- **Bitmap editor** Further pursuing these synchronous local experiments, I created a simple bitmap editor. It allows copying and pasting specific parts of a picture. Each user can control a cursor on the canvas, defining an area which can then be copied with the triggers, moved around, resized, and pasted. After conceiving these two tools, it was necessary to assemble and place them into a fitting framework. Once merged, shapes drawn with bezier curves can be pasted on images with two blending modes. I realised throughout

the project that I found the aspect of being able to generate quick visuals and posters to be even more interesting than creating independent graphic tools, which is why I decided to loose the timer after all. However, I added a button to "print" the curves more freely. Additionally, I added further parameters for altering the curves, such as the stroke cap shape, the width, color and saturation of the curve.

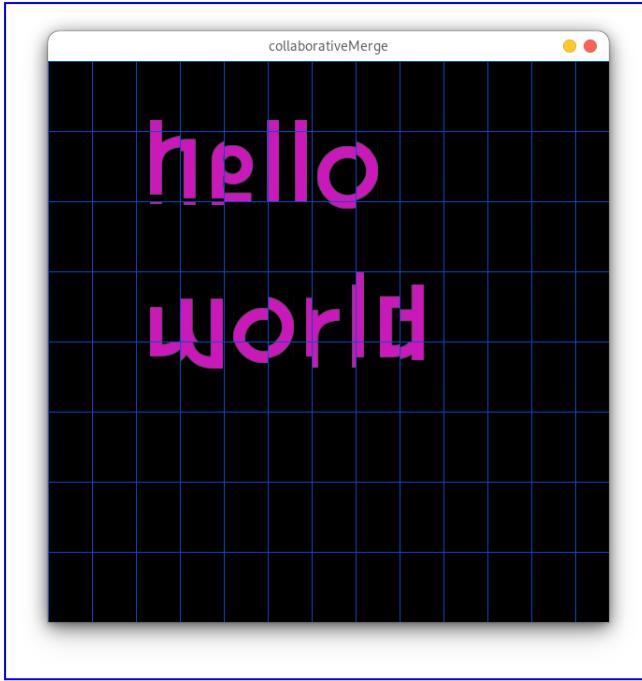


Graphic Jam

- **Font editor** The final tool I added to my poster generator was a font editor. It has two modes: a writing mode, allowing to input text, and a deformation mode. The deformation mode works by cutting the text in small parts, and rearranging them on a grid. Users can then modify the size of the grid, the type and strength of the deformation, switch between different fonts, and duplicate a non deformed layer of the text. By quickly switching though and playing with the parameters, variations on the base font can be generated. Alternatively, a nonreadable texture may be generated which can be blended in the bitmap mode.



Graphic Jam



Graphic Jam



Graphic Jam



Graphic Jam

What type of collaboration is it made for?

Local mode real-time collaboration.

How did I came up with this idea?

The origin of this project is the observation that nowadays, most of the digital design propositions for collaboration focus on remote collaboration. This is true for productivity softwares, but also in the field of video-games. Most games propose many features in an online multi-player context, but often no local mode. However, I have some very fond memories of playing video games with friends on a video game device. During these occasions, a special connection is built between players, as they act together on the gaming device and turning the computer into a social machine that brings people together. The project I have been working on aims at bringing theses special moments back into

our contemporary relationship with computers, and in this case within the context of graphic design processes.

Conclusion of this step

The post-workshop ideas quickly evolved into more concrete projects, sometimes very specific, as devices, plugins, applications, or more experimental proposals. It is interesting to notice that each of them integrated the specificities of our pedagogical programs both into their proposals and by the way they were presented. It was also a way to introduce ourselves through projects. This important step in the project allowed us to build the foundations of a sustained and solid collaboration, a common ground, to pursue our work.

We had underestimated the importance of a longer preparation in situ, with people and without communication apps but the pandemic was still there and we did as we were allowed to under the circumstances. Yet, we anticipated quite well the necessity to document everything, to produce a lot of texts and images that would allow us later to come back on the multiple evolutions of our work together and to learn from it.

Being critical about the digital tools we use: a cross-disciplinary issue

From the beginning of the project, we knew that it was necessary to have a theoretical perspective from researchers and practitioners involved in the subjects that will occupy us for two years. The lecturers we invited in Esadse to give conferences in the framework of DTCC, were chosen to give students aside perspectives on the subject of tools for collaboration, in and out of the creative field. As inter-disciplinary projects are more and more common whether in schools or in the professional world, we thought it would be interesting to question the digital tools others are using for collaboration. We also chose all these lecturers for their critical approach on tools and the numerous issues raised by digital technologies, in line with our pedagogy.

We first invited Vincent Hugoo, to enlighten us on the survey, from a sociological perspective, to understand how we could borrow some methodological tools to enrich our preliminary explorations.

The work of Tallulah Frappier imposed itself by questioning the governance and the political dimension of exchange as a democratic act on web platforms.

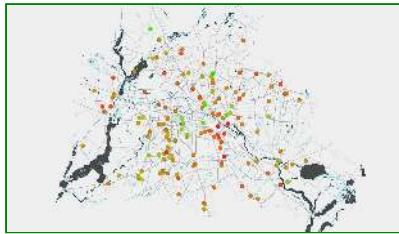
In the continuity, we invited Angie Gaudion, who represents Framasoft, an association famous for its involvement in the production and distribution of free software.

We set aside the practice in interaction design, to focus on different perspectives, and to finish this theoretical cycle, we chose to invite Sarah Garcin, an important creator of the French scene in the field of graphic design and digital practices.

Vincent Hugoo: The Sociological Survey

14 December 2021, Esadse

Vincent Hugoo is a doctoral student at the European Center for Sociology and Political Science (CESSP, EHESS/Paris 1). His research focuses on the relational processes that surround daily life — sociability, interactions, socialization —, considered from the angle of class and gender, and on the development and role of the French school system in foreign countries.



Cartography

This lecture focused on the method of inquiry in the humanities and social sciences, as a scientific approach to the social world. It explained the principle of inquiry, and gave an overview of the different techniques - observations, interviews, questionnaires, work on secondary data - as they fulfill distinct objectives.

[Link to the event's page](#) [Link to the video caption](#)

Tallulah Frappier: Designing the debate

17 March 2022, Esadse

Tallulah Frappier is a PhD student in Design and Political Science at the University of Paris 1 Panthéon Sorbonne and works on the design of digital deliberation platforms.



European Parlement, Strasbourg, France © Frederic Köberl

Debate plays a major role in many theories of democracy: it is the basis of all legitimate decisions. As an oratory practice and an exchange of ideas between several people, one might think that debate depends only on the individuals who lead it. However, from the agora to the internet forum, the debate is regularly accompanied by materialities and procedures that concretize the explicit and implicit rules that structure it. It becomes a propitious subject for the designer's reflection who is able to ask himself how these objects linked to the debate reveal and condition it.

[Link to the event's page](#) [Link to the video caption](#)

Angie Gaudion (Framasoft): How do free software contribute to the emancipation of users?

30 March 2022, Esadse

Angie Gaudion is in charge of public relations for the Framasoft association and coordinator of the Collective of Alternative Hosting infrastructures (CHATONS). She regularly leads conferences and workshops around digital and cultural commons.



Free softwares selection

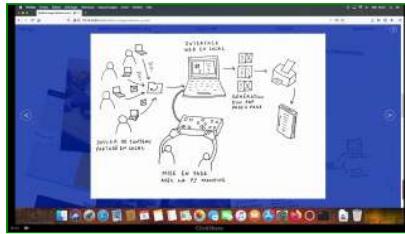
Faced with the monopolies of the digital giants (GAFAM, NATU, BATX, etc.) that generate huge profits on the processing and sale of our personal data, it is becoming urgent to gradually regain control of our digital life. With the Framasoft association, understand why free software and services are essential in a process of digital emancipation and discover ethical, decentralized, solidarity-based alternatives that are more respectful of your privacy.

[Link to the event's page](#)

Sarah Garcin: Long distance relationship (or not)

8 November 2022, Esadse

Sarah Garcin does interaction design, programs softwares, cooks, draws and broadcasts. She is interested in collaborative writing, sharing knowledge, pedagogy, alternative publishing systems, free software, wild picking, direct and multi-streaming, and superposition.



backing.js

Since the last twenty years, the evolution of technology has made it easy to work remotely. It is now common to write a text, to discuss, to build a project with several people remotely. It has become commonplace to work with colleagues, clients, service providers, friends, collaborators. Some never met in real life. This conference will not address this (too) well-known visio-life, but will propose experimental tools to collaborate in the same place and at the same time.

Making three approaches on
teaching digital art and design
meet

As we said before, despite the fact that we all evolve in the same disciplinary field we have very different conceptions of design and working methodologies, we also have different pedagogical approaches, as we observed from the first workshop and as students noticed and discussed in their feedbacks.

It was important to us, while thinking about how we would propose a common vision of digital pedagogy, to bring together the following three texts, to let everyone speak, from each school, to better understand our differences which have taken a crucial place in this project as well as to highlight what brings us together.

When we collaborate together in a project whose research object is collaboration, the ways in which we collaborate together become a case study. And our differences of opinion, the tensions they generate, must not be evacuated, they must be used to grasp what is at stake in collaborations that go beyond the self. We regularly noticed that we were looking in different directions and this is perhaps the strength of this project: it looks in opposite directions, which coexist in the design world and rarely have the opportunity to intersect.

In addition to the three actors (Esadse, EKA and HfG) involved in this reflection on the issues

at stake when teaching digital art and design practices, we at Esadse, conducted the open-school.art meetings to open the discussion at the scale of France. Indeed, we invited around thirty teachers and students from various french art and design schools to meet in Esadse around those topics on the 10 and 11 of May 2022. Along the way, we have projected in the near future a way to cultivate this dialogue and these exchanges, on the basis of an annual meeting, first at a local level and then extended to a European scale. Openschool.art's second edition took place in ENSAD Paris in March 2023.

EKA: the IxD program pedagogical approach

The Interaction Design (IxD) program at the Estonian Academy of the Arts (EKA) is designed to provide a holistic and hands-on approach to designing relationships between humans, technology, and environment. The IxD program at EKA focuses on designing for humans, developing the right attitude, and creating a positive impact on the planet. The program is structured to provide students with the skills and mindset to become problem-solving innovators who can shape the future through their designs. Furthermore, the program is designed to equip students with the necessary skills, knowledge, and experience to become experts in the interaction design field.

Each year, we select twelve people to study at IxDma. The international program provides an opportunity for students to obtain a Master's Degree in interaction design without prior design-related education or experience. Instead, the program welcomes professionals from various fields who are interested in pursuing a career in interaction design. The program's emphasis on diversity is crucial in creating a dynamic and vibrant learning environment where students can learn from each other's unique perspectives and experiences. The program recognizes that interaction design can benefit from a range of perspectives and insights, and therefore values a diverse selection of students.

The study curriculum consists of four semesters and the duration of the study period is two years.

- The first semester focuses on building empathy, a core skill for designers. Students are taught to understand human behavior, values, and attitudes. They learn to conduct user research and identify opportunities for design. Subjects taught during this semester: Introduction to Interaction Design, Service Design, Visual Interaction Design, Design Storytelling, and Design Anthropology.
- The second semester focuses on interactions with technology. Students are taught to build and develop ideas by making them tangible and actionable. They learn to prototype, test, and iterate their designs. Subjects taught during this semester: Tangible Interactions, Design for Digital Innovation, Emotional Design, Practical Business Design, Digital Portfolio Development, and Design in the Changing World.

- The third semester is for reflection and looking into the future. Students are taught to consider the broader impact of their designs beyond human needs, and to adopt a critical mindset in their design projects. Subjects taught during this semester: Design for Social Innovation, Design for Emerging Themes, Immersive Experiences, Facilitation, Speculative Design, and Psychology for Designers.
- The fourth semester is for refining and developing expertise in the student's focus area. Students are asked to prove their maturity as a professional and to develop their portfolios. Subjects taught during this semester: Degree Project, Doing Research in Design, TASE Exhibition (a showcase of the degree projects in the EKA's annual end-of-year exhibition next to other departments).

The program's focus on sustainable, accessible, inclusive, and conscious products, services, and experiences that reflects the current trends in the design world. Many companies and organizations are now prioritizing these factors in their design processes, recognizing the need to create products and services that meet the needs of a diverse and conscious user base. The curriculum supports students to understand human behavior, values, and attitudes. By focusing on the human-centered approach, students are taught to build empathy, conduct user research, and develop their understanding of human needs. Students learn to adapt to the constantly evolving world while focusing on humans, technology, and environment.

The IxD program at EKA recognizes that the designer's job description is constantly evolving. Therefore, it focuses on developing the core attributes of a designer, including the right mindset, skillset, and toolset. A designer's personality is critical in shaping their approach to problem-solving. Therefore, the program encourages students to be curious, experimental, and open to failure. They learn to be critical, creative, and meticulous in their designs. The program also instills values of humility, care, and responsibility towards the planet and its inhabitants.

Human-centered design is no longer enough. The IxD program at EKA recognizes that to create a positive future, we must look beyond human needs when designing relationships between humans and technology. The program encourages students to consider the impact of their designs on the planet and its inhabitants. Interaction designers have the power to shape human perception, values, and behaviors. The

program emphasizes the need to create designs that have a positive impact on the planet.

The IxD program at EKA is experiential and studio-based. Students develop their designer intuition, experience, and portfolio through constant iteration, guided by passionate mentors who bring their experience to guide students through challenging projects. The program is structured around four semesters, each focusing on a different aspect of interaction design.

IxDma is a well-established program that has been providing students with high-quality education and training in interaction design for several years. Over the years, the program has undergone continuous development, with feedback from students and reflections from mentors, making it more innovative and responsive to the changing needs of the industry. The program is committed to providing students with the skills and knowledge they need to succeed in the field of interaction design. To achieve this, the program employs a variety of teaching methods that focus on real-world experience and collaboration with professionals in the industry.

One of the unique features of IxDma is its use of external mentors from a wide range of industries. These mentors are experts in their respective fields and provide valuable insights into the current trends and practices in the world of interaction design. The program believes that mentorship is a critical aspect of education, and by having external mentors, students can gain a broader perspective on the industry and its challenges. In addition to external mentors, IxDma partners with renowned companies to provide real-life work experience for students. The program engages with these companies and makes them clients for every project, enabling students to work with actual companies and experience a real-life working environment. This approach not only provides students with practical experience but also helps them develop their skills on how to collaborate with others in a professional setting.

Moreover, IxDma believes that education should be innovative and respond to the latest trends and values in the world of interaction design. The program constantly updates its curriculum to keep up with the latest developments in the desgin world, ensuring that students have access to the most relevant and up-to-date information. IxDma is a comprehensive program that provides students with a well-rounded education in interaction design. With its focus on collaboration, real-world experience, and innovation, the program prepares students to succeed in a rapidly evolving industry.

Jekaterina Suharenko & Tanel Karp

HfG

HfG text about teaching and digital tools for creation in art and design schools

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Esadse

ESADSE text about teaching and digital tools for creation in art and design schools

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openchool.art

Professional meetings, 10-11 May 2022, Esadse



View of the Openschool first edition

Becoming an artist or a designer in a digital society that changes constantly requires the ability to adapt, but also some keys to understand it. How to create in a world so strongly shaped by humans? How can we reinvent – or preserve – practices and tools that enhance the future rather than darken it? How can we create at the speed of digital world while maintaining the necessary critical distance? How and what can we transmit in a constant flux of new things and stimulations? These are core questions for many creative higher schools, and open-school.art provided an opportunity to share them by bringing together various art schools and universities.

On the 10 and 11 of May 2022, we were around fifty teachers and students from french art and design schools, gathered in Esadse's auditorium to talk about the issues at stake in teaching digital creative practices.

Questions we discussed together:

- Are digital practices in art schools a game changer for the real world?
- Can we teach digital practices without environmental awareness?

- What is the common ground for a shared digital culture? ou What are the basis of a common digital culture?
- What are the good digital practices to share with art and design students?
- Should we teach tools AND design? ou Does digital design education go hand in hand with teaching tools?
- Can we be a digital artist without knowing computer programming? ou Can a digital artist be ignorant of computer programming?
- Is digital art history a needed knowledge for a contemporary artist?
- Does the status "digital artist" make sense? ou Is it meaningful to claim to be a "digital artist"?
- Does the status "digital designer" make sense? ou Is it meaningful to claim to be a "digital designer"?
- Does digital design involve a particular ethic?
- In our digital society, should computer programming be a skill of the contemporary designer or artist's toolbox?
- Does digital design facilitate inclusive design?
- Should a digital artist or designer be self-reliant for technical knowledge?
- Should a digital designer be able to design algorithms?
- Should hacking be included in digital design education?
- Is integrating digital into a project an ideological act?
- Is peer-to-peer learning the most effective way to master digital tools?
- Can digital design training be delegated (ou outsourced) to tutorials?
- Is there a minimal technical base, common to all digital creation?
- Should art and design schools train computer programming artists or equipped creative individuals?
- How does digital transforms drawing and volume teachings?

- Regarding art and design schools, should we value computer programming or should we rather privilege "no code" environments?
- Does using software or digital production tools (laser cutting, 3D printer...) in a work make it be a digital project?
- Can we make digital do-it-yourself practices fit into the pedagogy of art and design schools?
- What position should video games have in art and design education?
- How can we value collaborative and cooperative practices within digital design?
- Are there any specificities related to digital creation?
- What is the position of industry-derived vocabulary inside creative digital practices?
- Is metaverse a place for creation?
- Should we train artists and designers to metaverse?
- Should digital culture and practices be connected to social struggles? Are they naturally linked together?
- As new business models for creation, should NFTs be included in pedagogy within art and design schools?
- Is it possible to be original and creative using proprietary software (Adobe, Microsoft...)?
- Does teaching proprietary software (Adobe, Microsoft...) in creative schools produce creators or consumers?
- Does promoting a specific "digital writing" in art and design make sense?
- Is artificial intelligence a tool to be taught in the creative field?
- Who is the author when a work is created autonomously by an algorithm?

With the involvement for this session 2022 of:

École européenne supérieure d'art de Bretagne, site de Rennes
 (EESAB Rennes) École européenne supérieure de l'image Angoulême-Poitiers (ÉESI) École nationale supérieure d'arts Paris-Cergy (ENSAPC)

École nationale supérieure des Arts Décoratifs (EnsAD Paris) École nationale supérieure des beaux-arts de Lyon (ENSBA Lyon) École nationale supérieure des beaux-arts de Paris (ENSBA Paris) École supérieure d'art d'Aix-en-Provence Félix Ciccolini (ESAAIX) École supérieure d'art et de design d'Orléans (ESAD Orléans) École supérieure d'Art et de Design de Reims (ESAD Reims) École supérieure d'art et de design des Pyrénées (ÉSAD Pyrénées) École supérieure d'art et de design TALM-TOURS (ESAD TALM-TOURS) École supérieure d'art et design de Saint-Étienne (Esadse) École supérieure d'art et de design Le Havre Rouen (ESADHaR) École supérieure d'arts & médias de Caen-Cherbourg (ésam Caen) Haute école des arts du Rhin (HEAR) Université de Nîmes (Unîmes) Université de Strasbourg (Unistra) Université Rennes 2

openschool.art in *Le Monde Sinon Rien* exhibition

Biennale Internationale Design Saint-Etienne 2022

Since our event took place at the same time as the BID Saint-Étienne, we had the opportunity to exhibit openschool.art inside the *Le monde, sinon rien* (*The world or nothing*) exhibition figuring projects from students and young researchers from five French art and design institutions.

The *Le monde, sinon rien* (*The world or nothing*) exhibition was a veritable apparatus for experimentation open to public participation. On entering the exhibition, the visitor finds a huge map covering the floor representing a field of exploration, the one that teachers in art and design schools offer their students every year and which they roam, document and transform.

Curators: Sophie Pène (lecturer-researcher at Learning Planet Institute) and Benjamin Graindorge (designer and lecturer at Esadse).

A space was dedicated to openschool.art within the exhibition and the website.



[View of the website](#)

We decided to show the questions that we discussed during the professional meetings, besides videos inspired by those questions and produced by some of the participating schools. Videos and displays were added as things were processing during the whole time of the Biennale.



[View inside the exhibition](#)

openschool.art, second edition

20-21 March, ENSAD (Paris)

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Learning to collaborate with
people with a different
perspective

Collaboration is rarely something that comes naturally fluid but is rather a process of negotiation and learning to work together. To be able to find a productive group dynamic and a common ground that is not a soft consensus might require a lot of patience, empathy, communication and open-mindness. Indeed, collaborating with individuals who possess different perspectives can present significant challenges. People from distinct disciplines, cultures, or backgrounds often bring contrasting approaches, values, and ways of thinking and working to the table. These differences, while valuable for generating new ideas and implement ambitious projects, can also lead to misunderstandings, conflicts, and communication barriers within a team.

During the first workshop in EKA, our collaboration was definitely not easy since we had very different working methods and expectations. As Ludwig Kannicht said after this workshop: "It was a super valuable experience. It was perhaps harder than it should have been. But I learned the most at the first workshop, even if you had to go through a valley of tears once. If we could do it again I probably would... We realised along the way that we have very different cultures and understandings of design. If I could do it again, I would simply make it a topic in the first workshop and explicitly allocate time for it,

instead of actually pursuing a different goal and then counteracting it. It takes time when you come from different understandings, to put that on the table and discuss and understand and value where people are coming from. I think it's just unrealistic that you can come from completely different contexts and work together on day one."

After this first workshop, came the second one in Esadse, Saint-Étienne in April 2021. We decided to propose a more flexible workshop, with no method or tools imposed or even suggested, so students could experiment their own ways of working together in order to produce a playable game at the end of the week. The students had to get to know each other and make the most of their differences, using each other's perspectives and skills, in a small group setting. This week was also a good opportunity to explore the differences between collaboration, cooperation, contribution and participation as diverse group work dynamics.

During the final DTCC workshop week in HfG, Ludwig led Radical Collaboration, a workshop directly focusing on collaboration dynamics from a psychological perspective. He suggested that the students look at and analyse some collaborative moments when they encountered obstacles that led to tensions, in order to better understand

what happened and learn how to better react in such situations.

We will come back on those two workshops in this chapter, as key moments of learning how to collaborate together.

We will then close it with interviews of students who participated in those workshops and who are giving us insights of what they've learned in this context of collaboration within three european schools. Indeed, it opened them up to other ways of doing design, other school cultures, other methods, other tools that they usually use. It was also a time for questioning their practices and postures compared with those of others.

Cooperative Games: Play Together, Esadse's workshop, 11-15 April 2021, Saint-Étienne (FR)

In connection with the problematic of the Digital Tools for Creative Collaboration project, the purpose of the workshop is to experiment collaborative work's situations to understand the fundamental principles of a collaborative relation. Regarding the difficulties we encountered during the first workshop in EKA to bring together our different visions of design and our methodologies, we thought that games as a common cultural object would be a suitable starting point.

Subject and goals of the workshop

Considering that games (board games, video games, sports games, etc.) request mechanisms that are part of various forms of collaboration, we proposed to focus the workshop on the idea of playing together.

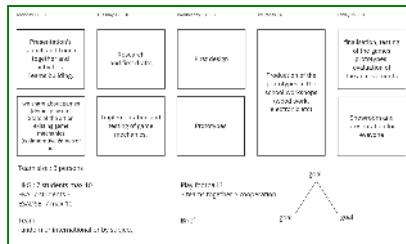
Many games are based on competition, few of them are based on collaboration and cooperation and allow us to win together rather than play against each other.

During the workshop, we proposed two principles :

- we design games together (in small groups)
- we elaborate rules that require to collaborate in order to win

Esadse's Resources were available in this objective (laser cutting, 3d printing, VR headset, etc.) in order to produce prototypes that could be played the last day.

Workshop's schedule



Talk: Notions about cooperative games

As an introduction to the workshop, David-Olivier Lartigaud talked about cooperative games, based on the book by **Katie Salen Tekinbaş and Eric Zimmerman**, *Rules of Play : Game Design Fundamentals* (MIT Press, 2003) and other references specified in the text.

Conditions for a game to exist

- Every game exists within a frame: a specially demarcated time and space. The frame communicates to players, consciously or unconsciously, that a game is being played.
- The magic circle of a game (Johan Huizinga, *Homo Ludens*, 1938) is the space within which a game takes place. Whereas more informal forms of play do not have a distinct boundary, the formalized nature of games makes the magic circle explicit.
- Within the magic circle, the game's rules create a special set of meanings for the players of a game. These meanings guide the play of the game.
- As a system, a game can be considered to have an open or closed relationship to its context. Considered as RULES, a game is closed. Considered as PLAY, a game is both open and closed. Considered as CULTURE, a game is open.
- The lusory attitude is the state of mind required to enter into the play of a game. To play a game, a group of players accepts the limitations of the rules because of the pleasure a game can afford.

Rules constitute the inner, formal structure of games. All games have rules, and rules are one of the defining qualities of games.

- Rules limit player action
- Rules are explicit and unambiguous
- Rules are shared by all players
- Rules are fixed
- Rules are binding
- Rules are repeatable

Although some games question and violate these characteristics, these are the common traits of game rules considered from a strictly formal point of view.

Games as systems of conflict

- How many players can play?
- Do they play simultaneously or do they alternate playing the game?
- Is there a high score list?
- Are players given constant feedback about their relative scores?
- Does the game pause to allow players to directly compare their scores and other game statistics?
- Are there computer-generated opponents and obstacles that players face together or do the players serve as opponents for each other?
- Does the structure of the game allow players to have direct conflict with each other?
- Are there resources for which players can compete?
- Can players spend money to continue the game or enhance their play?

Coopetition or co-opetition (sometimes spelled "coopertition" or "co-opertition") is a neologism coined to describe cooperative competition. Coopetition is a portmanteau of cooperation and competition. Basic

principles of co-opetitive structures have been described in game theory ("Coopetition," in Wikipedia).

Talk: How to make a collaborative game?

Mathias Hû (Esadse student) presented is incompleted brand game projet: Run-off, to introduce the issues at stake and difficulties in making a collaborative game.

- When you start to have more than one player in a game, you have to think about how they interact between themselves.
- The most common way is **competitive** relation. All players are in competition to win. It can be for a fight like in Street Fighter, for a conquete of territory like in Risk or for the first place of a classement like in Mario Kart.
- You can also group the players in different **teams**. The motor of the game still the competition but it create cooperatives relations inside each team. It's the case for team sport like basketball, for Overwatch or brand games like Time's Up.

Finally, if you want to create a game based only on cooperation without competitive aspect between players you have to find a new motivation to play for your players. In fact, competition it's very use because it's a very easy way to invite people to play and to keep them implication in the game. This is the beginning of a list of alternatives for the "motor" of cooperatives games :

- The desire to **create** something together can be a sufficient motivation. It's the case for exemple in some minecraft servers or in construction games like Lego or Kapla (this two last should maybe classed more as toys but with the potential to create a game)
- In other case the **exploration** is use as a motor of implication for players. It's the case in narrative, linear or puzzle games. You want to continue collectivly because you want to discover the next step, next part of the story, next environnement... We can list Borforce or Portal 2 in coop mode as well as many Role Play Games.

- **The game can be too an opponent** for a collective team of all the players. In this case the game provides challenges and the team must cross all of them or the most possible to do a score.

All of this *motors* can be combined and many games use a combination of them.

Run-off



Run-off

Run-off is a project of brand game incompletely. It's started with the intention to create a competitive game but where a non-cooperative strategy is radically unproductive for everyone. The players start to play against each other but create teams step by step and build collective strategies.

Each player manages one floor of tubes in a tower. The rain falls on the higher one and runs off on each floor until the ground. On the ground, each player has a vase and has to collect a maximum of water. Without collective coordination, all the water is wasted for everyone.

Difficulties and conclusions

The game was too complex and needed a very good capacity of spatial projection. Some rules unbalanced all the rule system. Those different aspects made the game unplayable.

This experience changed my way to approach the creation of a game. In my opinion it's important to start with a not too complex concept and to try to find in a first time, a balanced and playable situation before

ore to add features. This balance is very weak so it's important to test the most possible at each changement of rules to check its preservation.

The use of metaphor or narrative is very usefull to introduce some rules of features because we are familiar with the concept that it presents. Then it's more easy to understand it and use it. In the case of Run-off, the concept of gravity allows to understand the "complex" movement of water that dosen't need to be explained to the players who are already familiar with it.

Talk: Collective creation(s) based on a contributive model

Samantha Zannoni (Esadse Third Cycle student) shared her collective experiment of Olivier Auber's poiétique generator. This net artwork was designed and programmed in 1987, under the label free art.

Now developed in Ruby on Rails and JavaScript, everyone can connect to the webpage. There are a number of pixels available and people can draw simultaneously in their one strip. There is no winner or looser, the point is to create something together and see what's happening.

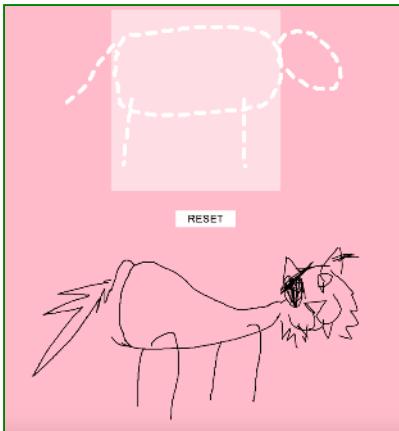


poietic-generator.net

Samantha also introduced other references of collective creations based on a contributive model.

Otherti.me, Raphäel Bastide, 2019

An experiment conducted by the french designer Raphäel Bastide, during the lockdown.



Otherti.me

L'éventuel, Bonjour Monde, 2019

A contributive typography made by Bonjour Monde that invite people to contribute to the creation of a new typography.



L'éventuel

Shared references : Video games

In some MMORPGs, it is necessary to be several people to send a dungeon or beat an enemy (Guild system). It is obviously inspired by the situations produced by RPGs around a table. The participants discuss to solve puzzles and defeat enemies.

Many sandbox games have cooperative or collaborative modes. GTA (robbing a bank together), Minecraft (building things together), etc.

But the gameplay of these games is not specific to cooperation. You can also do things alone.

Other games have specific gameplay that requires cooperation otherwise the game is impossible to finish or win. Here's some examples with short comments on the subject of collaboration:

It Takes Two / A way out

Two players must cooperate to complete tasks. It is the complementarity and coordination of actions that counts.

Overcooked

Working together to go fast. What is interesting is that everyone redistributes tasks according to the situation in order to be as efficient as possible.

Nvidia omniverse

Not a game but proceeds on the same principle. Everyone collaborates on a specific task to obtain a quick result.

Among Us

In this game, there're tasks to be done with a common goal (just a pre-text), but the real goal is to find an imposter. Here's an interesting disruptive element, like a bad collaborator. No synchronisation or coordination between actions necessarily. Everyone does their own thing until it is time to discuss for eliminating a player. It's a bit like some TV shows where several people in a loft vote to eliminate a roommate. (In the case of Among US, which is map-based, it is easy to imagine an adaptation in the form of a board or a card game.)

Out of Space

It's a collocation game. You have to maintain a *space station*, avoid dirt, have food, etc.

Keep Talking And Nobody Explodes

Collaboration when the players are not at the same level of information.

Alternate Reality Games (ARG)

ARG have the power to create communities searching together to solve a riddle. The cooperation is act after the start of the game and not before as in many games. In this case, we can more speak about contribution that is a very specific type of cooperation.

Heave-Ho

This game is just very fun !! There is top the exploration of a collective movement create by the add of individuals movements.

A Way Out

A videogame created to be played in coop mode only.

Brothers : A Tale of Two Sons

This game offers you the possibility to control two characters with the same controller. It supposes to be played by only one person but you can easily with two. It creates a new relation with the controller, as an individual object, and a new position to play collectively.

Medieval games

This game for four players is edited on Wii. The game simulates a brand game where every player is against the others. On each case all players will play a mini-game and the winner(s) win something in the global brand game. The mini-games created many collective structures: 1v1v1v1 ; 2v2 ; 1v3 ; 1v1 with two players that can help or hamper one player or the other. This dynamic create alliances and implicit teams between the players.

Shared references : Board games

Mafia/The Werewolves of Millers Hollow

Two sides collaborate against each other based on silent exchanges.

5-Minute Dungeon

A very simple cooperative game!

Legend of Andor

A very complicated cooperative game!

The Mind

Very simple board game. But you have to collaborate on a task without talking to each other. Interesting to ask yourself how to reach a goal with a strong constraint.

Mansion of madness - 2nd edition

The game master is a tablet. You have to follow the instructions to solve puzzles together and to fight enemies.

Cerberus

On this brand game, all players start as a survivor who has to escape the cerberus. You have to cooperate for that. But because everyone can be saved, you have to sacrifice one by one players that join the cerberus's team and have to stop you.

Puzzles

It will be interesting to understand how puzzles, with the ultra simple principle, can create collective relations and moments.

Concept

This game is a "describe and guess" game. You have to describe a concept with combination of pictograms that present simple concepts. The fun point with this game is that it was created with competitive features but they look very unnatural and can easily be abandoned to only play in cooperative mode, for the fun.

Cooperative games made by students

Throughout the week, students organized themselves into inter-school teams to develop game concepts. We ended the week with a day of public opening and testing of the game prototypes. Students had the occasion to get immediate feedbacks from various types of public including children. It was also a great exercise for them to present their work to an audience also composed of people out of the art and design field.

C'est la vie

Lilas Zerouati, Marion Benoist-Grandmaison, Sarah Sadoun, Sigmund Abou Chrouch



Artwork (back of the cards) and Posters

Game concept

The concept of the game is that all participants have to reach the center or the number 0. In order to move forward and reach your goal, there are challenges that need to be achieved. The challenges have certain restrictions. If successful, you get closer to the center. Except you're not the one doing the challenges. It's everyone participating in the game that are doing the challenge for you. And you moving closer to the center depends on how well they succeed in the given challenge.

Your success depends on their success.

Think of it this way: Life throws you challenges and much restrictions come along. Many of them require your motivation but also the help of others. Sometimes you succeed and sometimes you don't. But you keep on trying. And that's life.

- A small story for this game "You thought you were just going to play cards with your friends. But a strange murmur is charming you from the center of the decks. You want to know more. You're curious. You try to get closer, but a thin wall is stopping you reaching that voice. Walls in the form of circles. You cannot go through alone. One challenge is given to have the chance of hearing this charm of a voice and finding the answer to your curiosity. That requires help. Bribes are in the way, the cards reveal a way for you to move closer and closer. But beware, those challenges hide glitches. You're bounded to the others. You cannot move with the others. Follow the voice, unite and find that murmur you're looking for."

Rules and restrictions of the game

The game is played by a minimum of five people.

- Each player will have a ticket that indicates their position.
- All players will begin at the same circle (depending on the number of players and rounds you'd like to play) but the minimum is 3.
- The youngest player gets the first call.
- You have two decks of cards, one deck that is the challenge given called "challenge" and the other that is restriction given for the challenge the player will do which is called "glitch".
- Shuffle each deck at every turn, then draw a card from each deck. You have to say what's the challenge and what's the restriction but you cannot participate in it.

- Everyone on the same circle as the player calling the challenge, can choose to participate by raising their hand and getting around the caller.
- With each call, one should be devoted (a minimum of one player) and one should step aside. When the caller reveals the combination, a given time is set and the responders will have to coordinate to achieve the challenge together, as a scene.
- It's up to the player aside to decide if the challenge has been a success or not by raising their hand.
- If it's a success, the caller of the challenge moves to the next circle and chooses the next caller from the ones that have responded to their call.
- If the challenge was not a success, the next caller is chosen within the players that are aside.

When two people are alone in the same circle, they should go along with the same combination.

- In this case, each of them picks on other player, and the teams present their "answer" at the same time.
- The selected player goes on and chooses the next caller// or if it leaves a player behind the group (on the lower circle), everyone should join forces (even the caller) and "answer" the challenge for one to pass.
- The player keeps the call.

What was the process during the game design?

We started with a goal of what our game would be "competitive by co-operation". That way we can be guided by it when we're brainstorming and ideating. We started mentioning different ideas that could fall under the category such as Mario-Party, Fall guys, Simon says etc.

Followed by describing them and find what's common such as that everyone is equal and has equal chances.

It was a bits and pieces from all games that we could remember under the title "competitive by cooperation".



Drawing for research

Game like Mario Party - competitive game
everybody a equal - minigames
does not always fun for enfants
relate in original - ON/OFF switch
of even inequalities / mirror / benging with the body /

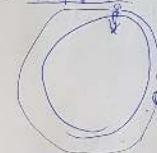
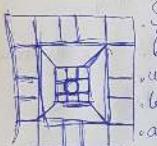
Story - people can act on stage and interact with the story

colors for kids - clear reaction - suggestif - creating a path
while making the board - snake game -

paths - directions - idea to defend your area - other have to play in a
team or alone to get to a certain point

idea of a tool which can be used in different ways

Fall Guy / Robomiku
D'ville / D'Kavolina
Quiddle / Round Party



Simon's race / Game you (rotate - rotate - holding)

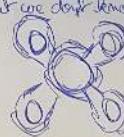
• like in checkers with the idea of turns
when someone loses they have to go backward
• team work - get it together | Game is lava
• abilities - classes - objects

- color combination (x)
- to be able to move to a certain place
- collab with events
- gates open with different colors
- working with combinations

[2 dice]: 1 for directions - 1 for how much

↳ it can create some more rules with the colors
idea of knowing where we are going. But we don't know what's gonna happen there

• color combinations make different events
• every team have diff. colors



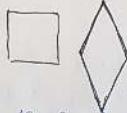
Writing for research

playground game?

- game master to give directions / challenges
- in the end: who have I eliminated / what people are still I have
- diff teams, each of them have tasks to do and you have to collaborate to do them
- time limit? / teams? / 2 decks of cards / 3 for sabotaging
- being quick on our feet? 1 min time limit / 3 stages
- to move forward, the others have to do the task with the rules
- 1 day / in the first round?
- extra dynamics.

In each corner: 4 parameters, 1 dice for each

1. color
2. directions
3. number of step
- 4.



geomag

Idea of obstacles on the board

objectives: being able to connect to each corners
an opponent can become an ally (kind of a color bidding rule
need to connect the colors of the people)

strategic game but with a chance factor paper is

(you can only knock someone on the same row or menu)

The space for the pathes must gonna be the same of the board
is a square or a trichotole

last shape is put on the table - is random, instead of the
players determining it

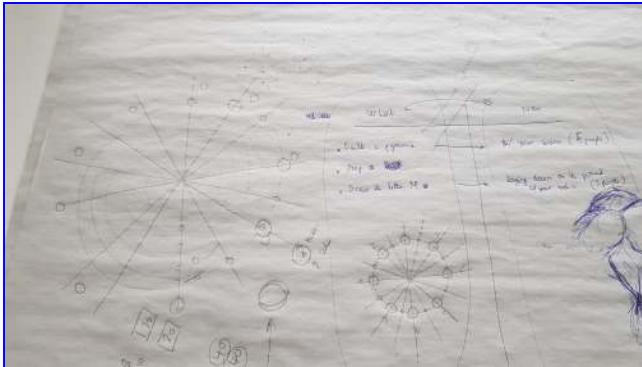
Idea of a grid as a board | you have to be RNG carried

chance factor is still on.

6 dice: number of steps/direction number of dots

you can use your opponent's dots at your advantage

How are we gonna determine each players' dots and \square/Δ



Drawing



Making progress

Iteration and Testing

For the iteration we relied on questioning every step or every rule we were putting. Moving forward with laying down the possible platform, we teared each idea apart by asking "what if". That got us to strip the unnecessary steps, rules and gap that the game might not need, in order to keep all players engaged with playing, progressing and enjoying the story.

The time we've put on building the idea has limited us from physically testing the game as it requires a full emergence in the game with a number of people for a time period beyond 5 or 10 minutes.

Our testing came into two parts, showing our printed cards to various people and we noticed their curiosity and excitement looking at the challenges and the restriction and seeing how they would imagine doing the challenge.

And then the second part was on exhibition day where we saw the actual immersiveness in the game.

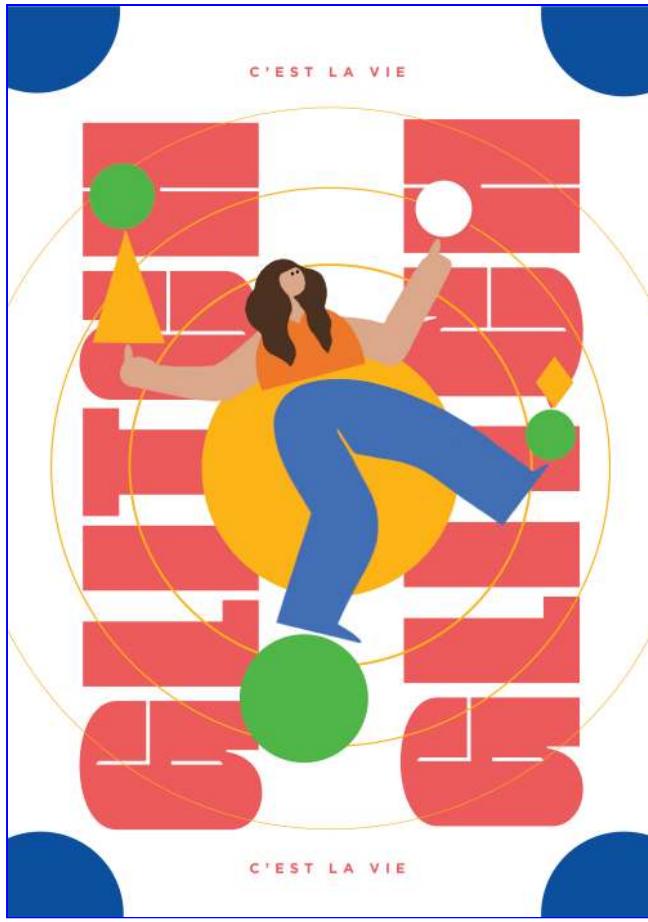


In action

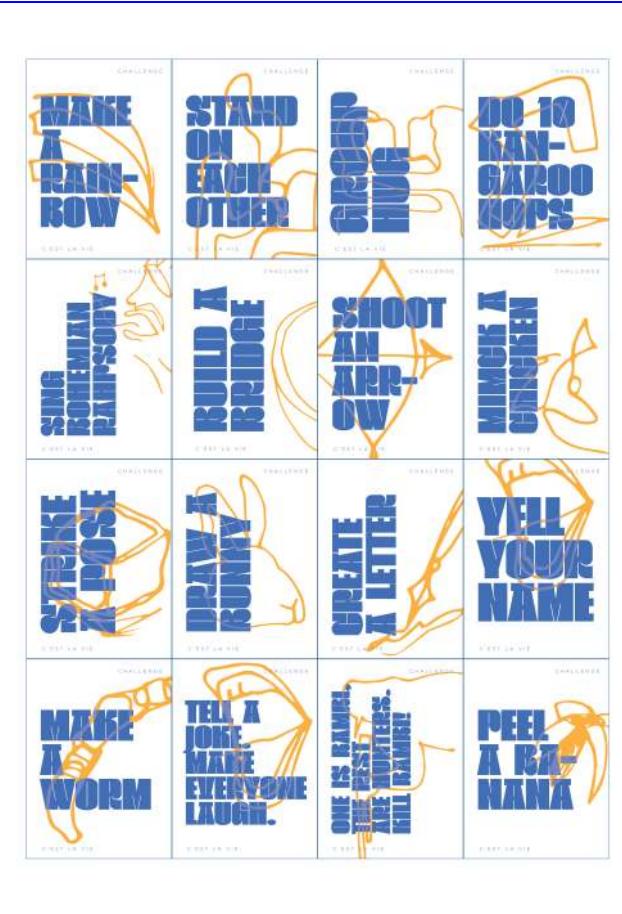
End Result



Artwork (back of the cards) and Posters



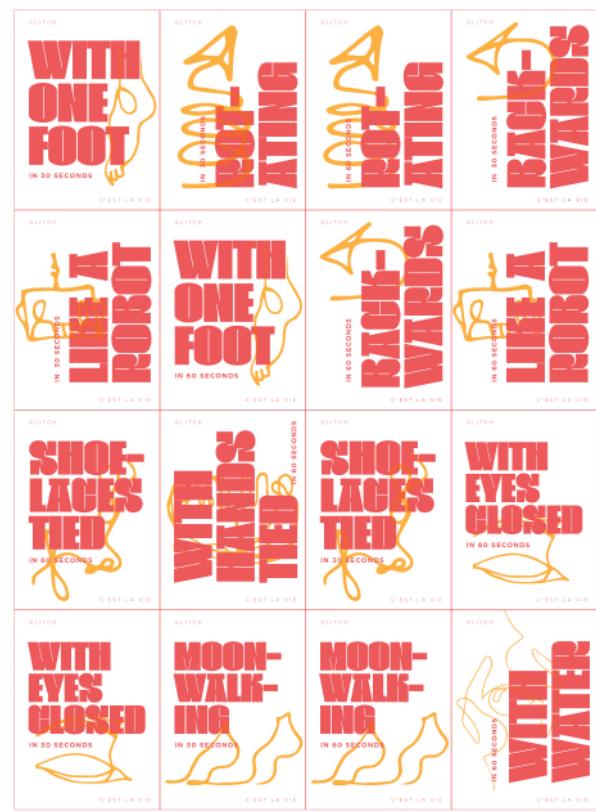
Artwork (back of the cards) and Posters



Challenges - cards

| INNER CIRCLE |
|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| <input type="radio"/> 1 |
| <input type="radio"/> 2 |
| <input type="radio"/> 3 |
| <input type="radio"/> 4 |
| <input type="radio"/> 5 |
| <input type="radio"/> 6 |
| <input type="radio"/> 7 |

Ticket for each player (inner Circles)



Glitches (restrictions) - cards

Spacimen

Sarah Hadjazi, Felix Häberle, Yareny Duriez

Game concept

Spacimen is a game about surviving, which is why it is a collaborative and competitive game.

Up to four participants will have limited time to shape a Spacimen (creature) based on a series of determined parameters of the given natural environment.

This parameters are presented in format of statements and a story that allows the player to imagine and interpret the world.



Spacimen

Rules of the game

- Mix the Worlds circular pieces and pile them up facing down.
- Group the 4 Facts & Scene cards according to the environment they represent, and place them where they are accessible to all the players.

- Give equal pieces of clay to all the players.
- The round starts at the moment one of the Worlds pieces is put in the centre of the board.
- When the World is displayed, all the players must take the card that represents it , read the Facts & Scene and place it near to their sight.
- Within 2 minutes, all players must build a Spacimen that will be able to survive in the given World, according to the Facts & Scene.
- Each player must defend how & why their Spacimen is the ideal inhabitant for the given World.
- All players must take notes, question & judge every Spacimen's features regarding their possibility to survive according to the World's description given in the Facts & Scene.
- 1 point will be awarded to the best feature for each fact of the world.
- When everybody has defended their Spacimen and all the Facts have been revised, players must sum up their won points.
- The player with the most points wins the round and the World. The player that doesn't get any points loses the round and can't play the next one.
- The round for the next World may start.

Semi Final & Final Trial:

When there is only one World left, all Spacimens must collaborate.

Before the assessment of the 2nd to last World, all Spacimens must find a partner for the final round.

The assessment proceeds regularly, but for the start of the final round they must work in pairs. One person models & one person directs.

The one with more points in this round, wins. If there is a match, the one with more worlds takes the lead.



Test session

Restrictions of the game

- 2 minutes for shaping the Specimen according to the environment
- Every fact represents a determined amount of points, that will tell who is the winner of the round.
- The players must decide among each other who wins the points of every environments and discuss on the why.

What was the process during the game design

- Understanding of the topic
- Research
- Analysis of the potential approach
- Exploration
- Ideation
- Definition of the product
- Manufacturing of the product



Research



Research



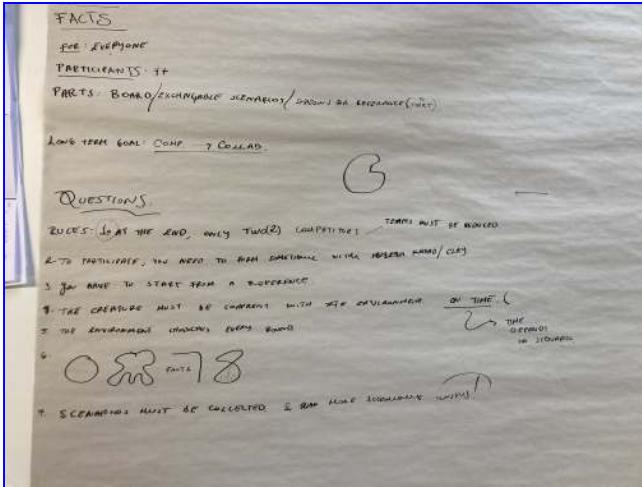
Production



Production

Iteration

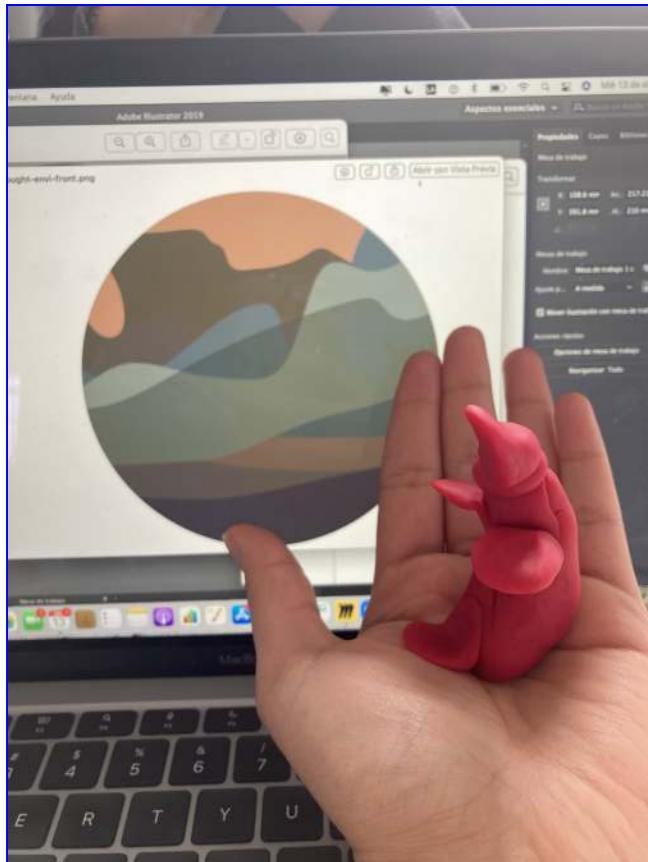
The discussion of the rules was an ongoing process. We did a draft of the assumed rules, but definitely we had to try it out among ourselves and with others to actually understand the needed logic for the game to make sense and create a playful, yet collaborative & competitive environment as we have established our wish.



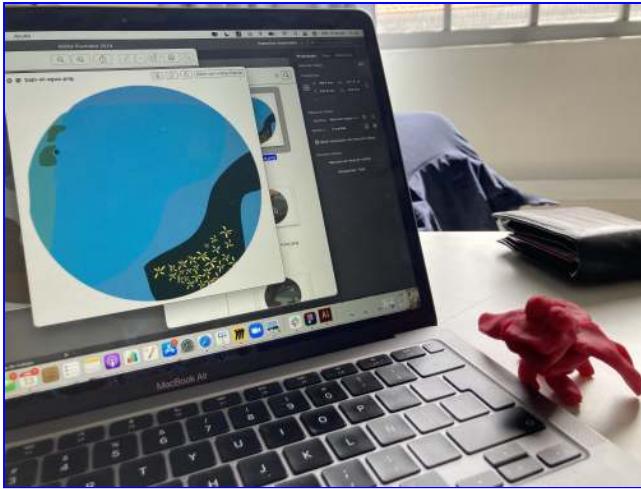
Iteration

Testing

Before printing or cutting the pieces of the game, we tested the game with the illustrations of the environments for testing the needed time for shaping the creatures, to test with external audience if the illustration made sense with the narrative facts and to also measure how fun would the challenge and assessing the results be!



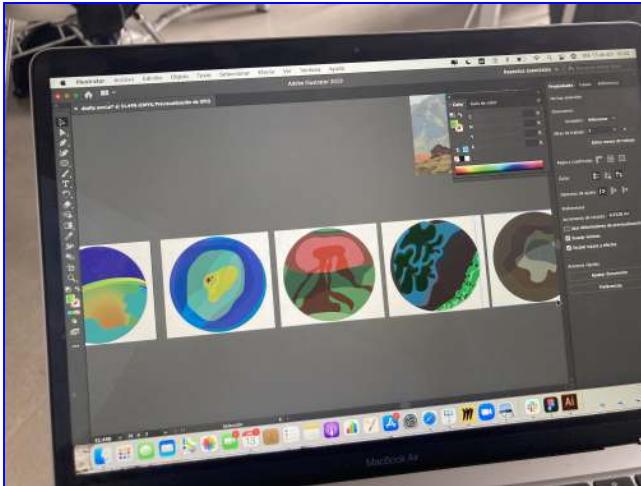
Testing



Testing



Testing



Mockup

End Result

The final result demonstrated to be very fun for the audience. We saw smiles, laughs, debating, stress and engagement while playing, which successfully portrays the kind of game we wanted to design, searching for surprises that stimulate imagination but also provide perspective and stretch the standard way of thinking of the participants. We wanted for this game to also foster communication between the participants, in a debate form for taking decisions, as we believe that this would be a very good example of how collaboration and competition can exist in the same world.



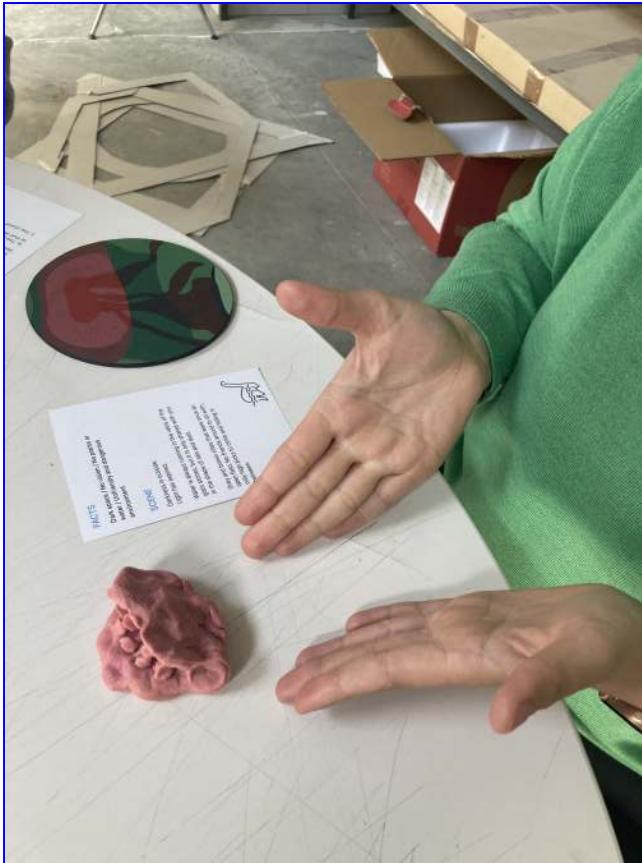
The board game



The board game



During the game



During the game

Progress

We are right now discussing on how to improve the rules and the logical adquisition of points so it creates less controversial and the decision are less subjective and better justifies according to the elements of the game and the stories that every described world tells.



Progress

Aela

Natsumi, Viki, Dori



Aela

Game concept

Aela is a drawing game that can be enjoyed by people of all ages and bring out their creativity. It should be low effort to understand it and

play it. You should be able to play it without a specific goal but fun. If you feel you played enough, you should be able to just stop playing.

Rules of the game

You need to be at least three people to play the game. Two people make a team and the others guess.

Then the team has to pick a keyword. Both have to roll the dice. The displayed restriction is the one you have to follow while drawing your keyword.

Now you have 30 seconds time. The team has to collaborate without talking (just by drawing) to create a drawing that represents the keyword they just picked.

When the 30 seconds are over, the other players have to guess the keyword from both drawings.

To continue with the game, form a new team and start the next round.

Play as long as you have fun, there's no winner or loser!



Draw without lifting your pen.



You have five seconds to draw while your partner still has 30 seconds (if they don't get the same restriction).



Close your eyes while drawing.



Draw using only the shapes displayed.



Switch to your non-dominant hand to draw.



Only use straight, horizontal, vertical and diagonal lines to draw.



Hold your pen in your fist to draw.



You're lucky, it's a joker!
Choose your preferred restriction.



Rules of Aela

Restrictions of the game

Each player is given a restriction in drawing by the dice.

They are also given a 30-second time limit for drawing and a restriction not to speak while drawing.

What was the process during the game design

We started with just brainstorming around keywords like: simple, body, random, collaborative. Afterwards we tried to connect different words and categories to combine them and form possible games out of it. Then we came up with different contexts like: where should it be played and who should play it etc.

Iteration and testing

First, we came up with the idea of combining the whispering game with drawing. We also made a paper dice to give players constraints such as "draw without looking". When we tested it, we found that the constraint idea worked but it's too easy to play and the waiting time was boring. Next, based on the feedback in the first test, we changed our concept that two people working together to complete one picture instead of one person drawing each. We also increased the variety of constraints. In the second test, we saw participants enjoyed it much more than before. Finally, we made wood dices with 8 faces, 40 cards with keywords, and instruction paper. We selected keywords that are conceptual and can be interpreted differently by different people such as "sustainable".



Testing in progress

Collanque: a collaborative petanque

Morgane Rousseau, Helen Staak, Florens Schwendowius

Game concept

The concept of the game is that a group of people have to throw a ball collaboratively. They have to communicate well to coordinate their movement, so that the ball flies in the right direction.

Rules of the game

The game is played between two to four teams of two to four players. Each team uses three balls.

To start, place the tiny pink ball (called *cochonnet*) on the ground and distribute the different shapes around it with a equal distance of one large step.

Build teams and choose a color. Then grab the fabric and balls of your team color you chose and place yourself five large steps away of the *cochonnet*.

In team of four, every members gets a leash to grab, or if there are only two players in the team, every team member gets two leashes to grab. Then place a ball on top of the fabric. In team of three, you fold the opposite corners of the fabric to make a triangle.

You're aim is to get as close as possible to the "cochonnet". You repeat this step with the second and third ball.

When all balls are thrown, measure which ball is the closest to the "cochonnet". The team that has thrown this ball gets three points. And whose ball is the furthest away gets one minus point.

After counting the points, collect the balls and start the new round. The team that gets to 9 points first is the winning team.

SHAPES When a thrown ball lands on a shape the team has to do an extra difficulty in the next throw:

- Stand on one leg during the next throw.
- Close your eyes during the next throw.

- You're not allowed to speak during the next throw.
- Throw from five steps further away during the next throw.

Restrictions of the game

Minimum two people in a team, maximum four. Minimum two teams, maximum four. For the best experience, it is recommended to be played outdoors, on grass, gravel or flat terrain, where the balls do not roll away or bounce too much.

What was the process during the game design

After going through a lot of ideas we landed on a concept, which we gave a working name "collaborative petanque". The initial inspiration came from two already existing games: petanque and parachute. As petanque is a very popular game around France, which we also saw played a lot around the school grounds, we wanted to take this already familiar concept and find ways to make it more collaborative.



Inspiration



First prototype

Iteration

Our first idea was to use the regular petanque boules and some kind of fabric that would be used to throw the boules. We tested the first idea of the game outside on the school grounds by using a stone and a jacket. When we saw that it could work we started searching for materials to create our first prototype. We were able to use the leftover fabric from the Design Biennale and created our first version of the game. When the fabric was done, we tested it with different paper balls and then bought different sized balls from the store to see how they work with the game. We also moved away from the original formation of the petanque game, where people play the game one after each other in a line. We thought it might be much more emotional, when the teams are placed in a circle facing each other. After that we tested the game with two teams and different kinds of balls outside on grass. Everything seemed to work well, but we felt that the game was still missing something. We got a recommendation from our mentors that we could add some additional features to make the game more challenging. We decided to create shapes out of cardboard that could be put on the ground while playing and would challenge the players more. We also decided to add leashes to the fabric so it would be more comfortable to hold them. The final version of the shapes for the game were laser cut from plywood and we also decided to engrave the challenges on them,

so they would always be visually there and easy to keep in mind while playing.



Fabric



Balls



Production

Testing

The testing was a crucial part in our design process. Right from the start we tested our ideas and developed them further with the experiences we made. While testing the game the participants had very interesting ideas for variations of the game that differed from the original idea. Therefore the game could additionally be used in other ways as well.

- using the fabrics to throw and catch a ball in two teams of two to four people
- using the circle shape in the middle to throw the ball through it and catch it with the fabric
- using the circle in the middle on the ground and make the ball bounce in the middle of the circle



Testing



Variations

End Result

The end result is the game called "collanque". The name is a combination of "petanque" the word for a french boules sport, in which players play their boules/balls towards a target ball. The game consists of one small ball to place in the middle, three different sized and weighted balls for each team to throw, fabrics for teams of two to four people to throw the ball with and four different shapes to put on the ground for extra challenges.

Untitled game

Daisy Muntean, Mélissa Lenain, Kaisa Uik, Artemiy Guslistov



Game level

Game concept

You play as a designer who always tries to find new tech to improve their work. For that, you bought a brand new 5D printer... from a shady website... You tried to print your file, BUT it broke your reality in half. You and your friend have to work together to merge the reality into one again.

Rules of the game

Your room used to be purple but because the reality split into two dimensions, so did your room, some of the objects in it and the color of it. One player plays in the split reality of the red room while the other player is in the blue room. The objects in your room that are the colour of the opposite room, are keys to fix your reality.

When placed into the 5D printer they reveal riddles that give you a code to teleport the objects to the right reality. For some of the riddles you will have to collaborate with your friend because crucial hints to your riddle are hidden in their room.

The goal is to solve all the riddles so your realities can merge again and you can return to your purple room.

Restrictions of the game

You are not able to talk to your friend through the game. It is meant to be played while you are in different locations so you have to find other ways to communicating like call or text to emulate the different realities.

The game can be played offline since technically they are two mystery games that are intended to be played alongside eachother since they contain hints to the other players game.

What was the process during the game design?

Initially we were thinking about a detective game or a mystery game. The idea itself was there in the beginning but the plot needed some tweaking since it would be the central point of the game.

At first we discussed about the story of a physics professor that had a science experiment gone wrong. Because of this failed experiment his reality would split in two.

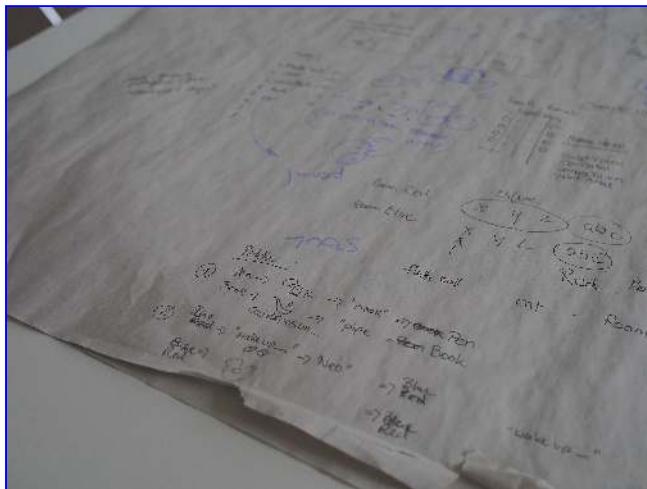


Game level

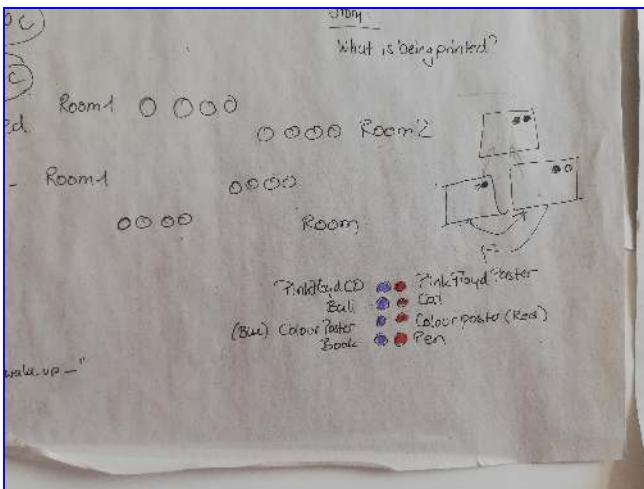


Game level

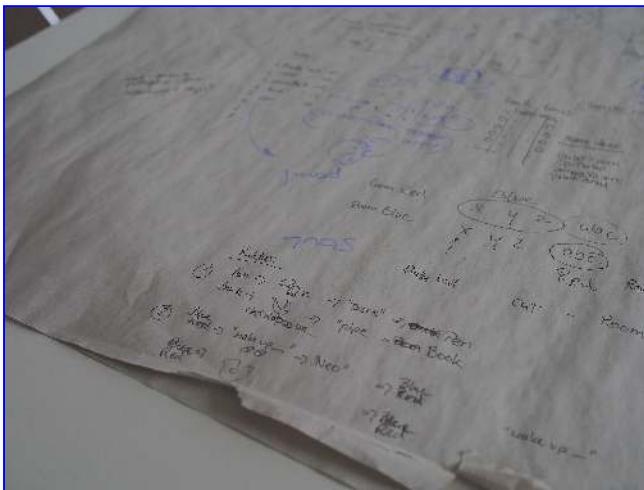
Progress



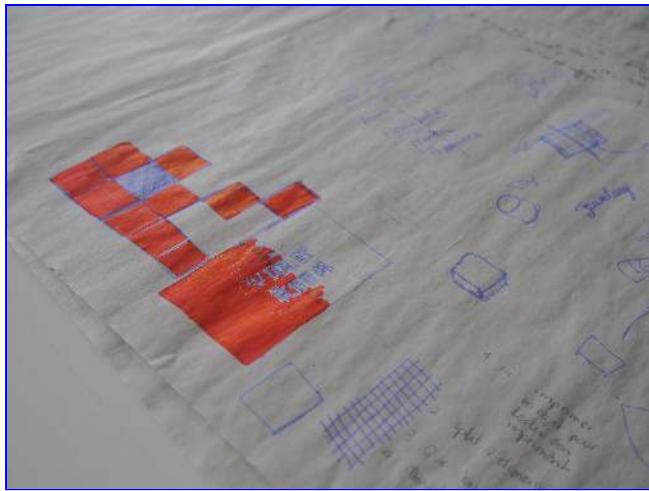
Research and drawing



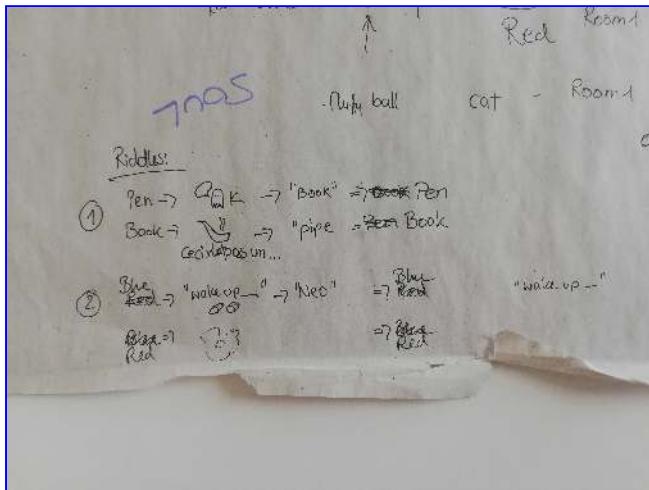
Research and drawing



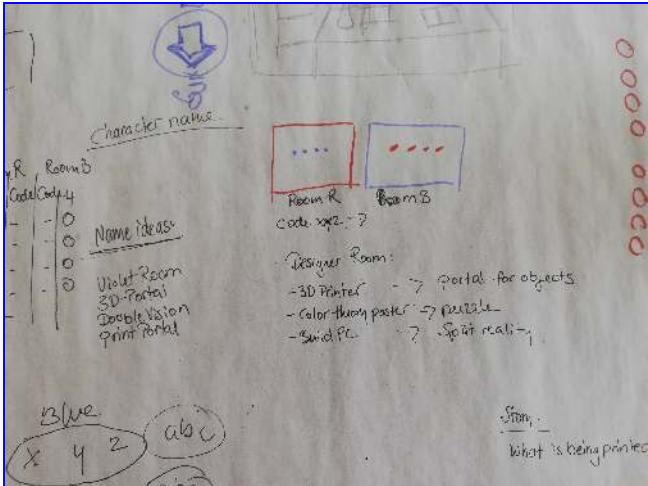
Research and drawing



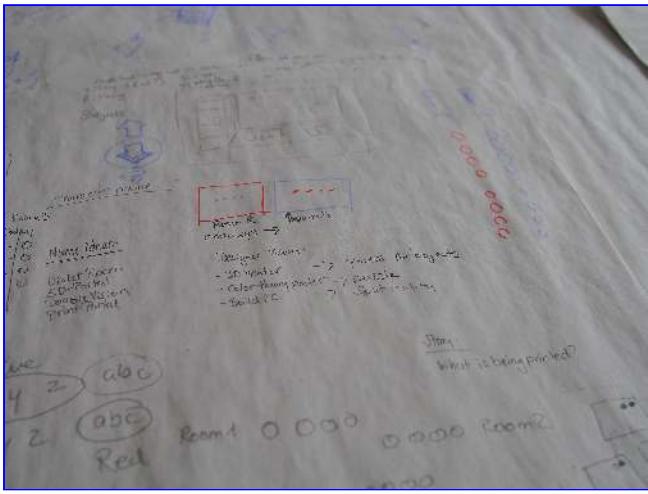
Research and drawing



Research and drawing



Research and drawing



Progress

Testing

We developed the riddles and then went around asking people to solve them. Some of them took longer to solve and others were pretty

straightforward. It depended a lot on the person and their experience.

Knowing some pop culture references made the process easier too. We thought about the target group of our game which could be people that grew up with these pop culture moments and share them with people of other generations. To make it accessible to everyone we decided to add some hints.

The Cube

Maëlys Bard, Alféa Morelli, Mark Uustalu

Game concept

The Cube is a cooperative game for two people. It's an interactive story telling game, but it's also kind of like an escape game. The story goes like this. There is one friend who is stuck in a bar and they need to escape, but they had too many beers and they don't know where they are. They call another friend who will try to come help and hopefully save them. If you successfully save them then you will live happily ever after. As previously stated one of the players is in the bar and they see the bar through images that they can switch between. They will have to look around the bar to find out information which they must tell their friend. The other person plays the game on the computer and has choices presented to them and they must communicate to answer all the riddles correctly.

Rules of the game

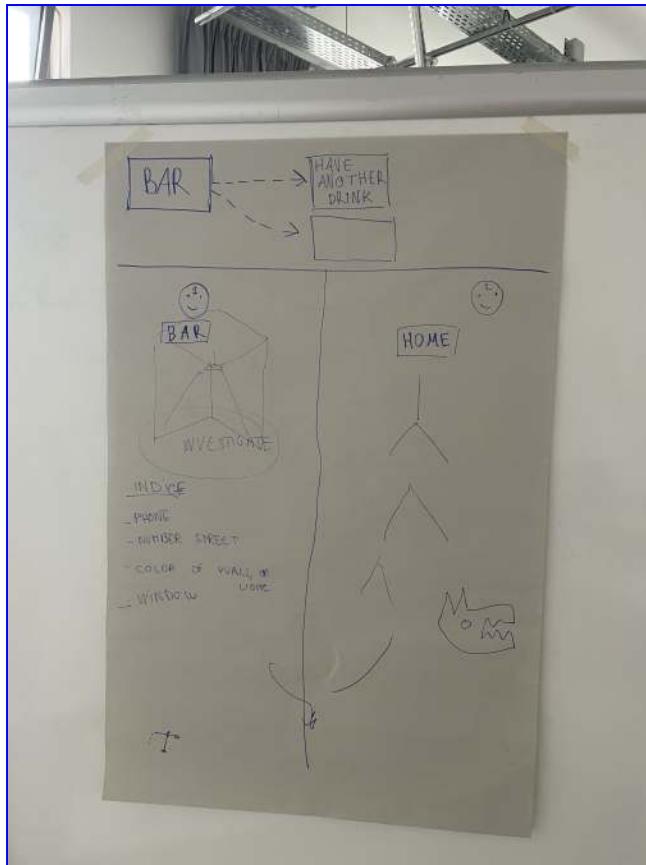
You have to communicate with your partner in order to win. Spamming through answers is not allowed. You need to actually try to complete the riddles. You are not allowed to see what the other person sees.

Restrictions of the game

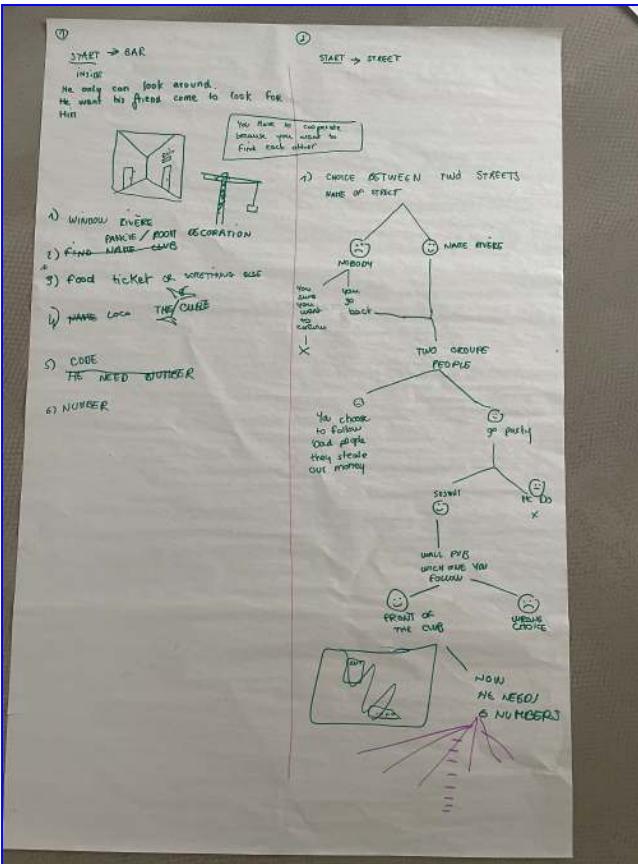
You can't inspect scenes in more detail.

What was the process during the game design

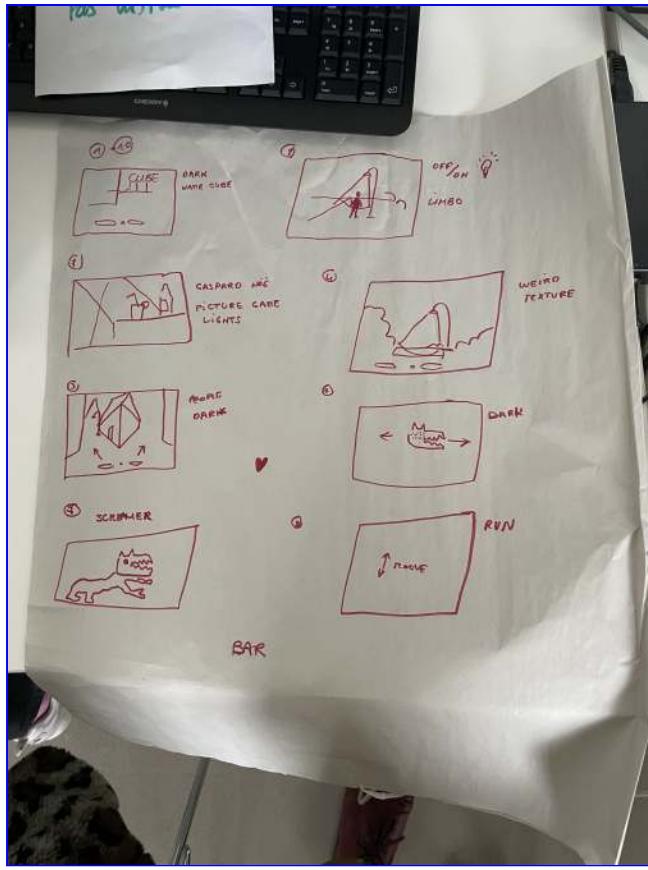
Firstly we decided on making a video game. Then we got the idea of making it a storytelling game with choices and cooperation. Then we drew up sketches and the games path. Decided on who will do what and gave assignments. Process was smooth and everything went great. Nobody just sat around. We all worked on the story, but special thanks to Maëlys for thinking of most of the good stuff. Maëlys and Alféa made the 3D models and scenes in Blender. Mark created/coded the playable part of game in Twine.



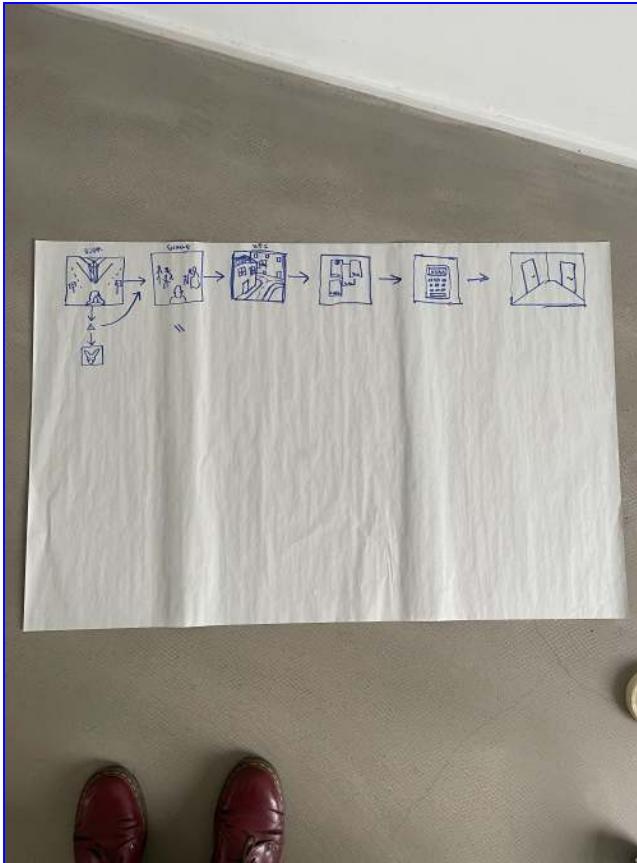
Research and drawing



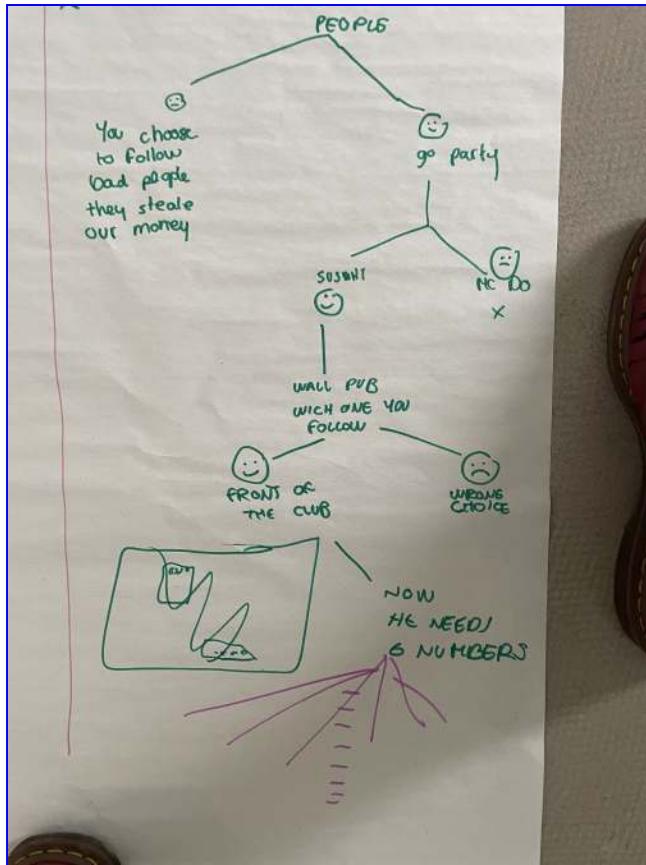
Research and drawing



Storyboard



Storyboard



Tree schematic

Iteration

Core loop of the game is to solve the riddles/answer the questions, communicate with teammate to make correct choices, win/die.

Testing

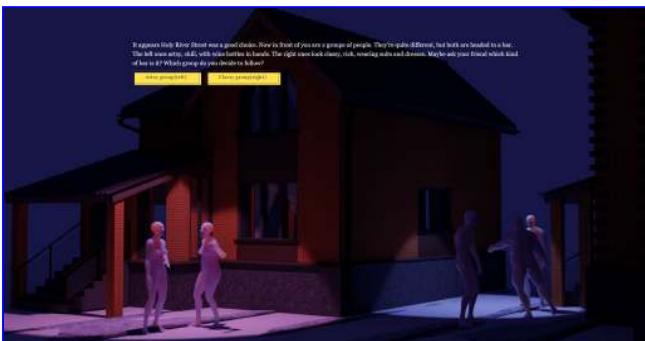
Fully gameplay tested on a handful of different people and talked the idea through with teachers and other folks. Everyone liked it.

End Result

End result came out like we imagined. We wanted to make a game that isn't just a basic prototype, but something truly playable.



Video Game



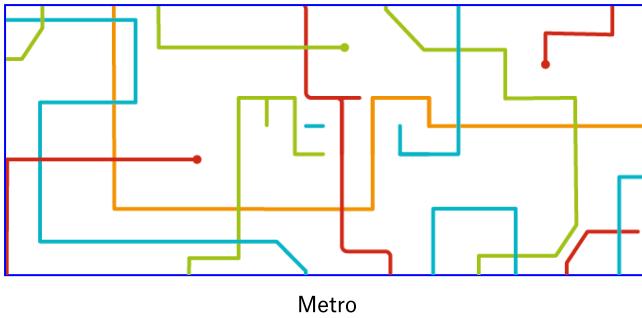
Video Game



Video Game

Metro

Alina Remlinger, Sarah Boutière, Katrin Koskela



Inspiration

Our inspiration was the *trax* game. We liked the simplicity, the shapes and the intuitive way the game was designed. However, we wanted to design a game for more than two players, so we needed to bring the game to a higher complexity.



Trax

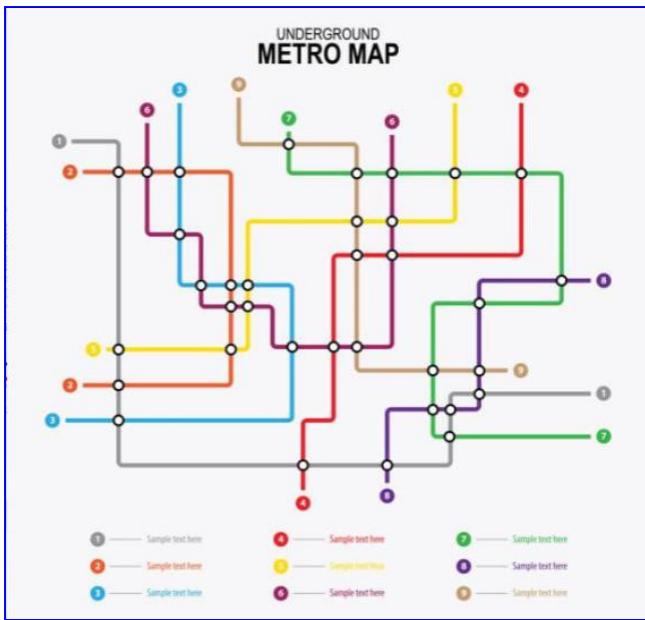
Ideas

So next up we played with geometrical shapes and building different symbols. Building a puzzle that can be assembled to different symbols depending on the focus colour. We prototyped this game in paper and really liked the result however we quickly realised that it was a non cooperative, single player game. Therefore we kept the results of the different coloured lines on each squares, but we went back to the idea for tracks and having a starting and an ending point.

Conception

To make the game more collaborative we decided that each player should choose one colour and using the same ideas of the lines on the square cards the goal is for the players to connect the starting and the

ending point of their colour. On this point the game *Connect* by Ken Garland was introduced to us. The geometric and simple appearance really spoke to us. Furthermore we found the synonym of *train* or *metro* tracks.



Trax

Paper prototype

We decided to make little squares with the different geometrical shapes we need for the game for our first **paper prototype**. In this step we found out that there are many different variations possible which means that we need to figure out what versions and how many cards we need in general for a playable and fun game.



Prototype

After producing the squares for the paper prototype we sat down to play a round and figure out some more details of the game. We quickly found out that we needed to restrict the amount of colours on each tile and that there can only be one line going out of each of the sides. Otherwise it would be too difficult to find corresponding pieces for the players to connect. This left us with eleven different pieces and their colour variations.

Materials

In the next steps we were testing different materials for our pieces. We really liked the idea of clear plexiglass pieces with the colourful lines on it. So we set up a testing document in Illustrator and engraved the lines with the lasercutter into the plexiglass. Afterwards we coloured the lines by hand with posca markers. The aesthetics worked out, however we realised that it was not really practical in the usage: The onesided pieces can be turned around by accident and make the whole point of the pieces restricting the lines pointless. Our second version with two pieces in one (back and front) was confusing as well, as it might look like all of the lines would need to be connected, which is not true. Furthermore, the paint scratches off quite fast, which is not practical in usage.



Material

Our second test was with pressed wood. We drew the lines on it with the AxiDraw and then cut it in the lasercutter. This worked much better for the game, so we decided to use it for our final prototype.

Final game

Our game is called metro, the goal is to finish the metro line and conclude your travels. It's designed for up to four players, each having to complete their coloured lines. Our final Prototype consists of 72 unique pieces and the game instructions.



Final Game

Rules

Game for two to four players.

Before the game:

- every player decides one colour (orange, red, blue or green), the pieces with end and start points are part of the stack and have to be found by taking a new piece every turn
- every player gets three pieces, the rest will be stacked on the side
- the player whose birthday is next starts the game

During the game:

- the player starts by taking a piece from the stack **or** from the metro plan already constructed (not possible for the very first move)
- one of the four pieces now **has to be added to the metro plan**
- the pieces can only be added if the lines fit to all of the surrounding pieces
- the pieces have to be laid out so that each "empty" space has no more than two different colours ending it

Congratulations!

The player who has both their starting point and ending point of the metro line connected first, wins.

Conclusion and openings

During the first workshop in Tallinn, we had the feeling of passing an important step, this was also the case here.

The notions of collaboration, cooperation and participation appeared more complex than we had anticipated: it was the major topic of the week and students were invited to participate to the reflection on those notions.

The theme of games fulfilled its purpose to serve as a common cultural basis, with students tracking the tiny national differences of some of them and sharing games they like. It also allowed students to design games with the technical knowledge and tools at their disposal respectively within their team and within Esadse. Everyone was then in a kind of "comfort area" since no methods or tools were imposed.

The process of the game design also allowed us to step aside and move away, for a moment, from the digital and functional perspectives that we are used to.

Finally, we had the feeling that student had a great time and got the chance to know better each others, mostly by working together in international teams. Their differences in methods were less visible than in the previous workshop and were mostly percieved as an added value.

Radical collaboration : HfG's workshop, 21-25 November 2022, Schwäbisch Gmünd (GE)

New workshop, new rules.

At the HfG Schwäbisch Gmünd, Marc Guntow, Ludwig Kannicht and Florian Geiselhart offered us another working format: three simultaneous workshops with specific organizations and subjects.

Those workshops took place during the International Workshops Week in HfG so it was a great opportunity to share the results with a large audience during the final presentation at the end of the week, when the whole school became a museum with workshop exhibitions in many rooms.

Lets Kill zoom calls

Florian returned to the subject we had previously discussed, ie with a critical approach, to reinvent communication softwares like Zoom. We will come back on this workshop later. We will come back on this workshop in the following chapter.

Collaborative interaction patterns

Marc suggested taking an interest in the history of the mouse pointer and all possible contemporary developments. This workshop will also be explained later on.

Radical collaboration

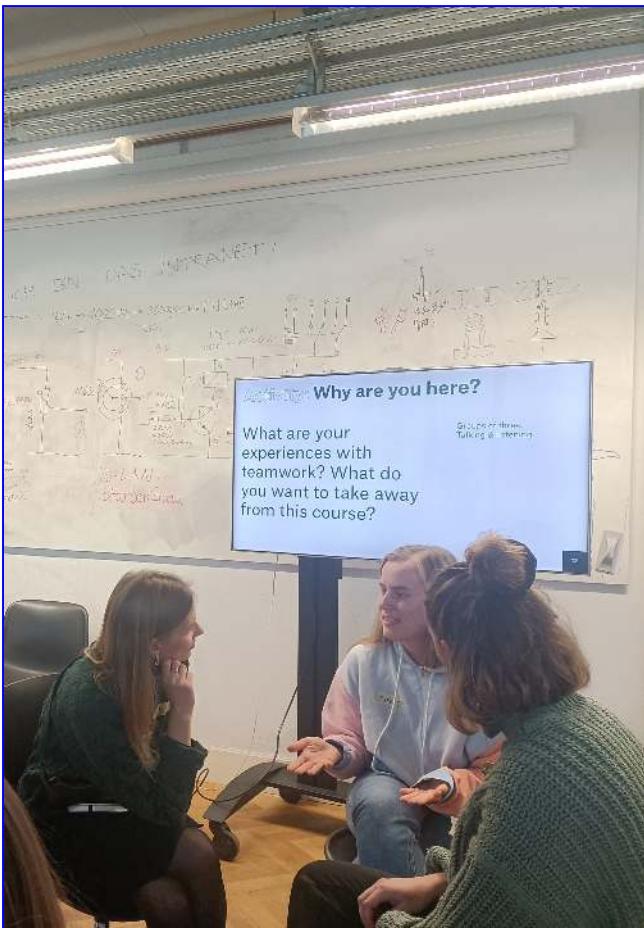
On a proposal from Ludwig, it was a question of reflecting on the conditions of collaboration in our work places and school teams. What are the conditions for teamwork that works well? How to fix a bad collaboration situation? How to behave with teammates? Should I share how I personally feel in a professional context? A project logbook was kept on our wiki and is reproduced below.

Radical collaboration

Day 1

A.M.

At first, students made three to four people groups to discuss what they expect from the workshop's week.



Why are you here ?

Then, they collectively shared their motivations with the popcorn method:

- what does collaboration means, is it the same for everybody?
- meet new people and meet again with the students met during previous DTCC workshops.
- be only a student: have a break from job.
- learn the basis of working together after previous team projects failures or difficulties, improving communication skills.
- be less frustrated with teamwork, stop being a people pleasure, find my place in teams.
- find my strengths and value them in teamwork.
- break the usual teams, open-up to people who have different work habits and methods.
- improve human interactions.
- discover the city.
- find out why some previous team projects went only "ok".
- find good bretzels.
- how to manage tensions within a group to better work within a team.
- escape from personal project for a week.
- fresh-up my english skills.
- I would like to work more in teams but I find it difficult.
- party !
- learn how to communicate so no-one is frustrated, how to divide the work regarding skills and strengths of teammates.
- how to go beyond a mashup of different personal projects to really build a team: the team as a whole should be better than the sum of individuals.
- find a balance between enjoying and working: too much work is actually less efficiency.
- focus on collaboration on itself.
- try some good beers.

- get to know something new on myself.
- I have the stressful habit of wanting to finish fast and push myself so when I'm working within a team, I find myself being constantly the leader managing teamwork. That's a very stressful situation I would like to avoid being in everytime.
- being more comfortable with being in a group.
- have a theoretical background about collaboration.
- within the school, we can choose our teammates and even if we like the people we work with, it's sometimes difficult. I want to be prepared for when I will have to work with people I didn't choose and who may work really differently.



Why are you here ?

After that, students discussed their experiences with teamwork within small groups, then shared them with the whole group.



Why are you here ?

Ludwig has shown a video by Marianne Simmel and Fritz Heider (1944) and asked students to reflect on what they observed first individually and then, back in groups.



Why are you here ?

P.M.

The afternoon started with some teambuilding exercices.



Why are you here ?

Then, the group discussed about what they could present for the exhibition on friday to empower fellow designers for teamwork. Ludwig asked them to also think of future team mates who haven't been there. They made two discussion circles.

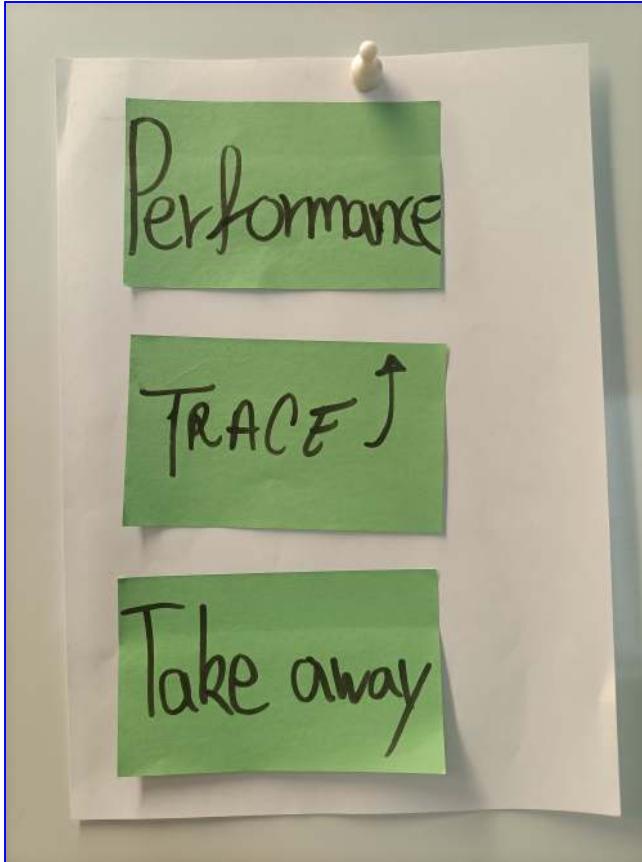
At the end of the day, they presented what they discussed with the fish bubble method. They displayed a listening circle around a small talking circle. People in the middle have a discussion, people around are listening. If they want to talk, they go into the center circle. If there is no more space in the center, the person who wants to talk takes the seat of the one who has been the longest in the talking spot. The goal of this exercise is to agree on some ideas and make a common plan of what's going to be displayed on friday.



Why are you here ?

For now, they agreed on making:

- performances
- documentation (traces of what happened)
- a printed take away publication (poster, booklet, cards ?)



Why are you here ?

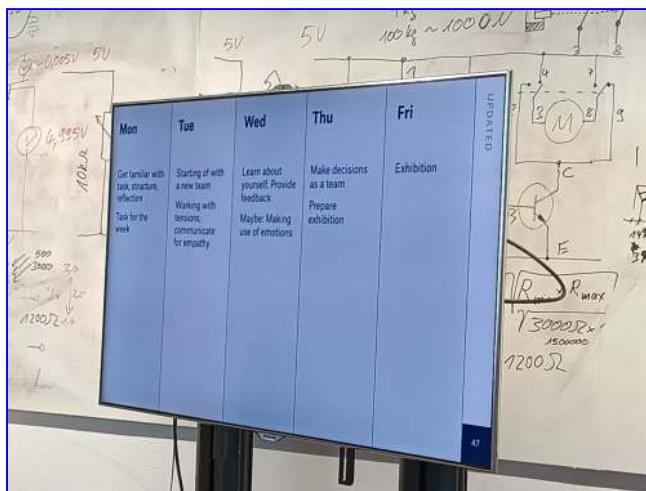
As a conclusion: during the day, they experienced working in small teams (3-4), in medium teams (2 groups) and as a large team (all together). They ended the journey by reflecting collectively on their own feelings of working in these teams during the day. Ludwig also asked some feedback from the students (what should he keep? What should he drop? What should he change?) to improve his preparation for next days.

Day 2

A.M.

We started the workshop quite late this morning because we started the day with the school guided tour led by Marc.

At 10:30, Ludwig announced the schedule of the week and gave students a template example of an email for asking feedbacks. Indeed, yesterday, students proposed to ask 10 to 15mns feedbacks on their proposals to three to six different people.



Why are you here ?

Then, it was time for the initial team building. Ludwig asked students to reflect and discuss together about their "origin systems": what do they value and would like to find again in their new group? What would they like to leave behind? What they never had in their background and would like to initiate? He also asked that they find metaphors for their "origin systems".



Why are you here ?



Why are you here ?

At the end of the morning, students started to work on how they want to organize as a team to work on the exhibition. With the fish bubble method, they aimed to decide together on defining sub-teams to divide tasks.

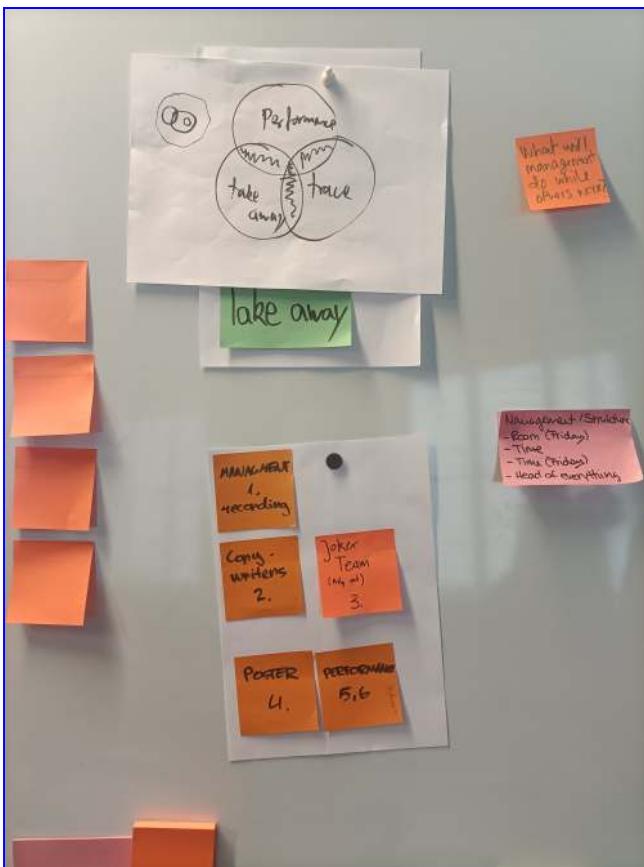
First, they came up with the idea of making three teams respectively in charge with:

- performance
- traces
- take-away

Therefore, they pointed out that there is a need to link every teams together so every parts merge together as a whole project. It led to a big debate on adjacent roles needed to assure coherence between separated parts of the exhibition project. There was also a debate on how to define teams.



Why are you here ?



Why are you here ?

P.M

The debate initiated in the morning continued at the beginning of the afternoon. They decided to make flexible teams for now.



Why are you here ?

Ludwig then initiated a talk about (the) three forms of power:

- power of sovereignty: the given power through hierarchy (top-down, sometimes bottom-up through vote).
- power of sense-making: the power given by other members of the team because what someone is saying is making sense to others (bottom-up). This power is mostly relying on charisma.
- power of the creator: this power relies on people thinking that a person is a rightful leader, capable of being in charge of a specific project and push-it forward.

Power is not only a matter of "control", it is important to understand these different types of power because power is also a manner of influencing a project. Power can help to fasten decision-making but it should not serve to corrupt. An interesting question pointed by a student was: should people in power be persons who don't want to be leaders so it doesn't lead to abuse of power?

After this talk, they made small groups to exchange their experiences of these forms of power. Ludwig asked them to reflect on their strengths and weaknesses in being a leader.



Why are you here ?

Afterward, Ludwig had a talk about tensions and the need to be able to manage tensions when working in teams:

- sense of tensions
- collect tensions
- address tensions

He made a link between tensions and non-violent communication and criticized the term itself. Communication would always be about information transfer and relationship clarification. A message always comes in both layers and is received in both layers. The relationship layer always defines the information one. Voice, tone, attitude (non-verbal communication) are a sub-message that impacts how the information is transmitted.

What is a complete communication?

- Observation: what is my tension?
- Feelings: what triggers this in me?
- Need: what is important to me?
- Request: what could bring me closer?

During this process of communication, Ludwig insisted on rules to respect:

- Be present (in the situation).
- Be authentic (express your true feelings).
- Be empathetic (have a good understanding of your point of view but also seek to understand the situation your interlocutor is in).

This slide moment was then followed by a roleplay.

Day 3 : A special day with introspective work on participants

How did you feel on that day? How did these exercises develop a sense of group and collaboration? Can you share your experience, if you wish, in a few lines?

Day 4

A.M

This morning, the workshop started with a little game to wake everybody up after last night mulled-wine party at school.

Then, Ludwig made a presentation about "How to: critical feedback". To explain the value square concept in a more interactive way, he asked students :

- to address a positive feedback to one another
- to tell someone a value he/she has and its counterpart
- to devalue someone's value (ex: a flexible person => you are chaotic) to illustrate overcompensation (source of conflicts).

This lecture supposed to be followed by a time dedicated to an activity so the students could experiment giving and receiving feedback. Due to a lack of time, they voted and decided to skip this activity to get more time to work on friday's exhibition.

However, before getting back to their exhibition teams, they did a quick activity to share the feedbacks they received yesterday.

P.M.

The afternoon was dedicated to project work. Students were divided in teams working on a poster, a performance and its script. One of students was in charge of the coordination between teams.



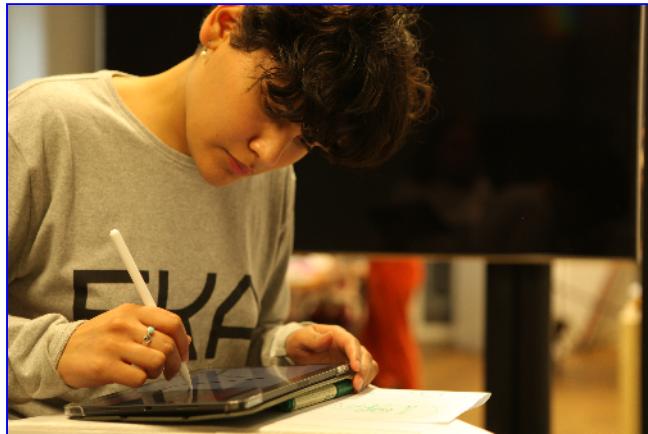
Why are you here ?



Why are you here ?



Why are you here ?



Why are you here ?

Final presentation

The performance happened three times during the final day which was dedicated to the presentation of each and every workshops of the week. It was accompanied by a poster, as a take-away containing all the major reflections engaged by students during the workshop.

Why are you here? was the title of the performance that was a participative play which portrayed a conflictual collaboration situation. The audience was regularly invited to choose a way to react to the situation as it unfolded. Their decisions had a direct impact on the running of the collaboration.

Their performance was inspired by the forum theatre which was created by Brazilian theatre director Augusto Boal and is one of the techniques under the common term of Theatre of the Oppressed (TO). However, the students chose to close the possibilities by proposing a multiple-choice performance rather than a play completely open to the action of the spect-actors.



Why are you here ?

Students' feedbacks on the international collaboration

The following texts are a short selection of transcripts from video interviews we made with students who took part in one or more of the workshops organised as part of the DTCC project. Our choice went to stories who demonstrate clearly some of the issues raised by the meeting of our three approaches to design and pedagogy. The workshops were each, in their own way, a stage in the learning process of collaborating together.

Ones and Zeros, Over-Humanizing, New Perspectives

Natsumi Nonaka (EKA)

What are the most interesting aspects of this cooperation between three countries?

The best part for me about this project was that I had the opportunity to participate in these five-day workshops with students from France and Germany. I usually study design in Estonia, and I was surprised to see that German and French students approach design in a very different way from how we do it in Estonia. At first, it wasn't always easy for me to adapt to their approaches. But as we worked together, I started to realize that there was a lot that I could learn from them. And in the end, I became grateful for our differences and was able to open up to trying new things. And I also think that this experience has helped me grow, and I am happy that we have been able to build such a good relationship between students from these three countries through this project. Overall, I really appreciated the workshops.

Do you have an anecdote of something you experienced during the project that stuck in your mind?

I have a moment that stuck in my mind, which was during the workshop in Germany. It's about the words of my team-mate from France. When we were designing a mouse pointer at the workshop, me and another team-mate, and first we were trying to make it look like a living thing, so that people would feel more affection for "their" mouse pointer. But the French girl told us: "I don't like humanizing the computer so much." Her words really struck me. She said that the computer is just a combination of ones and zeros, and that there is a risk of "over-humanizing" it. For example, smart home devices are so familiar to us that we take it for granted that they are in our homes. But in fact, a lot of personal information is collected by them without us noticing and companies are using that data to make more money. Honestly, I had never really thought about it. I only focused on designing things that are easy to use and pleasing to their users. So, her critical attitude was quite eye-opening for me. I am grateful for her role in changing my perspective. That's why I strongly remember that moment.

What did you learn from the other partner schools and their approach to design?

I have learned a lot from the French and German students. Esadse, HfG and EKA each have very different approaches to design. I believe that French students prefer an organic approach. They follow their intuition rather than strict adherence to theories and enhance their understanding through hands-on activities. In contrast, I believe that the German students possess a strong understanding of design thinking and its methodology, and they strive to incorporate this knowledge into their projects. They are also quite good at time management. I think EKA's approach is somewhat similar to the german one. We usually proceed step by step based on the double diamond design process. The approach of French students was totally different from ours, so, at first, it wasn't easy for me to follow their way of working. But since I trusted their process and worked with them, I gained new perspectives. This experience meant a lot to me. I think it has also influenced my attitude towards design. And, of course, I learned a lot from the German students as well. Their project management abilities are exceptional, and I believe this is crucial for success in the real world. And I am also grateful for learning documentation and time management skills from the german students.

Intuition, Sketches, Reflections

Viki Schmidt (HfG)

What have you learned from our partner schools and their approach to design?

So in general it was really exciting for me to see how people had a quite different mentality in France and that they have less structure, but it still works, and that this actually helped me in the end. Because at HfG in particular the way of working is much more analytical. And sometimes it is difficult to make decisions intuitively. And I think the trip to France reminded me of listening to my gut feeling again from time to time.

How did you students adjust to each other during this short workshop week?

Well, we were actually a group of two, so it was maybe a bit easier. But it was quite satisfying because we always sketched lots of things in order to come to a common understanding of what we both meant in that situation. So in the end we had a big poster on which we had made lots of little sketches to communicate about small games that everybody knows but that may have different meanings or different names in the respective country. And yes, we adjusted a lot through sketches actually. I found that inspiring, because it demonstrated that if you visualize something, you can come to a common understanding much better, in communication in general and especially as a designer.

So drawing was a universal communication channel that worked for you?

Yes, and also as a starting point to share new thoughts.

Neutrality, Reappropriation, End in itself

Mathias Hû (Esadse)

What did you learn or observe in this project that you will take away for your professional or personal life?

I was able to do all three workshops, so I could have a different experience on each of them. That allowed me, mainly the first workshop allowed me to gain a lot of self-confidence in the sense that I had several times... How can I put it? In fact, it taught me to stand up for myself when I felt there were things that went against my principles. It also allowed me to dare to speak a lot more. And I know that since this workshop, I am more likely to stop letting things pass when they rush me or bother me or don't go well in a project. So that really did something for me in that sense. And I also learned a lot about methods,[specific] methods that were used [then].

Have you been able to combine different working methods in your group or did one method take over?

No, we haven't. Overall it worked rather poorly, I think. Is it good or bad that it didn't work? I don't know that, but I have the impression that I have also learned that methods are not neutral in themselves and tools are also not neutral. And in fact, I realized that the tools that we are using, and the methods, they strongly shape our way of thinking and our way of working. We cannot separate the tools and methods we use from the way we use them. I could see and feel that strongly because [during the workshop], many methods were, well, not imposed on us, but suggested and from the moment we use them, they are very difficult to reappropriate. Because the methods have an influence on the rythm of the work, they prevent us a bit from getting out of a well-defined, straight line, like a train on rails. And it's true that as a result, it was a great opportunity for me to look into how these [design] methods work. Why do they make sure that other methods become obsolete, or in any case prevent us from deploying other methods ? What strategies can be adopted to manage to distort them, to transform them ? So that was a bit like the personal approach I had in there. And yes, on the collaborative aspect, I don't think it's necessarily a failure, because it would be like putting a good or bad label on it, but it did not

necessarily work as we might have hoped. But at the same time, I say to myself that collaboration is not an end in itself. It is rather a way of proceeding to achieve a project. As a result, I know that now I am a little more wary of people who want to collaborate at all costs before making good projects. That's it.

Equality, Differences, Progress

Sigmund Abou Chrouch (EKA)

What are the most interesting aspects of this cooperation between three countries?

My initial observation is that the students from all three schools hold a particular perspective or inclination [towards design]. Regarding the French students, I observed that they uphold the principle of equality for all. Everyone needs to be considered. Moreover, during our workshop encounter, I learned from them that design or design thinking does not always work as intended. At times, we may need to delve deeper into imagination, while at other times, we need to be more grounded in humanity. The students from Germany employ a linear design process, following a structured approach from A to Z, in a very organized way. Thus, from them, I gained insights into being well-organized, while from the French students, I learned about the importance of imagination and the value of taking a human approach instead of always following the crowd. The German students taught me to work in an organized manner and also to think in an organized way. From my friends at EKA I learned the importance of being receptive "like a sponge", as they communicate and gather insights from everyone. They taught me to actively listen and strive to understand before taking any subsequent actions.

Can you describe the best and the worst moments during these workshops?

Why was it [workshop in Tallinn] the best and worst moment? Because we all had diverse backgrounds and varied approaches to reasoning. I believe that the students from EKA and Germany share a similar way of thinking but we were already in the middle of our semester project and we started designing and putting ideas together. We noticed that the students from France seemed somewhat detached and hesitant towards our approach to work. This resulted in an unstructured and sometimes immature discussion, with arguments being presented in a random and chaotic manner, causing our voices to raise, and highlighting the differences in our perspectives. However, despite our differences, we were able to eventually converge on a single idea. We were able to do this by actively listening to each other adjusting our thoughts, and identifying the positive aspects and opportunities in

each other's perspectives, which allowed us to work collaboratively towards a common goal. We were able to leverage our collective strengths and generate more interaction, all in line with the theme of our overall subject, which is Digital Collaboration..

Contribution, Complications, Perspectives

Alf  a Morelli (Esadse)

Can you describe the best and/or the worst moments during this workshop or any workshop?

During the first workshop, there was a pretty cool moment when we formed our teams and where we introduced ourselves and the expectations we had for the workshop. And to realize that there were other people that, especially the person with whom I later worked, who was from Estonia, who really wanted to work on the same things as me, but with a very different point of view. [He wanted] to do it because it was a workshop and he wanted to do things a little less as usual, he was curious to experiment. And instantly, we both had the feeling to be able to contribute something to the work of the respective other person. And that was really cool. On the more complicated moments, those were more about ways of working since we are used to super different processes, especially during the second workshop where we were in a group with two persons from my school and two from the german school and they would work (on the project) according to protocol in a very method-based way, with a very defined process, whereas we felt the need, to discuss things more freely, and that was painful for them to discuss freely because they were so used to their methodical protocol. So there was a day when we really struggled to just get along and succeed to produce something that suited everyone. That was the most complicated.

What was interesting for you about collaborating with someone who works in a very different way?

I found it very interesting that, even during times when it was super complicated because working methods were incompatible on certain points, it pushed us to do things that we really were not used to and we had to get out of our comfort zone, even when that meant to do things that do not put us in a very creative position and where we will not get to produce something that we actually like, to just change our point of view on how we work. And that was super fun in the end, even if at the time it was difficult, in hindsight. I really feel that I have reevaluated my own way of thinking and working. And it is satisfying to have succ-

eeded in doing so and that was quite productive from this point of view: I now reconsider things in a different way and, even if i don't apply the methods that I have seen during the workshop in germany, I have reached a broader perspective on different ways of working.

Designing tools for creative collaboration

In this chapter, we aim to develop how we approached the topic of designing tools for creative collaboration in the context of our schools as well as from the ones of professional designers that offer an interesting perspective on how to prepare students for their "after-school" lives.

We first will look back at two of the workshops that happened at HfG Schwäbisch Gmünd, which focused on the design of alternative communication tools and their interfaces (video-call softwares and mouse pointers for simultaneous collaboration). When we first approached the topic of digital tools for collaboration in art and design, we focused on the tools used in our schools and by professionals to collaborate remotely, which became increasingly common during the pandemic when IRL meetings were not an option. Those are mostly communication tools that are not specific to the creative field and are part of a very limited spectrum of what is existing and what we could imagine when it comes to creative collaboration tools. By focusing on our own uses of digital technology, we realized that – even though those tools could be improved – what has been really missing us when we were not able to meet were creative devices for collaboration and the possibility to create together.

As international collaborations are becoming more and more common as well as telework and remote education, enabling people to create things together at a distance has become a major issue and goal for digital product companies. But tech companies are not the only ones to explore the complex topic of online creative collaborations and this has started way before lockdowns, since the beginning of personal computers. This issue is actually at the basis of the FLOSS culture, which relies on collective practices of making, improving, repairing, maintaining and forking tools.

Also, many artists and designers with programming skills or in association with programmers, are choosing to code their own tools to escape the restrictions and costs of the proprietary ones. In doing so, they have a holistic approach to technology that we think is valuable to teach our students. The second part of this chapter is dedicated to Nolwenn Maudet's reflection on the making of tools by and for collaboration, made by graphic designers as an alternative to proprietary softwares and their creative limitations.

What emerge from those – mostly collective – practices, are often situated tools, made for a specific context. What is very interesting with those productions is their ambiguous status: they are both artworks and tools. An article of

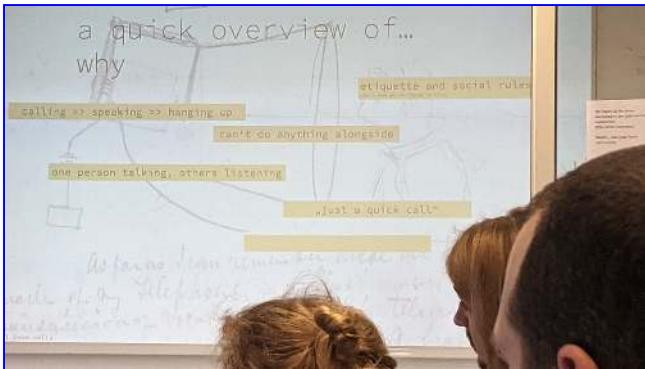
the designer Sarah Garcin will add an insight on how making tools for creative collaborations can be a design practice in itself. We asked her to tell us stories of her interactive and collaborative experiences. This text will be featured in the our-collaborative.tools online platform which is a participative catalog of collective artistic digital projects. It is made to be used, filled and improved by students as well as artists, designers and researchers. We will fully describe it and its purposes at the end of this chapter.

Let's kill zoom calls : HfG's workshop, 21-22 November 2022, Schwäbisch Gmünd (GE)

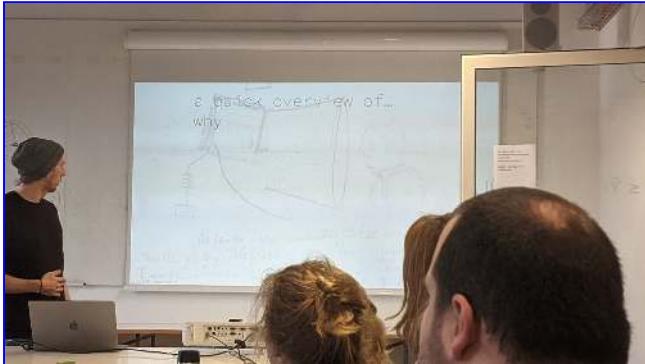
Florian Geiselhart is a computer scientist and was a temporary professor at HfG. During the pandemic, he created hfg.design 1.0 as a teaching platform and is now working on the 2.0 version. He accompanies students on projects both at the technical level and on their design.

A quick overview of...

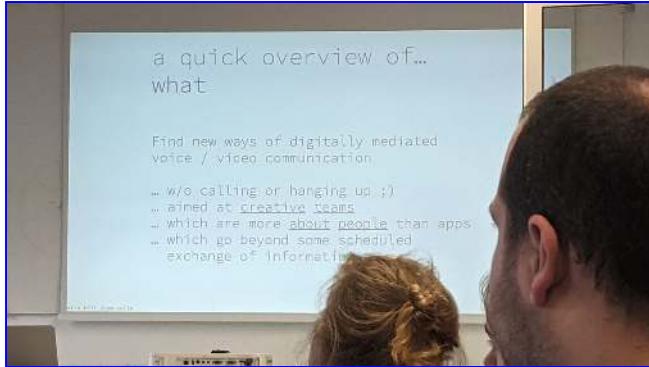
Florian talks about the tools we use to work together remotely. Most of the collaborative tools are build for the productivity and not for the creative work. We can't argue on Zoom.



Presentation



Presentation



Presentation

Some thoughts we brought together about Zoom:

- communication is always on on Zoom, not on-off
- it enables us to be together, yet we are separated
- what about when we are not talking but still communicating?
- many conversations are happening at once
- how to share mood, not only informations?

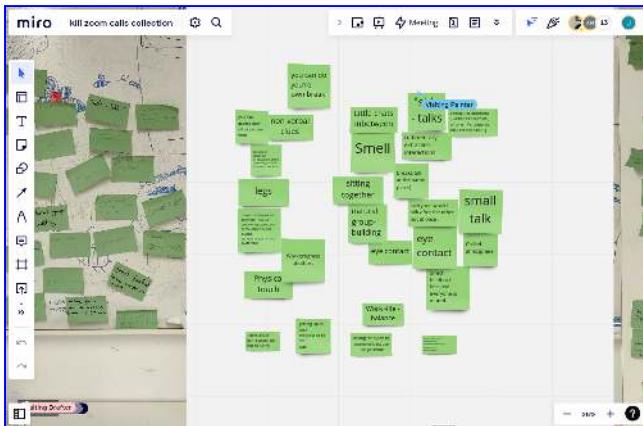
Then, we played a game to break the ice: Two truths and a lie.



Presentation

Making teams

Each students wrote on a piece of paper their thoughts about all the subjects related to video calls they talked about during the first days. Here is an excerpt of the ideas gathered:



Presentation

- you can do your own break when working remotely
- you can't really assess how other person feels
- non-verbal clues are important
- feelings of closeness or distance to others depending on their location in the room is absent via Zoom
- legs are hidden
- "synchronization" between people when someone is talking, is easier to avoid speaking at the same time
- how to have a view on workprogress of others?
- physical touch is missing
- getting up to stick the post-its to the wall is missing
- the truth/lie game would be not so funny on Zoom
- little chats in between meetings

- smell of a room
- sitting together
- side-talks
- seeing the emotions (gestures/mimics) of other participants that are not talking
- rudimentary extraclass interactions
- breaks (all at the same place) are missing
- everyone would talk to each others after a IRL meeting, not as a whole group
- natural group-building
- small talk
- chilled atmosphere
- eye contact
- direct feedback because everyone is muted
- work/life balance
- being in the same environment/experience the same environment as the others

After gathering our ideas, we formed the groups by mixing the students as much as possible, the teams are made above all on the basis of their center of interest.

Teamwork

After first day ended, the rest of the week was dedicated to work on teams' projects that were presented at the end of the international workshop week in HfG.



Presentation



Presentation



Presentation



Projects made by students

Echo

Maëlys Bard, Alféa Morelli, Lars Dörper, Maximilian Becht



Presentation

echo is a 2D virtual environment that allows users to move around in a videocall space. We focused on the spatial and sonic aspect of group work by imagining that it would be possible to move closer to the people you want to listen to and further away from others rather than mutating to simulate the sensation of sharing a space with other people. In *echo*, users can interact with each other in many ways such as sharing a presentation, activating magnetism to automatically follow the person as they move, or teleporting to each other. The idea of this project is to get away from the strict and static aspect of the grid.

Who is this tool for?

Our software can be used by creative teams that need to work remotely, by groups of friends or by companies, mostly large groups.

What type of collaboration is it for (synchronous/asynchronous, collaborative/cooperative/participative)?

On *echo* you can work alone while keeping in direct contact with your workmates, work all together the same time or just present your work and hold meetings. It's a polyvalent tool for many kinds of collaborations.

How does it impacts the collaboration?

We thought *echo* as a way to keep a connection between people immersing them in the same environment so they can feel close to each other and to create a unity feeling which is so important in collaboration.

How did we came up with this idea?

First we defined, with the other groups, the problems encountered with zoom as well as the things we would have missed if the first day of the workshop had taken place in videocall.

Our group focused on the following points:

- non-verbal clues
- small talk/side talk
- feeling the vibe of the other collaborators
- local separation
- chilled atmosphere
- being in the same environment/experience the same environment as the others

From those points came the idea that the most effective way to dynamize a videocall would be to be able to move. That's how we decided to kill the grid. We applied the "morphological grid" method to consider all possible actions to get rid of the grid. Many ideas came from this exercise and we had to think about the form that our project would take for the restitution three days later.

Why is it better than Zoom?

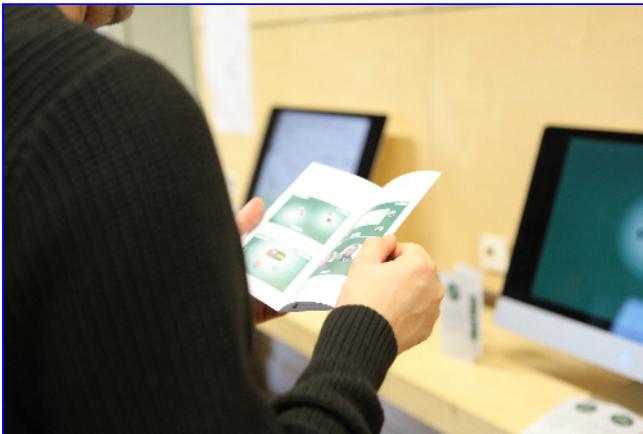
Zoom avoids the sensation of forming a group by freezing us in one place and removing the sensation of being in space in relation to others. With *echo* the videocall experience is more human and interactive.

What other existing tools could it be compared to and why is it different?

echo is similar to *Spatial Chat* which have the same sound spatialization system but the moving control are less intuitive and it try to reproduce a kind of reality while *echo* is really minimalist and sensitive, we've tryed to reproduce the sensation of being in a team, not just in a virtual open space.



Presentation



Presentation



Presentation

eyesync

Leoni Stein, Enis Sentürk, Philipp Roser

First we started asking ourselves why eyecontact is not working and is necessary for us. Soon we found out that conversations on the side have a huge impact on the authenticity during a meeting.

Why we have no eyecontact during zoom calls

- you see everyone at the same time
- you look at yourself
- you don't know if someone is looking at you
- every device has a different grid (of people)
- sometimes the camera is off

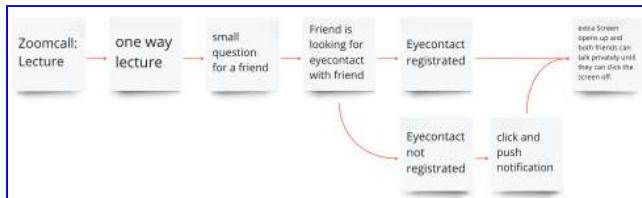
Why do we need it?

- for direct feedback
- for inclusion
- for when you need to stay focused
- for emotional connection

- to feel spoken to
- to feel heard

"How might we" questions

- How might we make someone feel listened to?
- How might we show two people that they look at each other?
- how might we solve the problem of having side conversations without disrupting the host?



Presentation

The technology we want to use is called eye tracking. For this we use an API called *webgazer*.

eye sync

Presentation

re.act

Roman Samarskyy, Sarah Fütterling, Tobias Reinhart

RE.ACT

.../61

What is this tool for?

re.act is a tool for online meetings. You can talk and listen to others depending on your location in the room. You can let participants know how you feel about something that's happened on the call at all times.

Who is this tool for?

The tool is for any kind of project group, teaching situations and teams working together simultaneously.

What type of collaboration is it for (synchronous/asynchronous, collaborative/cooperative/participative)?

It is for real-time collaborations.

How does it impacts the collaboration?

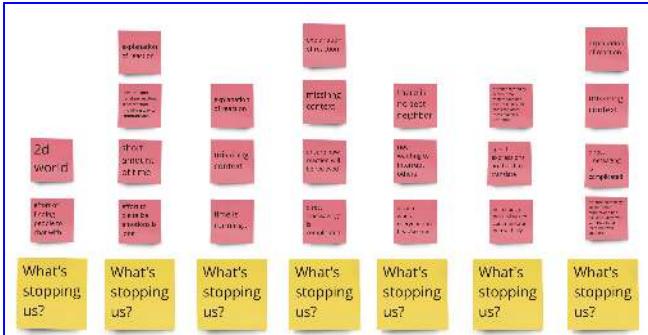
It makes it easier to connect with other people in the room.

How did we come up with this idea?

The goal of the workshop was to reinvent digital communication and kill a certain thing about Zoom calls that annoyed us the most.

We picked sending reactions as our feature that we wanted to target because when you're in a call it's impossible to let others know your reaction to something that's happened in the call the way you can in a real room. Others can't hear you laugh or listen to your comment without everybody hearing it - or nobody at all.

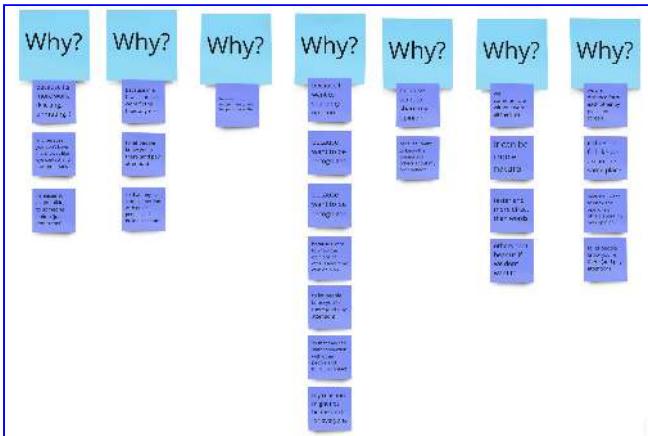
We started our project by collecting "How might we..?" questions and picking them apart layer by layer by asking us "Why do we want to do this?", then answering the question and asking ourselves again "Why do we want to do this?" for the answer. In another direction, we asked "What's stopping us from doing this?" to further identify the problems.



Presentation



Presentation



Presentation

Finally, we were able to summarize our findings in the following questions:

How might we talk without talking?

How might we reduce the inhibition threshold to start talking to someone?

How might we let specific persons know our reaction clearly in a short amount of time?

Presentation

We then started researching other tools that let us send reactions as a competitor analysis.



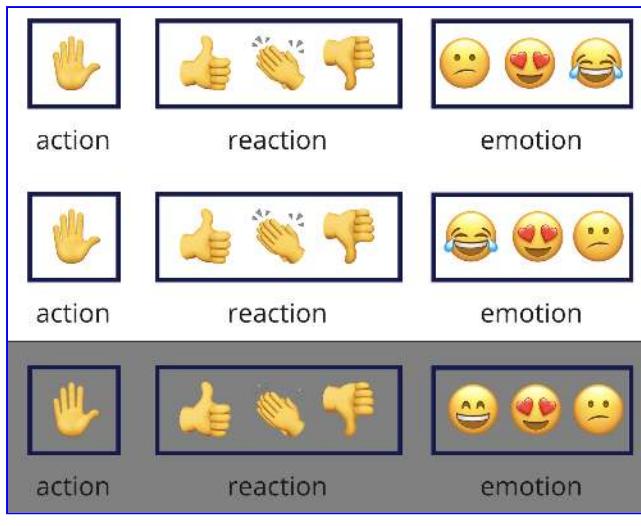
Presentation

Most of these let users send emojis to react to anything. We started to pick apart a lot of emojis and tried to find the most important ones that most people associate the same meaning with.

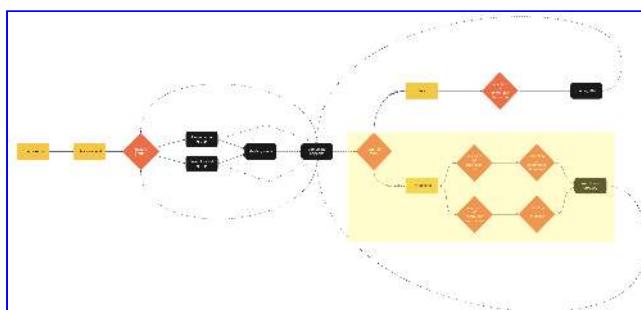


Presentation

Most emojis have multiple meanings and some are easily misunderstood. So what are the most important ones and what can we use them for? After many discussions we chose a small set of reaction emojis that we identified as the most important. They are classified into three categories: action, reaction and emotion. The final set is framed grey.

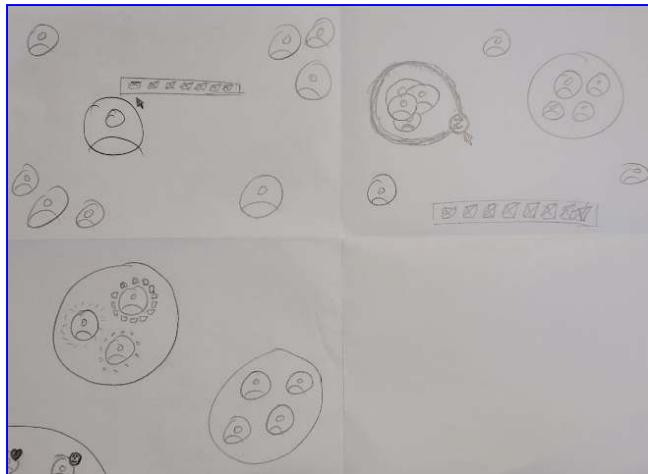


The next step was to create a concept that we then could turn into a prototype. For this goal we created a flowchart that shows how reactions can be sent and how our digital meetings work overall.

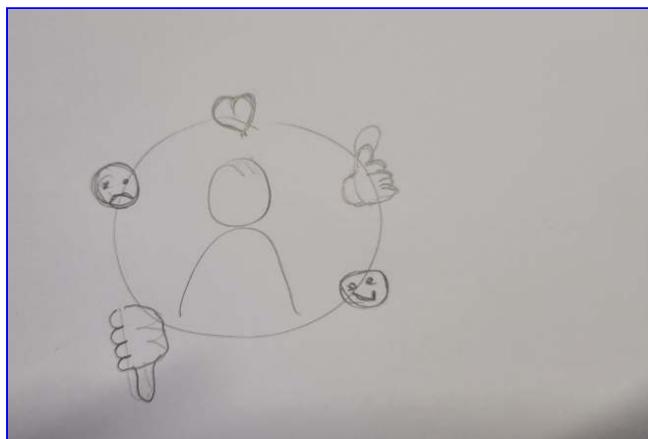


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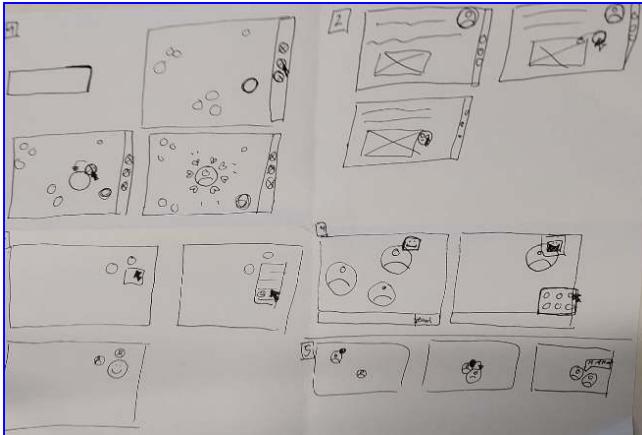
Then we sketched out first ideas of what our interface and reaction process could look like visually.



Presentation

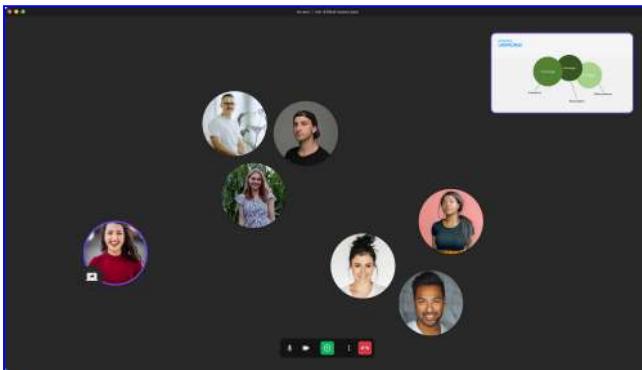


Presentation



Presentation

Our result is an online meeting tool that allows you to move freely in the room and therefore to pick a seat and seat neighbors. You can talk to the people you sit close to and hear those further away too but more muted.



Presentation

You can send reactions to a specific person, a group of people or the whole room depending on where you drop the emoji after you dragged it out of your selection.



Presentation



Presentation

You can receive reactions as well, and like any other tool it allows you to do all that while listening to a presentation or watching a shared screen.



Presentation

Why is it better than Zoom?

It's better than Zoom because it reflects what a meeting in the real world would feel like. You have many opportunities to chose your actions such as your location in the room and who you talk to and who you want to let your reaction know.

What other existing tools could it be compared to and why is it different?

The tool uses all of the basic features that Zoom offers too but has extintions that are connected to the real world. It is similar to the app "wonder" which lets people walk to different places and chose their talking partners as well.

Collaborative interaction patterns: HfG's workshop, 21-25 November 2022, Schwäbisch Gmünd (GE)

Intro au workshop (qui est Marc + sujet et objectifs du workshop).
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Nulla at felis ornare, posuere elit sit amet, vestibulum neque. Curabitur
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Title of Marc's talk

Résumé de la présentation + inclure slides (demander doc à Marc).
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cursus, bibendum purus eget, molestie nisi. Phasellus arcu orci,
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velit. Vestibulum eu tristique purus. Cras fringilla volutpat cursus.
Nulla at felis ornare, posuere elit sit amet, vestibulum neque. Curabitur
imperdiet neque a elit posuere, sit amet gravida ipsum varius. Phasel-
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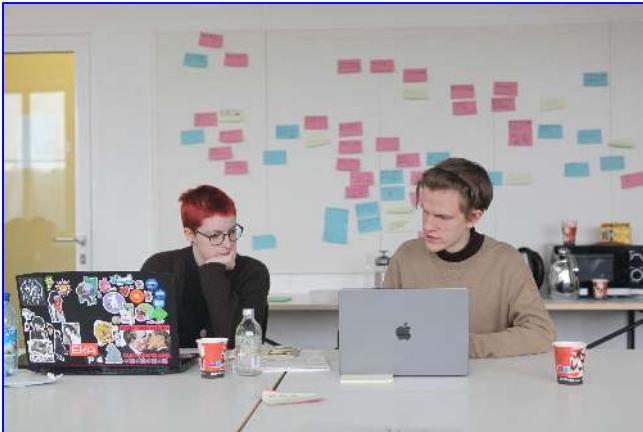
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Presentation

Teamwork

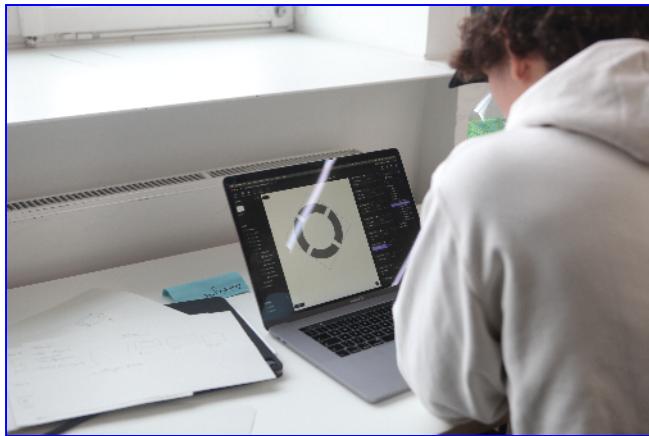
Après un talk de Marc, les équipes se sont constituées par affinités et le travail en équipe a immédiatement commencé en vue de la restitution du vendredi.



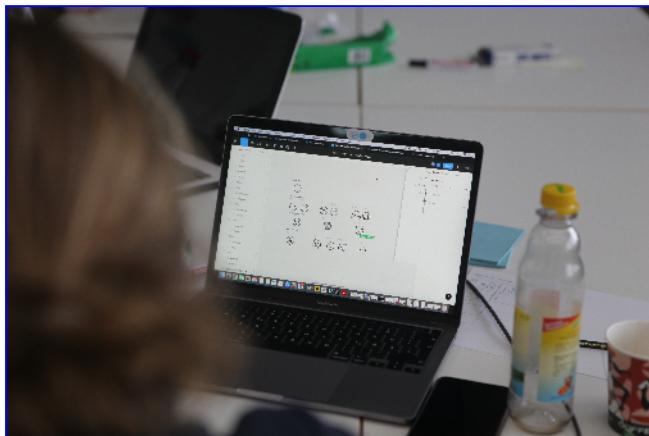
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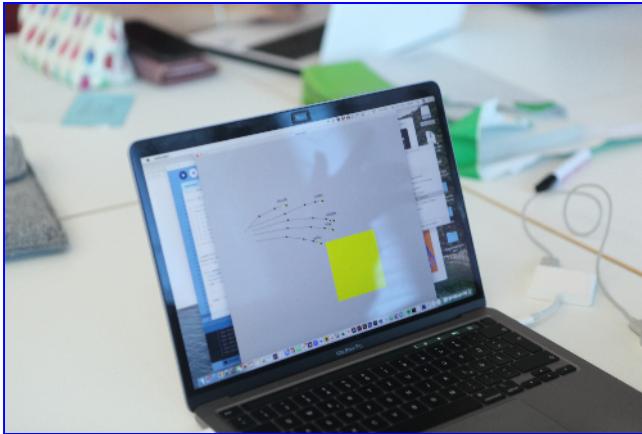
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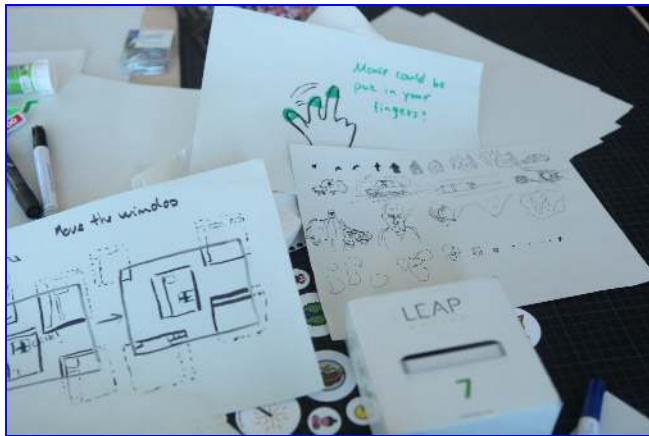
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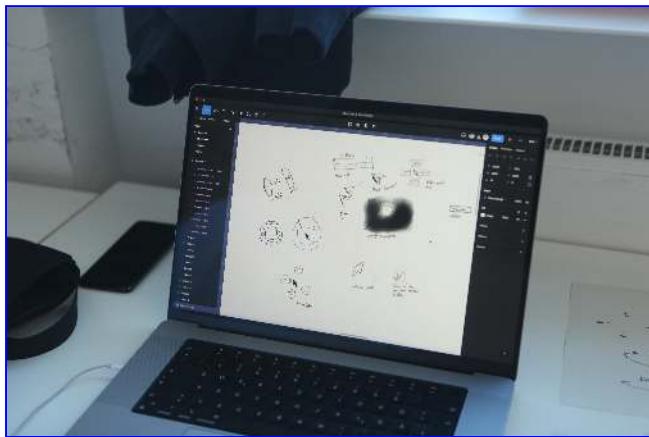
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Presentation



Presentation



Presentation

Students' projects

Authentic emotion capture in digital collaborative working spaces

Andy Parker, Nicole Krein, Kaisa Uik



Presentation

What is this tool for?

In the digital collaboration era people tend to lack emotional connection in the workspace. They are working with computers rather than the people using them. This tool makes it easier for co-workers to create emotional connections, it helps start conversations both about work and personal life and it lets you see authentic feedback of your work.

How does it work?

When you are viewing your co-worker's frame, motion capture system starts detecting your facial expressions. When you have a distinctive reaction a picture is taken of you and posted in the frames corner. You can add a comment to explain your reaction or make a face with a stronger emotion to change it. You cannot delete your own reaction but others can.

What did we make?

Within 4 days we made a Figma file with different components that could be added to Miro or Figjam. We also recorded a video with 3 scenarios of the ways the tool could be used after drawing storyboards. In the end we made an explaining poster with pictures of scenarios.

What type of collaboration is it for (synchronous/asynchronous, collaborative/cooperative/participative)?

This is made as a new feature for digital collaboration tools like Miro and FigJam.

How does it impacts the collaboration?

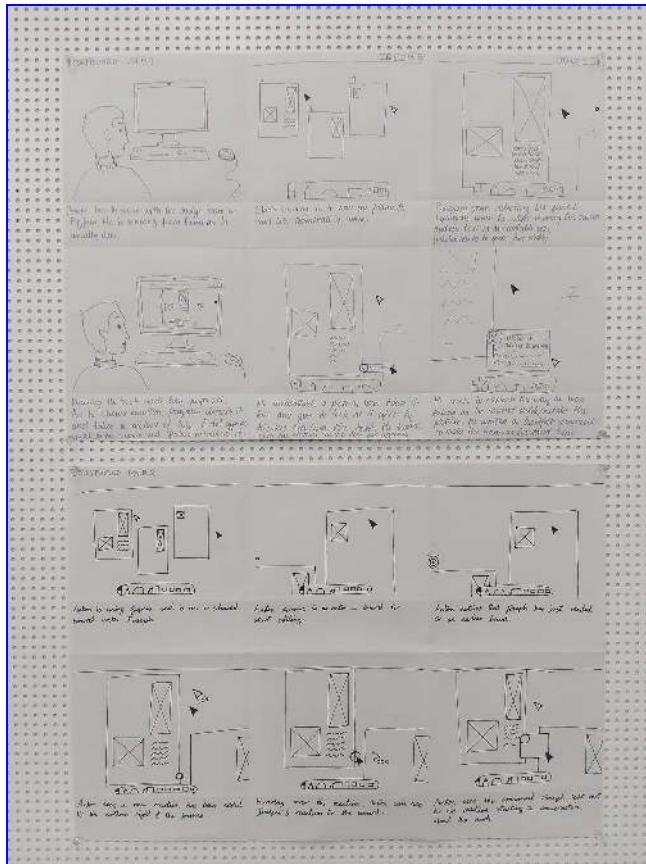
Digital collaboration is often very serious and it lacks emotional connection. With our solution people would give insight into their mood and working spaces. By making the workspace more intimate by creating an emotional connection between people. It also makes it less formal and more fun so people would feel less anxious and alone while working from distance.

How did we come up with this idea?

At first we came up with a few ideas which would be interesting to work with concerning digital collaboration and cursor qualities. We thought about gamification, making the work-space less formal and more connecting. We then defined the problem we see in digital work-spaces - that people lack emotional connection that they usually have because they see face to face. We then started brainstorming about different ideas and stuck with the one where a picture is taken of you automatically to ensure authenticity.



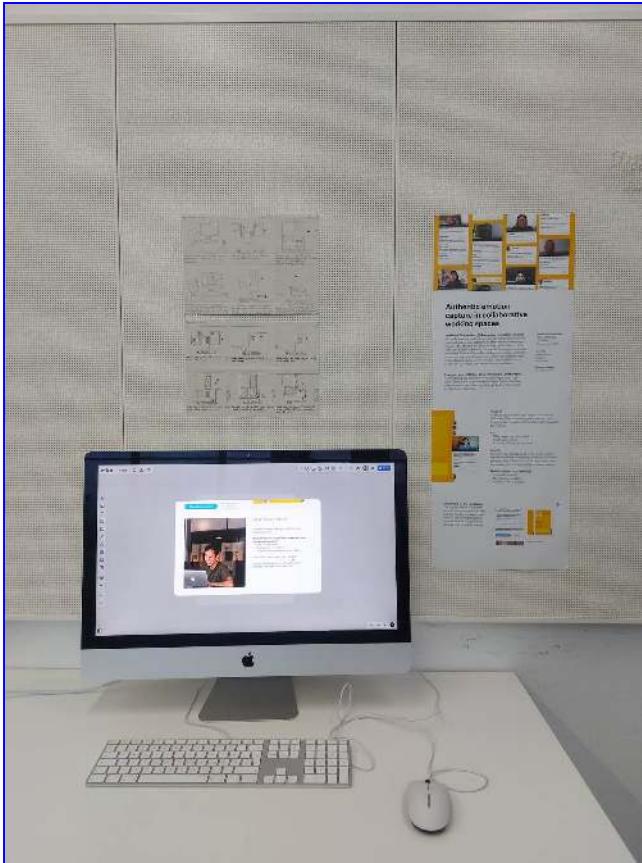
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Presentation

What other existing tools could it be compared to and why is it different?

The solution can be compared to the stickers feature because they also show what the other person is feeling. With our solution the reactions are real and authentical as you cannot fake them but whilst using stickers you can choose whatever reaction even if you don't feel that way. Seeing people's faces also makes you more familiar with them making it more comfortable to work.



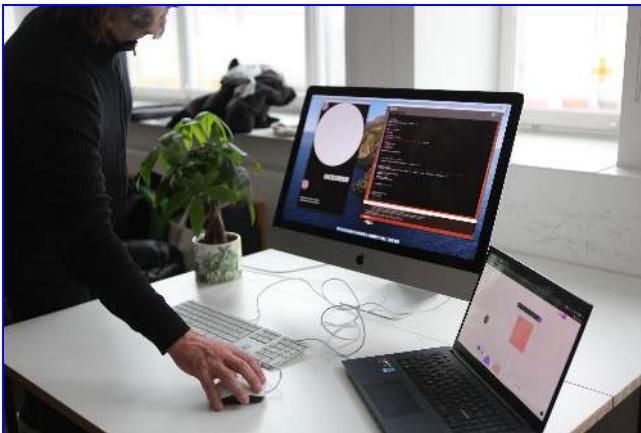
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Presentation

FaceCursor

Vadim Drobot, Julien Dzviga, Hugo Guyomard



Presentation

What is this tool for?

FaceCursor is a short program which come with a simulation of an interface, introducing a webcam into the mouse clicker. This tool could be used to reinvent the conception of video content using live, for example. On the other part, it would become an add-on to integrate to our operating systems, enabling us to get rid of a simple videochat software to move towards something between TeamViewer and Face-time (or the good ol' Skype).

What type of collaboration is it for (sychroneous/asynchroneous, collaborative/cooperative/participative)?

This tool is obviously destined to a sychroneous collaboration, far away from an "emoji" or "thumb up" discussion... It could be also cooperative, if we imagine some additional features like drag'n'drop or clipboard action that involve a simultaneous user's clicking. For the moment, you have the possibility to draw directly on your "mouself", like a Paint extended to live webcam.

How does it impacts the collaboration?

FaceCursor clearly doesn't claim to be a huge innovation, the "cool" blending of several existing tools put apart.

How did we came up with this idea?

The inspiration for this project came from our frequent use of Snap or Instagram filters, but also with this ability to move your face anywhere on the screen, when you are in a Facetime or Messenger call on a smartphone (or similar device).

What other existing tools could it be compared to and why is it different?

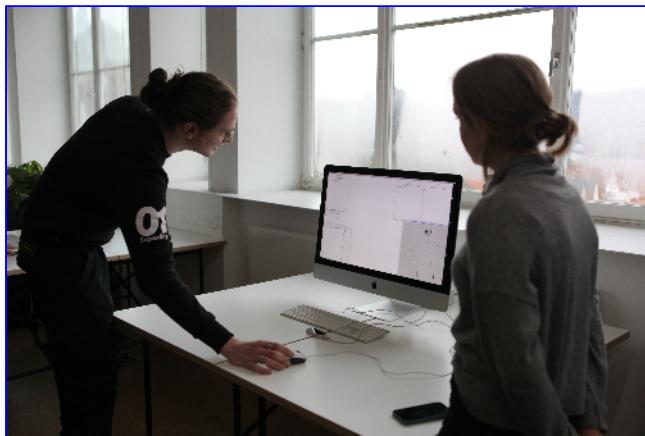
The difference with an overknown tool like Miro or Figma is the add of the mouse pointer with live camera on integrated, and the ability to get a "real human" interaction with it.

Autonomous mouse pointer

student's names

What if your mouse pointers were retired?

Thanks to the Leap Motion Controller, there is no more need for mouses or even for mouse pointers so they are now retired and living they're best life as autonomous pointers. Let's see what this one is busy doing in the background.



Presentation



Presentation



Presentation

Conclusion and openings

This week was productive in exchanges, experiences and design. Many tools were modeled by students and figured a large variety of intentions that seek new ways of interacting with each others. We witnessed moments of skills and tools sharing in between the members of teams, which was really interesting in the way that the separation between our schools pedagogies went porous through students.

During this third and final workshop, we, the teachers, also got the chance to discuss about how to render all the work done. Different formats were considered to disseminate the work, we decided on an exhibition in each school but with similar content: video interviews of the students who participated in the workshops, with the same questions, that we collectively wrote. As we were in the context of the workshop, we were constantly having informal feedbacks on the workshops from students. We felt that – as they were the ones who were the most concerned by the work done and by our experience of collaborating together – we should give a place of choice to their testimonies and reflections on the subject of digital collaboration.

S'approprier pour mieux partager. Outils numériques pour la collaboration en design

Nolwenn MAUDET, Enseignante-chercheuse en design, Université de Strasbourg

Introduction - On n'est jamais mieux servi qu'à plusieurs

Dès 2011 le graphiste et théoricien du design graphique Andrew Blauvelt affirme que : « la relation entre le design graphique et la technologie est entrée dans une nouvelle phase de maturation, avec une définition du design qui englobe la création de nouveaux outils permettant aux autres de pratiquer le design. »¹ Cette évolution s'est construite grâce à l'appropriation progressive par les designers de la puissance de l'ordinateur et plus particulièrement de la programmation : « Nous devons apprendre à créer des outils nous-mêmes. Après tout, c'est ça l'ordinateur : un outil de création d'outils. »² La capacité pour les designers de produire leurs propres outils a nourri une transformation des pratiques qui prend la forme d'un double mouvement en apparence paradoxal : s'approprier pour mieux partager.

S'approprier la production de ses outils c'est pour les designers une manière de s'émanciper et d'affirmer leur indépendance face à un monopole, celui qu'Adobe détenait sur les outils de la profession. Cette revendication va parfois même jusqu'à prêcher une autonomie proche de l'autosuffisance ou même de l'autarcie et qui passe par la compréhension profonde et la maîtrise complète de la chaîne technique, ce qui nécessite généralement l'acquisition de compétences de programmation. Pourtant, cette démarche d'appropriation à tendance autarcique s'accompagne, en regard, d'un désir affirmé de partage, d'ouverture, de collaboration et de modularité, que ce soit entre designers, avec les commanditaires ou encore avec le public. Cette féconde dualité est bien résumée par Anthony Masure lorsqu'il parle du travail du collectif OSP : « On n'est jamais mieux servi qu'à plusieurs »¹ et on la retrouve très souvent affirmée et affichée dans les discours des designers elleux-même. Mais de quels outils parle-t-on ? Et de quelles

collaborations ? Quels sont leurs effets sur les pratiques et les productions du design ?

Une redéfinition du métier – Comment les outils collaboratifs transforment le design d'une création de formes uniques, maîtrisées et définitives à la fabrique de potentialités infinies à explorer en collaboration

Travailler à la production d'outils collaboratifs décale l'objet même de la production du design. On ne produit plus des objets ou des formes définitives mais des outils, nécessairement collaboratifs. Au-delà du numérique, on observe cette même appétence pour les designers à produire des outils, parfois même de papier, qui seront utilisés par d'autres pour qu'ils produisent les formes définitives. Pourquoi un tel engouement de la part des designers pour la production d'outils ? Il s'agit je crois d'une réappropriation par les designers d'une expertise technique qui les distingue de ceux qui ne peuvent « qu'utiliser » les outils numériques traditionnels, devenus accessibles et utilisables par tout le monde. « Au bout du compte, si ce que vous produisiez peut être fait par n'importe qui doté d'un ordinateur, pourquoi aurait-on besoin d'un designer ? Dans d'autres termes, pour emprunter la langue des affaires : en tant que designer, quelle est votre valeur ajoutée ? »¹ Aujourd'hui, le véritable pouvoir se situe moins dans la production de formes, devenue largement accessible à tout le monde, que dans la création des outils qui permettront ensuite de cadrer la production de ces formes. Ainsi, si le designer abdique en apparence ses prérogatives sur les formes, il conserve en fait le droit d'en définir les contours et les conditions, l'espace des possibles latents. Incidemment, développer des outils décale le travail du designer en nécessitant d'autres compétences et en exigeant de se poser de nouvelles questions : comment rendre cet outil utilisable par des utilisateurs non-programmeurs ? Comment en faciliter la réappropriation par ceux qui savent programmer ? Comment maintenir, entretenir ou faire évoluer l'outil ? ... Autant de nouvelles expertises qui bousculent les fondamentaux du métier.

Du point de vue des formes produites, le développement d'outils favorise la génération de réponses multiples à chaque problématique. On ne produit plus des formes uniques et définitives car, puisqu'à développer des outils, autant qu'ils soient utilisés plusieurs fois et par plusieurs personnes. Les outils collaboratifs permettent donc généralement la création d'une multitude de formes comme autant de déclinaisons autour d'un thème et cette possibilité s'accorde très bien avec la nature du numérique. Sur Internet il ne coûte pas plus cher de produire et d'afficher une infinité de formes différentes. Au contraire, l'économie de l'attention exige une profusion toujours renouvelée de contenus à diffuser sur les réseaux sociaux.

Ouvert-Fermé – Comment les outils collaboratifs mettent en jeu des limites qui favorisent la diversité des formes

Historiquement, la numérisation des outils du design a abouti à leur universalisation. Des monopoles globaux se sont établis autour de quelques entreprises qui produisent des logiciels à visée universelle et totalisante. Que l'on soit au Japon, en Afrique du Sud ou en Europe, on design dorénavant avec les mêmes outils. Peu importe le projet, peu importe le contexte, peu importe la designer, on pourra toujours utiliser le même logiciel car ceux-ci offrent la promesse – théorique – de permettre la création de toutes les formes possibles.

Au contraire, beaucoup des outils numériques produits par les designers sont de petits outils très spécifiques, souvent créés sur-mesure ou bien déclinés à partir d'une base déjà existante et adaptés à un nouveau contexte. S'ils sont spécifiques, ce n'est pas seulement car ces outils peuvent être hors-sujet et inutilisables une fois sortis de leur contexte, c'est aussi qu'ils sont généralement bien plus limités dans leur répertoire formel. Très souvent, les outils numériques collaboratifs fixent un certain nombre de contraintes et ouvrent un nombre limité de paramètres qu'il s'agira ensuite de faire varier. En proposant une étroite infinité de possibles à explorer, les outils créés par les designers déjouent l'infini potentiel des logiciels universalistes qui a souvent nourrit l'homogénéisation des productions. Car c'est justement la restriction ou la canalisation explicite des possibles qui va permettre la production d'une multitude de propositions différentes tout en assurant une certaine cohérence graphique. C'est aussi cette fermeture qui

permet de produire des formes singulières car toujours contextualisées et donc toujours renouvelées. Pris individuellement, ces outils présentent souvent une esthétique reconnaissable, un air de déjà-vu, mais c'est par leur multiplication que les outils fermés peuvent prétendre à une certaine ouverture formelle, sous la forme d'une diversité contextuelle.

L'intérêt de produire des outils fermés n'est pas que formel, plus l'outil revendiquera une vocation universelle ainsi qu'une base d'utilisateurs nombreuse et permanente, et plus il faudra s'en occuper, le maintenir, résoudre des bugs, le faire évoluer, y ajouter des fonctionnalités pour répondre à de nouveaux besoins qui ne manqueront pas d'apparaître. Restreindre les possibles et rester contextuel permet au designer de s'affranchir de ces problématiques de maintenance et d'aligner la production d'outil sur un processus plus traditionnel de création : un projet = un outil, tout comme on avait un projet = une forme ou une série de formes. Une fois le projet terminé, on peut l'archiver et passer au suivant. La vie traditionnelle des outils, en particulier numériques est souvent différente et limiter l'outil permet aussi de lui prévoir une fin de vie nécessaire si l'on veut se renouveler. Fermé formellement, chaque outil n'en reste pas moins ouvert dans la possibilité laissée à celui ou celle qui sait programmer de les modifier pour les adapter à d'autres contextes et ainsi réouvrir un nouvel espace à la fois infini et restreint des possibles. L'ouverture affichée du code ne doit pourtant pas cacher le fait que celle-ci est rarement suffisante pour qu'un réel partage, une réelle appropriation ait lieu.

Quelques saveurs de la collaboration – comment différentes formes de collaboration s'incarnent dans les outils

Produire des outils, ça n'a généralement de sens que si d'autres s'en servent. Penser les outils dans une optique collaborative apparaît donc comme une évidence et cette relation s'est notamment imposée au design grâce à l'éthique du logiciel libre qui se fonde sur le partage. Mais la participation existe dans l'art et le design depuis longtemps. Au moins depuis un ensemble de pratiques historiquement minoritaire et militante comme le design participatif scandinave qui revendiquait une approche politique de la conception d'outils numérique avec les travailleurs et contre les managers¹. Aujourd'hui, l'injonction à la collaboration avec le public est devenue omniprésente dans le design² et est

revendiquée comme mode d'action par de nombreuses designers. S'appuyer sur la collaboration permet d'éviter des propositions définitives, parfois vues comme trop assertives, non démocratiques et donc peu légitimes. Elle permet aussi de s'affranchir de la responsabilité de la forme car pour les designers producteurs d'outils ou de protocoles de collaboration, « les formes ne sont pas le sujet de leurs préoccupations et discours. »³

Mais de quelle collaboration parle-t-on ? Il existe plusieurs manières de collaborer : de la contribution à la coopération en passant par le partage, la participation ou même peut-être l'exploitation. Les outils numériques tels qu'ils sont développés dans le design aujourd'hui en proposent au moins deux teintes différentes car la collaboration entre designers-développeurs est bien différente de celle qui s'adresse au public.

La collaboration entre designers pour commencer. Dans l'écosystème des designers-producteurs d'outils, on retrouve beaucoup de collectifs au sein desquels les outils collaboratifs sont utilisés pour faciliter le travail en commun. Soit que les designers collaborent à leur création, ou bien que certains les développent pour que d'autres les utilisent. Plus largement, autour de certains outils à l'ambition plus importante, comme pour la librairie paged.js, se forment des communautés de designers qui sont souvent à la fois utilisateurs et contributeurs. Et puis, la collaboration entre designers peut également se faire sous la forme de la déclinaison ou du fork. Dans ce cas la designer laisse ouverte la possibilité pour d'autres de reprendre, de développer ou d'adapter son travail. Là aussi, il s'agit d'une adaptation de pratiques issues de la culture de la programmation, même si, en ce qui concerne la déclinaison à partir d'un existant, on peut faire le lien avec des pratiques plus anciennes comme les remakes et les déclinaisons qui ont largement cours dans la typographie par exemple¹. La nouveauté réside peut-être surtout dans le fait que les designers aujourd'hui appellent explicitement à une appropriation de leur travail et cherchent souvent à la faciliter via un travail de documentation. Pour autant, ces formes de collaborations ne s'offrent qu'à une petite élite de designers car elles nécessitent des compétences en programmation qui sont loin d'être démocratisées.

La seconde modalité de collaboration est celle d'une participation du « public » à la création. Plutôt qu'une véritable collaboration, le terme généralement employé dans ce cas est celui de participation et celle-ci se déploie d'ailleurs dans le design bien au delà de la sphère des outils

ition par exemple : « la fréquentation des expositions constitue une contribution active du public, avec le graphiste ils tendent à aiguiser une culture critique [...] L'exposition est envisagée comme un espace de relation et de participation du public. Le spectateur de ce type d'exposition n'est pas passif, il travaille à produire une culture critique collective. »¹ Lorsque l'on parle de participation, on parle de l'inclusion dans un processus de création mais on y saisit tout de suite l'asymétrie qui existe entre les parties prenantes. Le designer dans ce contexte devient « un producteur ou un orchestrateur de cadres, de systèmes et d'actions qui permettent au design d'exister. Il a perdu son rôle traditionnel d'unique créateur de l'œuvre ; ce rôle a été usurpé par des « contributeurs », qui se comptent parfois par milliers. »² Ce type de participation s'adresse parfois au client de l'outil et lui offre une certaine autonomie, par exemple en lui permettant de réaliser des déclinaisons de visuels en faisant varier le ou les paramètres prévus dans le logiciel. Par rapport à la collaboration active et égalitaire entre pairs des designers-programmeurs, la participation du public se fait plus généralement sur le mode de la petite main, utilisant l'outil via quelques actions pré-déterminées qui permettront l'exploration de l'espace des possibles formels. Les différentes propositions créées sont généralement mises et présentées au même niveau, car c'est leur profusion qui fait sens, plus que chacune des contributions prises individuellement. Cette participation est aussi souvent limitée dans le temps, prenant la forme d'ateliers ou de performances guidées. Cette forme de collaboration médiée par l'outil possède sa propre logique car un public confronté à un nouvel outil créatif ne pourra pas être instantanément formé à la pratique du design ni passer des heures à prendre en main un outil qu'il n'utilisera bien souvent qu'une seule fois. Encadrer l'usage et l'accompagner via des ateliers permet également de s'affranchir d'une partie du fastidieux travail de conception d'un outil numérique de long terme qui nécessite d'en régler les moindres détails ergonomiques, pour en faciliter l'apprentissage en autonomie ou en éliminer les bugs.

Il faut pourtant s'interroger sur ce que représente cette participation. Selon Duhem, l'injonction à la participation, même avec les meilleures intentions peut mener à un contrôle et une exploitation des participants plus qu'à une émancipation¹, y compris dans ce qu'il nomme le design alternatif. Quelle agentivité est donnée aux utilisateurices de ces outils ? Sont-ielles incitées « à participer » à la manière des travailleuses du clic, ne pouvant opérer que parmi un ensemble restreint de choix et restant anonyme derrière celle qui a conçu l'outil. Créer un cadre, un ensemble de contraintes graphiques que d'autres pourrons utiliser pour produire des formes finales n'a rien de nouveau. C'est même le principe des chartes graphiques. Pour autant, la conception et

l'utilisation de ces systèmes n'était pas présenté comme collaborative. On appliquait la grille, la charte ou le système graphique et cela était perçu plutôt comme de l'exécution que comme de la collaboration ou même de la participation.

Parler d'outils de création collaboratifs implique de penser cette dichotomie et d'ouvrir le capot de la collaboration qui désigne des manières de s'impliquer bien différentes. Les outils de création collaboratifs s'accompagnent notamment d'une nouvelle fracture entre ceux qui savent créer ou modifier des outils et ceux qui ne pourront que les utiliser. Il reste encore je crois à penser des manières de traverser cette frontière.

Notes :

1. Andrew Blauvelt, Outil (ou le designer graphique face à la post-production), Azimut 47. En ligne : <https://revue-azimuts.fr/numeros/47/outil-ou-le-designer-graphique-face-a-la-post-production>
2. Jonathan Puckey, cité par Andrew Blauvelt, op. cit.
3. Anthony Masure, « Visual Culture. Open Source Publishing, Git et le design graphique », Strabic.fr, 2014.
4. Andrew Blauvelt, op. cit.
5. Pelle Ehn, « Scandinavian design: On participation and skill », Participatory design. CRC Press, 2017. p. 41-77.
6. Ludovic Duhem, « Participez ! Pour une critique politique du co-design », RADDAR N°3, 2021.
7. Yann Aucompte, « Des mondes-ateliers : les lieux et les milieux de la fabrique du design graphique. », dans Revue Design Arts Medias, 11/2021. En ligne : <https://journal.dampress.org/issues/les-arts-de-faire-acte1-les-modes-d-existence-de-l-atelier-en-arts-et-en-design/des-mondes-ateliers-les-lieux-et-les-milieux-de-la-fabrique-du-design-graphique>
8. Eric Schrijver, « No-one Starts From Scratch: Type Design and the Logic of the Fork », i.liketightpants.net, 2013. En ligne : <https://i.liketightpants.net/and/no-one-starts-from-scratch-type-design-and-the-logic-of-the-fork>

9. Yann Aucompte, « Les designerly ways of knowing des graphistes », dans Design Graphique ? Manières de faire de la recherche, 2021. En ligne : <https://culturesvisuelles.org/projets/design-graphique-manieres-de-faire-de-la-recherche/les-designerly-ways-of-knowing-des-graphistes>
10. Andrew Blauvelt, op. cit.
11. Ludovic Duhem, op. cit.

ourcollaborative.tools

As we mentioned several times before, we wanted to make an object that would serve us over the long term, a device that would be a synthesis of our research but that would also be a tool made in collaboration and to be used by designers, artists, students or academics for their own activities.

We first envisioned a toolkit but finally imagined a platform that would be both a design research object, a participatory archive, and a pedagogical tool. This platform aims to be used by designers and artists who work on notions such as collaboration, cooperation, contribution, participation, creative process, free software (FOSS), computer development and visual arts.

We think about this platform as a participative and open data base dedicated to artists and designers for pedagogical and research purposes. All the projects listed in this catalogue contribute to the building of commons, through digital artistic devices. The artists and designers who implement them are – all in their own way – shaping frameworks to host collaborations (with peers, experts from other disciplines, inhabitants of a territory, other than humans, etc.). We are mostly interested in the ambivalent status of these productions that are both artworks and tools. However, we do not only aim to archive projects but also to document practices and study how artists and designers use, combine, twist existing tools and develop new ones, so they can fit to their working methods and not the opposite.

We are continuously working on its design and editorial structure and we will continue for some time. With a small team and through workshops, we would like to push this object as far as possible for it to really become a tool used for several purposes. This project is in progress, here is an abstract of our intentions and testing for ourcollaborative.tools.



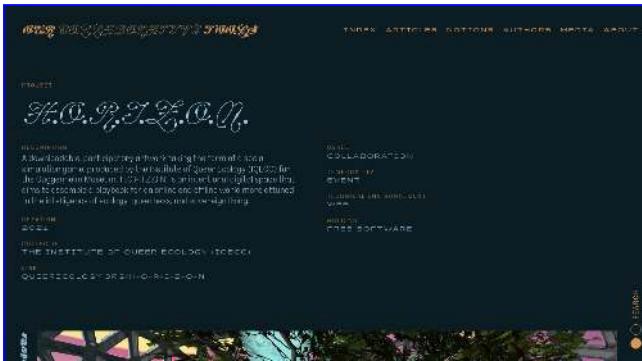
Index

What's inside?

Project's sheets

Each project is presented in the form of a sheet that provides the title, description, year of creation if it exists, the author(s), a link to the source, usage, temporality, and a technical environment.

Notions are associated with each project, in connection with the articles.



Project

Articles

We contacted several scholars and practitioners to enlighten us on their visions of creative collaboration : we asked them to write an article as close as possible to their sensibilities to have the most precise view on our subject. Projects and concepts are associated with their text to create a fine relationship with the content of the catalog.

liste des contributions?



Article

Lexicon

We wish to enrich the plateform with a lexicon of notions related to the subject: each notion is defined to be as accurate as possible. Several relations can be create from and to the articles and projects



Notion

Mediagraphy

We want this catalog to be as rich as possible, for this reason we need references of articles, books, website on which our users can rely. We will feed this library with suggestions from guest authors but also from all contributors involved in the project. We build this mediagraphy on

the APA model to ensure its compatibility with current research and academy formats.



Reference

Image bank

We have chosen to leave a large part to the image, to favor large surfaces for interface illustrations and screenshots of indexed projects. For the articles, as we taking care of the typography, we want to accompany the text with a lot of illustration.

How is it built?

We invited Benjamin Dumond from studio Bonjour Monde. Graphic and interaction designer, Benjamin build the graphic identity of the website and the logic behind the interface, we iterated together to design the usage.

The identity is strong and singular, we wanted to make this project also an artistic object. The development is ensured by our team as well as the editorialization, to be able to make it evolve and maintain it over several years.

The plateforme is made in two parts :

At first, the back office is built on the Django framework and consists of a Rest API that publishes all content in JSON format, which allows us from the same data to build other graphical applications. Django is adapted for content-rich platforms and can be resized according to evolutions.

The frontend is based on vue.js which gives us a lot of adjustment possibilities during the various tests and allows quick corrections

The database system is still under developpement mode and will be migrate to a PostgreSQL database soon.

All is based exclusively on free softwares including the interface design with Inkscape and of course the development of the platform (django and vue). All the sources will be available to be explored a posteriori.

How to use it?

The platform is designed to create a maximum of relationships between the different objects that constitute it. The general idea is to offer as much variation as possible to explore the content.

Explore

It is possible to approach the content in different ways:

- by the index of all the projects with a focus on image
- by a search with occurrence in the different objects (projets, notions, articles)
- by the relationship between notions, articles, projects and authors.

A range of filters allows you to shuffle the data to navigate through the information. We are still thinking about other relationships and objects like tools, licenses, languages

Make connections

The entire platform is built on the relationships between content, it is also more symbolically a community of creators motivated by the idea of creative collaboration.

Participate

We will feed the platform initially by our solicitations to the creators and researchers, from our network to an active research of projects but we are thinking about a way to make it a more open participative tool.

What will come next?

This platform is thought from the start as a shared catalog and an educational tool, which we want to grow up and use in our school and the partner schools.

User testing and improvement during workshops => Open Open, 11-12 May 2023, Cambrai (FR)

editorial (sheets, participation modalities, licences, curation) + design (other forms, how could it become more of a tool? web to print version with selected content ? => make your own curation within the platform by selecting authors, dates or notions associated)

Final exhibitions

Texte d'introduction commun aux trois expositions : pourquoi ce choix de trois expos différentes avec le même contenu (chaque école retient des choses différentes du projet)? Visite des partenaires dans les expositions mutuelles, travail conjoint sur les contenus. Trois expositions très différentes (introduire les différentes approches)

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C'est toi et moi, de base

Le Magasin, 24-28 April 2023, Saint-Étienne (FR)

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Les étudiants sont au centre de cette exposition (production de bugs, interviews) et pourquoi ce choix? Curabitur efficitur erat vitae erat laoreet sollicitudin. Integer congue lorem non dapibus posuere. Duis eget velit ante. Aliquam erat volutpat. Nam lobortis imperdiet nulla eget efficitur. Aenean faucibus, sapien non condimentum pulvinar, justo lorem tempor mi, at consectetur est nisi sit amet velit. Nunc ut ultrices massa, vitae congue leo. Cras lectus tellus, tempus a lacus non, malesuada pellentesque ante. Mauris in ante scelerisque, volutpat lacus quis, condimentum tortor. Phasellus iaculis quis dolor quis commodo. Mauris euismod eu metus quis feugiat. Aliquam efficitur commodo commodo. Aliquam efficitur nibh quam, maximus tempor ipsum elementum eget.

A cooperative video game

Parler du jeu + des bugs programmés par les étudiants (pédagogie). Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum maximus suscipit tincidunt. Nulla efficitur, augue vel euismod ultricies, mi nisi rutrum felis, sit amet dignissim sem est ac nisl. Donec varius eleifend orci, et pellentesque magna scelerisque id. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia curae; Donec a enim ante. Donec a nisl velit. Pellentesque diam dolor, finibus ut posuere a, volutpat sed magna. Proin lacinia lobortis velit in tempor. Fusce nec malesuada orci. Nam vestibulum lacus vitae accumsan tempor. Donec pellentesque mattis dui nec bibendum. In eros lectus, fauc-

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Interviews from students

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Opening event

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Participants

Liste des personnes qui ont participé de près ou de loin à la réalisation de cette exposition (Guillaume, Random, Damien, David-Olivier, Jérémie, Cléa, Inge, Maria, les partenaires, les étudiants, Alix, le Magasin...)

EKA

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Conclusion

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Colophon

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