

designdice™

Andy Neal

Birmingham Design Festival | 09 June 2018

This presentation was delivered at the Birmingham Design Festival, June 2018 as part of an educational talk on the **designdice**[™] project. Images remain copyright of their respective owners, and have been marked by source where possible. No charge was made for the talk, and the images are presented here solely as a record of the event. No copyright infringement is intended. All other materials © Andy Neal / Wild Goose-Media Ltd.

Any queries or concerns should be directed to andy@designdice.co.uk

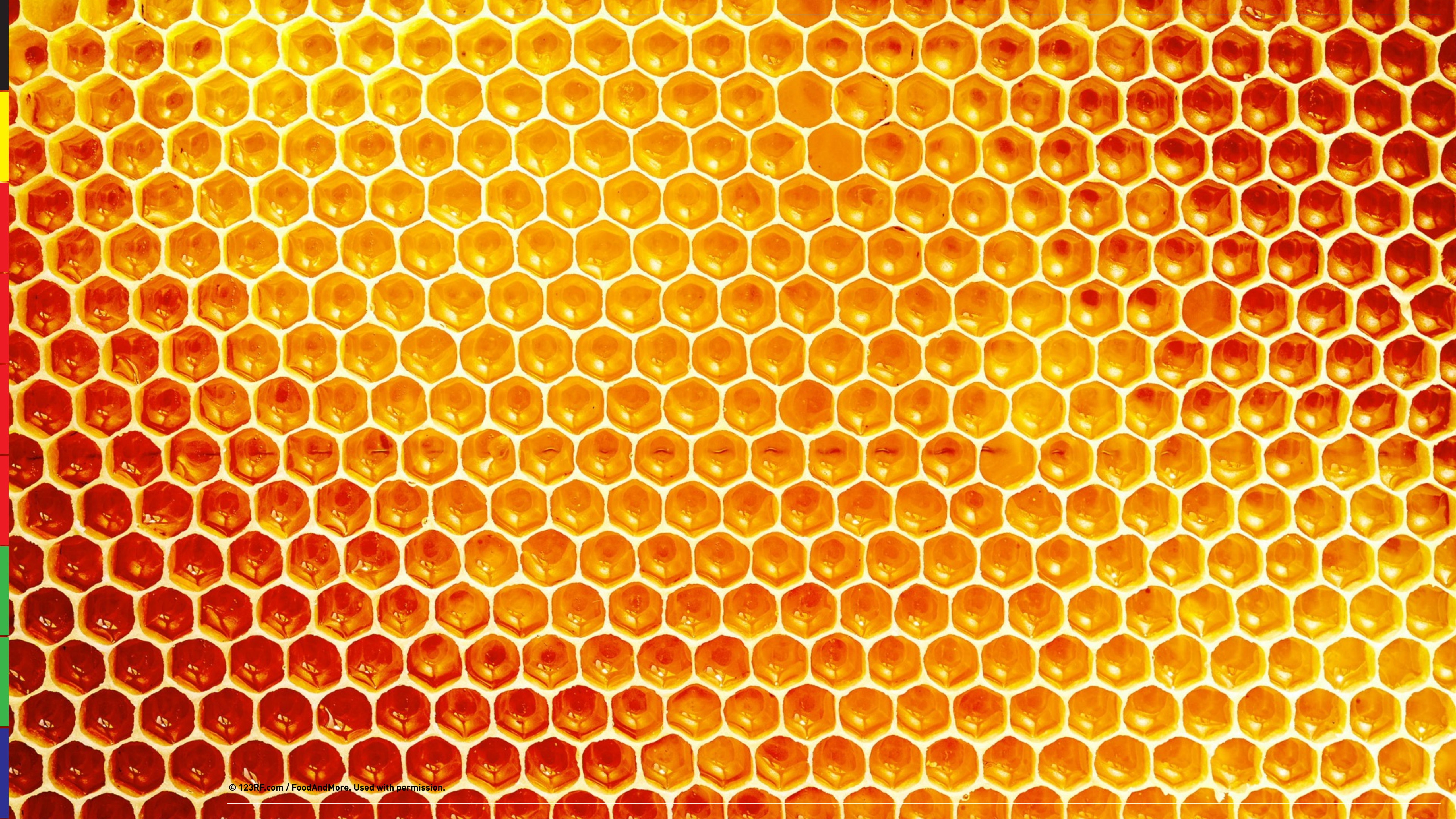
designdice™ is a tool to help any creative process, encouraging lateral thought, idea generation and problem-solving. It has grown out of a deep belief in the value of encouraging creativity in others, and improves in application the more you use it.

designdice™ is a tool to help any creative process, encouraging lateral thought, idea generation and problem-solving. It has grown out of a deep belief in the value of encouraging creativity in others, and improves in application the more you use it.

Roots

Tools

Dice

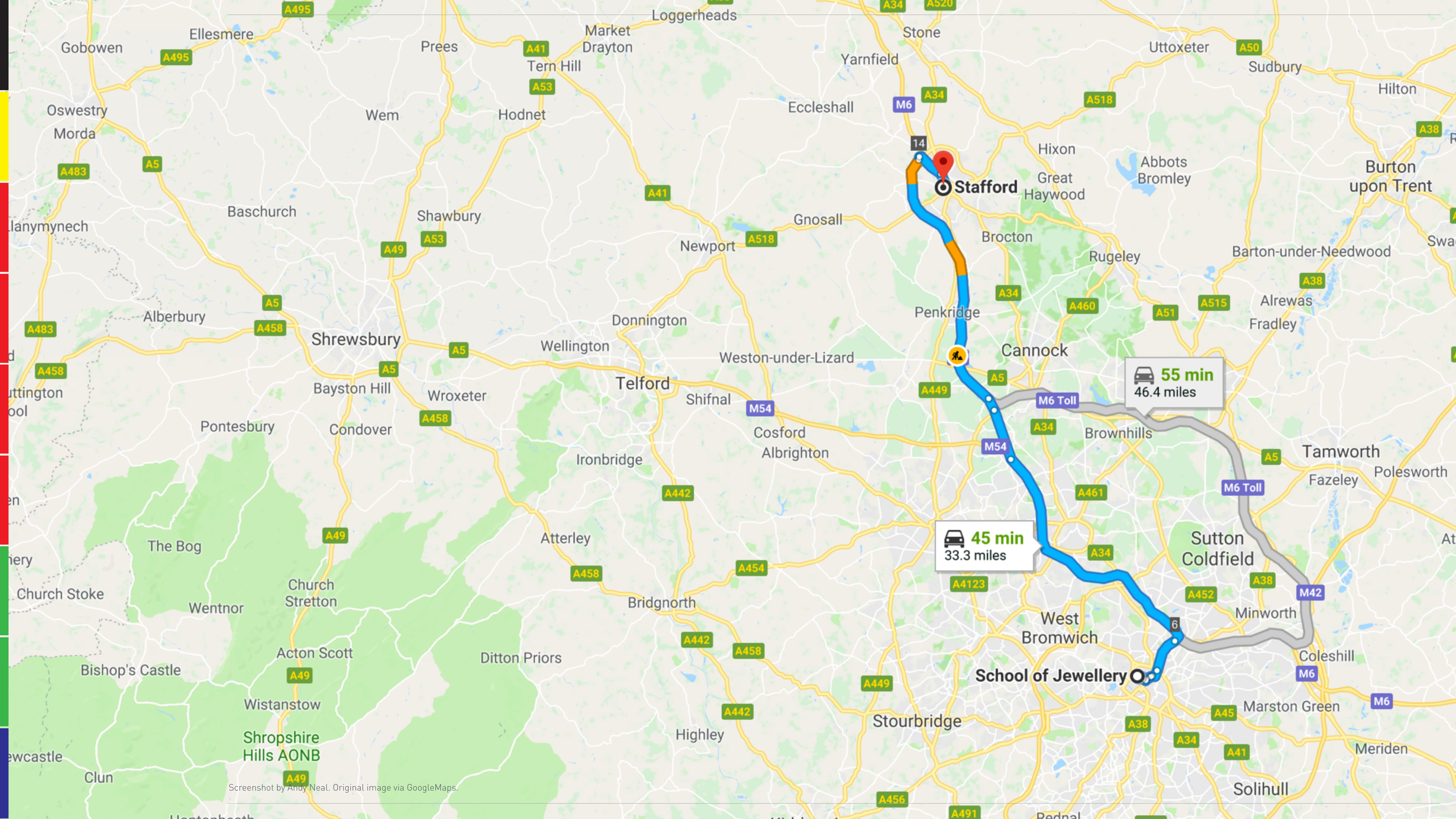






6C1
T5.0
18 fps

designdice™ is a tool to help any creative process, encouraging lateral thought, idea generation and problem-solving. It has grown out of a deep belief in the value of encouraging creativity in others, and improves in application the more you use it.



Stafford

45 min
33.3 miles

55 min
46.4 miles

School of Jewellery

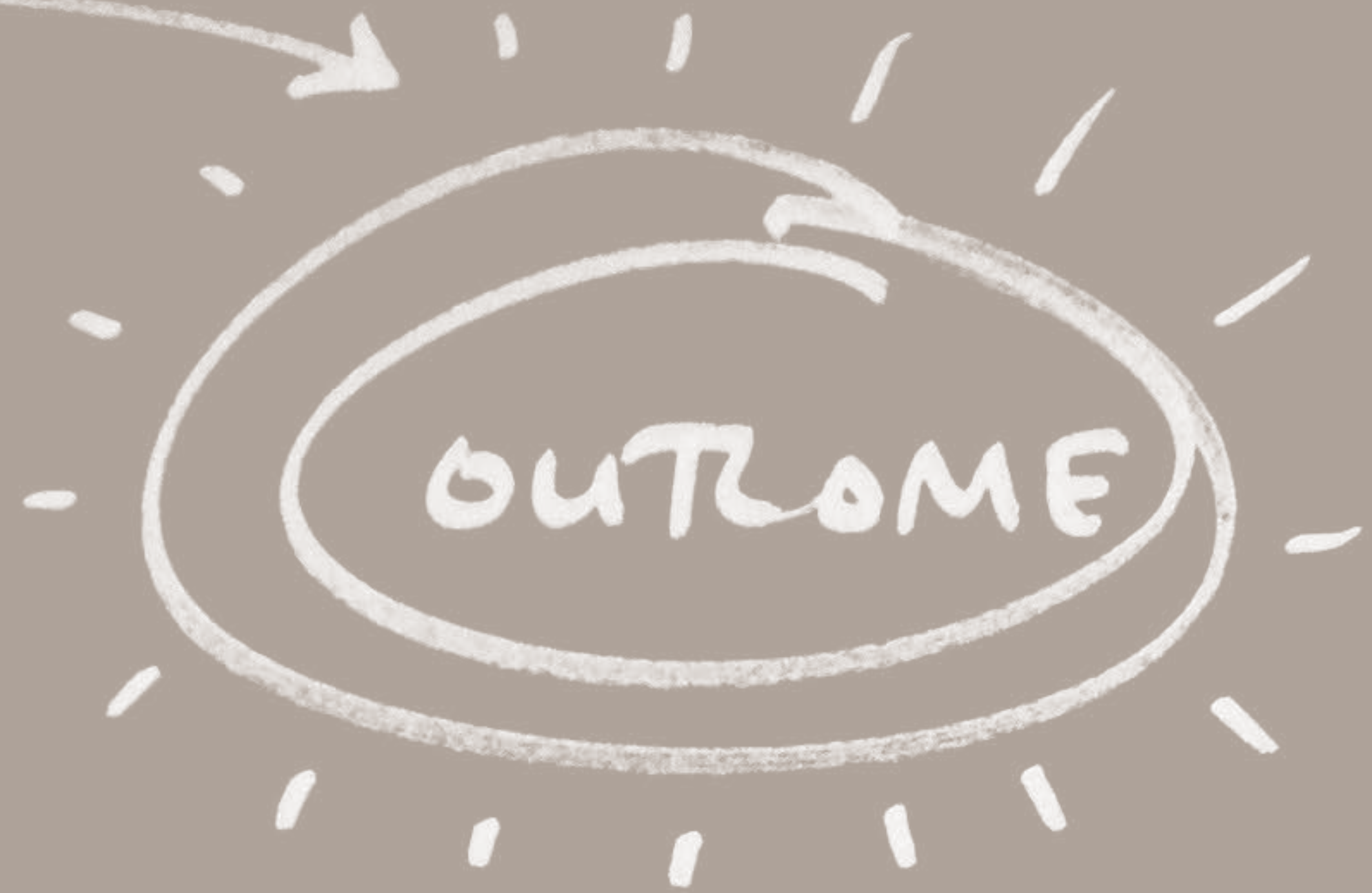




FALMOUTH

UNIVERSITY

BRIEF



OUTCOME

BRIEF



OUTCOME

THEN

Students
Recruitment
Supply
Courses
Personal Journey
HEFCE Strategy
Arts

NOW

Customers
Sales
Markets
Products
Employability
Industrial Strategy
Creativity

The UK Creative Industries

VALUE (GVA)
The UK Creative Industries 2014

£84.1 A YEAR **bn**

£9.6 AN HOUR **m**

8.9%

INCREASE IN GVA OF THE CREATIVE INDUSTRIES BETWEEN 2013 AND 2014

GVA of UK Creative Industries 2014 (£m) Total **£84.1bn**



Annual Change in GVA 1997-2014



www.thecreativeindustries.co.uk

Source: DCMS Creative Industries Economic Estimates January 2016







Surface (Foundation, Weston)

Ideas (Diploma, Cornwall)

Substance (Degree, Edinburgh)

Chaos (Masters, Edinburgh)

Typography (Millhouse, Edinburgh)

Commerce (Navyblue, Edinburgh)

Education (Glasgow School of Art)

Survival (nBuffalo)

Transitions (Teaching, practice & research, Cornwall)



Russell Mills, illustrator



Mills has done what many of us only dream of – he has left the city for the bucolic delights of the Lake District. He lives with his wife and five year-old son Sam in a house formerly owned by Dora Wordsworth – the poet's favourite daughter – and next to the one-time home of opium-eater Thomas De Quincey. He has three acres of land, a river, a stream and a view down the valley into Ambleside. His workspace is a 17th-century converted barn, which he uses for painting, and an internal studio for "clean

graphics work" with views over the fells. "You get so much more space for your money up here," he explains.

But moving out of London has its disadvantages, not least of which is that Mills sometimes feels invisible. "I had calls from people in ad agencies who said: 'I nearly commissioned you but presumed you had given up.'"

He feels the north/south divide very keenly. "Commissioning editors and ad agencies have no problems dealing with people in Tokyo or LA but north of Watford is another matter."

What Mills has lost in commissions has more than been made up for by his improved quality of life. He continues to get work from Virgin and the RSC, and plenty from abroad, including CD and video illustrations for the US group Nine Inch Nails.

Top left: Mills' postcard with idyllic view. Right: Jake Tilson's office brings all manner of multimedia equipment into his Peckham home, (plus 5000 photos scanned on CD). Domestic and work life combine: Tilson says he likes interruptions from his children and never gets lonely



Jake Tilson, artist and multimedia designer

Tilson also works alone but in the relentlessly urban surroundings of Peckham, south London.

"I've always worked alone, ever since I left the Royal College of Art. I've turned my workspace into a domestic space. Home is important to me and I like to have it attached to my

children – I get interrupted but I like that," he claims.

Tilson's work studio in his suburban family house features several monitors, surrounded by a large collection of humming audio equipment, magazines, art pieces and bass guitars. From there he has created some of the

most celebrated site The Cooker, as well as the Atlas series of ephemeral publications.

Tilson says he doesn't suffer the sense of isolation that many people who work alone do. "I'm not in the slightest bit lonely and find there are enough projects that take me out of the house

"I try to travel at least three or four times a year and have 5000 photographs scanned on to CD," he adds, showing interest beyond Peckham. Tilson says he gets inspiration from browsing through this wealth of global reference material from the comfort



While working alone suits some, others prefer to work as part of a close-knit team. And they do come much closer than Fuel.

Designers and filmmakers Peter Miles, Damon Murray and Stephen Sorrell have worked together since having their degree shows at the Royal College of Art jointly assessed. Now, with a burgeoning reputation around, they still sign letters w

St Luke's, advertising agency

St Luke's has received as much media coverage for the way it works as for the work itself. "We are getting so many major companies and management gurus coming in, we are having to set up organised 'tours' once a month," says marketing director David Abraham.

St Luke's is thought to be the world's only ad agency run as a co-operative – staff get to vote for their own pay rises and every one from the managing director to the receptionist has an equal number of shares. "We wanted to do something radical. Many ad agencies have a very hierarchical structure and exist only to benefit shareholders you never meet or owners with little direct involve-

says Abraham.

The work is radical – there are no offices or ranks, each member has a mobile phone rack in reception where to work is a womb, a quip deep red, in the one of the buildings around the building.

The agency rooms for clients, each room has a picture of the Eurostar train carriage; the reception room contains

Abraham says the focus for



You cannot solve a problem,
you can only respond to it
for that moment in time...

Simon Taylor, Tomato, 1993

Design?

Journey vs Destination?

Verb vs noun?

Designer +
Musician +
Lecturer +
Writer?

...

Holism

Process

Roots

Tools

Dice

BA(Hons) Graphic Design

ASSESSMENT CRITERIA | January 2017

01

DISCOVERY

LEARNING OUTCOME 01

1

Creative and insightful application of research methodologies, which challenge conventional thinking. Thorough and rigorous enquiry into problem definition with many diverse sources considered. The body of work contains considerable detail and is highly focused. Continuous critical enquiry of all information leads to a sophisticated understanding of the problem.

2.1

Thorough, articulate use of research methodologies demonstrate a good understanding of the requirement of the brief. Ongoing reflection leads to a confident and informative body of work. A variety of sources sought, acknowledging wider issues and context. Competent analysis of all relevant information leads to a considered description of the problem.

2.2

Emerging recognition for the need to examine the context of the brief. Information gathered demonstrates research in a broader context, resulting in a competent body of work. A mixture of useful material is gathered, most of which is informed by the immediate needs of the brief. Examination of the problem contributes to an appropriate course of action.

3 (Threshold)

Core needs of the brief sufficiently understood, describing the immediate nature of the problem in general terms. Satisfactory research methodology documented, resulting in a workable body of material. Adequate analysis is identified to propose a course of action, reinforcing existing conceptions of the area explored.

F

Unsatisfactory understanding of the core needs of the brief. Material collected is unfocused and unable to inform critical judgements or analysis. Insufficient sources sought. The body of work is inadequate. Analysis is generalised, lacking in relevance. Unable to define a problem and develop appropriate solutions.

02

IDEA GENERATION

LEARNING OUTCOME 02

Insightful and creative methodology enables a highly focused exploration of ideas, concepts and proposals. Breadth of thinking challenges conventional thinking and ideas are critically articulated against intentions.

Effective and thorough methodologies enable a focused exploration of ideas and concepts. The range of ideas demonstrate creative responses to the problem within the broader parameters of the brief.

Competent methodologies are evidenced and demonstrate an informed range of ideas which lead to a proficient response to the problem. With some guidance, appropriate ideas are evidenced within the defined parameters of the brief.

Appropriate methodology enables a range of ideas, leading to a satisfactory response to the problem. Ideas are sufficiently evidenced within the defined parameters of the brief.

Insufficient methodology limits ideas resulting in an unsatisfactory response to the problem. Irrespective of available guidance ideas bear little or no relationship to the defined brief.

03

CRITICAL REFLECTION

LEARNING OUTCOME 03

Ongoing and rigorous critical inquiry of all relevant information leads to a clearly focused definition of the problem. Research conclusions challenge conventional thinking in the pursuit of imaginative solutions. Highly focused critical examination of how well the investigation performs in relation to the stated intentions, including a confident and persuasive acknowledgement of the successes and potential failures of the project.

Thorough analysis of all relevant information leads to a clear and effective description of the problem. The problem definition indicates focused research and acknowledges wider issues. A confident examination of how well the investigation performs in relation to the stated intentions, including a clearly articulated acknowledgement of the successes and potential failures of the project.

Competent examination of the problem, supported by some relevant information contributes to the definition of an appropriate course of action. A number of isolated social and cultural contexts are explored. A reflection of how well the investigation performs in relation to the stated intentions, illuminates some of the strengths and weaknesses of the project.

Sufficient information has been considered to demonstrate an ability to source and assimilate relevant material. Proposed course of action reinforces existing conceptions of the area explored. Basic rationale informs a satisfactory reflection of the strengths and weaknesses of the investigation.

Analysis of information is generalised, lacking in relevance or insufficient. Unable to adequately define the problem and consequently develop appropriate solutions. Considerable difficulty in defining the success or failure of the investigation.

04

DESIGN PROPOSAL

LEARNING OUTCOME 04

(Visual Language)

An outstanding command of visual language and production issues lead to a visually rich outcome. A professional level of design skill and attention to detail is evident.

A confident understanding of visual language and production issues results in a coherent outcome. A proficient application of design skills and attention to detail is evident.

Visual language/s are selected appropriately and used successfully. A competent application of design skills and some attention to detail is evident.

An understanding of visual language and design skills are demonstrated.

A unsatisfactory comprehension of visual language and design skills.

(Concept)

An insightful idea is imaginatively articulated, and may communicate on a number of appropriate levels. Conventions are challenged and uncertainty positively embraced.

A defined, coherent message is communicated effectively through an appropriate and/or memorable idea. Broad thinking encourages creative risk & uncertainty.

An appropriate message has been communicated clearly through a suitable idea. Evidence of creative risk & uncertainty are demonstrated

The intentions are adequately expressed, and a defined message has been conveyed. Emerging evidence of an ability to accommodate uncertainty.

The outcome is unable to convey the intention. Message is unclear and/or uninformed.

(Media)

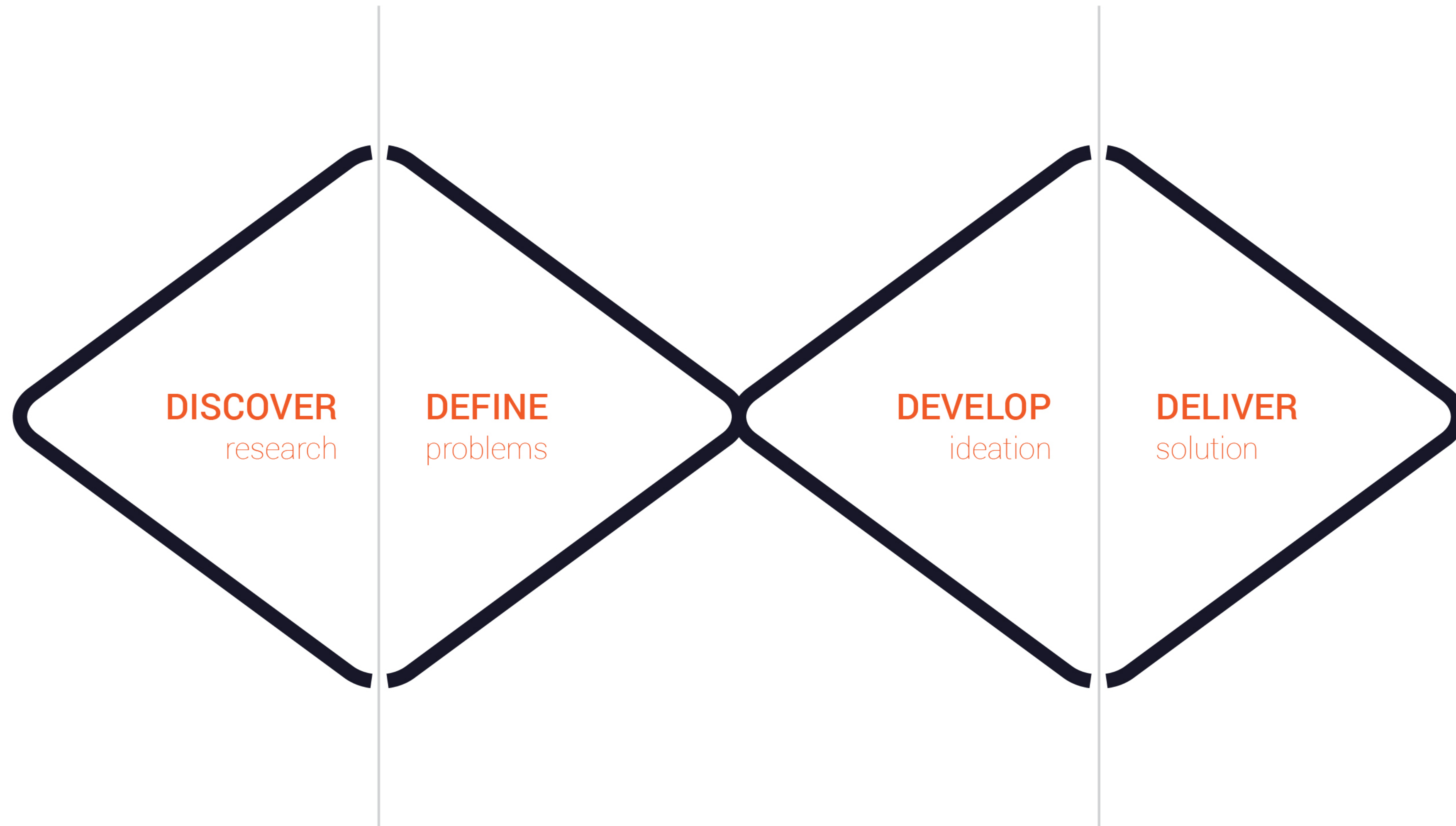
Sophisticated understanding of chosen media is demonstrated. Rigorous care and control has been appropriately applied.

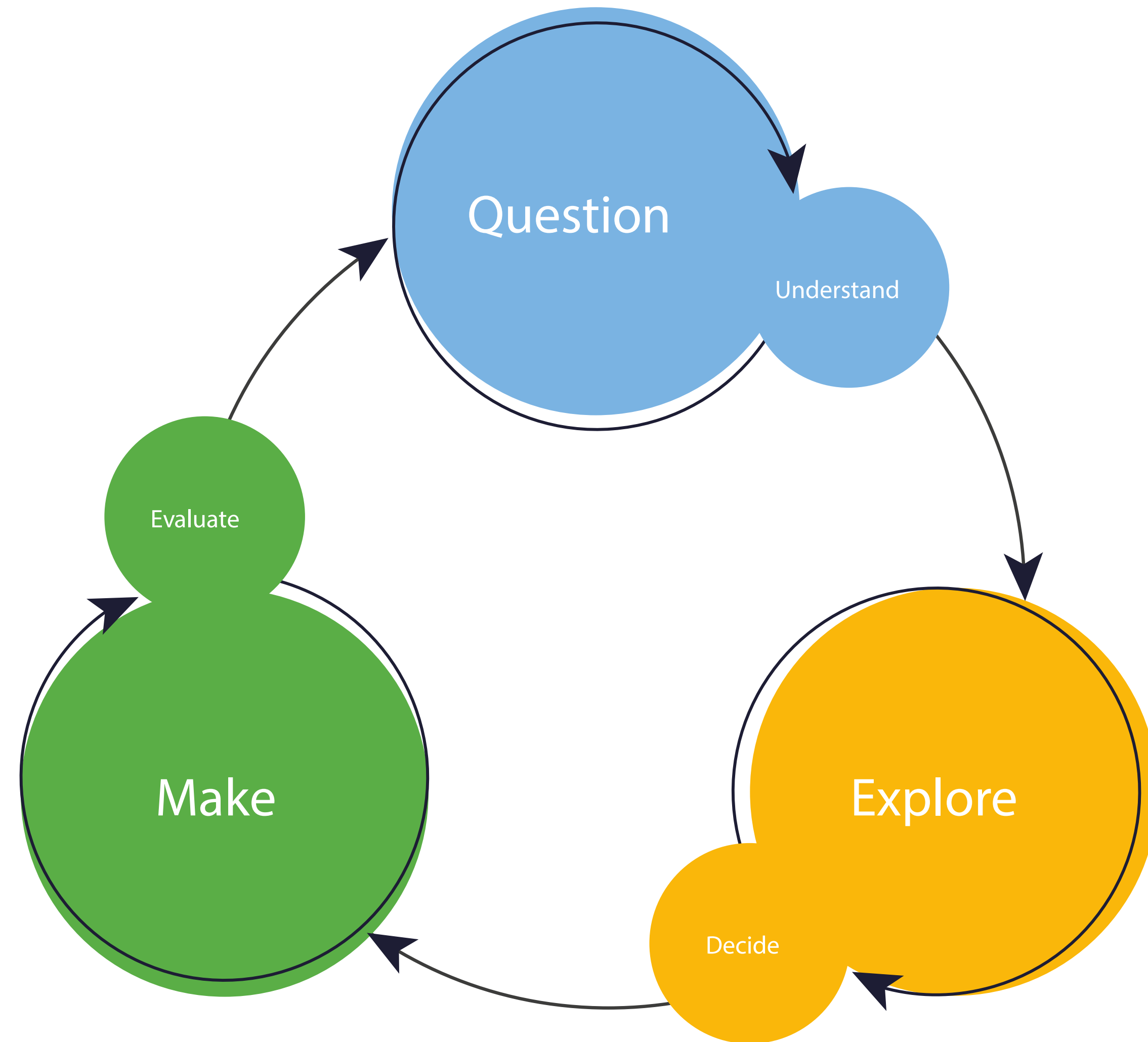
Proficiency in chosen media is demonstrated. Considerable care and control is applied.

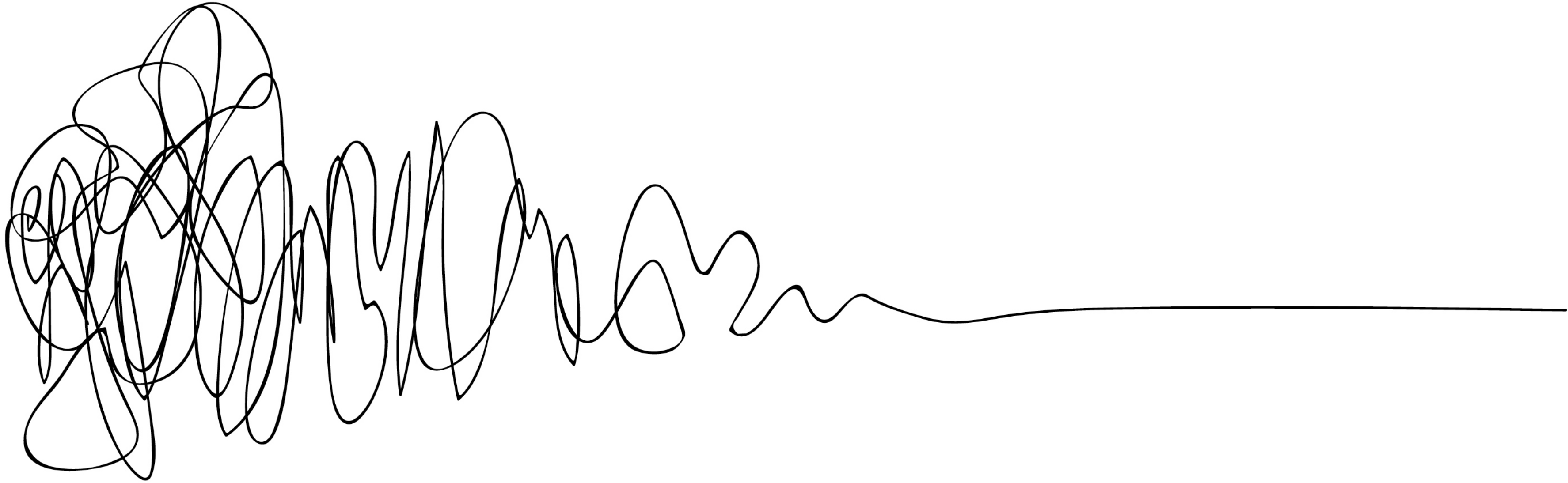
Competency in chosen media and basic production issues are demonstrated in the light of project goals. Work shows an appropriate degree of care and control.

Basic media choice conveys the desired proposal at a satisfactory level. Work shows aspects of care and control.

Basic media choice and production issues are inadequate. Care and/or control is poor.











OBLIQUE STRATEGIES

Over one hundred worthwhile dilemmas

BRIAN ENO and PETER SCHMIDT

Fifth, again slightly revised edition, 1991
© 1975 Brian Eno and Peter Schmidt



'De Bono never ceases to amaze'
Sir Richard Branson

Edward de **BONO**

Lateral Thinking

THE MULTI-MILLION-COPY BESTSELLER



Be more creative
and productive



'De Bono never ceases to amaze'
Sir Richard Branson

Edward de **BONO**

Six Thinking Hats

THE MULTI-MILLION-COPY BESTSELLER



Run better meetings,
make faster decisions



'De Bono never ceases to amaze'
Sir Richard Branson

Edward de **BONO**

Simplicity



Be a sharper, faster, clearer thinker







09.30am

10.00am

10.30am

11.00am

11.30am

12.00pm

Perspective

The problem with the problem









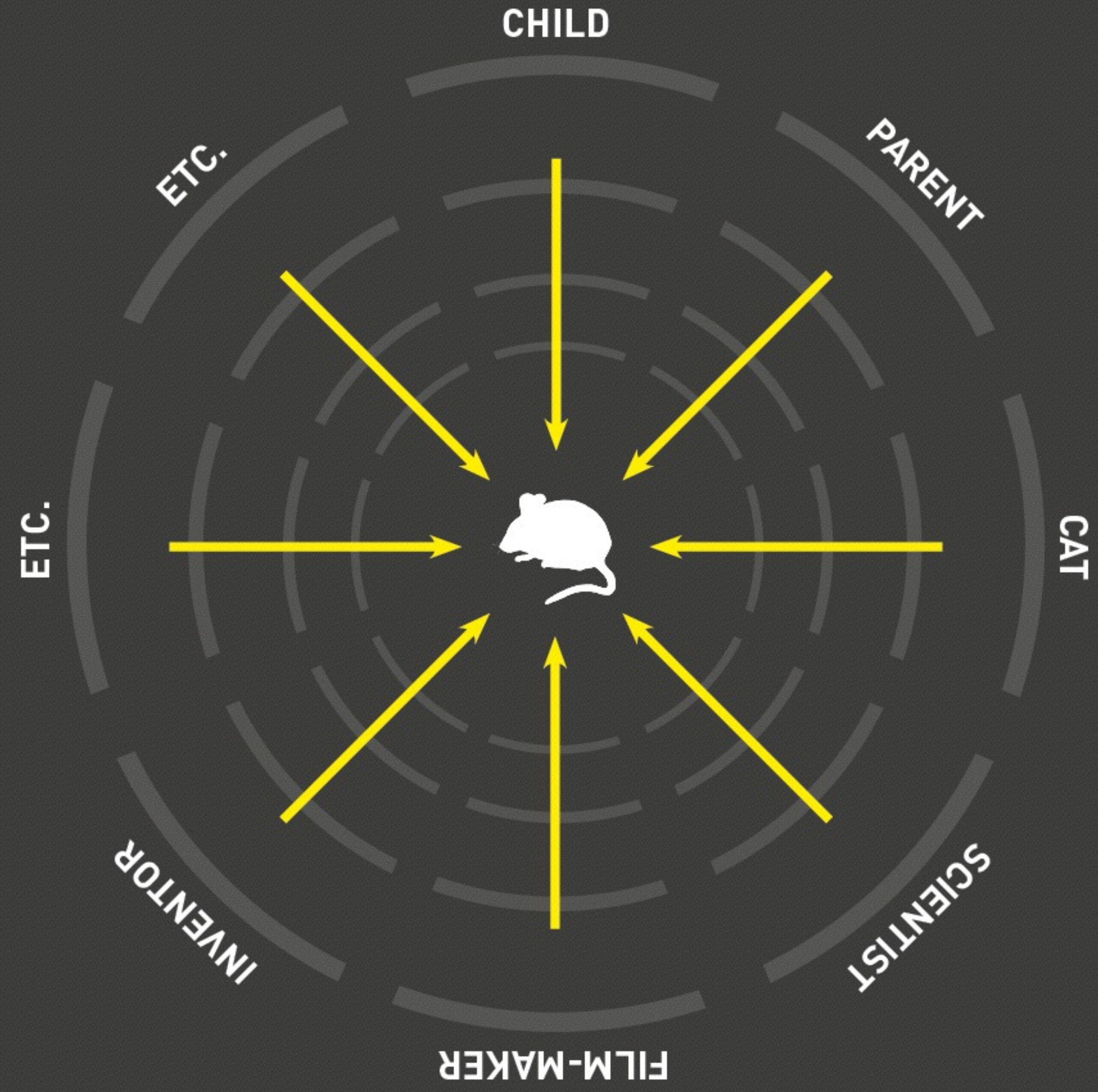


Walt Disney drawing Mickey Mouse.
Image removed for copyright purposes.

© Disney.

Source; <http://drawingzoro.com/walt-disney-drawings/>





Perspective

Not just a student issue

BRIEF

or

THEME

or

ISSUES

CASE STUDIES

MANAGEMENT

THEORETICAL RESEARCH

RESEARCH METHODOLOGIES

INFO

FACTS

EG'S

PROBLEM DEF.

MOOD BOARDS

METHODS

RATIONALE

BACKGROUND CONTEXT

INITIAL IDEAS

BAD IDEAS

GOOD IDEAS

SUMMARY

ENQUIRY

TIME



STRATEGY (PROBLEM)

EVOLVED IDEAS

RISKY IDEAS

IMPRACTICAL IDEAS

CRITIQUE

STRATEGY (PERSONAL)

AMBITION IDEAS

Control (structure)

Breadth (possibility)

Depth (insight)

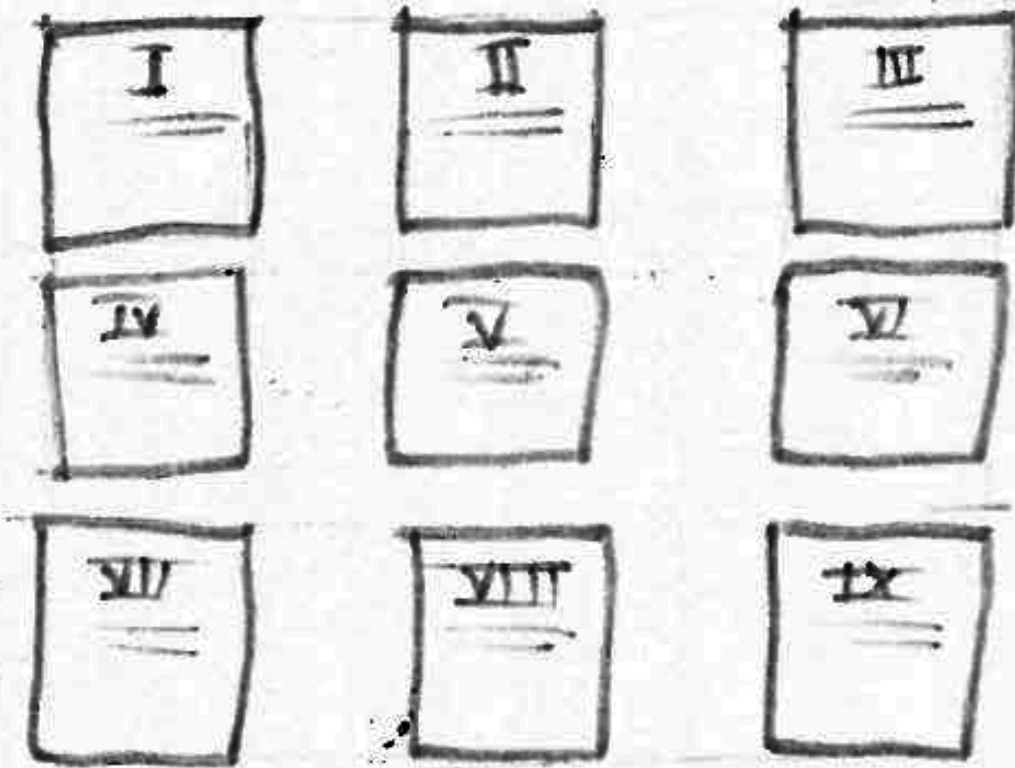
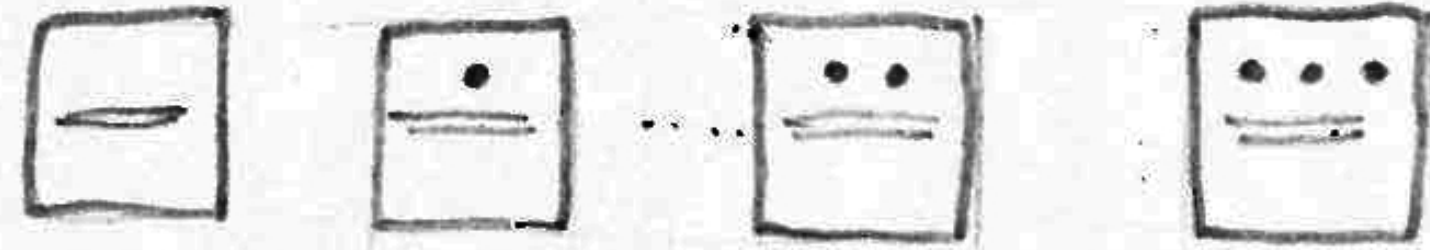
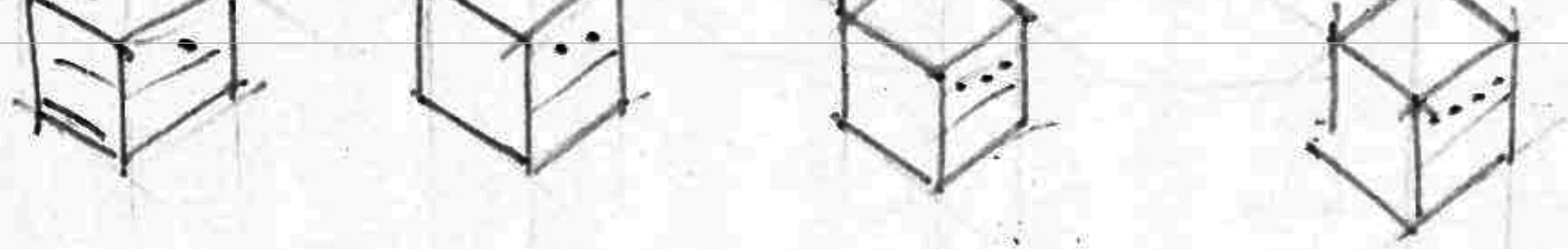
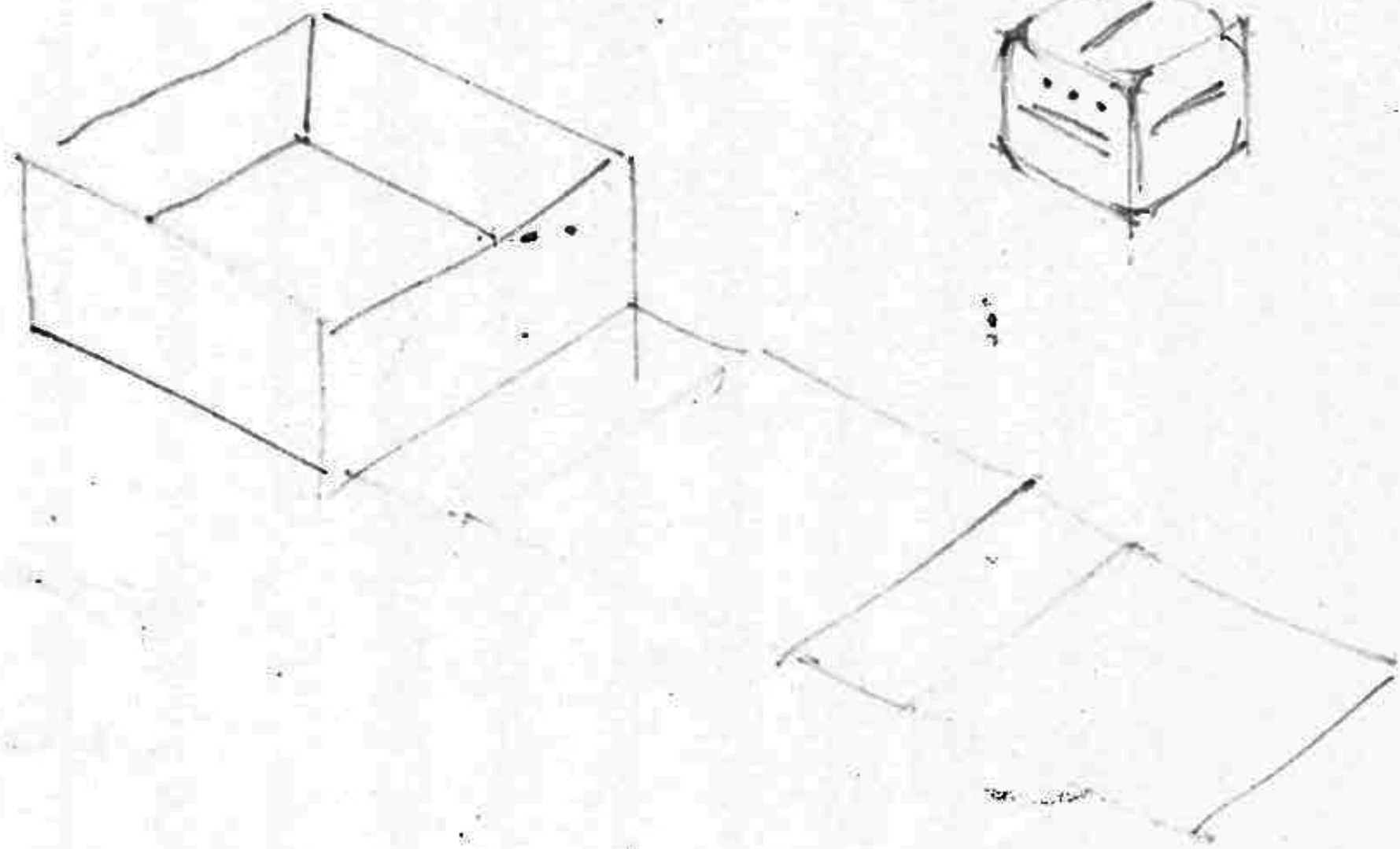
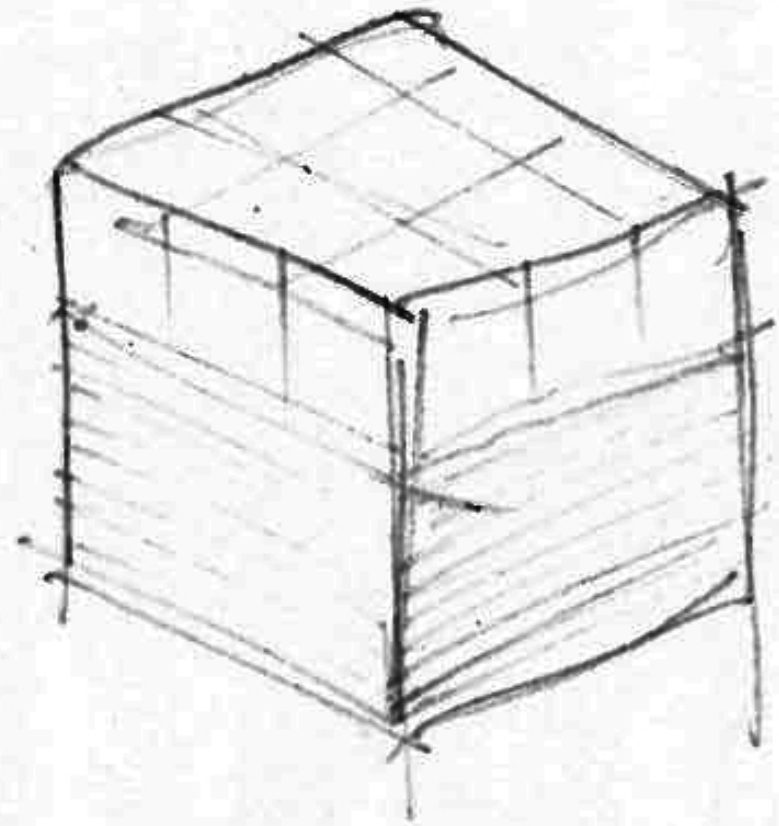
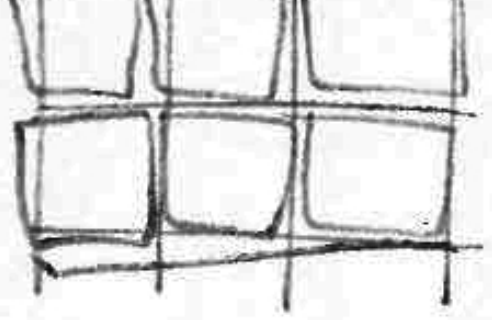
Risk (unpredictability)



Roots

Tools

Dice

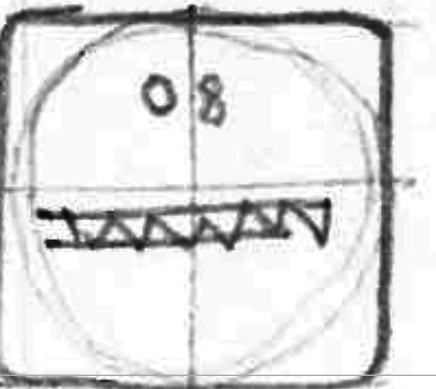


YELLOW
ORANGE (LT)
ORANGE (DK)
RED

LT GRN
DK GRN

BLUE

BLACK



IDEAS#1

~~Invert~~

~~Draw~~

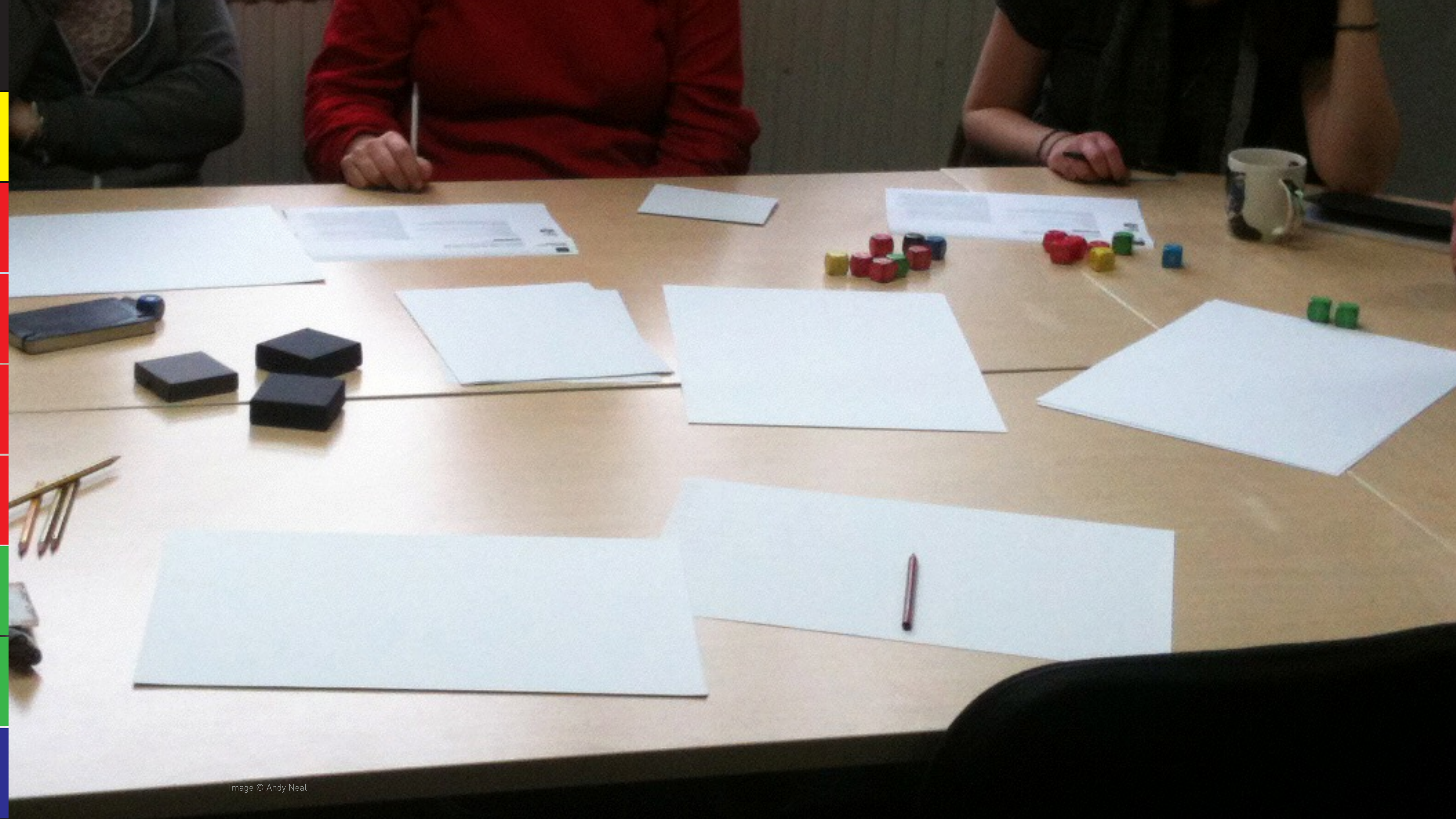
~~Program~~

~~EM~~



Tension

Volume















Heart

Cliche

Risk

Available worldwide 01 July 2018.

Pre-order available soon.

One graphic designer.

One best friend, wife, muse & most-honest critic.

4 kids.

Five designers at work.

200+ students (general).

58 students (focused).

5 students (detailed).

One product designer.

One plastics specialist.

184 backers on Kickstarter.

One commercial printer.

One paper manufacturer (thanks GF Smith!).

Two dice manufacturers.

Four packaging suppliers.

2 technicians...

One graphic designer.

One best friend, wife, muse & most-honest critic.

4 kids.

Five designers at work.

200+ students (general).

58 students (focused).

5 students (detailed).

One product designer.

One plastics specialist.

184 backers on Kickstarter.

One commercial printer.

One paper manufacturer (thanks GF Smith!).

Two dice manufacturers.

Four packaging suppliers.

2 technicians...

One graphic designer.

One best friend, wife, muse & most-honest critic.

4 kids.

Five designers at work.

200+ students (general).

58 students (focused).

5 students (detailed).

One product designer.

One plastics specialist.

184 backers on Kickstarter.

One commercial printer.

One paper manufacturer (thanks GF Smith!).

Two dice manufacturers.

Four packaging suppliers.

2 technicians...

Next...

Framing creativity

The book, with Dion Star

designdice™ is a tool to help any creative process, encouraging lateral thought, idea generation and problem-solving. It has grown out of a deep belief in the value of encouraging creativity in others, and improves in application the more you use it.

designdice™ is a tool to help any creative process, encouraging lateral thought, idea generation and problem-solving. It has grown out of a deep belief in the value of encouraging creativity in others, and improves in application the more you use it.

designdice™

andy@designdice.co.uk