designdice™

Andy Neal
Birmingham Design Festival | 09 June 2018
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**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.
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Roots
Tools
Dice
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THEN

Students
Recruitment
Supply
Courses
Personal Journey
HEFCE Strategy
Arts

NOW

Customers
Sales
Markets
Products
Employability
Industrial Strategy
Creativity
The UK Creative Industries

GVA of UK Creative Industries 2014 (£m)

- **Total £84.1bn**
- **Annual Change in GVA 1997-2014**
  - **6.0%**

**Value (GVA)**

The UK Creative Industries 2014

- **£84.1bn** a year
- **£9.6m** an hour
- **8.9%** increase in GVA of the creative industries between 2013 and 2014

Source: DCMS Creative Industries Economic Estimates January 2016

www.thecreativeindustries.co.uk
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 admire - 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 - next to the one-time home of Wordsworth. He has three acres of land, a tennis court, and a view down the valley into Ambleside. His work is a 17th-century converted barn, which he uses for painting, and an indoor studio for "clean graphics work" with views over the fells. "I get so much more space for your money up there," he explains.

But moving out of London has its disadvantages, not least of which is that Mills sometimes feels invisible. "I had to run in London," he says. "I nearly commissioned two but you need a space to have a good view over the city." He feels the north/south divide very keenly. "Commissioning editors and art agencies have no problems dealing with people in Tokyo or LA but not north of Watford in an another matter.

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

Jake Tilson, artist and multimedia designer

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

"I've always worked alone, ever since I left the Royal College of Art. I've turned my workplace into a domestic space. House is an important part of it, and I like to see people around me. I don't like to be 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 branching audio equipment, magazines, and a play and games. From there, he has created films of his own, including his own art on CD, the叔 series of filmic 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 I like to be with people." He doesn't have a close-knit team. And they don't come much closer than Fuel. Designers and film.
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
<table>
<thead>
<tr>
<th>DISCOVERY</th>
<th>LEARNING OUTCOME 01</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>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.</td>
</tr>
<tr>
<td>2.1</td>
<td>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.</td>
</tr>
<tr>
<td>2.2</td>
<td>Emerging recognition for the need to examine the context of the brief. Information gathered demonstrates ideas which lead to a proficient response 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.</td>
</tr>
<tr>
<td>3</td>
<td>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 exploited.</td>
</tr>
<tr>
<td>F</td>
<td>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.</td>
</tr>
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<tr>
<th>IDEA GENERATION</th>
<th>LEARNING OUTCOME 02</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>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.</td>
</tr>
<tr>
<td>3</td>
<td>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.</td>
</tr>
<tr>
<td>F</td>
<td>Insufficient methodology limits ideas resulting in an unsatisfactory response to the problem. Insufficient of available guidance ideas bear little or no relationship to the defined brief.</td>
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<tr>
<th>CRITICAL REFLECTION</th>
<th>LEARNING OUTCOME 03</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Ongoing and rigorous critical inquiry of all relevant information leads to a clearly defined focus 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.</td>
</tr>
<tr>
<td>2</td>
<td>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.</td>
</tr>
<tr>
<td>3</td>
<td>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.</td>
</tr>
<tr>
<td>F</td>
<td>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.</td>
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<tr>
<th>DESIGN PROPOSAL (Visual Language)</th>
<th>LEARNING OUTCOME 04</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>A confident understanding of visual language and production issues results in a coherent outcome. A proficient application of design skills and some attention to detail is evident.</td>
</tr>
<tr>
<td>3</td>
<td>An understanding of visual language and design skills are demonstrated.</td>
</tr>
<tr>
<td>F</td>
<td>An unsatisfactory comprehension of visual language and design skills.</td>
</tr>
</tbody>
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<tr>
<th>DESIGN PROPOSAL (Concept)</th>
<th>LEARNING OUTCOME 04</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>An insightful idea is imaginatively articulated, and may communicate on a variety of appropriate levels. Conventions are challenged and uncertainty positively embraced.</td>
</tr>
<tr>
<td>2</td>
<td>A defined, coherent message has been communicated effectively through an appropriate and/or memorable idea. Breadth thinking encourages creative risk &amp; uncertainty.</td>
</tr>
<tr>
<td>3</td>
<td>The intentions are adequately expressed, and a defined message has been conveyed. Emerging evidence of an ability to accommodate uncertainty.</td>
</tr>
<tr>
<td>F</td>
<td>The outcome is unable to convey the intention. Message is unclear and/or uninformative.</td>
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<th>DESIGN PROPOSAL (Media)</th>
<th>LEARNING OUTCOME 04</th>
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<tbody>
<tr>
<td>1</td>
<td>Sophisticated understanding of chosen media has been appropriately applied.</td>
</tr>
<tr>
<td>2</td>
<td>Proficiency in chosen media is demonstrated. Considerable care and control is applied.</td>
</tr>
<tr>
<td>3</td>
<td>Basic media choice conveys the desired production proposal at a satisfactory level. Work shows aspects of care and control.</td>
</tr>
<tr>
<td>F</td>
<td>Basic media choice and production issues are inadequate. Care and/or control is poor.</td>
</tr>
</tbody>
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Question

Understand

Evaluate

Make

Explore

Decide
OBLIQUE STRATEGIES
Over one hundred worthwhile dilemmas

BRIAN ENO and PETER SCHMIDT

Fifth, again slightly revised edition. 2007
© 1975 Brian Eno and Peter Schmidt
Perspective

The problem with the problem
Perspective
Not just a student issue
Control (structure)
Breadth (possibility)
Depth (insight)
Risk (unpredictability)
Roots
Tools
Dice
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.
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Next...

Framing creativity

The book, with Dion Star
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