

work

DJCAD - Design Thinking - Insights To Innovation

This was an intensive four weeks of working through a set design challenge in small groups using Design Thinking methodologies and principles.

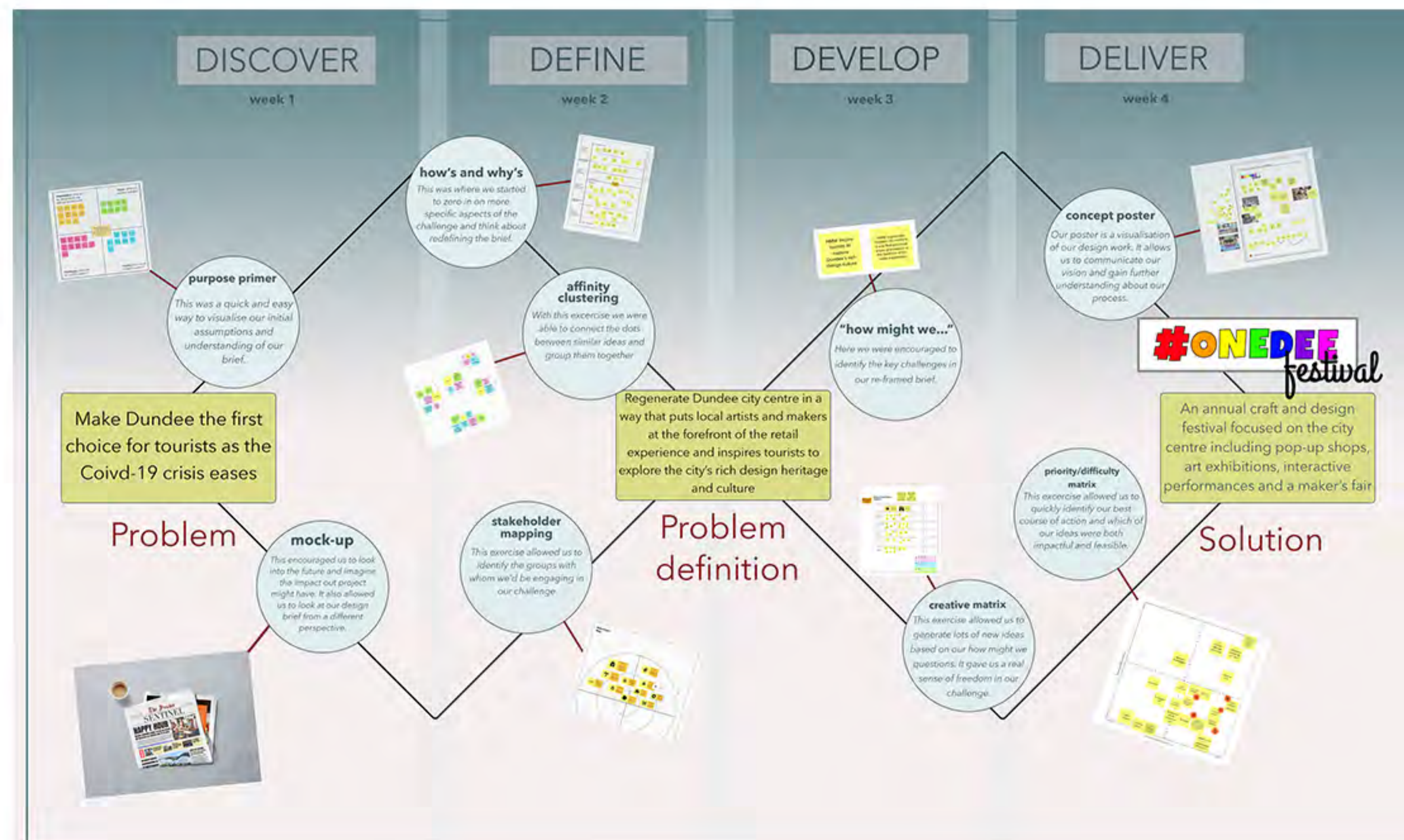
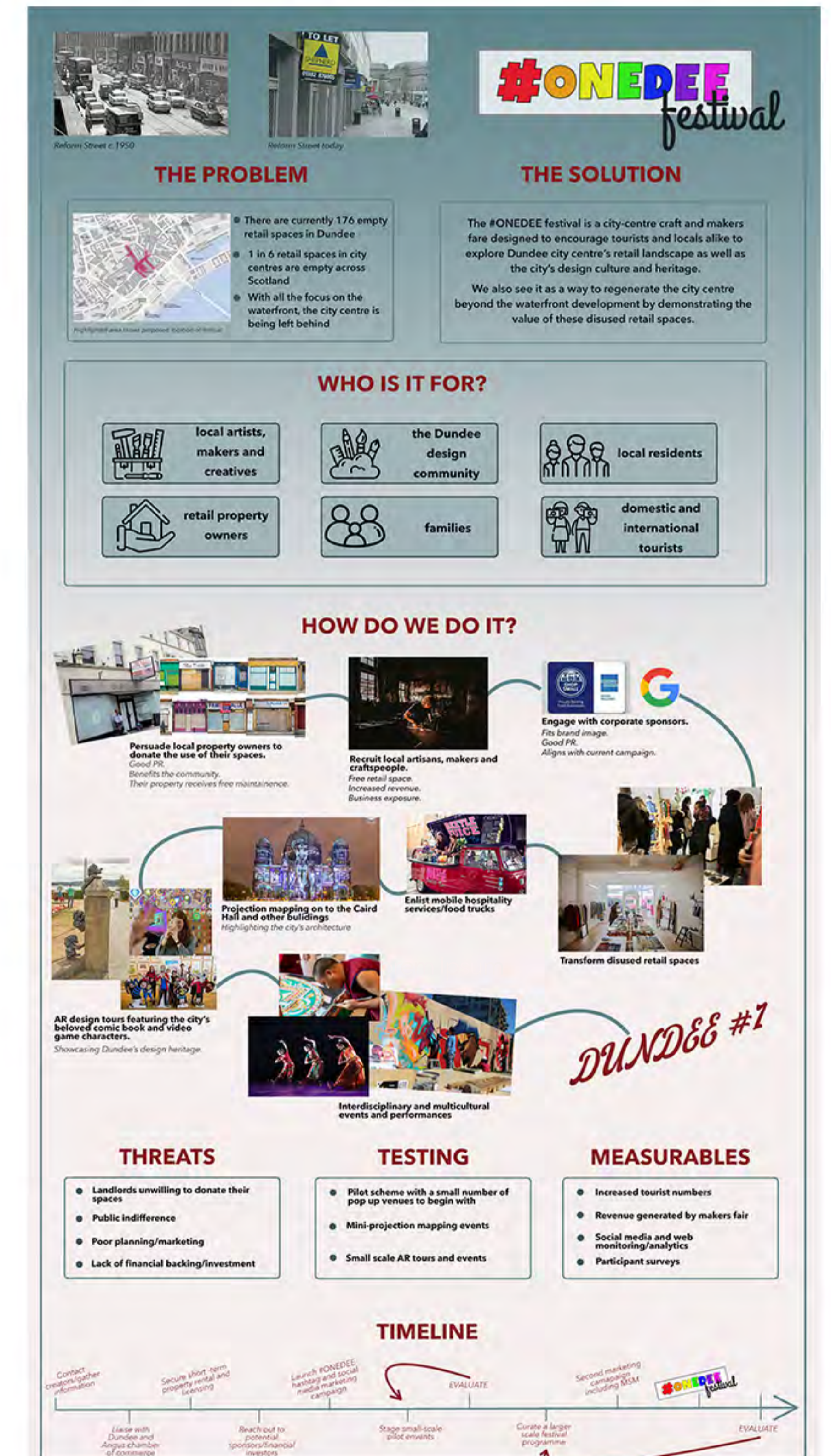
Our brief was to "Make Dundee the first choice for tourists as the Covid-19 crisis eases"



We were encouraged to look into the future and imagine the impact of our proposal.



An example of some of the design methodologies used.



Process Poster - Our first deliverable was a poster to show our team's design process.

Concept Poster - Our second deliverable was a concept poster to be presented back to the group showing our design idea and how it could be implemented.

DJCAD - Design Thinking - Insights To Innovation

For our final outcome, we were tasked with interviewing a member of Dundee's design community and producing a journalistic article on the subject of co-design. My interview was with Peter Nurick who is the communities producer at V&A Dundee. This was produced using InDesign.



A Design for Life



by Paul Hinrichs

Design is all around you. It's the lamp on your desk, the phone in your pocket and the books on your shelf. Every label, every menu, every button, colour, and function. All these things have been painstakingly and thoroughly considered by teams of people with very little if anything left to chance. In designing something simple like a logo the graphic designer must go through similar iterative processes and stages that a team of service designers do when implementing whole systems.

It is about art and aesthetics, for some it's more about the way things work and processes, for others its mechanical and engineering. It's all these things. Design is a very hard subject to pin down."

He went on to explain that one of his earliest pieces of work with the V&A was what he described as "an audit" working with teachers to gain some insight about their feelings when teaching design in schools and what he found was that design is such a multifaceted subject that many educators suffer from a lack of confidence and feelings of unfamiliarity the subject.

"Many teachers felt that they weren't teaching design when in fact they were. They just didn't think of it that way. For example, ICT teachers with programming, coding and web design didn't see themselves as designers. Even geography teachers talking about civic design and urban planning didn't see themselves as teaching 'design'."

It's a shame that although it appears design permeates through so many areas of our daily life, it still seems to be something of an afterthought in the education system. But does that apathy for design earlier in life make it more difficult for Peter to engage with communities? I asked him about the challenges he faces when trying to make contact with hard-to-reach groups.

"The V&A is a double-edged sword in that respect. For those who are excited about design and excited about trying something new then it's really easy to get them involved but on the flip side of that there are people who are actively put off by the concept of design and the concept of a museum. Even something as simple as the branding of the V&A can be off putting for some people."

The pandemic is obviously another massive challenge for the team at the V&A at the moment and Peter explained to me that this creates its own set of unique challenges when trying to build trust in the



For many people...

"EVERYONE CAN BE A DESIGNER"

- Peter Nurick

the word design will conjure thoughts of everything from logos and fashion to architecture and video games. The truth is that design can function in many ways and accomplish wildly varying outcomes. It is a wonderfully peculiar thing, forever inextricably linked with art like Simon was with Garkunkel. However, in some design circles drawing a line between the two is like kicking a hornet's nest. Art is seen as an instinctual, provocative enterprise whereas design (especially good design) should be methodical, functional and solve problems. "Design is the process!" They will roar. "It must fulfil a function!". Good art demands attention. Good design should be invisible. And so it goes.

Personally, I'm filled with the same sense of awe looking at a Rolls-Royce jet engine as I am looking up at the ceiling of the Sistine chapel. "How did they do that?", I wonder. In the case of Michelangelo, the answer is "alone, and with great difficulty", whereas with the jet engine, the answer is almost certainly "collaboratively" (and, it must be said, also with great difficulty).

For me, it's this collaboration that really separates the two things.

"People ignore designs that ignore people" -Frank Chimero

As the above quote demonstrates, people are the most important part of the process. Every decision made must put the user first. Without them there is no design, only useless things with no purpose. It is only logical then that the user become a stakeholder in the design process from the very beginning.

Co-design is the multi-disciplinary creative and collaborative process involving all stakeholders engaged with a particular challenge. It is an exploration of user needs in which everyone involved is equal and each opinion counts. People with lived experience can share their unique and collective perspectives in an environment which is intended to encourage innovation and respond to their societal needs. Put simply, it is design with people rather than for people.

I was fortunate enough to sit down recently with Peter Nurick who is the Communities Producer at the V&A Dundee and, amongst many other projects, was deeply involved in the co-design and development of the Museum's community garden. With a background which encompasses architecture, science, teaching and public engagement, Peter understands the value of co-design more than most and believes that it not only has the power to solve these societal problems but also to enact meaningful and long-lasting change, not only on those who collaborate on the project but also the wider community.

Before we got down to brass tacks to unpack the benefits of co-design, I asked Peter about the link between art and design. "Trying to teach design as an abstract concept can be quite a difficult subject to get your head around. For many people their most recent experience of design was craft, design and technology at school or possibly art and design where art is lumped somewhat unfairly in with design. Design is an interesting subject because for some people

community.

"My first job before we even had a building was to go out and meet people in their own communities and it was an opportunity for me to put a face on the organisation and build trust. Now with high levels of digital poverty and digital illiteracy with some of the audiences it's difficult to foster that same sense of trust and relationship building."

Despite these challenges, Peter remains optimistic about Dundee's potential growth post-covid. "It's always been a city of boom and bust but undoubtedly Dundee will bounce back" he told me. "With a number of grassroots projects currently underway in the city much smaller than the V&A working under the radar supporting small initiatives." Peter said that it's these "little interventions" as he calls them that all add up to drip feed aspects of design into everyone's life. Things like the pedestrianisation of Union Street and the Open Closed project in Stobswell and the Hilltown are helping to encourage people to connect to their communities and ultimately engage unconsciously with design.

With that community connection in mind, I was keen to know more about the design process that went into the V&A community garden "a steppingstone between the community and the V&A" as Peter put it, and the societal benefits that came with it.

With support from architects Kennedy Twiddle and landscape designers Macfarlane + Associates, the award-winning garden was co-designed by Linsey McIntosh, the V&A team and a group of volunteers made up of vulnerable members of the local community. The perception of the project might be that the 'designers' in the group were doing the heavy lifting but Peter was keen to stress that it was the group of volunteers that were making the key decisions. "I'm always careful not to say led because that implies that people who have the design training and the expertise are leading participants which doesn't make it co-design. Instead, they were there to support and help facilitate but actually it was the volunteers who



were leading the process."

This is the essence of co-design. Those in charge of the decision making should always be the end-users. The designer's job is to unpack and re-assemble the research and to provide the tools to those with lived experience. They are there to ask the questions rather than provide the answers. The reverence shown to the volunteers in allowing them to take the lead not only produced an assortment of ideas but also helped to empower the group. As Peter explains, "This was all about how we could use design as a process to support people's health and well-being. It was almost incidental that we were designing a garden. It could have been a table or a skyscraper. For us it was about that process of co-design and those different stages and how you take people on a journey to improve their well-being."

Speaking to Peter was incredibly enlightening for me. His passion for design and its ability to enact meaningful and long-lasting change on people's lives was evident throughout our conversation. It obvious that he loves the city and the community. A design hero if ever there was one.

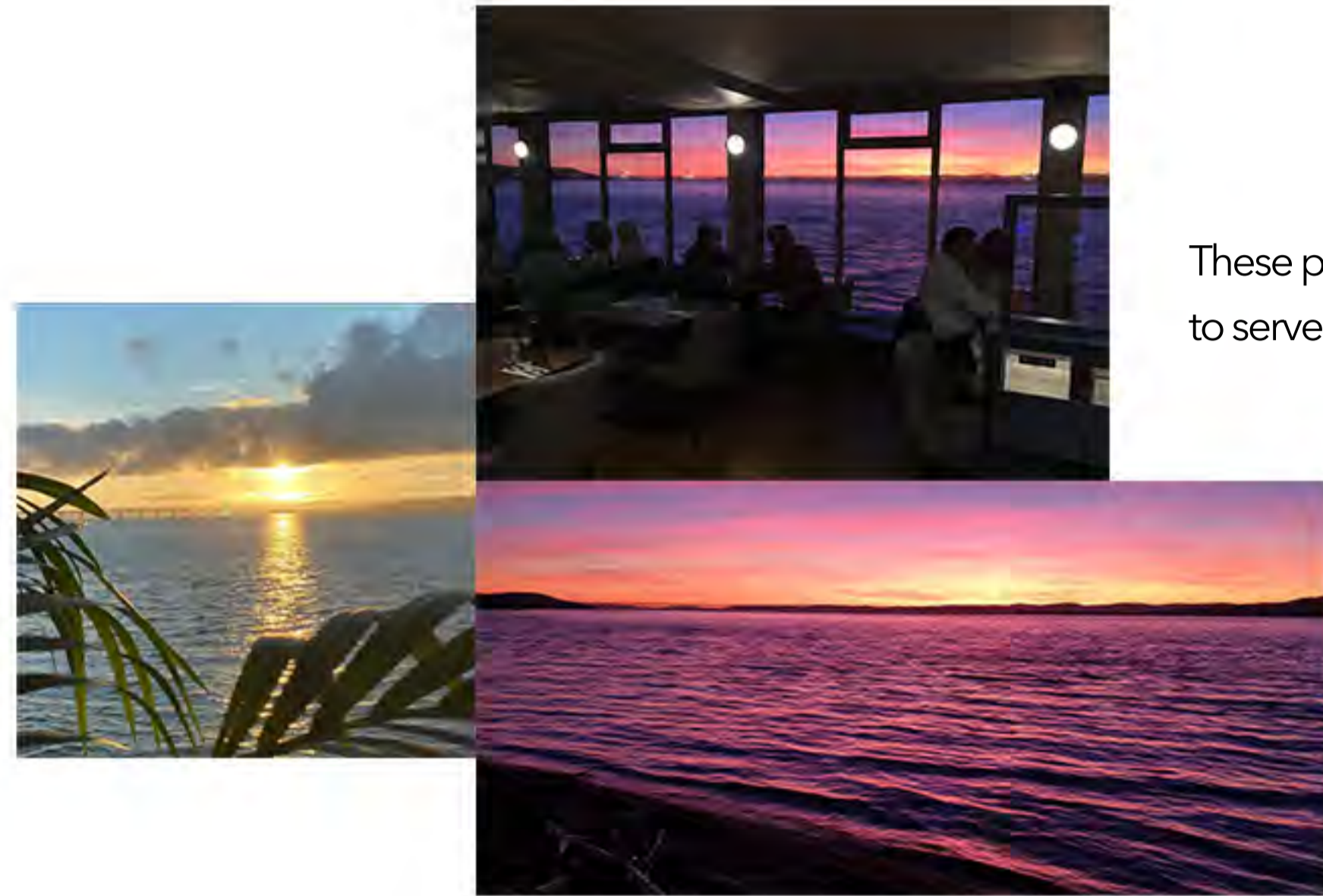
I finished our interview by asking Peter for any advice he would give to someone new to the design space. "Everyone can be a designer" he told me, was the mantra from one of his early school's design challenges at V&A Dundee. "Everyone has the capacity to solve problems in a creative way. If you face problems in your life and can work creatively to solve those problems, then that's being a designer and that's using design as a tool to make the world a better place."

I like to think of the design toolkit in the same way as a conventional toolkit. Sure, you can use a screwdriver to hammer in a nail and you can use a hammer to rip out a screw. However, the results will be messy, and the job will take twice as long. Find the right tool for the right job.

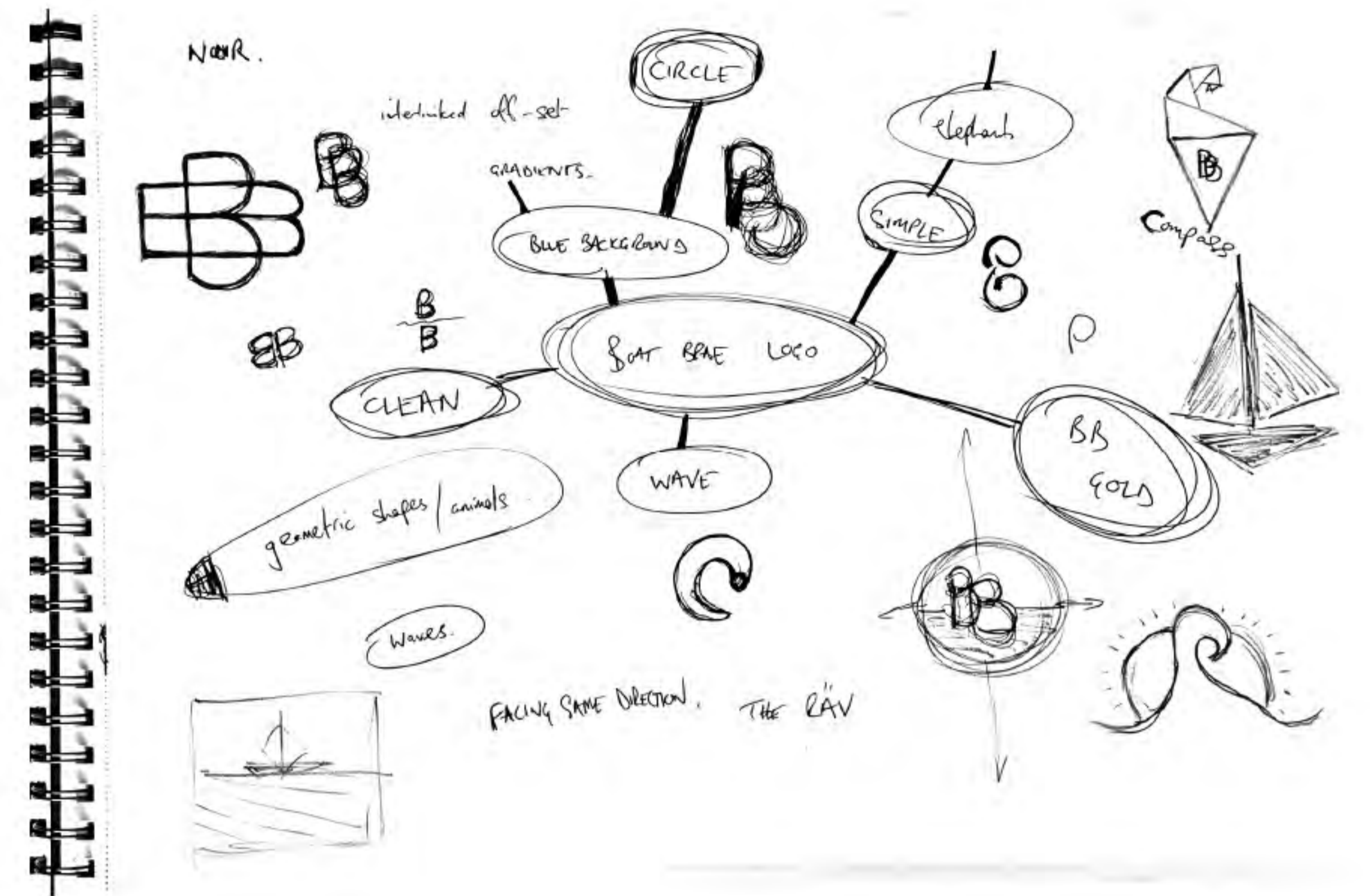
Design your life. Design it better.

BOAT BRAE - logo redesign

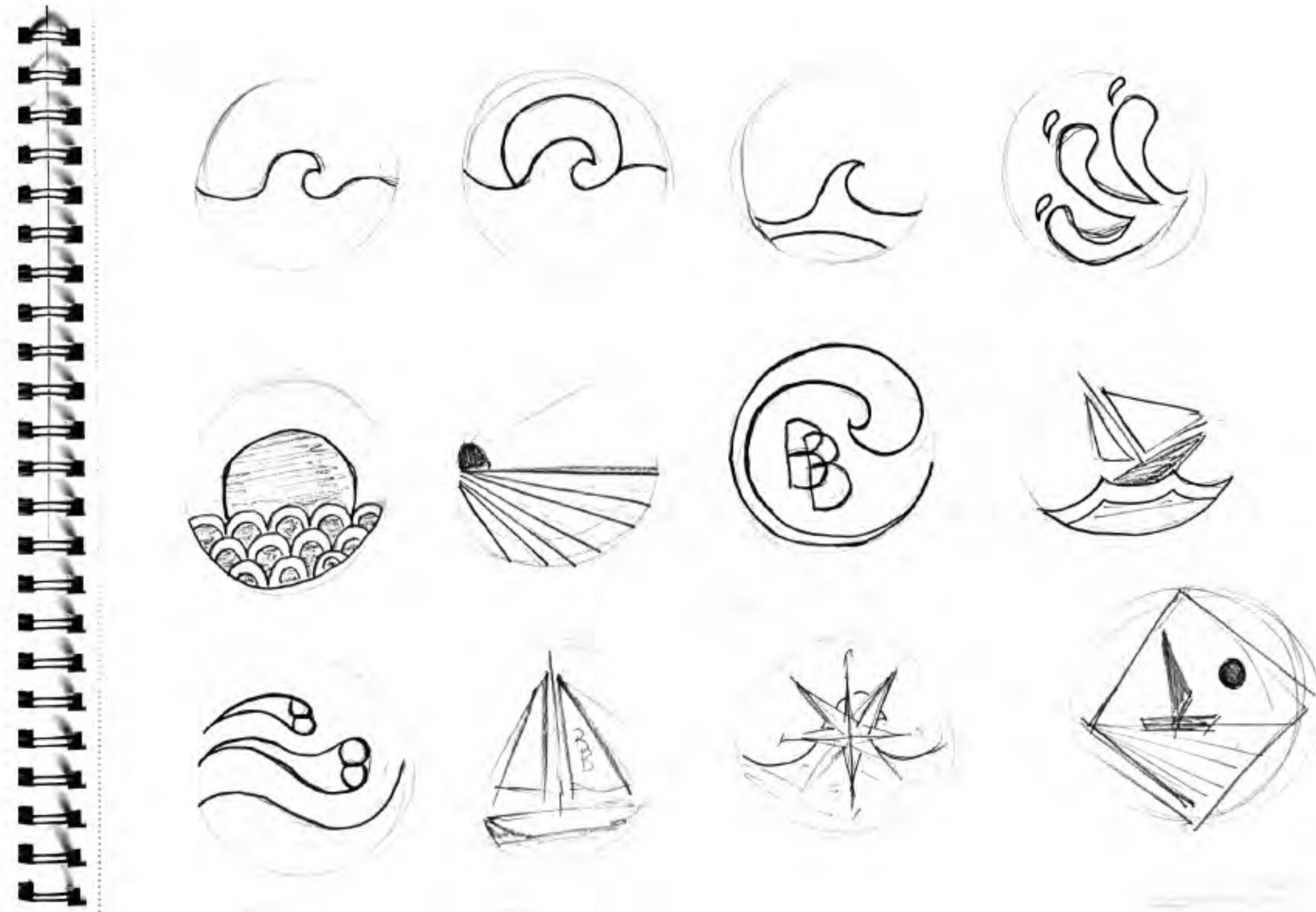
The client requested a new logo to be used on menus, uniforms and general branding.
 The logo was to be clean ,simple, use basic geometric shapes and reflect the location of the restaurant by the Tay River.



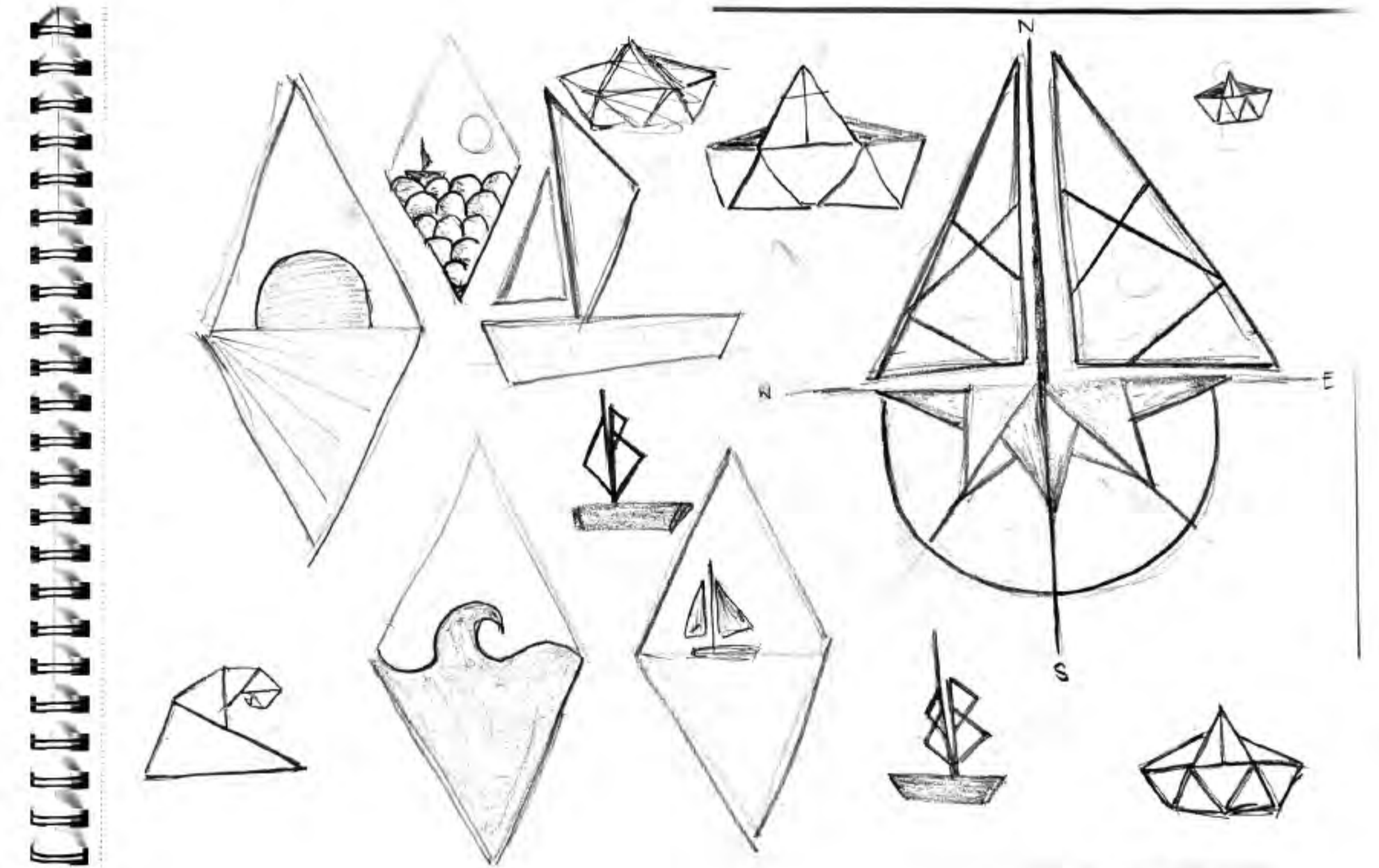
These photographs were provided by the client to serve as inspiration for the project.



Sketch book page showing mind map after initial meeting with client.
 297mm x 420mm



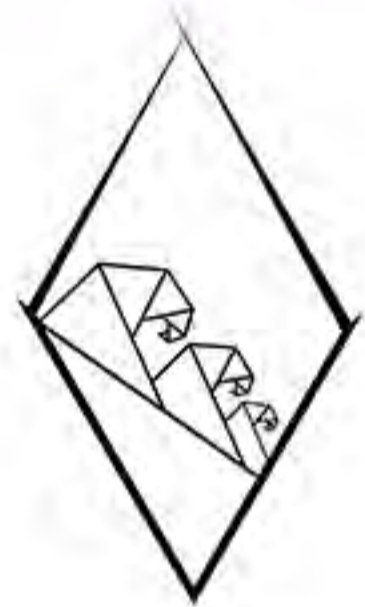
Early sketches
 297mm x 420mm



Early sketches showing development of geometric shapes
 297mm x 420mm

BOAT BRAE - evolution/iteration

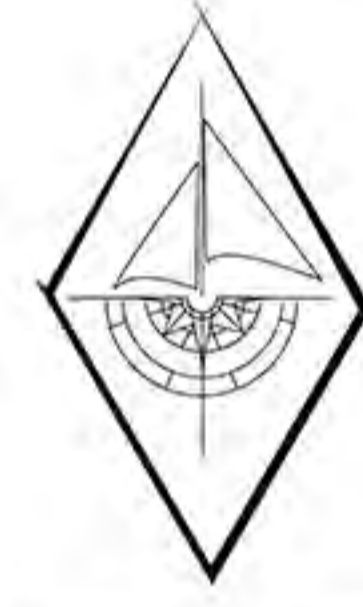
These images show the evolution of the logo and were created digitally using Adobe Photoshop



BOAT BRAE



BOAT BRAE



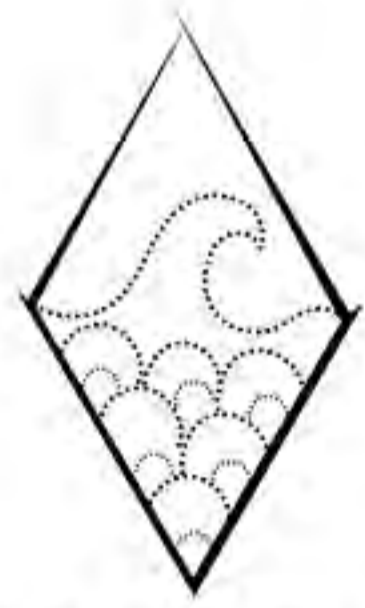
BOAT BRAE



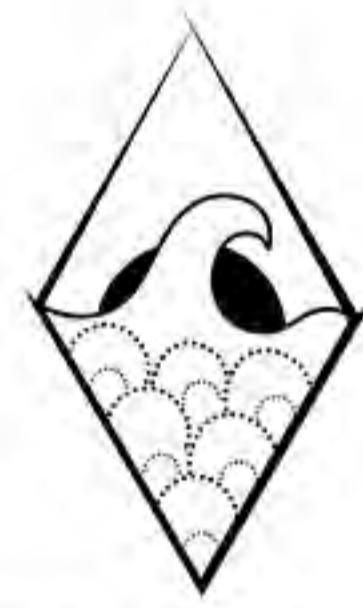
BOAT BRAE



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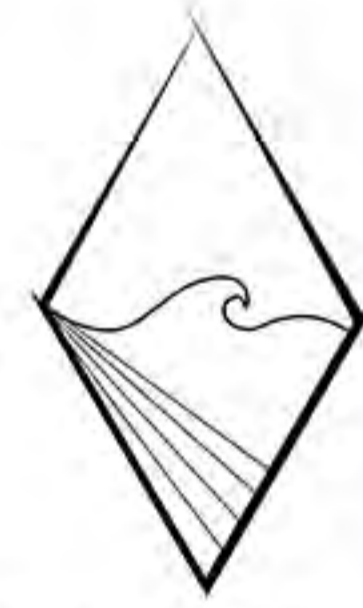
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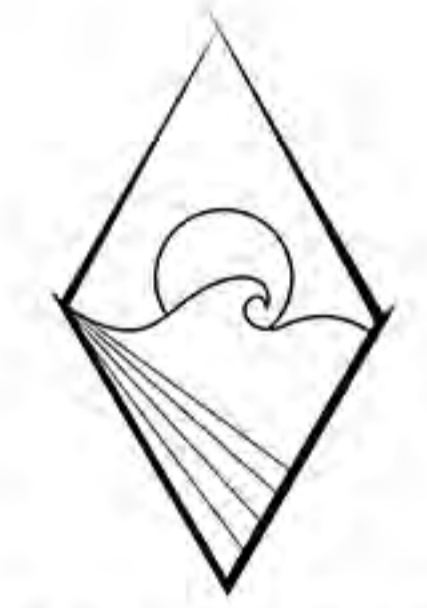
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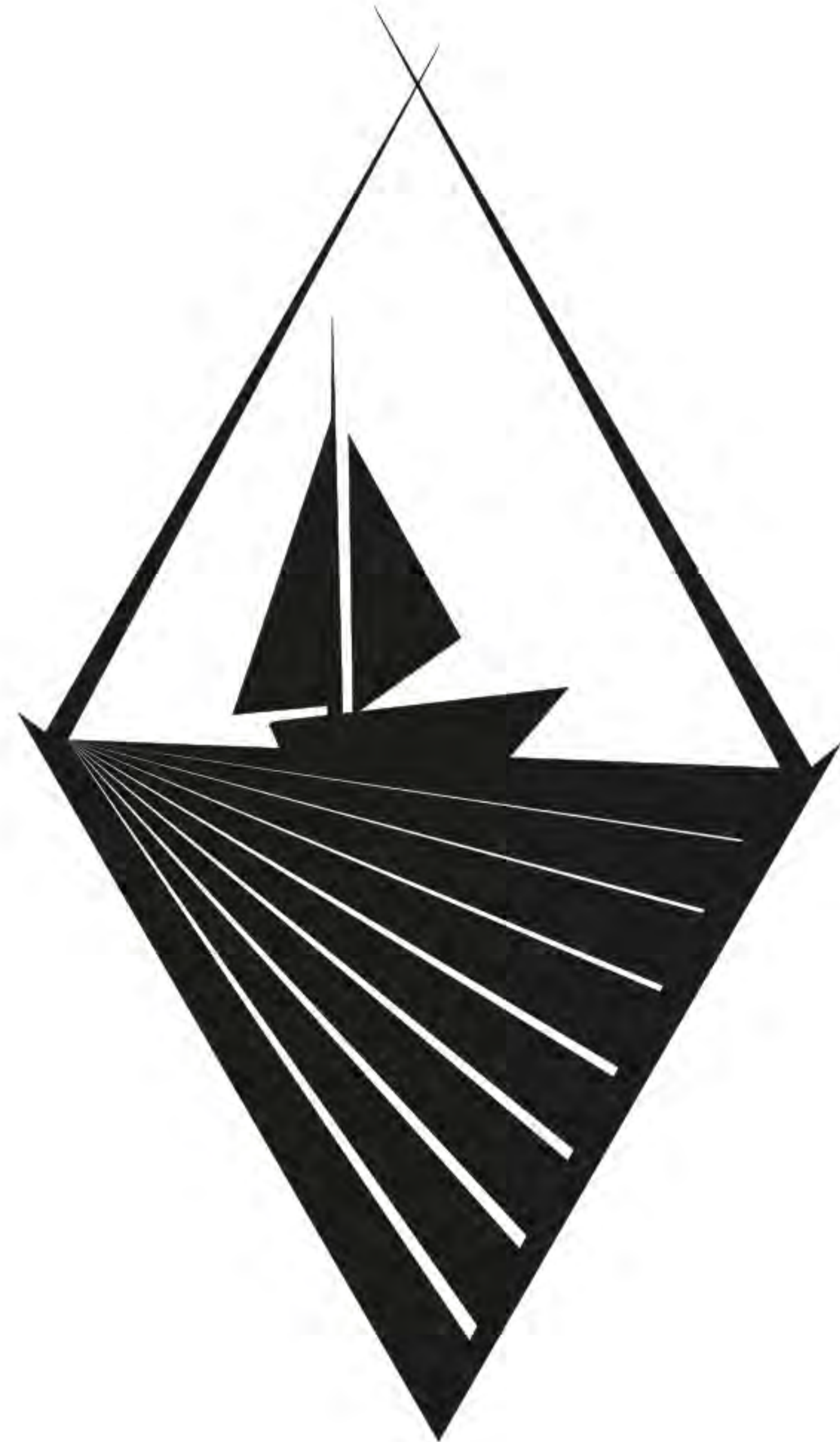
BOAT BRAE



BOAT BRAE

BOAT BRAE - final design

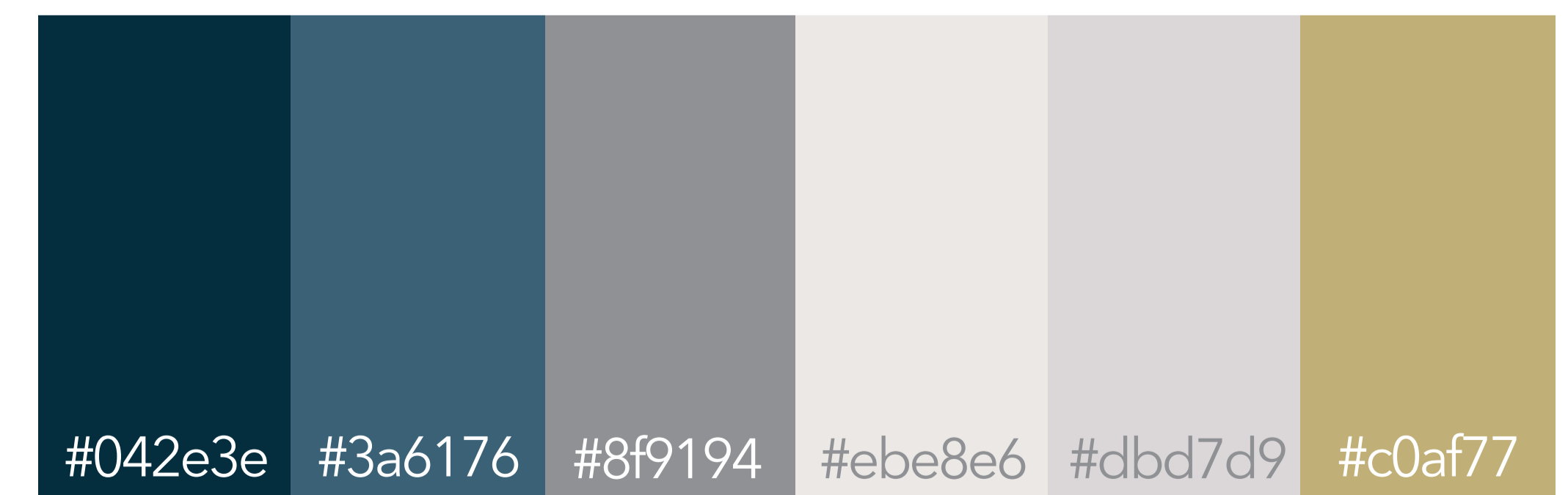
The final design was agreed with the client and produced as an svg using Adobe Illustrator



BOAT BRAE

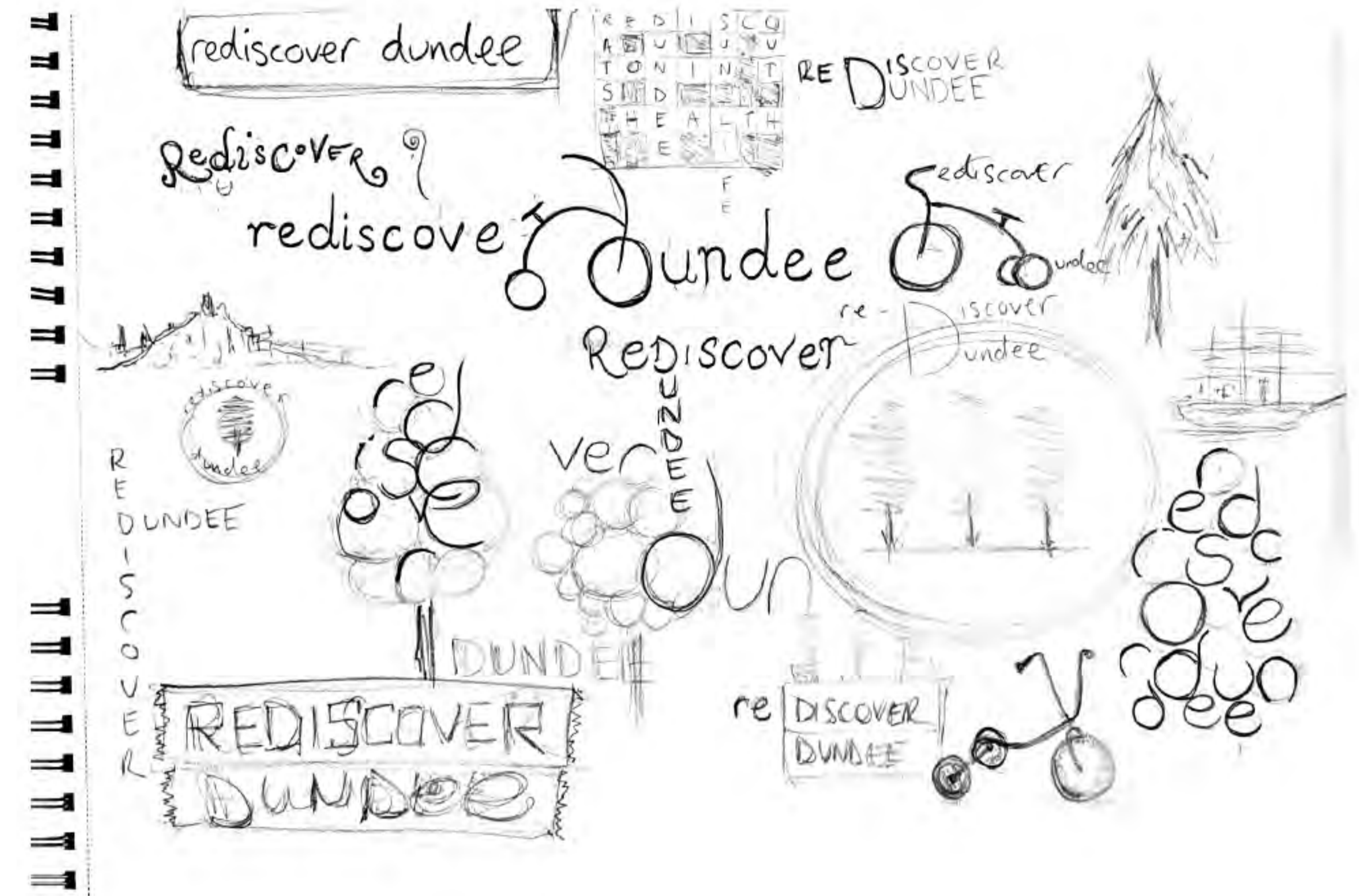
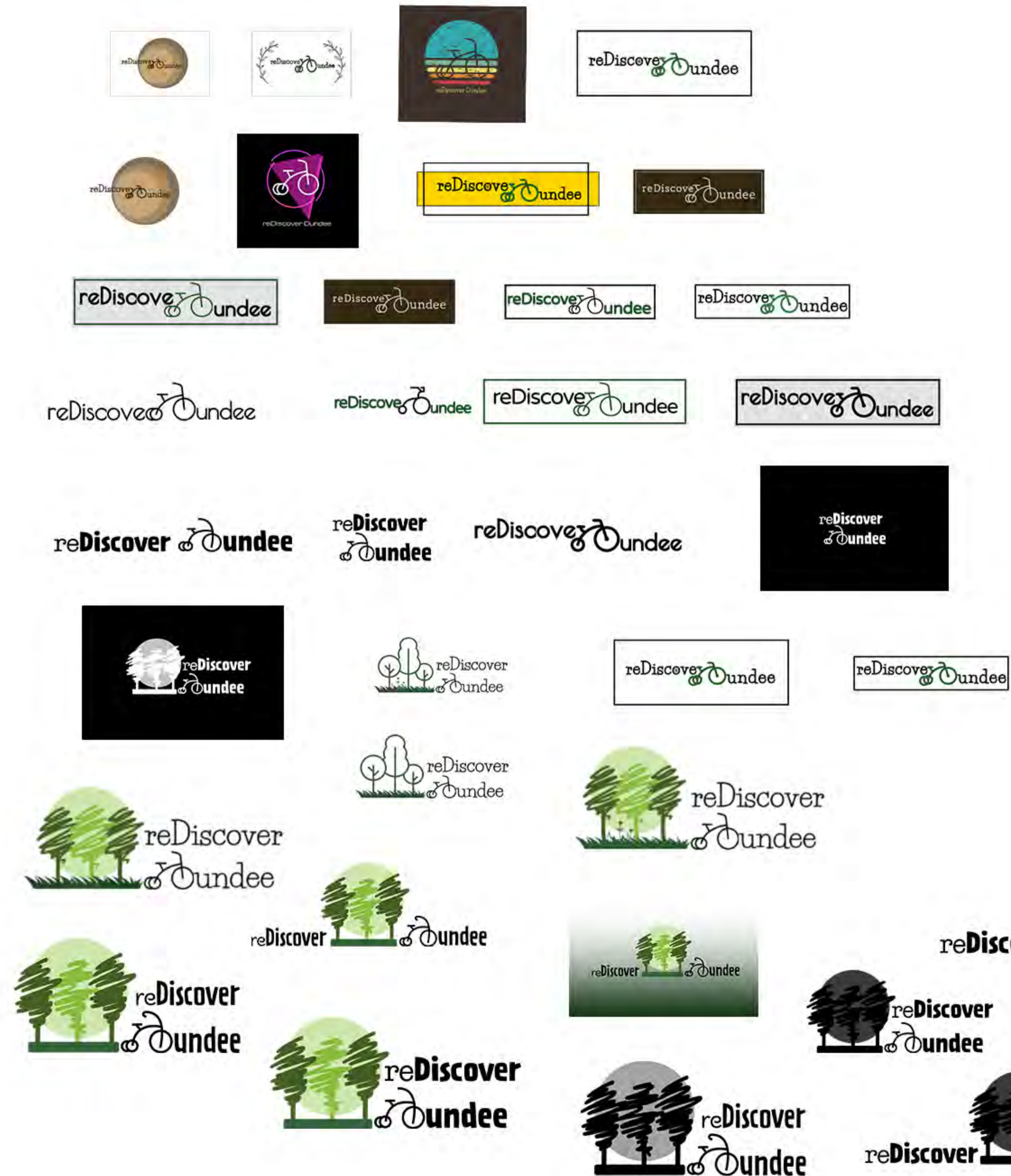


NOIR MEDIUM 48pt - ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@£\$%^&*()?



REDISCOVER DUNDEE - logo design

Rediscover Dundee is a health initiative run by NHS Scotland Green Health Partnership.
Their mission is to connect vulnerable people in the community to green spaces with the use of e-trikes.
The client wanted a bold new logo which contained all the elements of their mission.



Initial sketches
297mm x 420mm

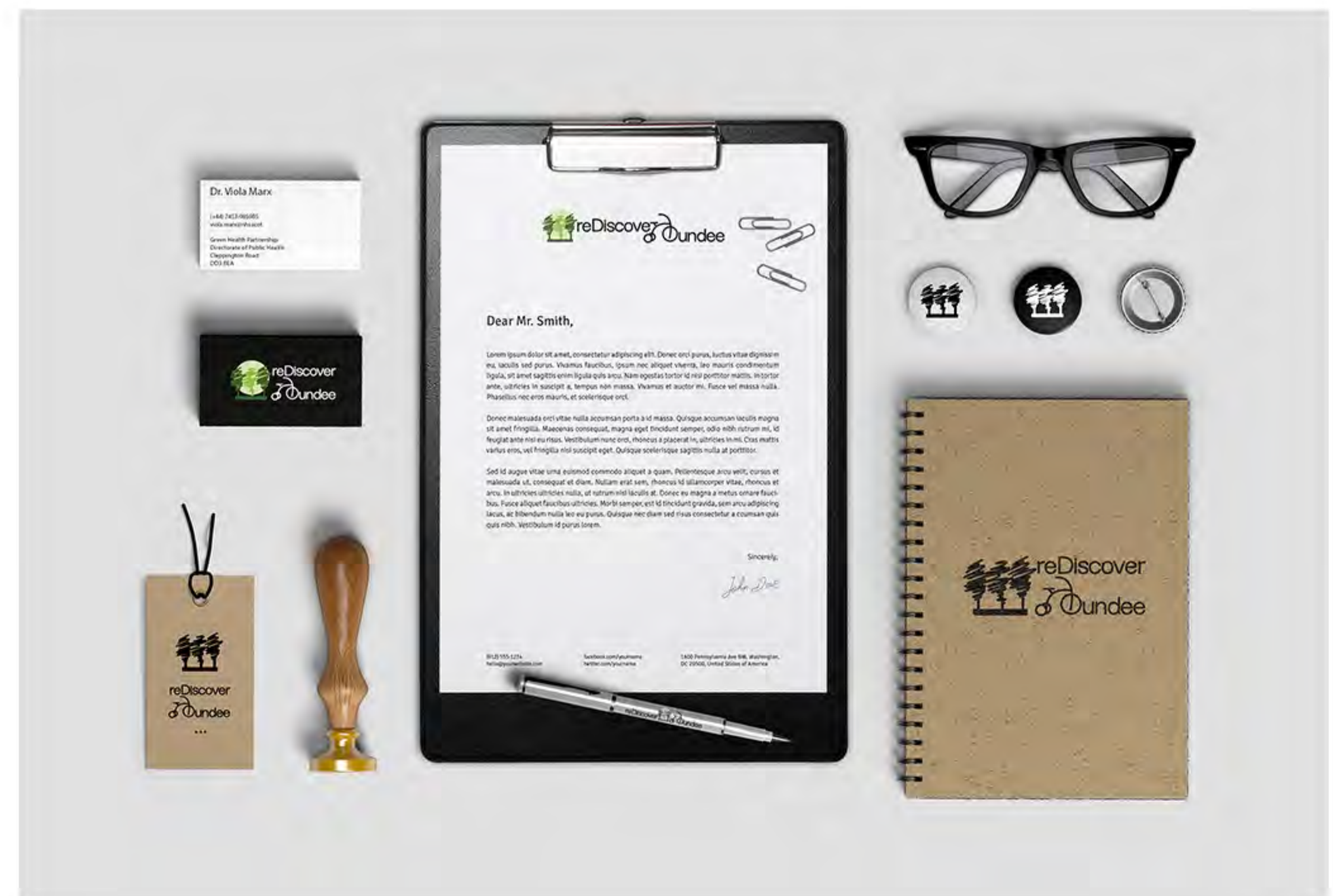
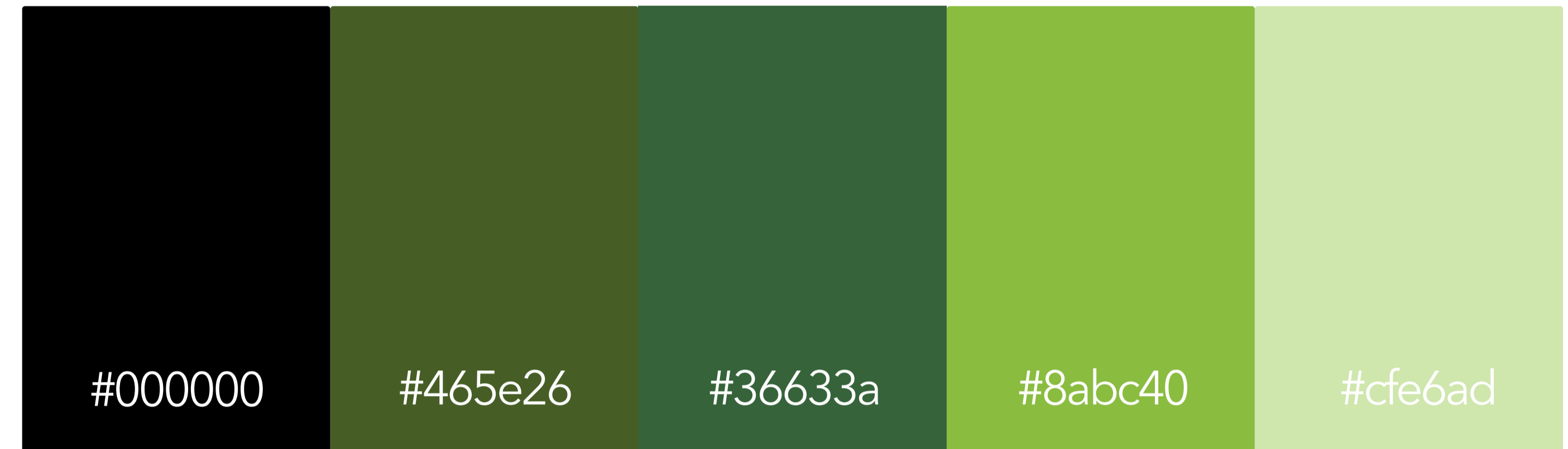


REDISCOVER DUNDEE - logo design

darker grotesque - 48pt medium - ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@£\$%^&*()



Giraffe Stationery Co. - Website and rebrand

The brief was to create a brand identity and website for a stationery company who wished to expand their online offer.

The website was to have a fun, modern feel with a vibrant colour palette and responsive design.



Giraffe Logo - svg
Created digitally using Adobe Illustrator



TYPOGRAPHY

AMATIC SC - BOLD 39PT	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 !@£\$%^&*(){}
AMATIC SC - REGULAR 39PT	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 !@£\$%^&*(){}
Helvetica Neue - Regular 20pt	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !@£\$%^&*(){}
Avenir next - Medium 20pt	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !@£\$%^&*(){}

LOGO



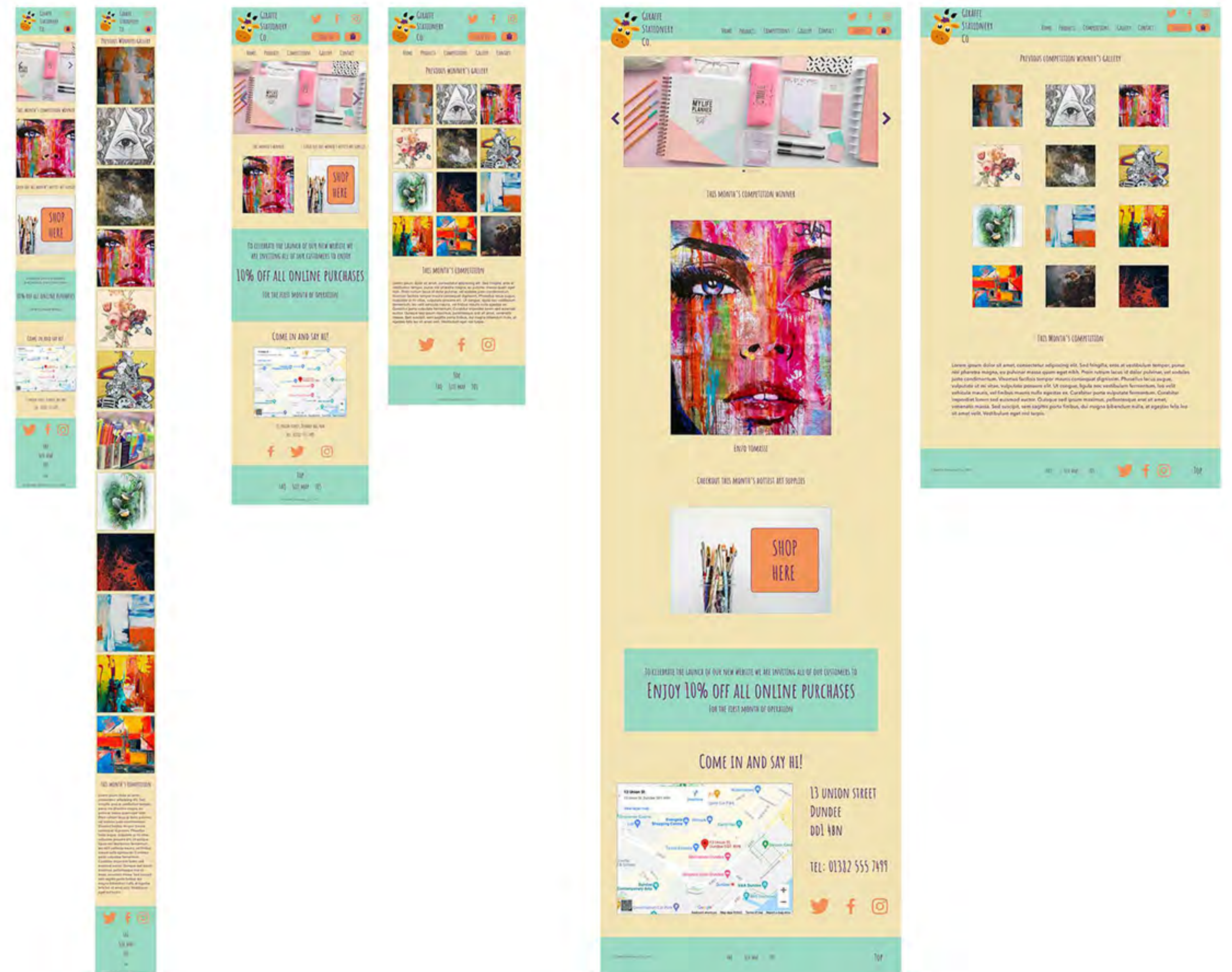
GIRAFFE
STATIONERY
CO.

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	#6C306C
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WEBSITE COLOUR PALETTE

	#707070
	#F2935C
	#6C306C
	#9AD9C2
	#F2E3B6

COMPONENTS



Website visual prototypes - Adobe Xd

RIVERSIDE STUDIOS - website and branding

The client is a photography studio based in Dundee. They requested a modern and minimalist website with a new logo and colour scheme.



Alpha Slab One (Headings)

Avenir Next (body)

Avenir Next Ultra Light Italic (Logo)

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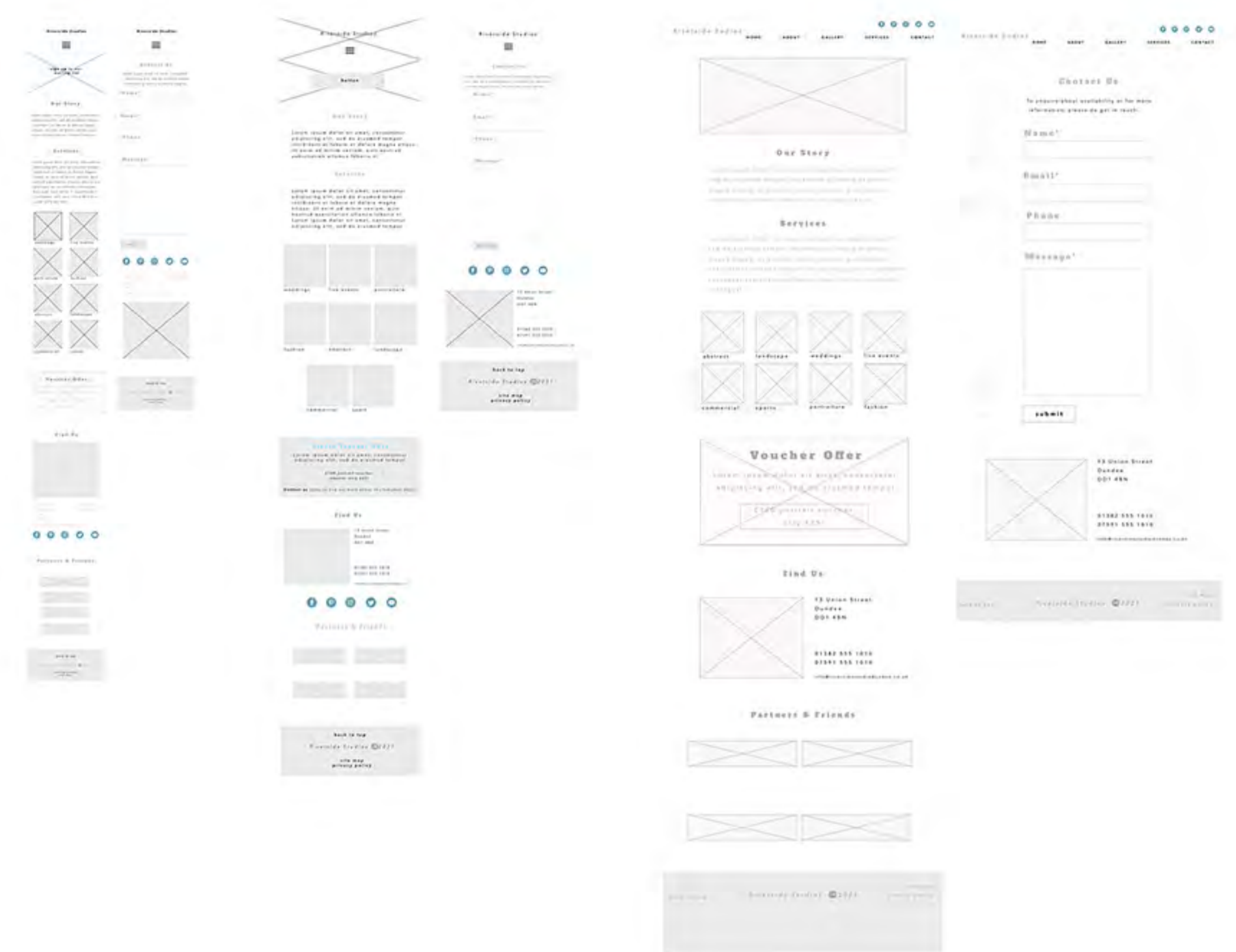
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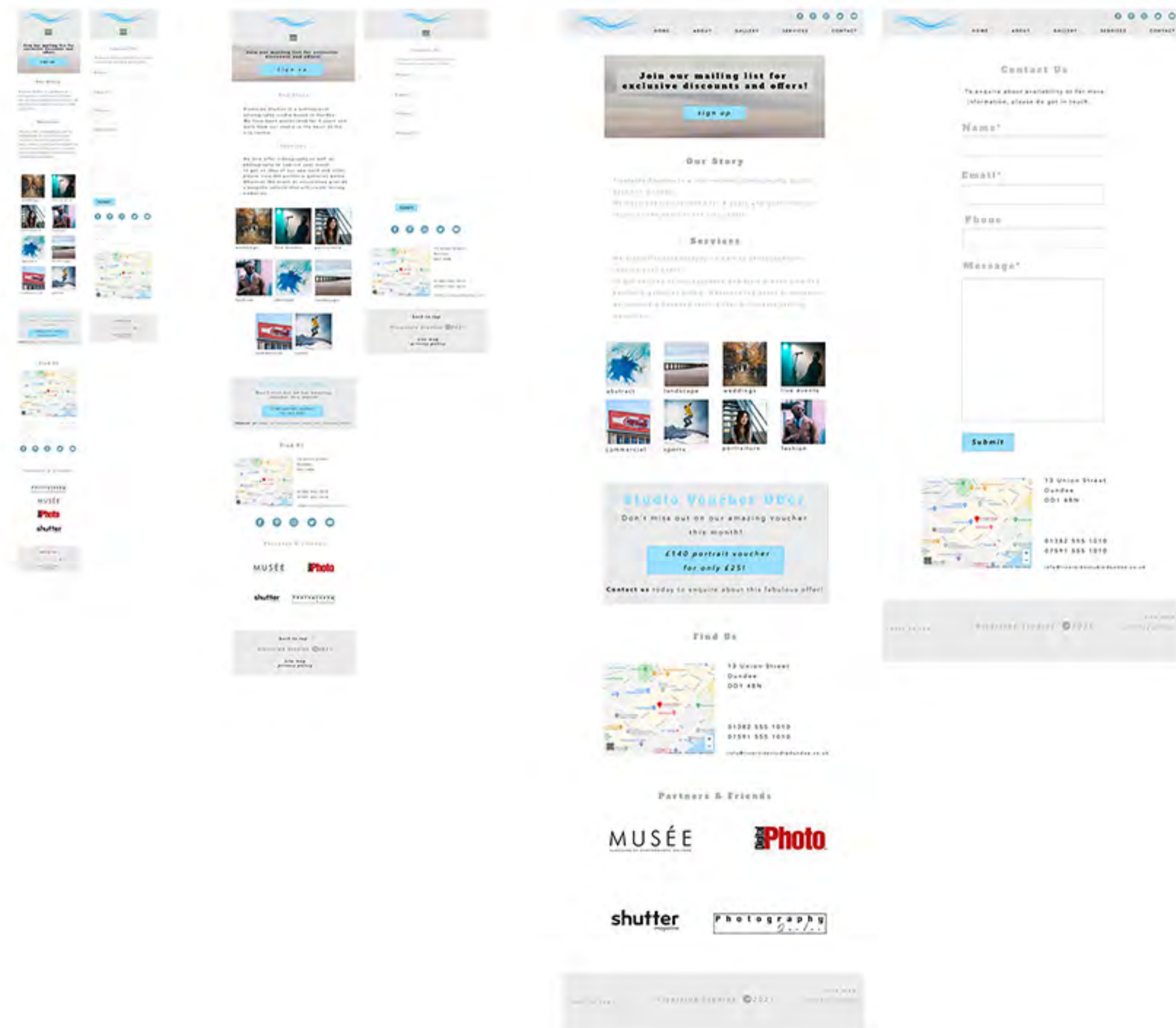
#acacac

#ebebeb

Style Guide



Website wireframes



Website visual prototypes



Final mock-up

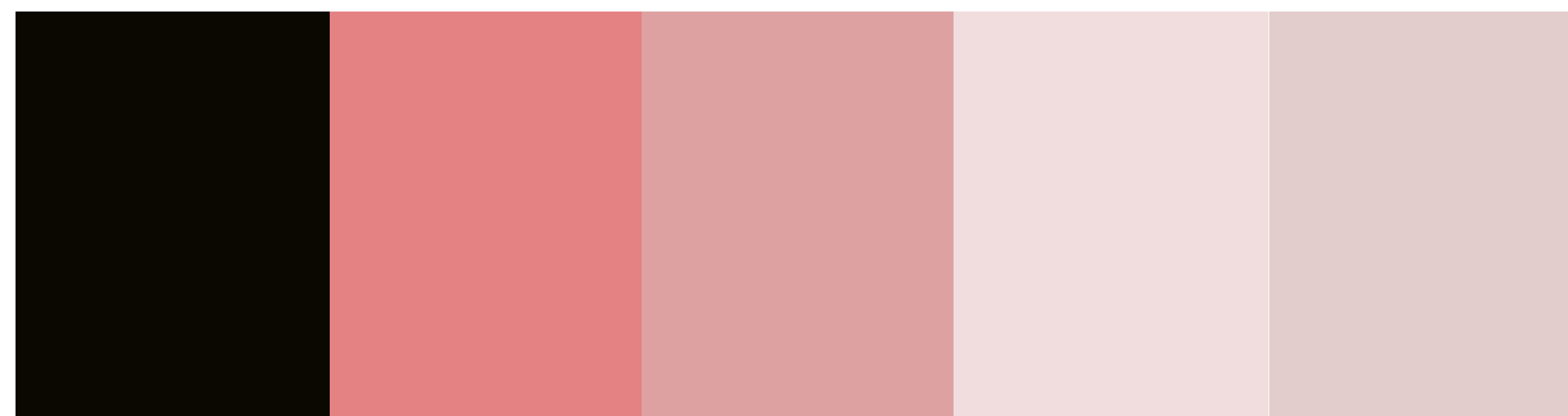
Poster/Flyer Design



Coffin Club Caledonia, 2021

Digital

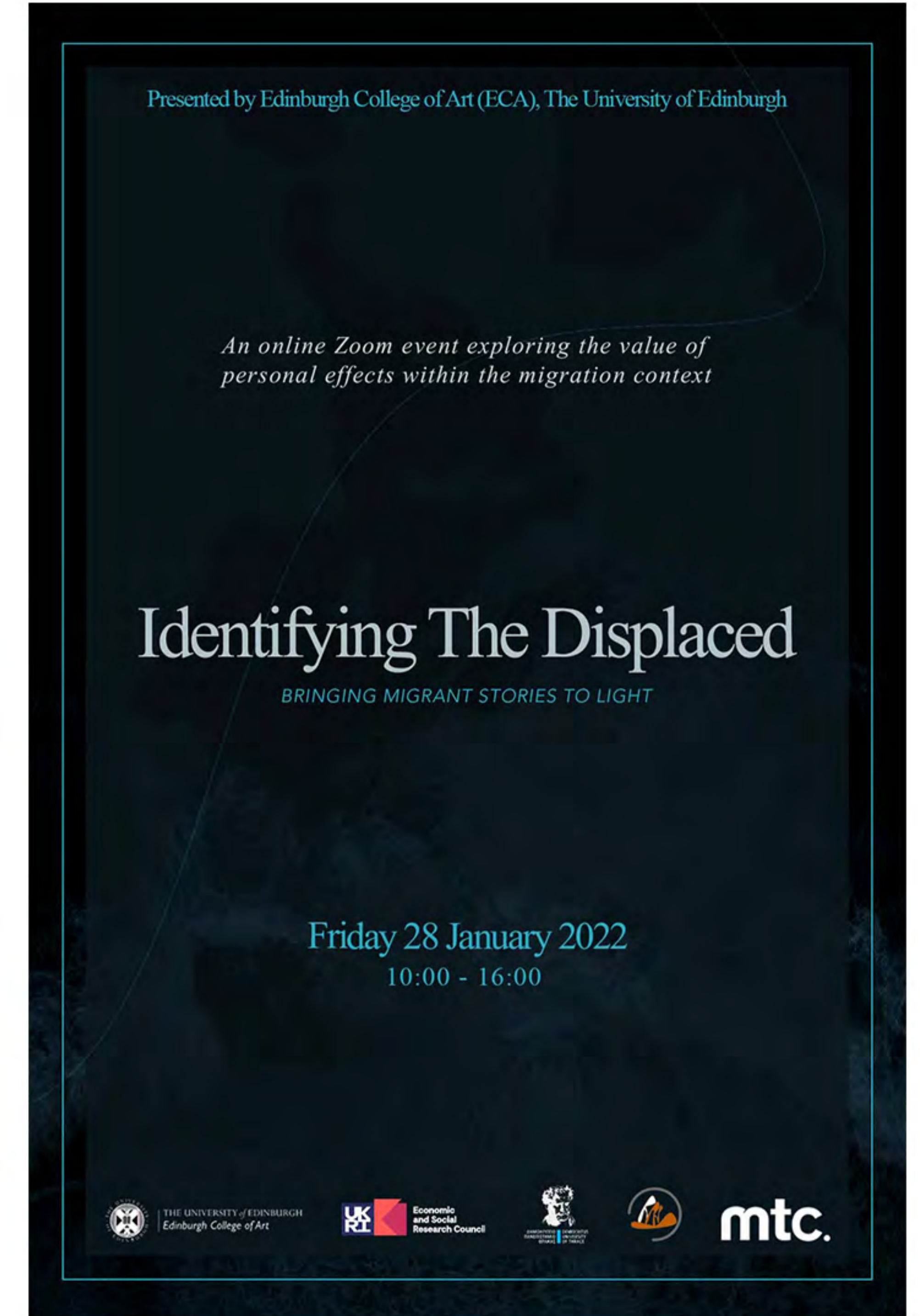
34cm x 47cm



Willie Dug & The Cosmic Gents, 2021

Digital

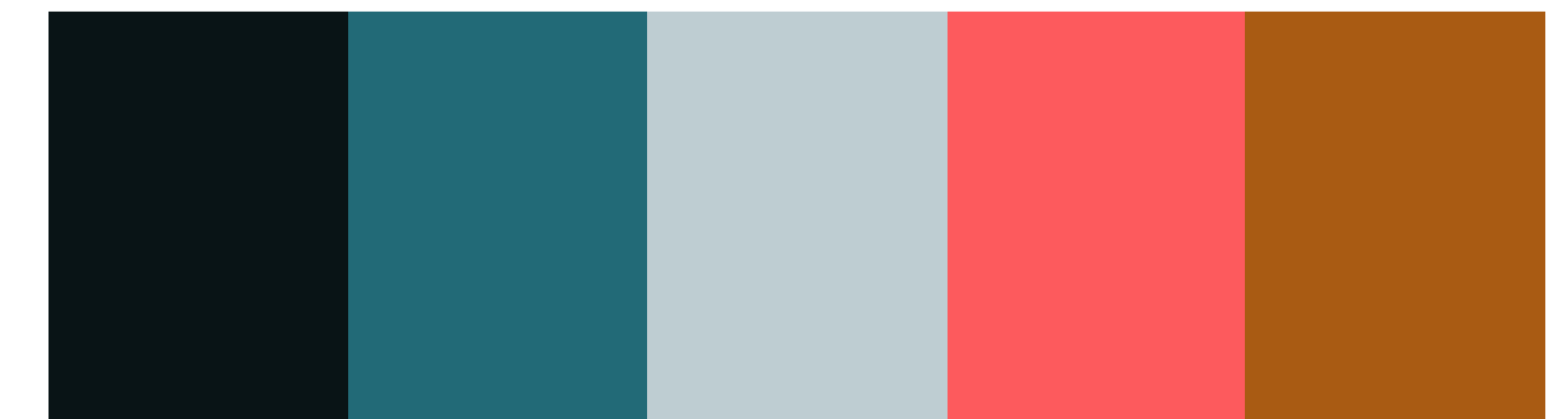
36cm x 56cm



Identifying The Displaced, 2021

Digital

10cm x 15cm



Fantasy Football Team Badges

I make badges for imaginary football teams for fun. It's important to have hobbies.



Bergie Winehouse, 2020
Digital
10cm x 15cm



Chegwin, 2020
Digital
10cm x 15cm



Dier Straights, 2020
Digital
10cm x 15cm



FC Granton Beach, 2020
Digital
10cm x 15cm



Kloppyourhandssayyeah, 2020
Digital
10cm x 15cm



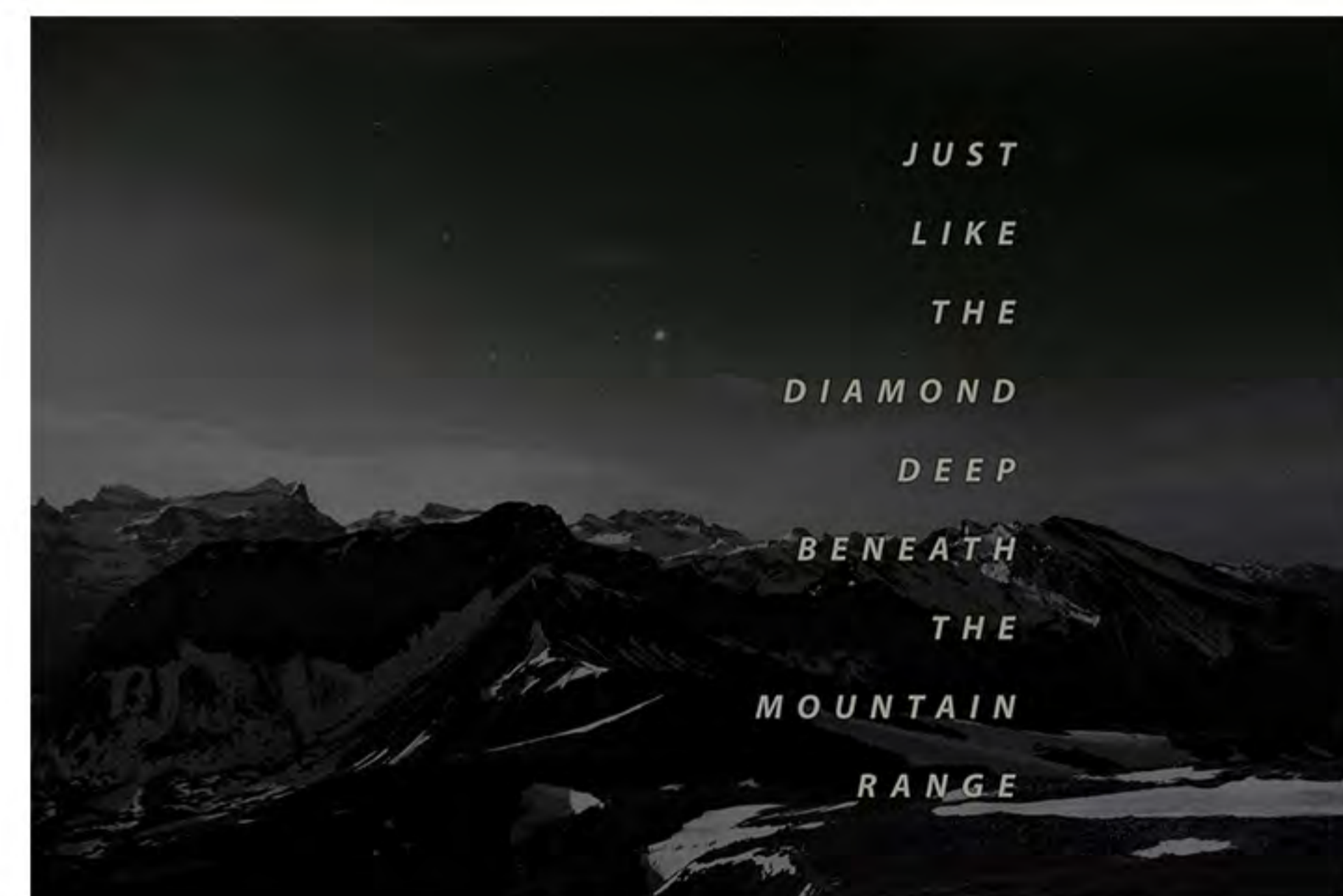
The Lovely Boys, 2020
Digital
10cm x 15cm



Rano Panothanikos, 2020
Digital
10cm x 15cm



Sporting Portillo, 2020
Digital
10cm x 15cm



Diamonds Deep Beneath The Mountain Range, 2019

A collaboration with the poet Gavin Lavery

Digital

50cm x 10cm