

**Dr Mark Evans**

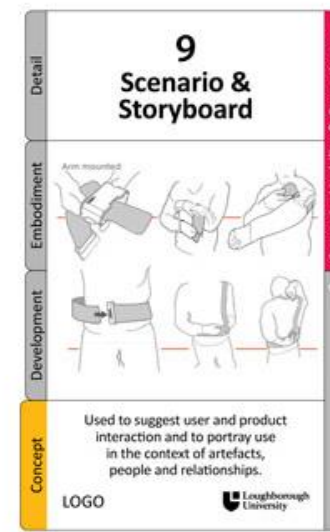
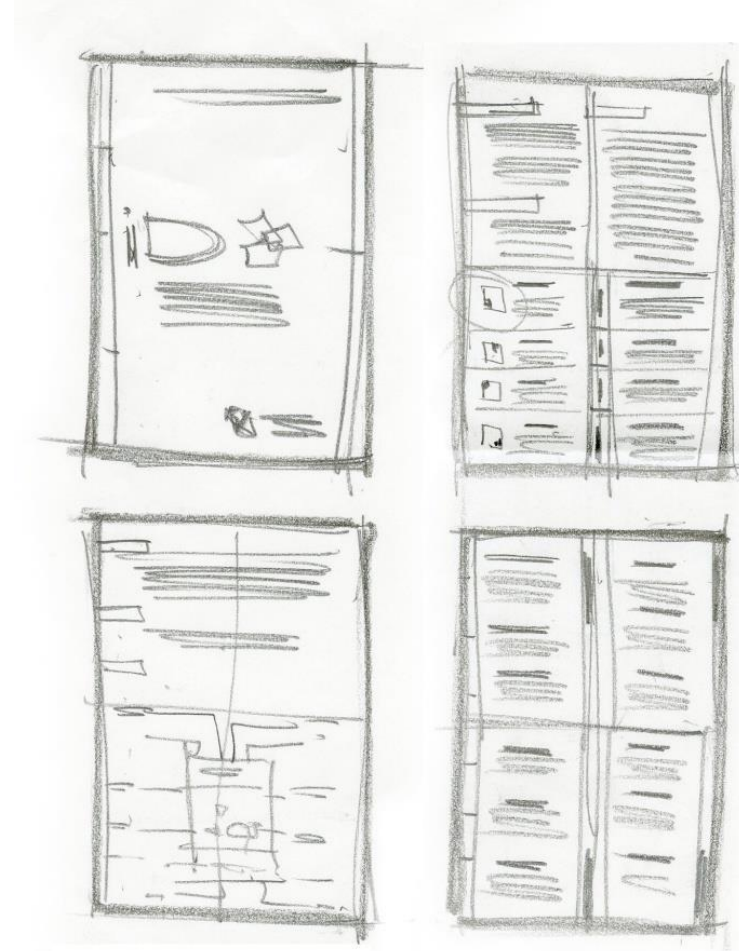
Ambition, impact and originality in outputs

## Ambition, impact and originality in outputs

- Outputs
- Impact Summary/Pathways to Impact

- Cards
- App
- Video
- Exhibition
- Award
- Website

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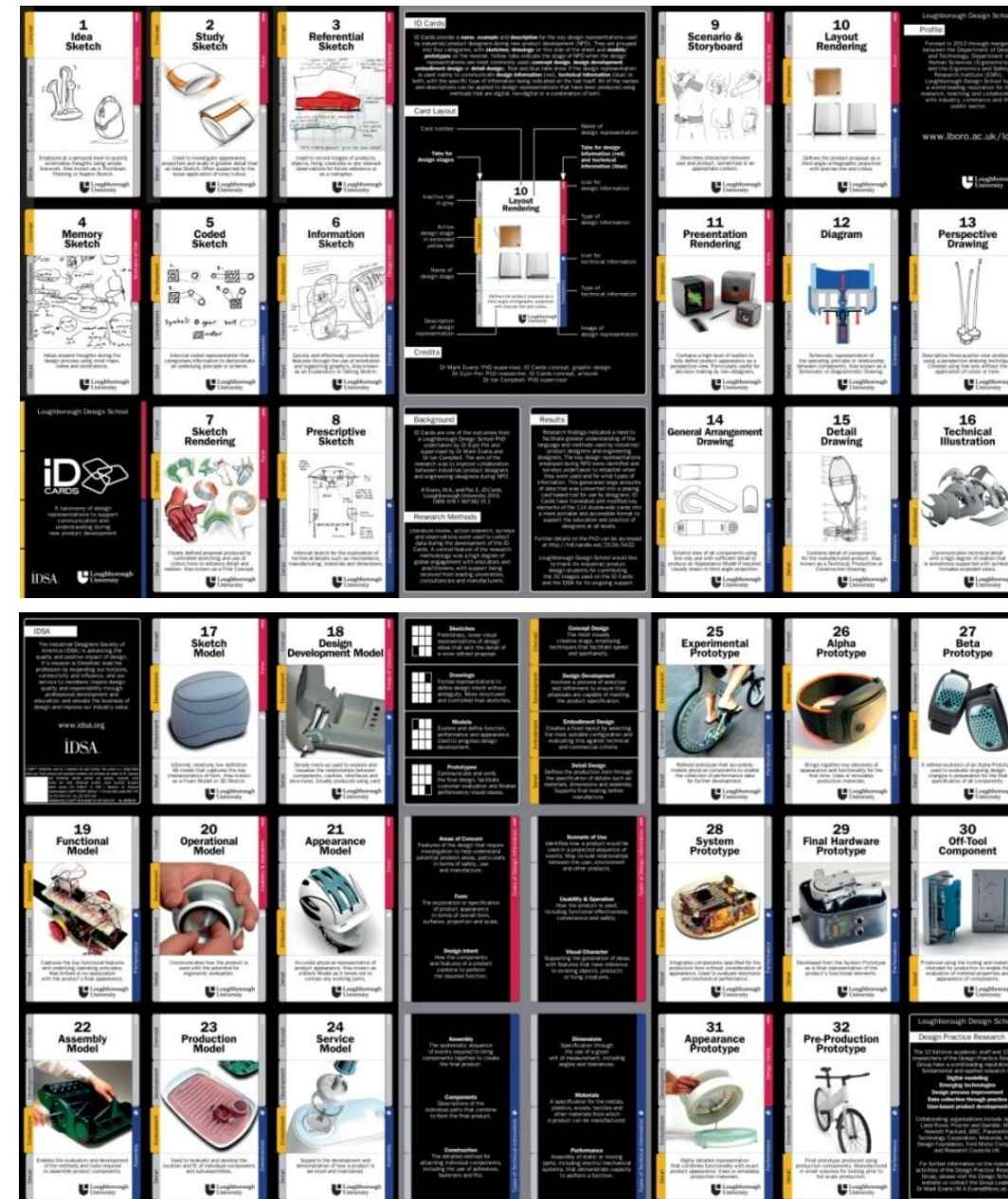
<p><b>Detail Design</b></p> <p>The fourth stage realises the physical product through specification of details such as materials, size, assembly, with final testing before production.</p> <p><b>Embodiment Design</b></p> <p>The third stage creates a fixed layout by selecting the most desirable configurations, evaluating against technical and economic criteria.</p> <p><b>Development Design</b></p> <p>The second stage involves selecting, developing and evaluating suitable concepts based on set specifications.</p> <p><b>Concept Design</b></p> <p>The first stage involves generating ideas based on form, function, features, specifications, benchmarking and economic justification.</p>	<p><b>Area of Concern</b></p> <p>Identifies issues concerning the overall design that includes aspects of safety, usability, ergonomics and production.</p> <p><b>Form &amp; Detail</b></p> <p>Identifies the product's appearance with respect to form, in terms of structure, shape, proportions and size.</p> <p><b>Design Intent</b></p> <p>Identifies the design concept and product purpose including aesthetics, safety and usability.</p> <p><b>Multi View</b></p> <p>Orthographic views through first angle or third angle projections in which the form is followed up with plan views, front elevations and end elevations.</p>	<p><b>Scenario of Use</b></p> <p>Identifies how a product would be used in a projected sequence of events and may include relationships between the user, environment and product.</p> <p><b>Single View</b></p> <p>Compares isometric, oblique, perspective, oblique and axonometric projections in the form of sketches or drawings.</p> <p><b>Usability &amp; Operation</b></p> <p>Identifies how well a product is capable of being used, including functional effectiveness, ergonomics and operational efficiency.</p> <p><b>Visual Character</b></p> <p>Identifies the product personality or character that a product conveys to the user, usually through the external form, choice of materials, texture and finish.</p>	<p><b>Assembly</b></p> <p>Describes the process where the manufactured parts are put together to make the completed product.</p> <p><b>Components</b></p> <p>Consists of connecting parts which when assembled form the overall working product and may be classified as electrical and mechanical components.</p> <p><b>Construction</b></p> <p>Refers to the arrangement and composition of parts that when put together make the product.</p> <p><b>Dimensions</b></p> <p>Generally consist of measurements of parts, including angles and tolerances with a specified unit of measurement.</p>
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IDS<sup>A</sup>.



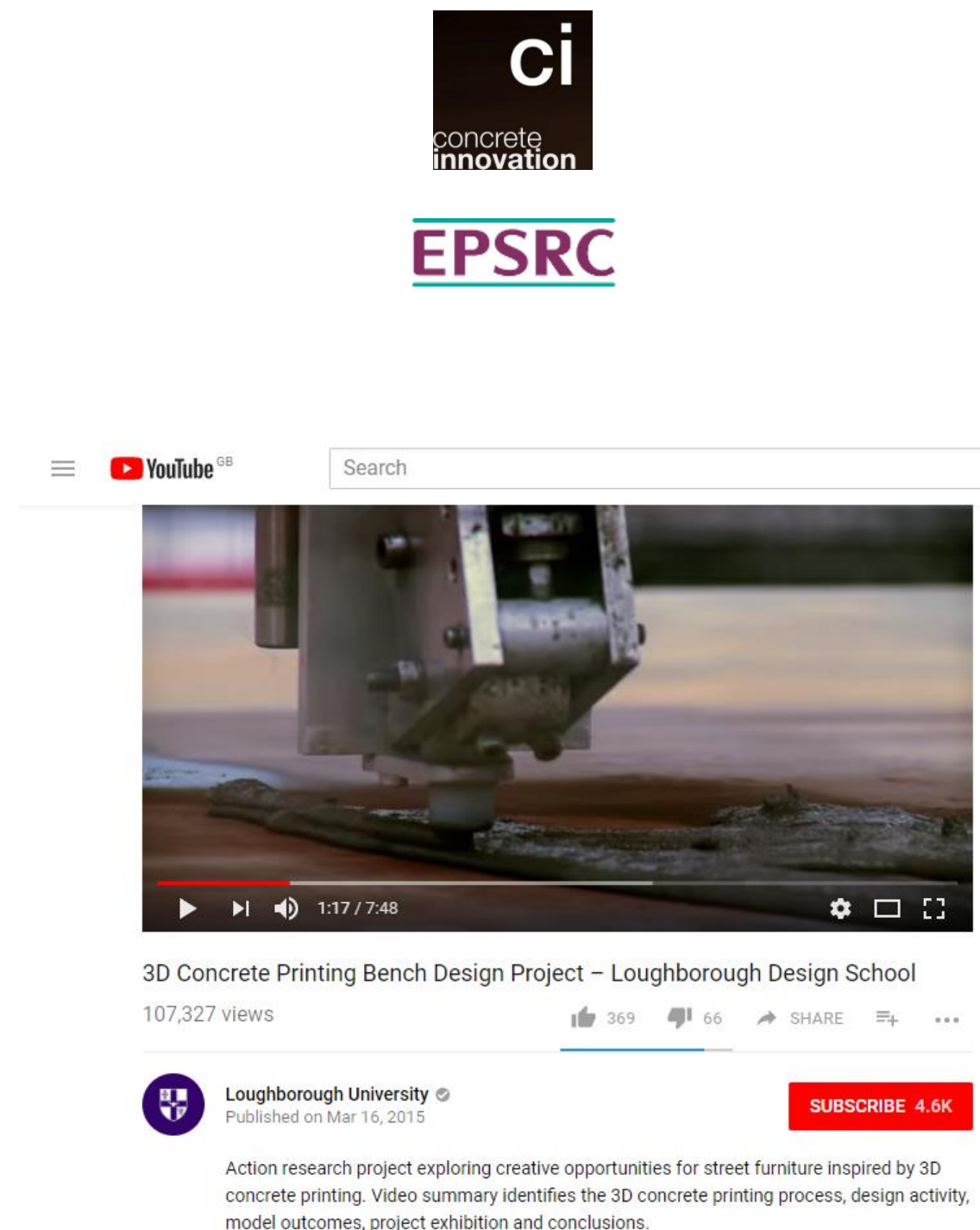
- Validated by Executive Board of Industrial Designers Society of America (IDSA)
- 5000 purchased for distribution to IDSA members
- Content used to define nature of profession on IDSA website
- Received corroborating statements for REF2014

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- Over 15000 downloads
- Permanent presence on IDSA website
- Promoted by German Design Council, Design Institute of Australia, Design Denmark, Brazilian Association of Designers and Finnish Association of Designers, Swiss Design Association and others
- Used by design educators across world
- First non-USA member to receive IDSA Educator of the Year Award (2016)

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- Over 107000 YouTube views
- Generated international commercial interest
- Captured project and demonstrated potential for public exhibition
- Available at:  
<https://www.youtube.com/watch?v=qTFUTI39uhE&feature=youtu.be>



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**Concrete Innovation**

Sat 12 Dec – Sun 28 Feb

Visit our Mezzanine for Concrete Innovation, a small exhibition and film exploring creative design opportunities inspired by 3D concrete printing.

Concrete Innovation: Design for Public Seating Inspired by 3D Concrete Printing

3D printing uses steps produced by Computer Aided Design (CAD) to automatically make parts for products. As no moulds are required, this can be a cost-effective way of manufacturing small numbers of complex items in a wide variety of materials. The Concrete Innovation exhibition features the work from a research project undertaken by Dr Mark Ewins and colleagues at Loughborough University. It explores how an innovative 3D concrete printing machine, developed at the University, might be used to manufacture large items of mass furniture (public seating). The exhibition features seven quarter-scale models of his bench designs, and includes display panels that describe the process. An eight-minute video demonstrates the 3D concrete printing process and the process that the team went through from sketches to exhibition.

In partnership with Loughborough University

Artist/Designers:  
John Allen  
Richard Webb  
Guy Bingham  
Mark Ewins (Principal Investigator)  
Guy Newson  
Ivan Sinclair  
George Tomens

Show

NCCD  
Sat 12 Dec –  
Sun 28 Feb 2016  
Exhibition

Mezzanine  
Sat 12 Dec – Sun 28 Feb  
 Loughborough University

- Review by National Centre for Craft and Design
- Three month exhibition (November 2016 to January 2017) with dedicated exhibition space
- 10159 recorded visitors

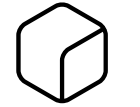


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- Finalist in major international design awards
- Awarded through peer review process consisting of international panel of designers/educators

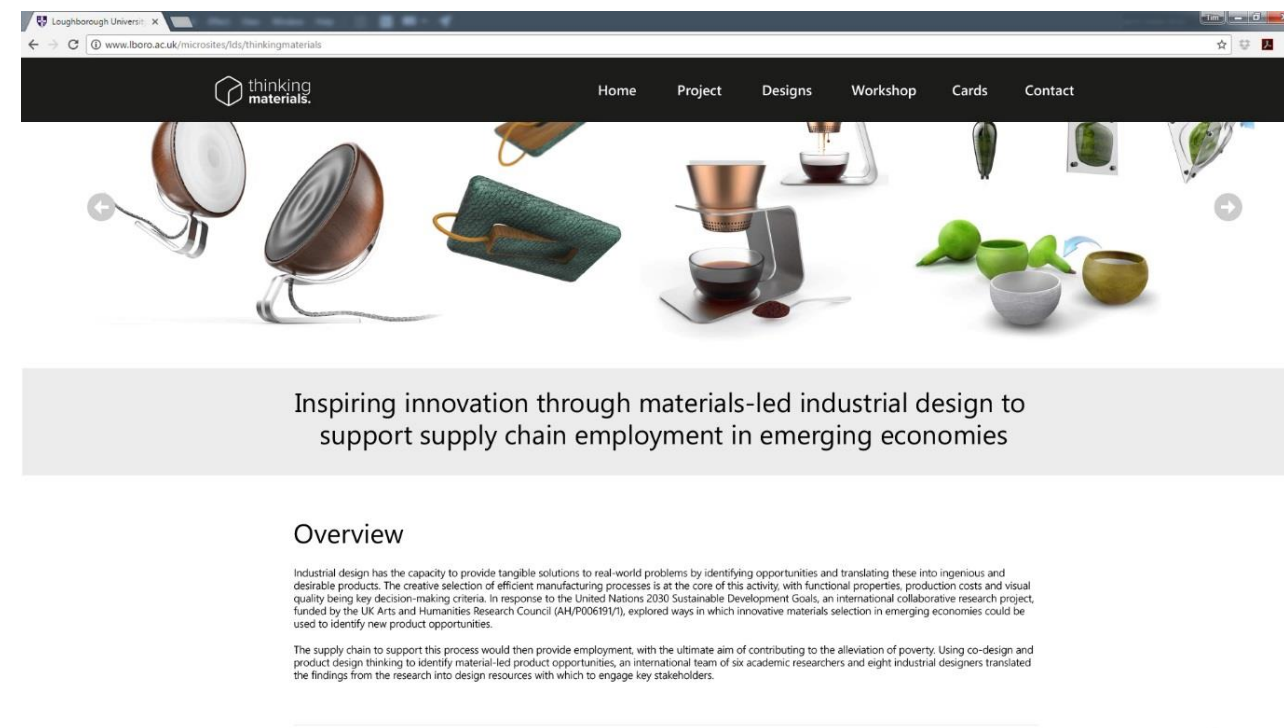
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thinking  
materials.



Arts & Humanities  
Research Council



- Captured project activities and outcomes
- PDF download of design tool (cards)
- Central to impact strategy/dissemination
- Website available at:  
<http://www.thinkingmaterials.net.webhost2.lboro.ac.uk/>
- Video available at:  
<https://www.youtube.com/watch?v=ZwsfSMvA4Vw>

- Cards

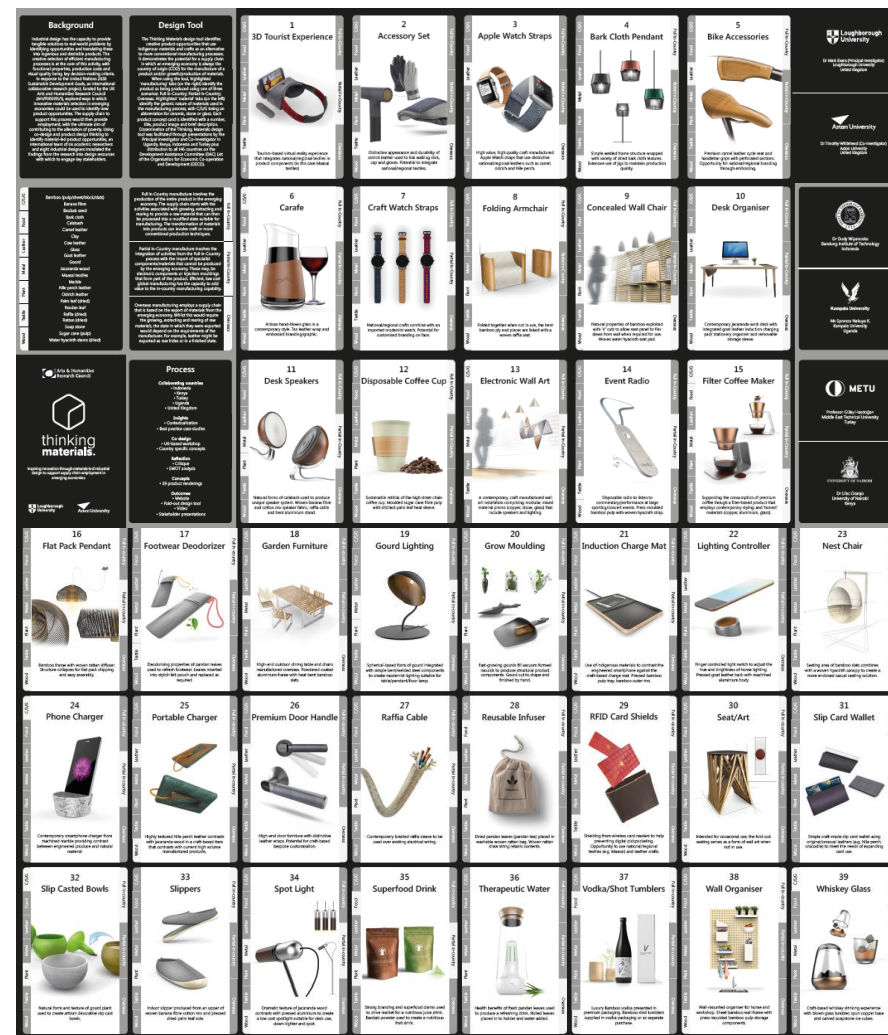
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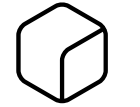
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thinking  
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Loughborough  
University

**DPR**  
g r o u p

LOUGHBOROUGH  
DESIGN SCHOOL



# Ambition, impact and originality in outputs

## Conclusions

- Be ambitious (and designerly) in the way you think about outputs
- Identify ways to record impact (e.g. visitors, downloads, views, 3<sup>rd</sup> party promotion)
- Where appropriate, it's good to brand
- Gauge how your institution feels about 'non-typical' outputs (citation/funding)
- No/low funding can generate high impact
- If you want your findings to reach designers, forget about academic journals
- But don't forget about academic journal publication completely.....

