Stay in the Loop

APD1  Product Analysis
APD2  Degree project in Product Design
BA1  Design Project 1
BA2  (on internships)
BA3  Design Project Degree Work
IDI  Portfolio
IxD1  Communication Design for co-creation
IxD2  Degree project in Interaction Design
TD1  Storytelling in Design
TD2  Degree project in Transportation Design

Kitchen Cleaning
IxD

Workshop Cleaning
IDI

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Credits
Thanks for your contributions.
Future articles & photos can be sent to: wozzop@gmail.com by Friday evenings.
We love hearing from you!
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Editor: Keyur Jain
Graphic Designer: Rafa Chadud
Contributions: all the #lifeatuid contributors!

The week that was / lifeatuid
Share your projects, fikas and class moments with UID by sending your photos to: wozzop@gmail.com. We love hearing from you!

@akansha.x Dirty prototyping
@minigle Ring ring haloo, yes, Emilito Miglowski & co
@viljamipappa td guys at airport
@anabolisasteroidi Ploppie learned how to take selfies
@itocaster Being as elegant as light...
@daanhekking Tuesday laundry day.
@thimael
@harepermark Poppie learned how to take selfies
COMPUTER CODE UNDERPINS many aspect of our lives. Usually we know exactly what we want that code to do—but what if we didn’t? This is the question posed by Los Angeles software artist Casey Reas, who employs code to form abstract, bewildering, and literally unexpected creations.

Reas received his MS from the MIT Media Arts and Sciences program, where he focused on “Behavior kinetic sculpture.” Before graduate school, he worked in visual design. Since he graduated in 2001, he’s worked as an academic and media artist. Each of his pieces begins as a logic-based system. He describes that system in code that translates it into a visual, digital form. Then he fine tunes the results; he doesn’t know exactly what he’ll get the first go-around—which he says is the beauty of it. “That’s what drew me to this field,” say Reas. “Working with a slight amount of random calculations, I’m able to have some really unexpected things happen. I see things happening and make modifications to control and construct and tune to it to be what I want it to be.”

Another draw: The process never stops. Each work is emergent. It continues to progress infinitely, so you’re never seeing the final result. “It has a beginning but doesn’t have an end,” said Reas.

For his “Process” series, Reas assigned basic behavioral rules (move in a straight line, change direction while touching another element, etc.) to a range of shapes (circles, triangles, parallelograms, etc.), and set his creations running. They’re still going. The resulting works—like “Process 10,” a video of which is featured above—glide, bounce, and eventually knit together to form complex structures. Many vaguely resemble things you see in nature—tangles of leaves, daffodils, bee colonies, algae—but they’re anything but. “When you put them together, thousands of unexpected forms emerge,” says Reas, who created the series to explore properties of artificial life, and the progression from simplicity to complexity.

For his “Today’s Ideology” series, he began with a selection of pictures from a single issue of The New York Times, then let them deform on screen into a “generative collage” of colors and strips and varied abstractions. A clip from the series appears above.

To help further this exploration, Reas and his colleague Ben Fry (a principal of Fathom, a design and software consultancy in Boston) in 2001 developed their own software, called Processing, that bridges the divide between programming and art, making both processes more intuitive. “People in programming don’t understand aesthetics while artists don’t understand code,” he says. “It’s a good space for collaboration.”

Processing has been downloaded millions of times, says Reas, and it’s a fixture at the art and architecture departments at universities like USC and Columbia—a good sign that code has a bright future as an art tool, if people will allow it to.

“The same way that photography struggled to be taken seriously as a medium, software is suffering for the same thing,” described Reas.

Read the Wired article here: http://goo.gl/x4f5Kt
Yi-Ting Chien
Class & Company: IxD1

10 words or less about yourself:
Come to talk with me and you would know.

Something most people don’t know about you:
My favorite snacks in Sweden are OREO and milk chocolate, and I always try to stop myself from eating them too much.

An interesting fact from your country:
There are a lot of amazing food in Taiwan, such as bubble tea, beef noodles, oyster omelet, stinky tofu, shaved ice mountain and so on. Unfortunately, I know nothing about how to make them. So I encourage everyone to make another Taiwanese friend except me or visit Taiwan directly.

The New Black in the WEB
https://www.youtube.com/watch?v=KhbzfrYoTkM
The video is from one Japanese television program SMAP×SMAP. You would know what’s the unique sense of humor from Japanese after watching it.

The New Black in DESIGN
Yuanrui Li, born in 198x, is a Chinese interaction plus industrial (maybe plus transportation in the near future) designer currently studying at UID. His own portfolio website is building in progress. We are looking forward to see his result soon.

The New Black in TV/Movies
In the Mood for Love is a 2000 Hong Kong film directed by Wong Kar-wai. The cultural aesthetics and visual unique in movie affect me a lot.

Nominated for the next issue:
Ahsen Gulsen, APD1

Kumba
Thursday 25 February
12:00 PM - 12:30 PM
Samhällsvetarhuset, Lindellhallen
There were many who caught the eye of Kumba, the mother of two from Landskrona, when she appeared on MC Linda Pira’s “Knäpper mina fingrar (remix)”. Kumba’s debut single “I Staden” were heard for the first time on the radio show “A love attack on Swedish hip hop” on P3 and was released in 2014. Most recently Kumba appeared in the TV4 program “Lyckliga gatan” in which she interpreted the song “Good Vibrations” by Kikki Danielsson - a song that in just two weeks was played over half a million times on Spotify.

Etno Caravan
Thursday 25 February
12:10 PM - 12:50 PM
Lärarutbildningshuset, Ljusgården atrium
Etno Caravan started as a big tour project in 2014, when around thirty young musicians from thirteen different countries traveled together all the way from Czech Republic to Umeå. The orchestra took over lots of stages and streets, bringing joy and energy to every environment they come to.

The Sizzle - a 99% invisible podcast
Tune in as Roman Mars presents an overview of the use of sounds by brands to influence the customers and how their products are perceived by their audience.

An excerpt from the podcast below:
The first trademark for a sound in the United States was issued in 1978 to NBC for their chimes. MGM has a sound trademark for their roaring lion, as does 20th Century Fox for their trumpet fanfare. Harley Davidson tried to trademark the sound of their motorcycles, but after years of litigation, they finally withdrew their application.

Right now there are fewer than two hundred active trademarks for sounds. A surprisingly small number, considering sound has the power make — or break — a brand.

Consider, for instance, the fajita. Specifically, the “sizzling fajitas” of the restaurant chain Chili’s.

It’s a common occurrence at your local Chili’s franchise: a customer orders a fajita; the server brings out a sizzling skillet of fajita meat and onions; and the dish arrives at the table with a dramatic, crackling, fizzling sound. Everyone who hears the fajita instinctively gravitates towards the sound. That first order often sets off a chain reaction of several more orders. Cooks at Chili’s called it “the fajita effect.”

Listen to the podcast at http://goo.gl/jjHcyZ
Nepal from the Ground Up

Tuesday 23 February
01:00 PM
Art Campus Library

School Re-built after the 25th April earthquake in Nepal, using ‘Earth -Bag’ Construction by an NGO ‘From the Ground UP’.

Umeå Renewable Energy Meeting 2016

2016-02-24—2016-02-25
KBC-huset, KB3B1

This meeting is dedicated to presentations and discussions on how sunlight can be transformed into fuels or valuable products and applications. Examples are the storage of light energy in molecular hydrogen (H2), methanol or ethanol produced from water and or CO2 by photosynthetic organisms or by artificial photosynthesis, the cleaning of waste water and CO2-containing flue gasses with photosynthetic organisms, the production of fish food using algae and the efficient use of algae and forest biomass in biorefineries or for the production of biogas. We bring together world experts in the fields of natural and artificial photosynthesis, bioenergy and biorefinery that will interact closely with local researchers and the public to advance these fields.

+Project

New Construction Systems Makeathon 4th-7th of March*

Take part in an intense weekend of making, technical problem solving and concept development! After a short inspirational introduction to relevant fields and current technologies, you will be divided into teams to work intensively over the weekend to imagine and design new methods and machinery for large-scale digital manufacturing. The projects will be presented to a jury consisting of industry representatives as well as architects and designers involved in the +Project. The best ideas will be displayed as part of a showcase, with a chance of being taken to full scale testing in the advanced 3D Lab and testbed.

We are looking for makers, enthusiasts, engineers, designers, architects, DIY-ers and anyone else who would like to contribute with their unique perspective. Places are limited, so sign up now!

*This makeathon is part of +Project - an open innovation project related to the building sector, with a focus on sustainability through digital manufacturing.

Register at eventbrite.se
questions@sliperiet@umu.se

* Briefing Friday 4th at 5pm. Makeathon Saturday morning-Sunday late, Presentations noon Monday 7th