WOZZOP
UIDS WEEKLY MAGAZINE
46
STAY IN THE LOOP

APD1
Design Methodology

APD2
Technological Innovation

BA1
Design and Theoretical Subjects 1

BA2
Hot Team 3

BA3
Hot Team 3

IDI
Form exploration

IxD1
Project 1: Professional Product

IxD2
Project 3: Interaction Concept

TD1
CAID - Advanced level for TD

TD2
Project 3: Vehicle Interior

SINGLE SUBJECT COURSES

Behaviour and aesthetics in the planning

Product design: Semantics and form

Swedish for Industrial Designers

KITCHEN CLEANING: BA3

WORKSHOP CLEANING: IxD2

HALLOWEEN FOLLOWUP

A video from the Halloween photo booth has not been put up in the folder in Gone Tomorrow. Remember to COPY it out of the folder if you want it, do not remove it from there. Thank you!

Halloween Followup

Visit the UID Facebook page!
http://www.facebook.com/uid

Tweet with UID with: #lifeatuid hashtag
Or follow us: @wozzop

Check out the UID vimeo pages:
vimeo.com/uid & vimeo.com/ixdumea

WOZZOP CULTURE

INSPIRATION

http://www.adverblog.com/ - Digital advertising and marketing: only the best ideas worldwide

http://helloyoucreatives.com/ - A collective of humans being creative. ‘Help More Make More’ is our M.O. (at the very least we run a decent blog you can steal ideas from)

http://www.chromeexperiments.com/ - A showcase for creative web experiments, the vast majority of which are built with the latest open technologies.

WINTER BIKING TIPS

Temperatures have crept below freezing now more often than not, and yet people are biking here, there and everywhere. Here are some tips to survive Swedish winter on the back of a bike:

1. Get studded tires, preferably two of them, but at least for one tire. There’s some debate which tire should have the single one, the front or the back, and it somewhat depends on your style of biking. The differences are between more control (front) or more traction (back). One is important for navigation and one is important for stopping.

2. Speaking of tires, make sure your tires are not as hard as they are during summer biking, letting out a little bit of air will greatly aid in the traction (even though it will be a little bit harder to bike.

3. Bikelights. In Sweden there is a law that you have to use a front and a back light during winter. If you don’t you may get fined 500kr if the police stop you during one of their spot checks during the dark time of the year. A cheap one from for instance Clas Ohlson in town is more than enough and way cheaper than a fine, not to mention safer than going without.

Be safe out there!

CREDITS

Thanks for your contributions.

Future articles & photos can be sent to: wozzop@gmail.com
by Thursday evenings.

We love hearing from you!

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Psychologist Barry Schwartz takes aim at a central tenet of western societies: freedom of choice. In Schwartz’s estimation, choice has made us not freer but more paralyzed, not happier but more dissatisfied.

Watch it at: http://on.ted.com/iExW

BRITA-STINA NORDENSTEDTS DONATION

Umeå University announces Brita-Stina Nordensteds scholarship for 2012. The purpose of the scholarship is to promote interdisciplinary cooperation within one or two or three of the following: the Department of Food Science, Institute of Design and Technology in the area of functional living, working and dining, design and architecture in the private and public settings. The funds can be used for student papers, projects, competitions, travel or attendance at conferences and symposia.

For the designation of Fellow is taken into account primarily for applicant projects focus and interdisciplinary.

Travel grants: 5-10 contributions to travel by 5000 to 10,000 SEK per contribution.

Grants to promising research: 5-7 grants to promising projects / research with 15,000 to 25,000 SEK per contribution.

The application for scholarship shall by November 30, 2011 sent to the Head of Design, Umeå University, SE-901 87 Umeå, Sweden.

It must include fully completed application form.

Read more here: http://www.dh.umu.se/en/for-our-students/resources-and-links/brita-stina-nordensteds-donation/

SWEDISH

Vila - [vih-lah] - After a week, or a day of hard work, when you’re just wanting to wind down, you might want to rest, to vila. Kick up your legs and just spend some time doing nothing.

Kallt - [kahlt] - Cold, fitting both for weather, beverages or anything that has a temperature that’s lower than desired, such as Swedish winter.

Lösgodis - [loes-goh-dis] - The pick your own candy in grocery stores. Something every Swede takes for granted. Pro tip: bigger stores tend to be better than smaller ones. Since they sell more candy they need to restock more often and the candy tends to be fresher.

CORPSE 2, PLAYER 2: ALLAN GREVE

Greetings fellow designers! After a few week hiatus, Exquisite Corpse is back with the long awaited interview of our first non UID subject; architect professor Allan Greve. As a diehard loyalist to UID, I couldn’t bring myself to cross into the enemy territories of the Architecture School. Allan and I agreed to meet in a neutral zone, the Hanson and Hammar cafeteria, where we discussed architecture, design, and the joint future of our two schools.

What is your name? My name is Allan Greve. I am from Copenhagen, Denmark.

Magnus, who recommended that I speak with you, wanted me to ask you, why Umea? Everyone seems to want to know that! Why am I here? Well because the dean I used to have when I was architecture school twenty years ago, Peter Kjera, was starting up architecture school here, and his idea sounded very cool.

So you helped start this school here? Yeah, three years ago actually. I was amongst the first staff members. We were around six or seven people in total.

And it’s already starting to get such a reputation. I hope it is! I think it’s growing really fast. I was just doing crits on first years now, and what I saw produced was of the very highest level, which has a lot to do with the philosophy behind the school, which comes from Peter. We build large scale, 1 to 1 through 1 to 50, and we work in live materials, the real materials. When students work large scale, you delete abstraction, or at least minimize abstraction. It makes it very easy for the students to engage. So I think the reason I came here was because of the teaching philosophy behind the school. When Peter presented his vision to me, I thought to myself, that’s exactly the kind of education I would have liked to have if I was a student today.

Do you remember when you realized you wanted to become an architect? I was studying to become a doctor; after high school I went straight into medical school. I was quite happy being in medical school. One day I was studying for an exam and I picked up a newspaper. I had lunch break, and I read this article, which was an interview with two architecture students that were just a kilometer away from medical school. And the way they talked about it… I read that article, went right up, signed a form, applied to the architecture school, got in just on my grades… I had no clue whatsoever what architecture was about, and I started a few months later.

What was in the article? It had to do with architecture breaking into all sorts of fields that I found very interesting. Architecture is concerned all sorts of cultural understandings, like history, philosophy, art, craftsmanship, sociology, psychology. It bridges all of these fields into a built environment. And in that sense, it becomes a very intellectual discipline. Intellectual in the very essence of the word, that you need to study and read a lot, and contemplate on what you are studying, discuss, critically assess a lot, and always be in process work. But also it becomes very hands on concrete, how can you get those windows right in that particular facade? In medical school everything was very concrete, no abstract thinking, no creativity, no reflection, nothing. Maybe later on in research, but certainly not in medical school. I found that to be dull and boring. All you had to do was just learn with your head in books, and seven years later you’re a doctor. But you never become an architect, you’re always a student.

What is your vision for the architecture school in its relationship with the design school? I think the architecture school and the design school will be in a very intimate collaboration. There will always be a distinction between becoming an architect and becoming a designer; they are not and will never be the same. But there can be a very close collaboration where we are learning from each other, learning strengths and covering weaknesses. A lot of the courses that are given in the architecture school can be offered if they are relevant to design students, and vice versa. I think something interesting always happens when you have cross collaboration. Something interesting tends to happen in architecture when you have architecture built by non-architects. We could have shared courses, shared crits. I think that the institutions will begin to merge, at the moment they are completely separate, and they will somehow integrate over the next few years. I’ve already brought in lecturers from the design school to do courses for us in technology in interaction design, and the students couldn’t get enough of it. Maybe there could even be a separate, cross disciplinary program. You could make a whole masters education that bridges design and architecture; I would go for that, I would take that course!

What is something that I wouldn’t know about you, unless I were to ask specifically? Magnus (of Hasson and Hammar) said he used to dive off the coast of Norway and excavate sunken WWII ships. How the hell can I compete with that?! Let’s see… you’re going to have to come back to me on that, I need to find a way to top Magnus…

Well in the meanwhile, who is someone you think I should interview next? I think you should speak with Peter Kjera, the head of the architecture school. He has a great story, and he can send you to very interesting people.

Will do. Thanks for the interview Allan! No problem!

Looks like next week E.C. will be venturing deeper behind enemy lines… I hope I make it back alive
Once upon a time there was a world full of meaning, focused by exemplary figures in the form of gods and heroes, saints and sinners. How did we lose them, or, might they still be around, in the form of modern day masters, in fields like sports, music, craft and cooking. Are these masters able to inspire us and bring back a sense of wonder, possibly even of the sacred?