STAY IN THE LOOP

APD1
Design Methodology

APD2
Creative reflections

BA1
Design as Artistic Process 1

BA2
Design, Production and New Technology 2

BA3
Design as Emotional Experience 3

IDI
Colour studies

IXD1
Project 1: Professional Product

IXD2
Project 3: Interaction Concept

TD1
Project 1: Vehicle Design

TD2
Future Mobility

Single subject courses
Behaviour and aesthetics in the planning
User centered interaction design

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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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Graphic Designer: Alyssa Ricken
Contributions: ©2012 UID

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INSPIRATION

http://etc.usf.edu/clipart/ - Welcome to quality educational clipart. (not as cheesy as it sounds)
http://www.superpunch.net/ - Random graphic and comicbook design
http://www.toycutter.com/ - Custom toys collected from around the net

Do you have any inspirational sites or blogs that you want to share with the rest of the school? Send them in to wozzop@gmail.com

Weekly TED video

How a boy became an artist

When Jarrett J. Krosoczka was a kid, he didn’t play sports, but he loved art. He paints the funny and touching story of a little boy who pursued a simple passion: to draw and write stories. With the help of a supporting cast of family and teachers, our protagonist grew up to become the successful creator of beloved children’s book characters, and a vocal advocate for arts education.

Watch it here: http://www.ted.com/talks/jarrett_j_krosoczka_how_a_boy_became_an_artist.html

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Or follow us: @wozzop

Check out the UID vimeo pages: vimeo.com/uid & vimeo.com/ixdumea (add any vimeo logo from the image folder, or find one of your own)
Call for Papers

The Twenty-Second Annual Parsons/Cooper-Hewitt Graduate Student Symposium on the Decorative Arts and Design

“Design and Mobility”

April 26 and 27, 2013.

Mobility has long been a central concern of the decorative arts and design. The word for furniture in French, “mobilier,” includes the idea of mobility, as objects were made to be carried from room to room and castle to castle. It has become one of the defining traits of the age: new modes of living and transportation have created increasingly mobile lifestyles, aided by mobile communications networks, cultural products can move and spread across the globe with ease, and changing climate conditions are forcing relocations and rethinking of building patterns. On the individual scale, designers have worked with transformable and reusable products, or to help make individuals more mobile. Meanings and uses of designed objects can also be mobile, shifting over time, or from user to user.

We are seeking papers from students in a variety of fields that look at aspects of mobility in the decorative arts and design -- on a macro or micro scale, from a literal or a metaphoric perspective. We are especially interested in papers that investigate design and the decorative arts historically: looking at issues of mobility in the past, or relating past practices to current ones.

Some possible subject areas might include:
- Design and transportation
- Design for the mobility impaired
- Nomadic lifestyles, ancient and modern
- Virtual mobility: telecommunication, etc.
- Kinetic architecture and product design
- Mobility in urban design
- Changes in use or changes in meaning over time
- Globalization and the mobility of cultural products
- Design and the movement/dissemination of knowledge
- Immobility

Professor Edward Cooke of Yale University will be the symposium’s Catherine Hoover Voorsanger Keynote speaker.

To submit a proposal, send a two-page abstract, one-page bibliography and a c.v. to:
Dr. Ethan Robey
Associate Director, MA Program in the History of Decorative Arts & Design
robye@si.edu

Deadline: January 30, 2013

WGSN Access

Umeå students now have access to the trend forecasting portal WGSN.

WGSN was launched in 1998 as a trend forecasting service for the fashion and design industries, providing trend forecasting and analysis to the largest and most influential businesses in the world. Today, WGSN is the world’s leading fashion forecaster, with over 300 editorial and design staff in offices throughout Europe, Asia, North and South America and the Middle East.

For access to databases, journals and e-books off-campus login with your CAS username and password (CAS - Umeå University authentication service).

Check it out at http://www.wgsn.com

The Week That Was
Focus Groups Are Dangerous. Know When To Use Them

Focus groups won’t give rise to innovative ideas, maintains continuums, Gianfranco Zaccai. But they can help refine the core concept when used at the right moment in the design process. HERE’S HOW TO DO IT.

Several weeks ago, I wrote a post titled “Why Focus Groups Kill Innovation,” which received dozens of spirited comments defending the use of focus groups in product design. Actually, I believe that focus groups have a place in the process. In fact, in my career as a designer, I have seen focus groups used to great benefit—but only when applied at the right time and in the right way. The trick is knowing how and when to use them.

While it’s unlikely that focus groups can create an innovative idea, they can help evolve one-fine-tuning how it will be embraced and determining the feature set, price point, and physical embodiment of the core idea.

In my view, innovation is really a three-step process, and only in the last one are focus groups truly helpful.

STEP ONE: ENGAGE WITH PEOPLE IN A ONE-ON-ONE CONTEXT

Rather than a focus group, we call this a “contextual focus.” It’s learning what people do in a particular context and the value that has in their life. The context may be their car, home, or job, and even in the life of significant others. In a sense, you could call this deconstructing the focus group. Rather than a group, you are using a focal point to better understand real people communicating valuable information in response to stimuli in their real lives. A focus point may also involve what cannot be seen but impacts people’s experience; that is, exploring the physics, chemistry, or economics of a problem; learning what dirt in a home really is and what removes it most effectively.

STEP TWO: COME BACK TO THE TABLE TO MAKE SENSE OF WHAT IS UNCOVERED IN STEP ONE

This is the time to ideate and figure out how to resolve problems and address unconscious needs; conceptualize unexpected but meaningful innovation while still embedding it in the familiar. During this stage, we rapidly prototype a lot of different ideas and test them in a controlled environment, looking to fail quickly if they don’t work, but learning from each failure. We call this the “focus filter.” For example, when we designed a new laproscopic hand tool for surgeons, we observed highly skilled surgeons doing surgery, but we also did surgery ourselves, not on people but on dead chickens to see which configurations would work better to perform the kind of interventions we’d observed. This was different than in the first step, when we might have worked with a surgeon to understand how the product fit into their hand, their surgical team, and their day-to-day work flow. By using the focus filter during early concept development, it allows us to “fail faster” in order to get the product to a stage in which we optimize it and take it to market.

STEP THREE: TAKE IT TO A FOCUS GROUP

Once you get closer to the real thing and have a truly innovative product, then you can go to a traditional focus group to help you figure out how to place and position it. For the Swiffer, for example, the P&G team asked customers how much they’d pay for the product and how much they’d pay for the detachable cartridges, whether they’d prefer to buy it knocked down in a box or hanging up like a broom, whether they’d like to see it in the detergent aisle or the housewares when it did appear in the market, consumers embraced it more readily, making it the global success it eventually became.

As Malcolm Gladwell notes, for innovation, we need to look for the outliers—the game-changing ideas that will truly transform their categories. To create successful products or services, we often look for and learn from the behaviors and aspirations of outliers—but we also need to create innovations that will be embraced by the many. After all, if we create something so revolutionary that only a small fraction of people buy and benefit by it, then we are not doing our job. Focus groups are about fine-tuning for mass appeal—about evolving the truly revolutionary ideas to the point where they will be embraced by the majority of consumers, while at the same time not losing the essential points of what made them innovative in the first place. For informing that evolution, focus groups serve a very useful and valuable purpose. Just don’t expect them to be where those revolutionary ideas originate.

Author: GIANFRANCO ZACCAI
Source: http://www.fastcodesign.com/1671600/focus-groups-are-dangerous-know-when-to-use-them
Invitation to
UMEÅ SNOW SCULPTURE
CHAMPIONSHIPS 2013

Friday the 1st and Saturday 2nd of February 2013

30.000:- in prize money !!!

Application deadline January 30th
This year's theme: Norrland's pantry

The tournament begins Friday 1 February at 10:00 with a lottery of snow cubes. Location: Rådhustorget's stage.

The contestants are allowed to work on sculptures throughout the competition. That is, Friday at 10:00 to Saturday at 13:00.

The organizers will provide shovels, rasps and ladders (own tools is ok). No power tools are allowed.

The organizers will provide warm shelter and toilet. The heat cabin serves sandwiches and hot drinks.

In the snow cubes lottery, each participant receives a ticket to one meal (skrovmål) at Frasses which can be used during the contest period.

Award ceremony takes place Saturday February 2nd 13:30

Prices - the total prize money is 30,000 SEK - divided into:
1st 7.000:-  2nd 4.000:-  3rd 3.000:-
4th through 8th 2.000:-/each
The audience choice + 6.000:-

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