STAY IN THE LOOP

APD1 – Form Workshop
APD2 – Thesis work
BA1 – Design Presentation
BA2 – Design Project 2
BA3 – Design Presentation
IDI - Portfolio
IxD1 – Form Workshop
IxD2 – Thesis work
TD1 – Vehicle Design Theory
TD2 – Thesis work

Single subject courses – Design Communication, Design for Product and Idea Communication

Kitchen cleaning: IxD1
Workshop cleaning: BA3

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

CREDITS
Thanks for your contributions.
Future articles & photos can be sent to: wozzop@gmail.com by Thursday evenings.
We love hearing from you!
Editor: Alyssa Ricken
Graphic Designer: Liam Saletti
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INSPIRATION

New Map and Celestial Star Chart Portraits by Ed Fairburn

New work today from Ed Fairburn (previously) who draws ink and graphite portraits on vintage maps and now celestial star charts.
A few of his works are now available as fine art prints over at Not on the High Street.
http://www.thisiscolossal.com/2013/01/ed-fairburn/

Car Design Research Insight Q1 2013

Our friends at Car Design Research (London) are making interesting quarterly reports. CDR is a unique consultancy that supports future vehicle design and related business opportunities. Established in 2000 they gain extensive experience working for large and small automotive OEMs, and organisations in related areas.
Do you have any inspirational sites or blogs that you want to share with the rest of the school? Send them in to wo-zop@gmail.com

WEEKLY TED VIDEO

Kent Larson: Brilliant designs to fit more people in every city
http://www.ted.com/talks/kent_larson_brilliant_designs_to_fit_more_people_in_every_city.html
After last week's Prototyping the Future, where we focused on the ever changing world and how to prepare ourselves for these changes, I thought this might be an interesting viewpoint for how to design for the future.

How can we fit more people into cities without overcrowding? Kent Larson shows off folding cars, quick-change apartments and other innovations that could make the city of the future work a lot like a small village of the past.
CALL FOR ENTRIES

Ställverket will soon be selling tote bags, but first we need some graphics for them. Therefore we hereby announce a competition! Do you have any ideas of a logo which represents UID? Good! Send us your contribution to wozzop@gmail.com.

Restrictions:
The final print will be a 3-color print but your graphics should also work in BW.

Send us an A3 size PDF (SMALLEST FILE SIZE) for the election. (The winner will later be asked to submit a file with good quality.)

And keep it as minimalistic as possible.

DEADLINE FOR ENTRIES - 11th of Feb.

Submissions will be presented in WOZZOP 18th of Feb.

FINAL VOTING will be held at A PUB 22nd of Feb.

Where are you from?
I am from Turkey. I had my PhD in Istanbul, at Istanbul Technical University, in the Industrial Design Department. And then I wanted to have experience in research abroad, and at the same time I saw the post-doc position announcement from here. I had known UID for years, so, that’s why I got here.

Did you do all of your previous studies in Turkey?
Yes, Bachelor’s Masters and then PhD. Straight through, one after the other. I have a background in architecture, a different education. Then I studied Interaction Design with Architecture, a sort of combination, and then I did my PhD in Industrial Design.

What made you switch from architecture to design?
Well actually I was so excited about interaction design when I graduated from architecture. At the same time I found the masters program combining architecture and tech. The more I concentrated on UID, the more I focused on it. Everything went very naturally from one thing to the next. I think there are quite a few similarities between the two fields in terms of thinking, researching and analyzing. That’s also why I wanted to learn about tech. And within time I switched fully. It was not really planned, but it progressed in a natural way.

What is it that excites you about UID that’s different from architecture?
Because it’s very co creative and flexible. In architecture you are also flexible in the beginning of the design process, but as you progress there are so many limitations imposed, building coding, government regulations etc. So I was not really interested in that side of architecture. Real life limitations are interesting, but government limitations are not. And if you do architecture in Turkey, you have to deal with those things at some point and you can’t only do conceptual design.

And UID is less restrictive?
Yes. Of course it has its own limitations, like hardware, and what technology can offer, the level of your programming skills. But still it’s much more flexible than architecture.

When I spoke with Peter Kjær, the head of the Architecture Program, I asked him what he thought the differences were between ID and architecture. He said that the differences are becoming smaller and smaller. Architecture is shrinking in scale, and the problems that architects face can now just as easily be tackled by designers, do you agree?
Yes and no. I don’t think architecture is shrinking, but the opposite. I think architects need to be concerned with the big picture, which is in a way related to service design. So it’s not only the building, but also about the whole urban environment on a larger scale, the context of the building itself. Maybe the structures are becoming smaller, but I don’t think I agree with that either.

Do you think it may have something to do with urban growth in Turkey compared to urban decline in Stockholm?
In Istanbul, since the urban migration is still happening, there are many buildings being constructed of whatever size that are going on, but still more people are coming, so they are not empty.

So you got your PhD in Turkey. What was the education like there?
The bachelor program is mixed. It is more artistically focused, but technical skills are also developed. On a Master’s level it’s totally different from UID. It’s not project based. You write a Master’s dissertation instead. So it’s more research oriented. But on the PhD level in Turkey, is research. Just like the Master’s Program but on a more intensive level.

What was the topic of your PhD?
It looked at what UID designers do when they work together with industrial designers. It was looking at the relationship, or role sharing between industrial design and UID. There are many blurry areas in role sharing between the two. So I tried to understand what the clear cut roles of the two areas were.

What were your findings?
I can say that it’s still very blurry, but on the other hand it depends on the nature of the project. But I can say interaction designers’ roles are expanding, bleeding into the industrial designer’s role a bit. So I did interviews with leading designers in the field, and did a case study on the development of a specific product. I did my field research in the US, because Silicon Valley played an important role in the development of UID as a field. So I contacted people like Bill Moggridge, one of the first people to give UID a label. He designed the first laptop in the beginning of the 1980s.

What type of Post Doctoral research are you doing here at UID?
I am looking at the collaboration between service designers, interaction designers and industrial designers and their roles in a project. I focused on the tools and methods they used in the early design process, because that is where the most creativity is found, brainstorming sessions, ideations etc., and the roles are really blurry there.

What was the topic of your PhD?
I asked him what he thought the difference was. And he said, surprisingly, I found that service design has a big power in the public sector, in organizational and cultural change. How organizations look at their strategies.

What do you mean by service design exactly?
It’s hard to explain! But I can give an example. When you enter a hotel, how are you serviced as a customer? What products are available to you at the entrance? What does your keyboard look like? What do the uniforms of the stuff look like? Or when you put your money in a bank, what will the bank look like when you walk in? When you do you banking online, however. things get tricky. Is that interaction design or is it service design?

What were your findings?
Unexpectedly, I found that service design has a big power in the public sector, in organizational and cultural change. How organizations look at their strategies.

And you have finished your research?
Yes and no! I have gotten used to Umeå. I like the environment: the cold the silence, and Istanbul is the opposite side of the spectrum. I love Istanbul, but I love the cold here too. But I did not like the darkness! Did you?

It’s very hard to get used to! For the first month here, I was overwhelmed by how quiet it is here! But I got used to it, and now I enjoy it.
Infographic: Watch Tweets Appear Worldwide In Real Time

A VISUALIZATION CALLED TWEETPING SHOWS US WHAT THE WORLD IS TWEETING—NOT THAT WE CAN POSSIBLY BEGIN TO PROCESS IT.

Twitter knows it’s too big for the human mind to process. That’s why it adopted hashtags so early. Of every word everyone in the world is tweeting, hashtags allow quick categorization. Topics become neatly sorted into buckets, and the buckets that overflow are obvious trends. It’s all so tidy. Tweetping scoffs in the face of simplicity and legibility, opting instead to celebrate what Twitter is: the shouting of every connected human being on Earth. By Franck Ernewein, Tweetping is a map that shows where everyone in the whole world is tweeting from in real time.

Much like Poptip’s treatment of Twitter, you’re not really meant to follow it all. Country-by-country tickers do track the total tweets, words, and characters sent since you signed on, but hashtags and @-mentions flash for milliseconds, constantly replaced by a stream of data that can’t be paused for a moment, lest the system fall perpetually behind. Meanwhile, the geolocations of each tweet make their way to a world map as a glowing dot. As the tweets pile up, so do the dots, meaning the world transforms from prehistoric shadows to blindingly bright connectivity in a matter of minutes.

Of course, after you’re enamored by the project for a while (and it really is worthy of a decent enamor), you’ll likely begin to crave some semblance of deeper understanding. Besides realizing that Africa tweets roughly one-tenth the amount we do in North America, there’s not much information to pull from all this, err, information. By adding just a few slower features, like the most-linked URLs and the most retweeted messages over the past minute, a huge amount of utility could be pulled from the mega stream of data. And that’s not even delving into what you could do with color mixing—each dot could have a whole chromatic language representing humor or hostility—anything you could analyze within language could become part of this map itself.

This is easier said than done, as every analysis takes time, and each analysis would pull you further and further from real time. I’m also not so certain we need to quantify these mass amounts of data in all contexts. What if Twitter felt like one-liners on your phone and amorphous blobs on your walls? We have no shortage of information, and soon, we may have no shortage of ways of experiencing that information, either.

WRITTEN BY MARK WILSON