@endumen Ready for eclipse #lifeatuid #solareclipse
Service Design for Innovation (SDIN), a Marie Curie European Training Network, is now seeking 9 outstanding Early Stage Researchers (ESR) to join its 3 years research training program, involving a PhD enrolment and a full-time contract.

SDIN offers the resources, infrastructure and expertise of 8 highly reputed European academic and non-academic institutions:
- University of Porto (coordinator, Portugal)
- County Council of Värmland (Sweden)
- Cologne University of Applied Sciences (Germany)
- EDP Comercial (Portugal)
- Karlstad University (Sweden)
- Lancaster University (UK)
- Linköping University (Sweden)
- Maastricht University (Netherlands)

SDIN’s Early Stage Researchers will benefit from an interdisciplinary training program closely linked and motivated by their own individual research projects, and by challenges from the practices of non-academic partners. The program will include intense courses, project work in academic and industry settings, and knowledge sharing events.

We welcome applicants from different academic disciplines preferably with a service focus, such as Management, Design, Engineering, Human-Computer Interaction and related areas.

Applications are open on SDIN’s website: www.servicedesignforinnovation.eu

Closing date for applications is 13th April 2015
THE WEEK THAT WAS

SEIZE THE LUNCH BREAK!

On Wednesday (25/3) we're going to have a warm up for the Oscars night at our regular lunch screening of short films! Come to the Auditorium of the Architecture School for a cup of coffee and a nice portion of shorts from the past editions of the Academy Awards! We'll screen a Belgian nominee from 2008, 'Tanghi Argentini' and a Russian animation from 2009, 'Lavatory - Love story'.

TOTAL SOLAR ECLIPSE. 20TH MARCH 2015

Share your projects, fikas and class moments with UID!

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We love hearing from you!

#solareclipse #lifeatuid
If you want to imagine how the world will look in just a few years, once our cell phones become the keepers of both our money and identity, skip Silicon Valley and book a ticket to Orlando. Go to Disney World. Then, reserve a meal at a restaurant called Be Our Guest, using the Disney World app to order your food in advance:

The restaurant lies beyond a gate of huge fiberglass boulders, painstakingly airbrushed to look like crumbling remnants of the past. Crossing a cartoon-like drawbridge, you see the parapets of a castle rising beyond a snow-dusted ridge, both rendered in miniature to appear far away. The Gothic-styled entrance is teeny. Such pint-sized intimacy is a psychological hack invented by Walt Disney himself to make visitors feel larger than their everyday selves. It works. You feel like you’re stepping across the pages of a storybook.

If you’re wearing your Disney MagicBand and you’ve already made a reservation, a host will greet you at the door. If you’re wearing your Disney MagicBand and you’ve been using the Disney World app to order your food, the hostess will welcome you by name—Welcome Mr. Tanner! She’ll be followed by another smiling person—sit anywhere you like! Neither will mention they found your table. That’s why casinos comp you drinks and shows when you have a positive one. It recasts your memories of a place—"And with that, they’ll have hooked the white whale of your having to ask.

"It's like magic!" a woman says to her family as they sit. "How do they find our table?" The answer is around their wrists.

Their MagicBands tech-studded wristbands available to every visitor to the Magic Kingdom, feature a long-range radio that can transmit more than 40 feet in every direction. The hostess, on her modified iPhone, received a signal when the family was just a few paces away, Tanner family inbound! The kitchen also queued up: Two French onion soups, two roast beef sandwiches! When they sat down, a radio receiver in the table picked up the signals from their MagicBands and triangulated their location using another receiver in the ceiling. The server—as in waitperson, not computer array—knew what they ordered before they even approached the restaurant and knew where they were sitting.

And it all worked seamlessly, like magic.

No matter how often we say we’re crested out by technology, we tend to acclimate quickly if it delivers what we want before we want it. This is particularly true of context-aware technology. Just consider how little anyone seems to mind now that the Google Maps app mines your Gmail. Today, Google Maps is studded with your location searches events you’ve arranged with friends and landmarks you’ve chatted about. It’s delightful, and it took hold faster than the goosebumps could. The utility seems so obvious your consent has simply been assumed.

The same idea is taking hold at Disney World. How did they find our table?

**DESIGNING THE EXPERIENCE**

Disney shrouds its creative process in secrecy. This is both strategic and cultural. The company doesn’t want its magic tainted by the messy realities behind the curtain. That’s particularly true of the MagicBands. Piecing together their origin required more than two dozen interviews with executives at Disney and with designers and engineers who worked on the project but could speak only anonymously due to non-disclosure agreements.

Though the team behind this sprawling platform eventually swelled to more than 1,000 people, the idea started years ago with a handful of insiders. People jokingly called them the Fab Five—an almost sacrilegious reference to Mickey, Minnie, Donald, goofy and Pluto.

The Fab Five drew particular inspiration from the then-nascent wearables market. The possibilities seemed nearly endless. They were especially intrigued by the Nike SportBand, a FuelBand predecessor that synched with a heart rate monitor and a pedometer in your shoe and fed data to a wrist-mounted display. Nike was using it in virtual events like the Human Race, a global, virtual 10K run that used wearers’ pedometer data. What if Disney did something like that, the Fab Five thought. What if a band could be the key that unlocked everything at Disney World?

**THE PARADOX OF CHOICE**

You make people happier not by giving them more options but by stripping away as many as you can. The redesigned Disney World experience constrains choices by dispersing them, beginning long before the trip is under way. There are missions in a vacation. Staggs says. In other words, Disney knows that parents arrive to its parks thinking, "What people call the Internet of Things is just a technological underpinning that misses the point, this is about the experiential Internet. The guest doesn’t need to know how it happened. It’s about the magic of the food arriving.”

And with that, they’ll have hooked the white whale of customer service: Turning a negative experience into a positive one. It recasts your memories of a place—that’s why casinos comp you drinks and shows when you lose at the tables.

"What people call the Internet of Things is just a technological underpinning that misses the point, this is about the experiential Internet. The guest doesn’t need to know how it happened. It’s about the magic of the food arriving.”

These are the experiences that many more designers will soon be striving for: invisible everywhere, and in a word mundane. Which is its own kind of magic.
I am not hungry!!!!!!! (I come from Hungary.)

I have my nameday on 29th of January.

We celebrate namedays. And an extra info: sorry guys to let you know but fika in hungarian means snot.

I like Skandinavian movies especially Danish ones. `Adam's Apples` from Anders Thomas Jensen is one of the best I've seen.

In Indiana, the state I come from in the United States, there are ‘blue laws’ that prohibit carry-out alcohol sales on Sunday. But alcohol can still be sold until late on Saturday night, which is probably the only way in which Indiana is more liberal than Sweden!

The last book I read was Design and the Question of History, by Tony Fry, Clive Dilnot, and Susan C. Stewart. The book makes a very strongly-worded case for paying attention to the agency of design in relation to both the past and possible futures. I liked how it takes a broad view of what design actually does in the world, and how the authors take a strong stand with respect to the (big) responsibilities that design has in trying to build a future that can sustain human life.

The New York Times (nytimes.com) has started doing increasingly media-rich feature stories, and one that blew me away recently was on shelters that protect women from ‘honor killings’ in Afghanistan (http://nyti.ms/18Fowzs). It is very heavy stuff, but the incredibly striking images and accompanying narrative are examples of journalism at its best I think.