What if 3D printing was 100x faster?

What we think of as 3D printing, says Joseph DeSimone, is really just 2D printing over and over... slowly. Onstage at TED2015, he unveils a bold new technique — inspired, yes, by Terminator 2 — that's 25 to 100 times faster, and creates smooth, strong parts. Could it finally help to fulfill the tremendous promise of 3D printing?

Watch the video at: http://www.ted.com/talks/joe_desimone_what_if_3d_printing_was_25x_faster

The New Black in DESIGN
Genau ja... Which means 'exactly' in German (adding ja is a must). This is a very effective word to annoy a german, if you repeat it enough (if you are not german yourself).

The New Black in SLANG
My taped slippers

The New Black in TV/MOVIES
Better Call Saul. It’s a spinoff of Breaking Bad, one of the fattest tv shows ever. Saul’s way of speaking is really entertaining and his metaphors are so deep that you need life jacket.

Do you have any interesting websites, movies, or good reads that you’d like to share with the rest of the school? Send them to: wozzop@gmail.com

We LOVE HEARING FROM YOU!

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Apple’s Haptic Tech Makes Way for Tomorrow’s Touchable UIs

The illusion is one of Apple’s latest innovations: the Taptic Engine. Relying on a technique pioneered in research labs 20 years ago, it uses an electromagnetic motor to trick your fingers into feeling things that aren’t actually there. The motor’s precisely tuned oscillation makes it feel like you’re depressing a mechanical button, when you’re really just mashing your finger against a stationary piece of glass. I tried it at the Apple Store, and to call the effect convincing is an understatement. Within seconds, I was hunched over the machine like a lunatic, scrutinizing the trackpad from inches away, utterly convinced I was feeling a real click. Not all that exciting.

If you’re into magic tricks, stop by an Apple Store and park yourself in front of a new 13-inch MacBook Pro. Click around on the trackpad for a while. Voila! That’s the trick: It’s not actually clicking.

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But the Taptic Engine’s appearance in the MacBook trackpad suggests a more intriguing piece of technology, something far more sophisticated than the dumb motors that cause our phones and game controllers to shake. In a tweet, former Apple designer Bret Victor hinted at what drives the MacBook’s tactile trickery: “Today’s Apple announcement made possible by Margaret Minsky’s lateral-force haptic texture synthesis research, 20 years ago,” he wrote.

Minsky’s doctoral thesis, completed in 1995 at MIT, centered on simulating texture with a horizontal force. Using a custom software environment called Sandpaper, Minsky found that applying certain patterns of horizontal force to a joystick allowed users to feel various textures. Adjusting the amplitude of these forces changed the effect. The key perceptual tic at the heart of Minsky’s work: Sideways spring forces often feel like downward spring forces to our fingertips. Or, translated for the MacBook today: A precise horizontal jolt underneath a trackpad can feel just like a downward click.

Vincent Hayward, a haptics pioneer who’s written dozens of papers on the topic, was producing phantom clicks with horizontal forces in his lab at McGill University around the same time Minsky was doing her texture work at MIT. What Apple has done, as it has so many times before, is translate their research into something that makes sense in a consumer product. When Hayward was first generating rudimentary illusory clicks in the ’90s, the device that produced them weighed nearly as much as the MacBook does today. When I showed him a picture of the guts of the Taptic Engine, as revealed by an iFixit teardown, he seemed delighted by the design. “It’s in the Apple way, very well engineered,” he said. “There’s a lot of attention to detail. It’s a very simple and very clever electromagnetic motor.”

Could this very simple and very clever electromagnetic motor produce effects other than a fake click? “Most definitely,” Hayward says. In theory, the trackpad should be capable of yielding all sorts of illusions—clicks, indentations, holes, bumps, and other types of bas-relief-like textures. Apple showed its eagerness to explore this potential earlier this week, with an incremental upgrade to iMovie that adds haptic feedback for a handful of interactions. As explained in the release notes, “When dragging a video clip to its maximum length, you’ll get feedback letting you know you’ve hit the end of the clip. Add a title and you’ll get feedback as the title snaps into position at the beginning or end of a clip. Subtle feedback is also provided with the alignment guides that appear in the Viewer when cropping clips.”

Sophisticated haptic feedback could add a new dimension to smartphone interactions, which so far have been trapped behind glass screens. Imagine an on-screen keyboard where you could orient yourself by feeling the grooves between the letters, or a version of Angry Birds where you could sense the tension in the sling shot as you drew it further back. Or just think about feeling a pleasant bit of texture under your fingertips as you flicked through your Twitter or Instagram feeds.

Hayward thinks there’s huge potential for haptics in mobile devices—it’s just a matter of coming up with motors that are powerful and battery-efficient enough to live inside them. “More interesting paradigms really are around the corner,” he says. “They already exist in labs. If you come to Paris, I can show you some things that you will have in phones in 10 years. Or maybe five years. Or two years, if we’re lucky.”

BY KYLE VANHEMERT
1 April 2015
15:00 
Green room
Rich Holland
tseou.com
Rich's work combines action with aesthetics, physical pleasure with visual pleasure. He focuses on the right to public space, that is gradually being occupied by commercial and private bodies.

Curious to see the Oscar nominated short films of 2015? On 31st of March, Short Break is inviting you to Studion UFH for a spectacular night filled with jazz and short films.

In line with the glamour of the Oscars, we invited the Umeå based trio, Dogwill, to set the tone for the night with live jazz music. The host of the event, Sebastian Lindberg, will orchestrate the night with witty lines and stories from behind the scenes.

The program of the night is:
19:00 We open the bar
20:00 Dogwill opens the night with live jazz music
20:15 Short film program (Oscars 2015)
22:15 Dogwill closes the night with live jazz music

Ticket price 100kr. Special price of 70kr for students, members of Umeå Jazz Studio and everyone called Oskar. The fee for the cloak room is included in the price. The tickets can be bought at the entrance on the night of the event, or in advance at Biljettcentrum (Umeå Folkets Hus), as well as online:
http://www.biljettcentrum.com/evenemang/oscars-night/
http://www.ticnet.se/event/372797

It’s time for Ställverket to update the old logo and we would like to ask for your help.

Use whatever media you want and send your submission to stallverket.uid@gmail.com or put it in the provided box.

PS. There will be a prize for the winner!