The art of first impressions - in design and life

Chip Kidd
19 min

Book designer Chip Kidd knows all too well how often we judge things by first appearances. In this hilarious, fast-paced talk, he explains the two techniques designers use to communicate instantly — clarity and mystery — and when, why and how they work. He celebrates beautiful, useful pieces of design, skewers less successful work, and shares the thinking behind some of his own iconic book covers.

“I want you to look at the author’s book and say, "Wow! I need to read that."

Watch it here: http://www.ted.com/talks/chip_kidd_the_art_of_first_impressions_in_design_and_life

Culture on Campus

For Niklas Lind, born and raised in Stockholm, this phrase has a double meaning. It’s partly about the musical perspective. And also about his love for the jazz and song tradition that is so deeply ingrained in the Swedish folk soul. A romantic obsession for the sixties when Stockholm was smouldering with progress. Where both composers and musicians were well-tailored and where pleasure and decadence went hand in hand in the big city’s seductive evening shimmer. But the phrase “old love” is also about relationships, about his own memories and personal experiences. From burning passion and throbbing hearts to break, and the recurring feeling of emptiness.

Free culture for students, faculty and staff - every week at lunch time!

STAY IN THE LOOP

CALL FOR CLASS REPRESENTATIVES

Each class should choose a representative that will be a contact person for organizing events (e.g. Halloween party) and for contact with teachers, if necessary. The representatives should be chosen within the group of each class and later reported to stallverket@gmail.com. Class representatives will be listed on UID website http://uid.umu.se/en/for-our-students/stallverket/

BA1 Design as Emotional Experience 1
BA2 Design as Emotional Experience 2
BA3 Design and Theoretical Subjects 3
APO1 Skills and Techniques
Bx1 Design Process Basics
Bx2 Visual Design Prototyping
APD1 Skills and Techniques
APD2 Mobile Hacking
IxD1 Skills and Techniques
IxD2 Mobile Hacking
TD1 Skills and Techniques
TD2 Form Workshop

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

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

Instagram with UID #lifeatuid

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

THE WEEK THAT WAS

SPECIAL #KanyeLovesUID SPOTLIGHT!

Kitchen Cleaning (friday)
ID1

Workshop Cleaning (monday)
BA1
This dissertation in industrial design focuses on the gap between the context of design and the context of use. It aims to open up design to the layperson and investigate an active role for the layperson in the design of everyday products. Over the last century, the industrial paradigm has institutionalised and professionalised many practices, including product design. A binary spectrum of production and consumption has been established with distinct roles for the professional designer, who engages in production, and the consumer, who engages in consumption. However, this clear distinction has been blurred recently and the consumer, or layperson, is no longer involved only in consumption, but also in production. In this research I have explored and examined the participation of the layperson, or the non-professional, in design, which I refer to as lay design. It constitutes a shift for the professional designer from knowing what a future user would like to have towards knowing what a layperson would like to design, which is for most designers an unfamiliar way of thinking. I specifically investigated how the layperson can be involved in design through the use of so-called digital-physical toolkits, software applications where one designs in a digital environment and which outputs a physical product.

Lay design is enabled by two developments: On the one hand, the creation of variable designs is enabled by computational design, and on the other hand, the fabrication of variable products is enabled by 3D printing. The two main questions that I focused on are: How will the roles of the professional designer and the layperson change when the latter engages in the design of personal products and how can designers develop digital-physical toolkits for the layperson to collaboratively create value and meaning?

The theory that I drew on consists of existing approaches which involve the layperson in design, such as mass customisation, meta-design, and co-design, and I used the theory of technological mediation to analyse and discuss the mediating role of toolkits in lay design. I investigated the research questions through a series of studies, both analytical and experimental. For the experiments I took a constructive design research approach, which means that I engaged in the making of toolkit and product prototypes in order to obtain insights and an understanding of the subject.

The main contribution of this research is a framework of lay design that consists of a set of principles and guidelines that enables the professional designer to develop digital-physical toolkits that empower the layperson to engage in the design of everyday products. Through the participation of the layperson in the design process, lay design constitutes value created by both the professional and lay designer, thereby eliminating the separation of production and consumption. The framework’s principles outline the basic ideas of lay design while the guidelines support the professional designer in the development of toolkits and their products in practice. Lay design is concerned with the layperson designing personal products and is therefore primarily self-serving. It deals with creating meaningful products by enabling the layperson to personify designs, meaning that the designed product cannot exist without its originator. This research established an understanding of design spaces and toolkits and of the roles the professional designer, layperson, and toolkits play.

The implications of lay design concern the role of the professional designer, the way value is created, a shared accountability, and also the way designers are educated regarding the tool-sets, skill-sets, mindset, and knowledge.

If you’re interested in knowing more feel free to talk to Guido or have a look through his thesis hanging on the wall next to Black Room.
SPARK CONCEPT & STUDENT DESIGN
AWARD HEADQUARTERS

Spark Concept & Student are part of a series of exciting award categories, created to promote great design and designers. We invite you to join the Spark Community and enter your best designs.

The next entry period has already started for Fall semester design students and any professionals with a great concept to show the world.

The Spark Concept & Student Awards are focused on work that is in the idea stage, and are the primary home for student entries. It is not for spec work, nor work intended for production or commercial realization. The emphasis is on ideas.

Deadline: October 15
Info: http://www.sparkawards.com/call-for-entries/design-categories/spark-concept-student/

OPPORTUNITIES

OPPORTUNITIES

CHI Student Design Competition

This is the 14th year of the CHI Student Design Competition. The Student Design Competition continues to grow each year with increased international representation. The competition always draws a large audience at CHI and has also become a major recruiting opportunity for identifying talented students. Last year, there were 69 international submissions from about 15 countries. With your entries we hope to continue this trend in both submission numbers and quality and make the CHI experience exciting, innovative, and attractive.

Deadline: January 13, 2016
Info: https://chi2016.acm.org/wp/student-design-competition/#the-design-problem

3D Printing Ancient Artifacts Lets Us Figure Out What They Were Actually For

You are aware, of course, of that legendary ancient Irish artifact, the Conical Spearbutt of Navan, yes? No? You’re not? Well, it doesn’t matter, because thanks to the work of PhD student Billy Ó Foghlú, it’s no longer a conical spearbutt at all. Ó Foghlú was recently wondering why there were no ancient bronze horn mouthpieces in Ireland, even though horns have been found there, and mouthpieces have been found all over Europe. Then he took another look at the spearbutt and realized that it was a mouthpiece masquerading as a spear butt this whole time.

With no way to get permission to take the original ancient piece and put it in his mouth, Ó Foghlú obtained its measurements and 3D printed his own copy. When he fitted it, “Suddenly the instrument came to life,” he said. Played with the 3D-printed mouthpiece, the “Irish horn had a richer, more velvety tone,” says the Australian National University (ANU) Newsroom.

A mouthpiece makes a horn easier to play, and these horns were, according to Ó Foghlú, played a lot. “These horns were not just hunting horns or noisemakers,” he says. “They were very carefully constructed and repaired, they were played for hours. Music clearly had a very significant role in the culture.” So significant that musicians were buried with their instruments, which may explain why so few mouthpieces have been found, despite widespread use.

How many other mis-labeled artifacts are laying in museums, boring visitors from their flatly-lit, moribund shelves? One great way to find out what an object is for is to use it for the guessed purpose, and test if it actually works. Or you might just use an item until it gives up its secrets. That will never happen with priceless artifacts imprisoned in museums, but it could totally happen with 3D printed copies, giving researchers a much better idea of how tools were used in the past.

Maybe museum shops could even sell copies, ending the decades-long reign of picture postcards.

Read full article here: http://goo.gl/g4kZW
Designtum: Android:
People…
Phones…
Cars…
Android is the most widely used mobile OS around the world. Our platform empowers people and supports designers and developers to create everyday tools, games and infrastructure. Being immersed in technology at all times is important for us to keep the most important element – people – at the center of our design process.

In this talk we will share bits and pieces of the process we follow at Android Design to develop our platform, a process that involves deep user understanding supported by user research, constantly prototyping our ideas to get the product right to the details and interdisciplinary communication with our engineering and product partners to build rewarding, useful & beautiful experiences.

Paulo Coelho & Jorge Furuya from Android Design work on Android Auto, an optimized version of Android with a safe driving experience as our priority.

Paulo is the lead UX prototyper at Auto and a lover of all things that move very fast on four wheels.

Jorge is lead interaction designer for HMI and UID alumni.

UID students only:
Sign up for portfolio reviews with Paulo & Jorge!
(sign-up sheet on Marije’s office)

Waffle Wednesday
30/9 14:00
Participate in Ställverket logo contest and get waffle for free!

Umea Fashion Week
28/9 - 4/10 at Umeå (Arena)
Lectures (in Swedish) all week.
For more information check out http://www.visitumea.se/en/umea-fashion-week