ink

Western District IDSA Conference
Event Coverage from Seattle

ink

idsa oregon chapter newsletter

Ken Sprick and Steve Kaneko enjoying Joe Ungari's Nike presentation

On the cover: IDSA Western District Conference party at Seattle ID firm General Assembly

oregon chapter contact information

Ink is the official newsletter of the Oregon Chapter of the Industrial Designers Society of America.

We welcome submissions, including articles, letters, photographs, design news, related industry events, calendar items, employment notices, and advertising.

www.idsaor.org

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message from the chapter

Greetings from your Oregon Chapter IDSA team!

We hope you had a pleasant summer and are ready for an exciting Fall season of Design events and activities. Over the last few months, IDSA-Oregon has hosted a number of local ID tours, including R&D Plastics and the Evergreen Aviation Museum. We are planning a number of Fall activities and tours, including a fun event with DWR-Portland and Knoll.

The IDSA Social has consistently attracted a diverse range of designers and those that support the Design community. Chapter volunteers Kimberly Horner and Carl Alviani have done a fantastic job making these monthly gatherings possible. Sponsors such as Canoe, Tanner, and Compound Gallery have showered past events with meaningful door prizes and enthusiasm.

If you haven't registered for the upcoming Icsid/IDSA "CONNECTING'07 World Design Congress," there is still time to attend one of the world's largest gatherings of your peers. This event takes place 17 October through 20 October in San Francisco. If you can only attend one major design event this year, you should consider World Design Congress. Details and registration links are available on the Chapter and National web sites or: www.connecting07.org

Please contact a chapter officer or our list of volunteers if you would like to get involved in planning coming IDSA-Oregon events. We look forward to your help as the local chapter grows.

Regards,

Scott Peterson IDSA
Chair
Oregon Chapter

bside6 - innovative mixed-use project coming to portland

calendar

Events of interest to the Design community.

IDSA Event | Air and Space Tour
Saturday, 08 September 2007, 12pm
Come join us for the Evergreen Aviation Museum Tour! Claim to Fame: Oregon's largest and newest aviation museum with aspirations of becoming one of the leading air museums in the United States. Home of over 80 historic aircraft and exhibits.

RSVP by September 5th so we can provide transportation to students if needed and give the Museum set up requirements for tour guides. Students, bring your student ID to get student rate 18 and under, no matter what your age. PLEASE RSVP to: Harry McVicker, hmcvicker@earthlink.net

IDSA Event | Steering Committee Meeting
Wednesday, 12 September 2007; 6:30pm
IDSA Oregon Chapter would like to invite designers interested in planning design events to the monthly Steering Committee Meeting. Meeting location is at Old Town Pizza. Come get involved!

IDSA ELECTIONS: Elections are coming up for local IDSA chapter officers. Want to get involved? Want to make a difference in your local design community? Please make your presence known! Please e-mail IDSA president Scott Peterson to put your hat in the ring for Chair, Vice Chair, Treasurer, or Secretary. Although this email goes to a wide range of people, if you would like to be an officer, you MUST be a member in good standing of IDSA. Please note you must contact Scott by September 10 if you are interested. Scottp@spdcorp.com

Location: Old Town Pizza
226 NW Davis
Portland, OR 97209

calendar continued

Events of interest to the Design community.

IDSA Event | THE SOCIAL
Wednesday, 26 September 2007; 6:00- 8:30pm
IDSA Oregon presents: The Social - a monthly after work "meet up' for Portland area designers and the people who love them. Last Wednesday of every month, from 6-8:30pm. This month's Social will be at Vendetta... And bring a business card -- we'll make it worth your while.

OFFICE Event | Tony Secolo Art Opening
Thursday 27 September 2007; 7-9pm
OFFICE co-owner and internationally award-winning graphic designer TONY SECOLO responds to customer request with a solo show of his vintage inspired photo transfer art, showcasing the beauty of vintage typewriters and their logos. A very special show, not to be missed - join us for the artist reception and art opening of this sure -to -sell out show where vintage and modern as well as art and graphic design - intersect.
RSVP:
Office
2204 NE Alberta Street
Portland, OR 97211
www.officepdx.com

Art Institute of Portland Event | Model Shop Party
October 2007;   time and date tbd
The Art Institute of Portland (AIP) model shop party will take place in October. Specific hours to be TBD. Tobias 'turntable' Berblinger will DJ (AIP Industrial Design Student). It will be fully catered with a bar! This event will showcase the IDSA Student Chapter, students, and ID program and at AIP.

CHIFOO Event | Repositioning user experience as a strategic process
Wednesday, 03 October 2007; 6:30pm
Speakers: Jon Innes, Intuit and Liam Friedland, Informatica
User Experience (UX) is often relegated to a service role in companies, instead of being viewed as a strategic business process with direct impact on the company's bottom line. The speakers will describe proven tactics for repositioning UX as strategic process within a company.
More info: www.chifoo.org.

bside6
PREVIEW PARTY
{ Architecture Art Cocktails }

10 09 07

YOU ARE INVITED TO THE PREVIEW PARTY FOR THE bside6 PROJECT.

WHEN | WHERE
Tuesday October 9, 2007 | 6 to 9 PM
Rontom's Lounge on 600 E Burnside
RSVP to Lance Marrs | info@bside6.com

PREVIEW PARTY DETAILS
Enjoy down tempo beats by DJ Santo
Imbibe complimentary signature bside6 cocktails
Enter to win fantastic prizes from OFFICE PDX,
PICA, MyEmma.com and The Commodore Hotel
View bside6 architectural renderings
Learn about the development | architectural
teams' vision of Portland's Eastside
Find out about pre-leasing incentives

bside6: WORKSPACE FOR CULTURAL CREATIVES
This AIA award-winning building, offering workspace
for cultural creatives, opens Fall 2008. Designed by
Works Partnership Architecture, bside6 will offer tenants
6 floors of modular, stunning workspace with unsurpassed
views of Portland. OFFICE PDX will provide exclusive
specials to bside6 tenants, for designer furniture, laptop
bags and portfolio tools. **www.bside6.com**

SPONSORS

calendar continued

Events of interest to the Design community.

bside6 Preview Party
Tuesday, 09 October 2007; 6-9pm
Save the Date! On Tuesday, October 9 @ Rontom's Lounge (600 E Burnside) from 6 to 9
PM, the development, architecture and engineering teams behind bside6 will preview
their innovative mixed-use project, and discuss its role in the Portland's E. Burnside neighbor-
hood at a party that is not to be missed. The preview party is FREE and open to the public.
RSVP required to Lance Marrs @ info@bside6.com / www.bside6.com
At the preview party, the hosts (sponsored in part by OFFICE PDX) are offering
complimentary:
- Signature cocktails created exclusively for the party by the RonTom's team
- live DJ music from a notable Holocene DJ
- Special art + design guests like PICA
- Awesome giveaways from design store OFFICE PDX
- Gift certificates from professional design organizations like AIGA and AIA
- Most importantly, the chance to view renderings, hear about the vision, meet the development
and architecture team for an informal Q and A on bside6

IDSA Event | CONNECTING'07 World Design Congress
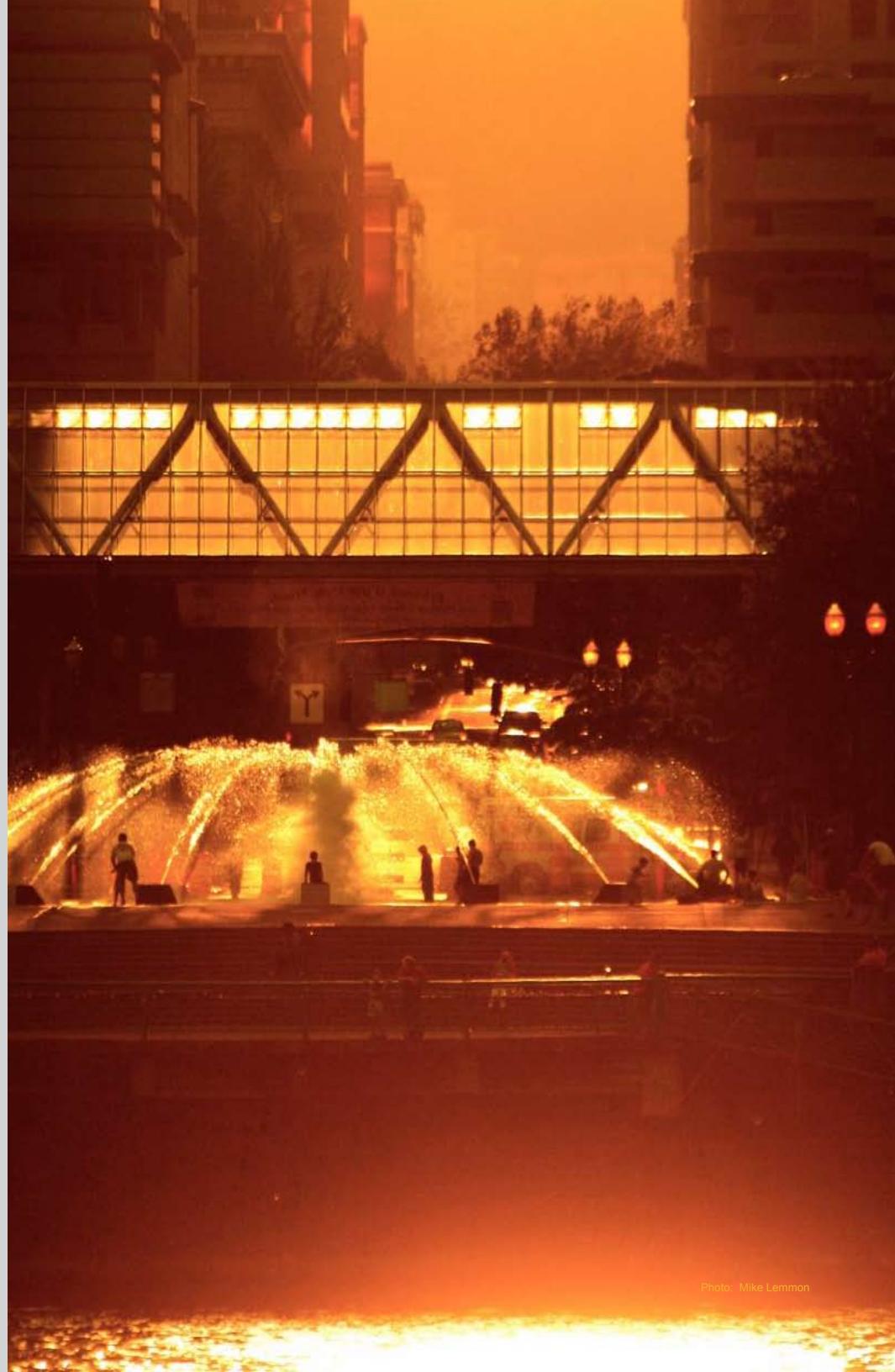Wednesday - Saturday; 17-20 October 2007; San Francisco
"We are planning the design event of a lifetime. I promise you a program that will be lively and
fun, as well as make your head hurt some of the time. Our location in the heart of San Fran-
cisco is spectacular, and the weather is lovely in October. Join us for an experience that you
will remember forever!"
Bill Moggridge, Congress Chair, Cofounder IDEO Icsid and IDSA

Theme: Connecting People and Places, Connecting Virtual and Visceral, and Connecting
Beauty and Bounty We will explore the implications of an evermore connected world, devoting
a day each to connecting physically, virtually and culturally. We will seek connections between
design, business, brands, services, technology and society. We will offer the opportunity for you
to connect with people from diverse design disciplines, backgrounds and nationalities.

http://www.idsa.org/ICSID-IDSA07/congress/index.asp

See www.idsaor.org for a complete listing

Photo: Mike Lemmon

Intel Shoji/Weybridge Concept PC
Images courtesy of Intel and Flathed

new and notable

Local Industrial Design News

Intel Concept Industrial Design featured in recent PC media

A recent design collaboration between Intel and Ziba Design was featured in the 20 March 2007 issue of PC Magazine. A suite of peripherals (mouse, keyboard, and monitor) was also designed with Intel's Steve Prastka, IDSA, and Portland ID firm Flathed. Ziba Design created the PC enclosure under the direction of Kai Halsinger of Intel's User-Centered Design Group.

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new and notable

More Local Industrial Design News

Michael DiTullo has accepted a position as Design Director of Converse's Portland studio. Located on the Nike campus Michael's team is responsible for a wide range of products from on court performance footwear for athletes like Dwyane Wade, to lifestyle and retro products. Previously DiTullo has been a footwear designer in the Brand Jordan and Sport Culture divisions of Nike. Prior to joining Nike, Michael was a designer at Evo Design where clients included Burton, Bose, VTech, Samsonite, Kodak, and Chantal among others. He graduated from the Rhode Island School of Design, attended the Cleveland Institute of Art and studied in Milan. Michael has won numerous design awards, freelances actively, teaches from time to time, and is a contributor for core77. He has also lectured on design process at Universities, Art Schools, and Corporations such as The Columbus College of Art and Design, The Rhode Island School of Design, and Adobe. His work will be featured in several up coming design books... He can also draw a '77 Firebird from memory.

He can be reached through his site:
www.michaelditullo.com

Mike Lemmon has joined ZIBA Design
Formerly of Intel's User-Centered Design studio, Lemmon has joined ZIBA Design as an Interaction Designer in the Portland studio.
He can be reached at:
Mike_Lemmon@ziba.com
503-764-2568
www.ziba.com

Concept Reality creates multiple ID models for recent Microsoft/IDSA Next Gen PC Design Competition.
Concept Reality Inc., of Vancouver WA produced high end, cosmetic models for the recent Microsoft / IDSA Next Gen PC Design Competition. All of the models were machined using top quality materials and hand finished to the mirror finishes. From polished aluminum and acrylic, to high gloss painted surfaces, these products show the model making expertise unmatched locally or worldwide.

For more information Contact Chris Nunn at 360.695.3860 or chrisn@conceptreality.com.

See design competition URL:
www.nextgendesigncomp.com/showcase.aspx

Judges' Awards -
1st Place - Prize $25,000 USD
 #417 Blok: Kindergarten Classroom Aid
2nd Place - Prize $15,000 USD
3rd Place - Prize $10,000 USD
#520 Zeeds for the Future

Chairman's Award -
Prize $25,000 USD
Selected by Bill Gates, Microsoft Chairman and Chief Software Architect, with the assistance of his advisory committee.
#381: MADE in China

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new and notable

More Local Industrial Design News

Local Designers Selected to Judge Product Design Competition

Steve Prastka, IDSA, a Sr. Industrial Designer in the Platform and System Technology group at Intel, was nominated to the panel of judges the recent Spark Awards Design Competition held at the Art Center College of Design. Intel's Nick Oakley, IDSA, (Sr Industrial Designer with Intel's Mobility Group) judged the due to Prastka's previous commitments.

More information:
www.sparkawards.com

The Art Institute of Portland Starts New IDSA Student Chapter

The Art Institute of Portland is proud to announce the formation of a new student chapter of the Industrial Designers Society of America. The chapter's newly elected officials are Chance Fischer (Chairman) Lyndsie Ross (Co-Chairman), and Fred Weigle (Secretary/Treasurer). The student chapter will work alongside the national IDSA, the Western District IDSA, and local IDSA Oregon chapter to help local industry, designers and students promote industrial design.

The Industrial Design program was started to complement the existing programs the school has to offer and provide the area with new designers in an ever-growing community of industrial design. With a great foundation already in place the Industrial Design program will continue to grow with the opening of a model/prototyping shop.

The Art Institute of Portland's new Industrial Design Program began in the fall of 2006 with a group of 20 students. The program now consists of 48 students with 20 more to start in the summer and fall terms and 7 faculty members. The diverse group of students and the diverse accomplishments of the faculty have already given the program an incredible start. Faculty members include Jamie Hurd, Brett Stern, Michael Downes, Khrystle Hopper, David Knaub, Chuck Kraeuter, and Joseph Piedmont.

Recent IDSA-Oregon "Social" Sponsor featured in Wallpaper magazine article

Canoe, a Portland design retailer received mention in a great article about design retailers around the world.
www.canoeonline.net/press/
www.wallpaper.com

Bill Fritts launches SOLIDCORE in Portland; New focus at intelligent design showroom

Recent changes at Fritts' operation include an increase in the custom product development, trend reporting and design consultation side of the business. Fritts launched a new 100% sustainable office/home furniture and accessory manufacturing company called SOLIDCORE as well.

www.solidcore.tv.
www.intelligentdesign.tv

The Moral of the Story

IDSA Western District converges in Seattle

By Carl Alviani

IDSA Chapter Volunteer

Late April of this year saw a gathering of minds and ideas that many Industrial Design professionals look forward to all year: the annual IDSA Western Regional Conference. In a series of rooms a short stroll from the Space Needle and the breathtaking new Olympic Sculpture Park, seasoned designers and promising students from across the western states and beyond came together to share successes, offer insights and debate the future of the field. The schedule was packed, with speakers from successful consultancies like Ziba and Teague, design-obsessed corporations like Nike, Fluke and Microsoft, students from venerable design institutions (ArtCenter, WWU) and up-and-comers (Metropolitan State, Art Institute of Denver), and even a design recruiter from New York to offer recruitment advice (Angela Yeh of Yeh Ideology) – and this was before even counting the portfolio reviews, studio parties, schmoozing and urban exploring that make the Conference such a stimulating event.

Things started solidly with a keynote presentation by John Barratt, president of Teague, the well-regarded design studio based in the conference's host city of Seattle. As you might expect from the head of an 80-year-old firm that's created some of the most compelling product designs of the 20th century, from clock radios to jumbo jets, the talk was focused, honest, and very thoughtful. Barratt's topic revolved around the changing relationship between design consultancies and their clients, especially as a reflection of the growing visibility of the design process within the business world.

Through a brief but illuminating history of Teague's design, Barratt managed to hit a nagging question plenty of designers ask in their more introspective moments: Are we ashamed of what we do? Discussing some familiar situations, in which the design process is driven by other more traditionally powerful teams in the development cycle – usually engineering or marketing – gave the question deep validity. Through its lack of confidence, he proposed, industrial design as a discipline has missed plenty of opportunities to drive the development

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processes that it has the most to offer. By daring to take a strong point of view, he claimed, designers can move up the corporate decision chain, as they did in the 80s and 90s, shifting from a unit subsidiary to engineering to one subsidiary to marketing. More recently, with the advent of "design thinking," design teams are becoming more closely linked with executives.

Barratt's hope, and goal for the industry, is to take a step beyond even this advancement, letting design emerge as an independent unit on equal footing with the engineering and marketing teams to which it was once subordinate. As he explained it, Teague has actively pursued this goal through establishing a clear Point of View (his capitalization) unique to the design team. User empathy, intimacy with the brand, and cultural understanding are the tools that bring it into being, and several examples illustrated the point. Teague's long-standing relationship with Boeing enabled one of the most vivid, in which a quick sketch showed the elongated "double bubble" cross-section of a Dreamliner, contrasted with the more circular Airbus shape. By becoming intimate with the client and the state of the industry, Barratt claimed, Teague was able to re-think the placement and design of Boeing's overhead bins, maximizing their space efficiency and enhancing the consumer experience.

Jan Ennis of Ennco Display, and George McCain of Fluke gave back-to-back talks on the power and pitfalls of design patents, yielding a balanced (or mixed, depending on your point of view) total impression. McCain is that rarest of designers, who has not only produced effective, compelling work for over 35 years, but has done so with the same company he started with, fresh out of school. He told a riveting story of Fluke's design-driven rise to dominate the multimeter market, zooming in on the particular role copyright, and specifically "trade dress" played in maintaining Fluke's distinctive brand identity. A slide featuring a host of competitors' meters, all encased in protective boots in Fluke's signature bright yellow, drove this point home. After a trade dress lawsuit pursued by

Fluke in the 1980s, a similar photo was shown; taken just a year later, the competitor units had changed little, except for the substitution of a range of primary colors for the now protected, proprietary hue.

Mr. Ennis' presentation, by contrast, showcased some of the more problematic aspects of design patent and copyright. The owner of a company producing display systems for eyeglasses, among other things, Ennis has had his designs knocked off more times than he can count. Having once, long ago, invented a very clever method of mounting eyeglasses for retail display, Mr. Ennis thought it wise to obtain a patent on his idea. Where he went wrong was by specifying that the glasses be inserted from the top rather than from the side. Those of you with long experience in the design patent field can probably write the next sentence before you read it: Yes, after a year or so of encouraging sales, a competitor came along with an identical product, but with the glasses inserted from the side instead, stealing away a sizable fraction off his market.

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Ziba's Kai Halsinger discusses a recent collaboration with Intel

George McCain shares insights from his legendary 35 year run at Fluke. George retired this year as Corporate Design Manager.

Western District IDSA Conference
continued

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Flathed's Monte Cook excited about conference

Western District IDSA Conference
continued

A neophyte reaction might be to suggest that he merely made an error in not making his patent broad enough, but in many years of invention, patenting, and litigation, Ennis has come to a conclusion that many might see as defeatist (though others might see it as simply realistic): for designers, patents frequently don't do much good. Part of this has to do with the great difficulty in creating a sufficiently broad patent in the first place. More to the point, though, is something that anyone who's ever defended a patent knows intimately, but but might not even occur to the less-acquainted: a patent grants the owner no protection whatsoever, only the right to sue an alleged infringer. In the case of Fluke, which had an airtight case and the money to pursue it, this is protection enough. For an entrepreneur like Ennis, or another designer or small consultancy in a similar intellectual and financial situation, it frequently is not.

When listing corporate entities with strong Industrial Design capacities, Microsoft is not one that jumps immediately to mind. Yet Steve Kaneko, Microsoft's Design Director of Windows Hardware Innovation, gave one of the most elegant and coherent presentations of the weekend. The story he told was of a company with decades of software design experience, now faced with the challenge of applying a similar level of creativity to the hardware that surrounds that software. Under Kaneko's leadership, the Innovation Group's task is to harmonize the physical aspects of the computing experience with the virtual ones. Kaneko was the first to admit that such an integration presents an enormous challenge, especially considering the range of users and markets in which Microsoft operating systems are used, but the rigor and subtlety with which the task was approached was remarkable.

After a quick, deep dive into the design research process, identifying user personas, motivations, and contexts of use, Kaneko presented a series of case studies, beginning with the Communication PC in 2003, and proceeding through to the Intelligent Remote and Home Tablet concepts developed by Microsoft the following year. By collecting and sorting through an enormous amount of data and observation, a set of design principles was identified: visual and tactile cues from the new Vista operating system that could be translated into a physical and visual vocabulary. This kind of abstraction and distillation is nothing new in the ID world. What set this project apart was what happened next: a physical representation of these design ideals, seeking the gently urge hardware designers into a more Vista-friendly aesthetic. The resulting package, dubbed the Windows Vista Industrial Design Toolkit, included color palettes, materials suggestions, graphics, icons, and visual detail examples, all packaged in one of 200 sleek metal boxes, custom-machined by BMW Designworks and hand-delivered to dozens of design studios across the globe. Whether designers are willing

to have visual cues handed down to them so explicitly without feeling they are losing their creative input is a topic that's been hotly debated ever since the Toolkits' release, but Kaneko was adamant that Microsoft had no intention of dictating form, only offering resources to enable better formal integration. The potential results, as demonstrated by several hardware samples showcased in the slide show, are certainly encouraging.

The last of the major presentations was also certainly the most entertaining, as Nike's Joe Ungari presented with his own inimitable style and visual flair, "7 Rules for Playing in the Design Sandbox." Essentially a collection of proverbs on design collaboration Ungari has formulated over his 25 year career at Philips Medical, Maytag, Aegis Design, Nike and other heavy hitters, the Rules held close to the sandbox analogy, suggesting that designers have something to learn from their younger and perhaps more creative counterparts on the playground:

1. No Fighting Allowed - There's constructive and destructive collaboration, so make sure you're doing the right kind.

2. Be Nice to All the Kids - Not everyone likes exploration, so be sensitive to those are out of their element.

3. Teacher Calls on Everyone - Collaboration works because different points of view can influence each other, but that only happens when they get expressed.

4. It's Not as Much Fun to Play Alone - Enjoy the back and forth, because this is where good ideas often come from. Negotiate, persuade and present.

5. Put on a Happy Face - Because some part of every job is going to suck.

6. Share Your Toys - The way someone else uses your tools might surprise you.

7. Bring Your Own Crayons, Spoons and Shovels - That way there's more to share.

Though maybe a little simplistic in appearance, it's hard to argue with Ungari's track record. Except perhaps for the purple refrigerator he did for Maytag that one time.

Carl Alviani is an industrial designer and design journalist, after spending his rowdy youth as a structural engineer, Peace Corps Volunteer, high school science teacher, materials researcher and art furniture builder, in roughly that order. He's since moved to Portland, Oregon, where he indulges to excess in the legendary local beer and produce, commutes on his Bianchi 9-speed, and works on projects large and small as a staff designer for product consultancy FlatHED, Inc. He can be reached at carl[at]flathed[dot]com.

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If All Else Fails... Give It Away?

Intellectual Property for the Budget Constrained Designer
Part 2 of 2

By Joe Makuch - Marger Johnson & McCollom, P.C. joe.makuch@techlaw.com

In the last issue, we explored the possibility of protecting industrial designs through copyrights. Another inexpensive way to help protect your intellectual property (IP) rights is to apply a royalty fee license to your copyrightable work through the Creative Commons project at www.creativecommons.org. At first this may seem like a peculiar way to protect your IP - by making it available to the public free of charge. But a closer look at the Creative Commons license terms reveals a smorgasbord of options that allow you to selectively reserve rights that may turn out to be valuable. For example, you can grant the public a royalty free license only for noncommercial uses. Anyone wishing to use your design for financial gain would be required to negotiate a commercial license. Another useful term requires attribution; that is, the user is required to give you credit for your work in a manner you specify.

The Creative Commons license models are thoughtfully-drafted and can help you project an image of yourself as someone who has a grasp of copyright matters. For designs that can be stored in web-compatible formats, Creative Commons provides machine-readable metadata that can be embedded directly into your work. This enables people searching the web for royalty-free material to find your work quickly. It even enables you to embed a professional looking "clickable" Creative Commons logo that redirects the user to a web site with the license terms.

The visibility provided by a work licensed through Creative Commons could be a valuable career asset. In a similar vein, programmers have been discovered (and landed high-paying corporate jobs) by developing useful freeware applications and giving them away through the web under a freeware/open source license.

In the interest of walking-the-walk, I have set up a Creative Commons license for this article. The Creative Commons web site is very easy to use. It was beautifully designed by Adaptive Path and features wonderful information architecture and interaction design. If you are reading this newsletter online, you should be able to click here to see the terms: http://creativecommons.org/licenses/by-nc-sa/3.0/us/. I selected the Attribution and Non Commercial terms, as well as a ShareAlike term that allows a user to distribute derivative works, but only if the user does so on the same royalty-free basis.

We'll see if the job offers start rolling in.

Joe Makuch is an attorney at Marger Johnson & McCollom PC, an intellectual property law firm headquartered in Portland. He can be reached at 503.222.3613 or joe.makuch@techlaw.com.

This article is intended for general information only and is not legal advice. You should consult an attorney for advice on your specific circumstances.

Intel Research - People and Practices Lab holds open house

Oregon event well attended by local designers

Article compiled by IDSA-Oregon Ink Staff

Researcher Sarah Bly enjoys open house (left). IDSA member Jason Tippetts reviews PaPR findings (right). Photographs courtesy of IDSA-OR staff.

Intel's People and Practices Research team recently opened their doors to the public for an inside look at recent life-changing research programs. PaPR is located just outside Portland in Hillsboro's Amber Glen campus.

What is People and Practices Research (PaPR)?
PaPR has been a part of Intel for over 10 years. This research explores fundamental paradigms and phenomena of everyday life-time, money, community-to help Intel think critically about how people, practices, and institutions matter to technological innovation. PaPR uses ethnography to generate insights, models and demonstrations that help re-frame "what matters" to our internal business partners.

The following examples are from recent Intel PaPR research programs:

Mobile Times
This program seeks to identify the temporal dimensions of everyday life and to understand how time can shape mobile technology innovation. PaPR's research partners are Intel Research Berkeley and advisors include senior faculty from UC Irvine, Bryant University and Goldsmiths College, University of London.

Small Country Effect
Over the course of ethnographic research in South Korea and Estonia, PaPR has developed a hypothesis that suggests certain kinds of small countries tend to adopt technologies early and thoroughly based upon a number of cultural, historical, and geographic factors.

Personal Digital Money
The "money" program seeks to understand how everyday experiences of currency, exchange and payment systems are providing new opportunities for technological innovation and how new technologies are changing the ways people experience money. Collaborators here include senior faculty from UC Irvine and Iowa State.

Islamic Charitable Institutions
Islamic charitable institutions are ripe with assets and resources. This year-long research initiative has looked at how these assets and resources might be tapped, in the case of Morocco, for the purposes of technology deployments in local communities. Our research team has worked in connection with government officials in Morocco, and the program is being led by visiting faculty from Iowa State.

Women and Technology Adoption
This new research program will explore the political economy of development, power and gender in relation to Information and Communication Technology for Development (ICT4D). Intel will explore gender and ICT relations by focusing on female usage of technologies, constraints to access for women, female entrepreneurship, and female-specific needs in the context of shared usage ICT projects. This program is a collaboration between PaPR and UC Berkeley Information School.

Second Life
PaPR began an exploration on Second Life in connection with other research currently under way. Our focus will begin with the experience of transience/impermanence and the experience of value and exchange in this virtual world as a way of getting out of the real life versus second life schism that has marked so much recent research.

Find out more about Intel's People and Practices Research team here: www.intel.com/research/exploratory/papr/

Art Institute of Portland Goes Hands-on

Update on activities at the new Industrial Design program

By Brett Stern and Dave Knaub
Art Institute of Portland

Do you love the smell of Bondo in the morning?

It sure smells like victory or at least a model being completed. The Art Institute of Portland, who recently launched an undergraduate program in Industrial Design, fall of 2006, has announced the groundbreaking of an annex model shop to be located at 722 NW Couch, just North of the Park Blocks.

The building, a former car garage is perfect for a shop facility; 5000 sq. ft. of open industrial space with exposed roof trusses, concrete floors, 12 ft ceilings and a garage door for material deliveries. The facilities will open with a full range of woodworking and metalworking equipment and tools, including a laser cutter. With shop safety a priority for the students, a Saw Stop® table saw, by a local Wilsonville, OR company will be a centerpiece of the space. By the summer, a complete spray booth, casting room and 3D printer will be installed.

The facade is currently being restored and will feature display windows for student work. Additionally, the space will have a designated area to be used for lectures, demos and critiques. Plans are for the facility to be completed by May, 2007. So grab your safety goggles and respirators and plan on an opening IDSA party.

Brett Stern is an adjunct professor, teaching Introduction to Industrial Design and president of Beer Chips, LLC

Materials & Processes Class

Continuing the expansion of courses for the Industrial Design department is Materials & Processes, an introduction class covering thermoplastic and thermoset polymers, ferrous and non-ferrous metals, wood, and the processes used by industry to manufacture products. The class is a combination of lecture material and field trips to manufacturers.

Recently the local community has opened their doors to the Industrial Design students at The Art Institute of Portland. The Materials and Processes class has made field trips:

•R&D Plastics, Hillsboro, OR. , www.rdplast.com, to learn about injection molding.

•Crystal Lite Manufacturing, Tualatin, OR, www.clmfg.com, to see sheet metal operations and painting.

•TVT Die Casting, Portland, OR. www.tvtdiecast.com, for a look at zinc and aluminum die casting.

•LG International, Portland, OR, www.lgintl.com. to learn about product graphics and decorating.

•The Joinery, Portland, OR, www.thejoinery.com, to see how wood furniture is made.

Many thanks to all the tour hosts who have generously given their time to help make better designers.

Does your company make something interesting? Invite us over for a look.

Dave Knaub is an adjunct professor, teaching Materials & Processes and a Senior Mechanical Engineer at Ziba Designs, Inc

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IDSA-Oregon Social

Monthly gatherings in Portland attract diverse group of designers

By IDSA-Oreogn Ink Staff

Photos: Kirill Shelayev

The Oregon Chapter "Social" has proved to be a popular gathering of local Industrial Designers. Open to all design disciplines (and "those who love them"), the monthly Social is a great way for you to meet with other local creatives.

Held in the Portland area every last Wednesday of the month, the event convenes at a new location each time. If you bring a business card, we'll make it worth your while.

Sponsors often step up to support this event with exciting "door prizes." Recent supporters of the local IDSA community include:

Tanner
www.tannergoods.com
www.hecklewood.com

Canoe
www.canoeonline.net

Compound Gallery
www.compoundgallery.com

Details about the next Social are posted on the Oregon IDSA Chapter web site:
www.idsaor.org

If you would like to sponsor a future Social, please contact:
Carl Alviani
carl@flathed.com
or
Steve Prastka
stevep@idsaor.org

classifieds and employment

See www.idsaor.org for a complete local listing

Industrial Designer- Product Development

Intermec is looking for creative designers to join our Industrial Design Group staff. As a leader in the data collection industry, Intermec develops, manufactures, and integrates technologies that identify, track and manage supply chain assets. Core technologies include mobile computing and data collection systems, bar-code printers, label media and RFID technology.

Intermec is part of a quickly evolving business world and our work reflects that. Intermec designers manage projects and provide design leadership all the way from product conceptualization to final production. Along the way they work collaboratively with Engineering, Marketing, Sales, Purchasing, and Manufacturing.

The open position requires a degree in Industrial Design and anywhere from three to ten years experience with all phases of product design and development including design research, 2D and 3D form development, and computer generated renderings and reference models. Strong communication and time management skills are a must.

Intermec is located in Everett, Washington on the shores of Puget Sound just thirty minutes north of Seattle.

Interested? Please send your resume, cover letter, and sample portfolio to:
matthew.willkens@intermec.com

Human-Centric Experience / Interaction Designer – College Hire

Hewlett Packard
Vancouver, Washington

NOTE: This position is open to recent or near pending college graduates who have graduated within 12 months, or will graduate within 10 weeks, of date of application.

Job description
As a human centric interaction designer you will work with a skilled, multi-disciplinary team of designers and engineers to ideate, develop, and design the user experience for HP inkjet printers.

This will include design of and participation in field and lab research, analysis and interpretation of both secondary and primary research data streams, ideation of user space solutions, creation of interactive prototypes for use in user participatory design and internal communication, creation of concept communication vehicles, fully developed interaction design expressions (including active prototypes), and specification of interaction designs.

You will work directly with other design professionals and those from different disciplines and functions (engineering, marketing, quality) to define and implement interaction designs in the product/user interaction space.

HP is the worldwide leader in inkjet printer sales and revenue. This part of the HP inkjet business designs products that sell in the many millions per year, around the globe. Millions of people will see and experience the results of your work.

Qualifications
Education:
Master's degree in interaction design or related design field. Undergraduate degree in CS and/or SW human interaction design, or equivalent programming/design experience highly desirable.

Experience and knowledge:
Direct applied screen UI/Interaction design experience very desirable. Behavioral/ethnographic research desirable. Graphic/industrial design experience desirable.   Web interaction design experience highly desirable.   Flash programming experience.

Skills:
Strong perceptive and empathetic abilities in your design process are a must. Candidates will demonstrate a strong comprehension of and appreciation for holistic design and a systems perspective. You are motivated to dig deep into the user experience to uncover nuances of human behavior that can inform innovative and meaningful design. You will be expected to demonstrate a high level of initiative and a passion for excellence in your work.

You must have excellent teamwork, communication, and technical problem-solving skills to contribute within both your home design team and in multi-functional and multi-disciplined project teams. Flexibility and versatility in terms of specific work assignments in the design and development environment (research, design, specifications, documentation) are expected. You must demonstrate the ability to use visual design tools (manual and computer) to communicate complex abstract ideas to technical and business audiences.

Qualified applicants may apply on line at www.hp.com
Jobs at HP (>>jobs link at bottom of page)
Job number 148279

classifieds and employment

UI Experience Designer – 533473

Responsibilities and Details

Description

In this position, you will be demonstrating a portfolio of work that communicates examples of creative problem solving, innovative user interaction solutions, and proficiency with various visual design software tools for prototyping and designing visual elements. Your responsibilities will include but not be limited to:

- Providing leadership around how the human and the technology interact, and striving to make digital experience as simple, intuitive, and elegant as possible
- Creating rich user interaction experiences informed by user research, and expressing in a highly visual manner
- Designing all aspects of visual interface appearance and behavior including layouts, framework models, icons, typography, color palettes, transitions and animations, and interface elements
- Creating low and high fidelity prototypes, from simple paper mock ups to full-blown smoke-and-mirror works-like demos
- Expressing user interaction solutions appropriately to enable others to take action and make decisions based on a good understanding of the user experience
- Creating functional interactive prototype interfaces in concert with industrial design for user experience validation activities
- Working with research team to turn observational and other data into creative solutions that address user needs
- Conducting stakeholder and user interviews; defining and communicating the problem space; developing and presenting interaction frameworks; and working on multiple levels from mapping out a conceptual landscape or mental model all the way through to detailed pixel specifications for interfaces
- Developing user experience guidelines, and User Interface (UI) specification documentation to guide downstream implementation

Qualifications

You should possess a Bachelor of Science degree, a Bachelor of Fine Arts degree and/or a Master of Fine Arts degree in Visual Design, Interaction Design, Interactive Media Design, Animation, Industrial Design, or a related field. Additional qualifications include:
- Demonstrated proficiency with Adobe* Creative Suite*, In-Design*, Flash* and related motion graphics software, in addition to general office applications. Video editing and expertise with Apple* Final Cut Pro* would be an added advantage
- A passion for creative storytelling and visual design in addition to an innate empathy and curiosity for how people live, work, and play

- Ability to work in a multi-disciplinary team. You must be able to effectively translate and articulate design intent to software developers, mechanical engineers, user researchers, and business development personnel
- Broad in your understanding of holistic product development process, business, and technology, and very deep in your knowledge and expertise in experience design, user interfaces, and motion graphics prototyping

Business Group

The Channel Platforms Group is a fast-paced, rapidly growing business unit whose charter is to expand Intel's worldwide presence by accelerating global Channel growth through innovative business models and platform solutions tailored to meet local market needs. We have employees worldwide who handle all aspects of the business from product definition and development to technical enabling, marketing, business development, and sales.

The User Centered Design team, directed by Phil Chen, is part of the CPG's Strategic Planning and Engagement Team, under Sophia Chew. Our charter has evolved to serve as an incubator for business, technology, and user experience innovation to help define strategies for CPG's businesses.

UCD will leverage its expertise in the following areas:

Product, Usage, and Design Research
Human Factors Engineering & Research
Perceptual Research
User Interaction Design
Industrial Design
Mechanical Architecture and Engineering
System Architecture
Business, technology, and product strategy and market analysis
Prototype development utilizing the above skill sets

Contact

Tom Ryle - Design Manager
Intel, CPG, Strategic Planning & Engagements
User Centered Design Group
thomas.ryle@intel.com

Contact the IDSA Oregon Chapter (Steve Prastka - steve.prastka@intel.com) if you would like to place advertising.