



Sony Ericsson

Lateral thinking. P800 smartphone.



Keep yourself in the picture with the P800 smartphone. It carries all the latest technology from top of the range digital camera to full personal organiser capabilities, and a memory stick to give you all the

bytes you need. You can even view e-mail attachments on your phone. So not only does it keep your life in order, it keeps you entertained too. In fact, it's the only piece of kit you're ever going to need. [www.SonyEricsson.com](http://www.SonyEricsson.com)



# MOBILE LIFE

PRODUCT PORTFOLIO 1/2003



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Sony Ericsson

GSM

## Eye opener

Simply put, the T610 is a picture-perfect phone that perfects the art of taking – and sharing – pictures. Its high-gloss and aluminium finish, standout design and “I-want-it” feel make it a pleasure to look at and a pleasure to hold. While a super-sized screen and animated icon desktop, make it just as enjoyable to use. The built-in camera takes crystal-clear pictures in true-to-life color. And with powerful QuickShare™ imaging, it's just two clicks to snap and save a picture and then you're ready to send via MMS or e-mail. Or you can share shots back and forth with your Bluetooth™ enabled PC or with a Bluetooth™ enabled Sony CyberShot camera or Hewlett Packard printer. You'll also enjoy a direct route to all sorts of free fun like downloadable games and ring tones on [www.SonyEricsson.com/fun](http://www.SonyEricsson.com/fun).



### T610

GSM 900/1800/1900  
12 Icon desktop  
Aluminium body

### T616

GSM 850/1800/1900  
12 Icon desktop  
Aluminium body

### T618

GSM 900/1800/1900  
12 Icon desktop  
Aluminium body  
Chinese interface  
Chinese dictionary  
Lunar calendar

-  Integrated Camera
-  65,536 Colors
-  MMS
-  32 Polyphonic Sounds
-  Bluetooth
-  JAVA
-  128x160 Pixels
-  GAMES DOWNLOADED



**Erik Ahlgren, the designer responsible for Sony Ericsson's flagship product, The T610, meets me at the door to the design center in a white T-shirt and jeans. As we shake hands and exchange introductions, two things strike me immediately. His youth and the energy and enthusiasm in his eyes.**



I'm ushered into an area alive with activity. In the center of the large, office-lined space small groups of people sit around low tables, poring over drawings and speaking animatedly. Others peruse shelves packed with magazines and books.

My host points at a room shielded from view behind the shelves and explains that it's there the designers have their desks – and here that the newest examples of Sony Ericsson design spring to life.

We settle into chairs around our own low table covered with an assortment of telephones and fall into conversation:

**Tell me how you design a new phone? Where do you start?**

"That depends on the nature of the project. Usually we start creating a vision of the product, where we try to set a design direction and then,

together with product planning, sort out which key features and main characteristics the product should have to appeal to the end user."

**What's next?**

"I think that different designers tackle the next part of the process in different ways," Erik says with a shrug. "An example of a good design tool is to work with adjectives and metaphors that give you a good creative platform to base your design on. Trying to verbalize what you want to accomplish with the design."

**What were some of the things on your list for the T610?**

"For the T610, imaging was absolutely at the top of my list. And then words like unique, pure, easy-to-understand, ergonomic, balanced, and stylish and, of course, the Sony Ericsson design language and the

company brand values. I also thought about the character of the digital camera, high-quality stereo equipment and even a grand piano."

**What can a grand piano possibly have to do with an advanced camera phone?**

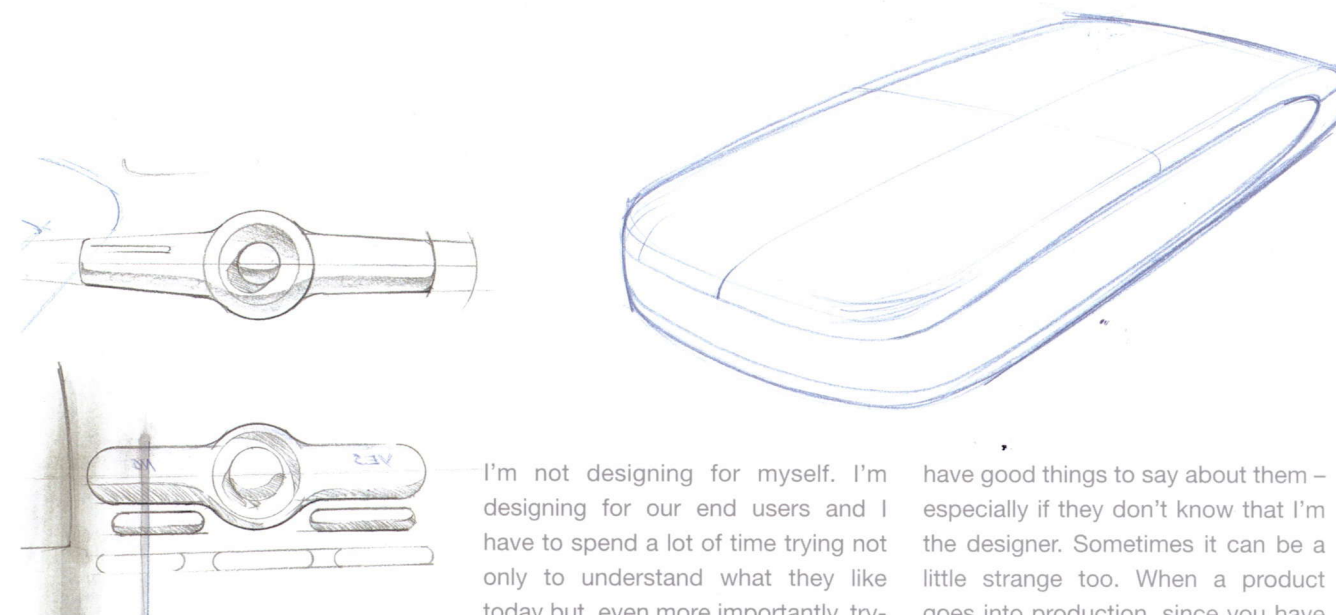
"That's partly where the inspiration for the high-gloss, finish on the phone came from. And look," he says picking up the T610 and turning it sideways.



"If you hold it like this, I think you can see where the digital camera comes into it. And see how natural it is to press the shutter button."

**You designed the T68 too didn't you? What was on your list for that phone?**

"Some of it was the same. Like stylish and ergonomic. But then there were words like curvy, sexy, polysensual



and trendy so it's a bit different from the T610. I should qualify the part about curvy, though" he continues, looking thoughtful and picking up the phone again. "Actually the T610 doesn't have a single straight line. Even though the total effect isn't curved at all."

I take the phone in my hand for a closer look and see, to my surprise, that it's true. The curves are extremely subtle, but they're there. They seem to give a sort of inner tension that make the T610 that much more exciting. Now that I have it in my hand, I notice something else as well. It feels like it was meant to be there. And the words, "I want one," escape my lips.

Erik smiles, which leads me to my next question.

**Tell me what the best parts of your job are?**

"One thing is encountering all the different aspects that have to come together in a product.

A new design is a synthesis of disciplines like engineering, acoustics, sociocultural behavior, logistics and more. Working with the people who bring their expertise from all of these different areas is very rewarding. Basically you learn a lot."

**And the challenges?**

"The hardest thing is probably being forced to step out of myself. Because

I'm not designing for myself. I'm designing for our end users and I have to spend a lot of time trying not only to understand what they like today but, even more importantly, trying to figure out what they will like tomorrow. It can be hard, but it's also

**"Actually the T610 doesn't have a single straight line."**

rewarding." He pauses and shakes his head, "Sometimes you almost find yourself losing touch with what your own personal taste is because you're so used to reacting through the eyes of other people."

**What's it like to see the end results of your work?**

"It's exciting, of course – one thing that's really fun is seeing people using the products and hearing when they

have good things to say about them – especially if they don't know that I'm the designer. Sometimes it can be a little strange too. When a product goes into production, since you have been working on it for so long, it's kind of like watching your child being

born – and then watching it being cloned, over and over again." He says with a grin.

I glance at my watch and realize that it's time to let Erik go back to work. He walks me to the door and lets me out after shaking my hand and thanking me for my interest. I see him through the glass door, hurrying back to his current project – and I wonder, for a moment, what will come next.

