4CHANGE

PILAR MALO
FINAL REPORT

PILAR MALO
INDEPENDENT PROJECT

4CHANGE ONLINE MAGAZINE
“The model that has brought us here, is not going to take us any further”

- Cat Tully
4CHANGE Magazine is a project greatly inspired by the people actively trying to put their skills and knowledge into creating a better future; grounded on the understanding that change is multidisciplinary; acknowledging that change is now more necessary than ever; and passion to delivering a fair portray of the people featured.

This written report visualizes the research, theoretical framing and editing path of my independent thesis project.

This assignment began as an intended printed editorial about people that work with/for change, it then shortly evolved into trying to create a thorough analysis about systems and design; and concludes as a collection of interviews and illustrations in an online magazine app format about people working with/for change.

The following research is not only about the people interviewed but also about editorial typography, layout, and grid.
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i Introduction

This is a time of change.

I was born the second of April of 1997 in Guadalajara, Jalisco, Mexico. For the same time I have been alive it has been recorded almost consecutively 18 times annually the warmest temperatures yet (POPOVICH, 2019), 68.5 million people worldwide have been forcibly displaced (Edwards, 2018), social media is increasingly pushing a new power dynamic (Miller, 2018), and basically drones and other equally as scary as outstanding inventions exist. Although this is very overwhelming, there is quite literally no time to waste. Jack Harris (environmental activist and filmmaker) said that, “This is the generation which inherited the most responsibility and the last one to be able to make a significant decision about what’s happening next.” (Harries, s.f.) It is a lot of responsibility to carry but it is important that we act upon it.

“The future is already here. It’s just not evenly distributed”

-William Gibson.

For the past 20 years, the fields of tech, media and politics have evolved drastically. It is a wave of globalized digitalization, which has changed the way in which we work, perceive, and interact with others. This doesn’t mean it has been evenly distributed though, for example- as of 2016 only 3.4 billion people in the world had access to the internet (Roser, s.f.) and by 2018, 81% of those users live in “developed countries” (Global Internet usage, s.f.). Because of that lack of access, in that sense, some societies are moving faster than others while we are all been affected by these 3 main disciplines across a wide range of fields (health, security, marketing, social media etc). And the fact that they are evolving so
quickly, makes the limits and ethical lines somewhat blurry since it’s taking justly some time for governments and institutions to understand the full potential of these upgrades.

Times are always changing, and people have always pushed for change but never has the human race faced so many challenges, nor so many new tools to perform with. These, and the increasing contrast of classes have presented a very invigorating era overall and a higher layer of complexity to the way we should think about the future.

This drastic gap is what inspired me to study Visual Communications, and the same reason behind creating a project that documents profiles of people making an effort to push for a better future. I believe in the power of sharing information, and the humanity behind that.

In this project, the conversation with society is kept by telling honest testaments from people in their battle for change

4CHANGE

This project is the final product of my bachelor thesis in Visual Communications + Change. For 3 years we have surfaced the world of big data, gender norms, intercultural communication, power structures and sustainability. We have been tasked to position ourselves within each of the corrupted areas of these systems and frame the range of our potential impact. It is fair to say that we are not researchers, neither experts in any of these fields, but the key common element that has never failed to rise is that any sort of infrastructure big or small is broken, and the common solution has continuously appeared to be to dissect the mass issue and treat it in a rather smaller, more tangible, scale.
This strategy, I believe, has consequently extended the power to do change to many different groups of people and this project’s purpose is to document that work. As previously stated, the extremely wide range of issues to tackle in order to achieve a more sustainable, healthy future, has made of change an interdisciplinary endeavor and needed in every sector.

Some professionals featured will be more radicals than others. Some push for others to do change and some consider themselves the change. But overall 4CHANGE is meant to give the reader a decent introduction to their own dissected chosen crusade and ultimately galvanize you and you give access to projects and people the reader might not know about.

For this first volume I interviewed co-founder of School of International Futures Cat Tully about their work with foresight; graphic designer and author Ruben Pattern about his overall profile and Untold Stories work; founder of Newspeak, London College for Political Technologists, Edward Saperia about the evolution and dynamic of the same school; and co-founder of design agency SNASK Fredrick Ost for their alternative style and commentary on evolution of the design industry.

I consider it obvious but important to remark that this project does not mean to be as pretentious as to claim that only the featured are doing something for a better future- because that is just not true.
The magazine’s format is greatly inspired by WIRED app magazine and The Verge, news website. Both WIRED and 4CHANGE, have a horizontal layout to scroll through each story and each interview is customized with illustrations and photographs which display vertically. 4CHANGE is also a play of words, as it is meant to resemble *For Change* when spelled and it features 4 interviews and 4 illustrations per volume. The point of alternating the interviews with illustrations is to present another channel of engaging with the subject and if anything, so the reader can find inspiration in their art.

Much like WIRED and The Verge, this project is also intended to eventually be presented on a website format as well to create a larger accessibility to the work.
Concept

The idea for this project began in May 2018 when I took an internship as a producer PA in production Company Vivum Intelligent Media. Simultaneously, it was the Power Structures Module in university, therefore it was expected of me to equally analyze my power and place as an intern in multilayered manner. To do this I looked into my role firstly as an intern, then as a Mexican living in Europe intern, continuously as a blonde Mexican women with a French passport living in Europe, and lastly, as somebody new to the industry without any network, without any relations, blonde Mexican women with a French passport living in Europe alone, without a religion of minority sexual preference, taking an internship free of pay, without being an actual professional in my field yet. (Gall, 1990)

This train of thought led me to meditate on what can I do with what I have, and what can I do with what I don’t have? Not limited to my job at the time, but also in my power to create change, and then I realized that this idea, was shared by everyone I was surrounded by. The fact that I was working along other change makers from a wide range of fields inspired me to document their work; hence, creating this project.

Since August 2018 the intention behind this independent project was to spotlight professionals whose work targeted some kind of change and the first inspiration on how to this was the digital project “Humans of New York”- only this project would translate it to “Humans of Change” (Humans of New York, s.f.). The interviews for this project were prepared based on this concept and then inspired by Nesta’s program “Help Us Find New Radicals” where they similarly hold open nominations for giving spotlight to people strongly pushing for change. (Mulgan, 2018). Both of these references inspired me to do similar theoretical work but a new approach which at that time, was still a printed editorial.
Adding to the “radical” potential of this project, I read Politics of Design by Ruben Pater and, Protest, The Aesthetics of Resistance by Basil Rogger, Jonas Voegeli, Ruedi Widmer, and Zurich University of the Arts. Both of these books present visual examples of contrastly case studies where intercultural communication failed to bridge a fair representation between races, cultures, and/or identities (Politics of Design) and successful visual campaigns (Protest). These literatures, made me consider adding strong visual movements like the Umbrella Movement as a featured (which I later decided not to), and also encouraged me to definitely include designers in the first issue since I was passionate about both pieces (which led me to contacting Ruben Pater).

After completing the interviews and officially initiating the independent project module “The State of Things”, I tried to move towards a far more complex subject where I would try to produce a thorough academic analysis on systems and systems change. This was a direct inspiration from the book by John Gall Systematics where he talks about how poor performing systems are just essentially poorly designed. (Gall, 1990) From this, I drew a direct connection to need for creating change, but it didn’t make sense for both the time frame neither my background to continue to pursue such an ambitious, research, academic, project.

The project then came back to its initial purpose and consequently the rest of the research became only about magazine layout and grid and, editing and framing the content.

Interviews
For this magazine I contacted photojournalist and documentary producer Kate Brooks, for her work, carrier and, The Last Animals documentary (Kate Brooks Photography, s.f.); science entrepreneur Boyan Salt about his Ocean Clanup project (Boyan Salt, s.f.), independent Mexican news channel El Pulso de la República because of their thriving journalistic work and coverage (El Pulso De La Republica, s.f.), design professor and author Ruben Patter because of his collection of collaboration projects- Untold Stories (Untold Stories, s.f.), SOIF co-founder Cat Tully about their foresight work (SOIF, s.f.), Newspeak, London College of Political Technologists founder Edward Saperia about the dynamic of the same school (Newspeak, s.f.), and SNASK co-founder Fredrik Öst about their alternative style and commentary on Sweden’s design industry (Snask, s.f.); to which only the last four agreed to interviewed.

The purpose of the interviews is not to advertise, nor glorify the work of the professionals featured, but to allow them to share their relationship with change.

The following are the preparations I conducted for each of the professionals I interviewed.

I interviewed Cat because of their work with foresight. For this interview I wanted to make clear what is it exactly what they do and the potential impact of the discipline.

QUESTIONS:

What is School of International Futures?
How do you work?
Do work in trying to decrease the gap between exponential and linear growth within neighboring countries?

What do you think is the future of foresight?

1.1.1 To prepare for this interview I read Cat Tully’s report “Development Co-operation Report 2018: Joining Forces to Leave No One Behind” (Catarina Tully, s.f.), “Achieving Foresight with Impact” (Tully C., 2016), “Strategic Foresight Can Make The Future a Better Place (Glenday, s.f.), some of her pieces in From Over Here website (Tully C., s.f.) and the “Global Trends 2030” by the National Intelligence Council (Council, 2012).

1.1.2 When the interview was over, Cat offered me to interview fellow foresight pioneers Anab Jain and Indy Johar but I gently declined since I had decided for my magazine to be diverse in the featured fields.

1.1.3 Even though all the interviews were to be somehow basic/generic, due to the simplicity of the questions, I wanted to be ready in case she made a reference to the literature she had written. Luckily for me, she also talked about subject like Big Data and sustainable goals which I am well familiar with.

The following pictures I took at her home in East London.

I chose Edward Saperia because I was going to Newspeak regularly when working in London as part of my job and I thought the concept a place’s whole purpose was to collaborate and exchange knowledge to create a more efficient way of doing things was incomparable to any learning institution I have encountered before. It is not based on any form of accreditation but in the pure interest of the people going to doing things in way “that recognises what possible” (Ed Saperia). The purpose of this interview in specific is to illustrate that infrastructure.

QUESTIONS

How did Newspeak began?

How has it changed?

Can you explain what you do here?

What is the role of the fellow?

Which are the areas where you work?

What do you expect Newspeak to become?

To prepare for this interview I went through the event page of Newspeak and tried to find videos of some of these online (Newspeak, s.f.). I also checked some of the organisations which have hosted events in Newspeak for context like Civic Tech Startup, Citizen Beta (Citizen Beta, s.f.).
I read Ed’s pinned twitter presentation about Tech For Good (Saperia, s.f.), a couple of Tom Steinberg’s articles about service design since Ed mentioned him his presentation (Medium, s.f.) and again, John Gall, Systematics because it is the only required reading at Newspeak (Gall, 1990). I also searched for similar projects to Newspeak like Standford’s Designing for Social Systems 2019 Workshops and Wikipedia works like Wikimedia foundation (Wikimedia Foundation, s.f.) (because of his work experience running a world conference in 2014) but couldn’t find anything quite like it.

The following pictures of Ed were taken at Newspeak. The mission and the graphs as well (they are referenced in the interview).
NEWSPEAK HOUSE
The London College of Political Technologists
An independent residential college founded in 2015 to study, nurture and inspire emerging communities of practice across UK public sector and civil society.
3. Fredrick Öst January 14th 11 am. Stockholm

I decided to ask design agency Snask to be a part of my thesis independent project because of their modern sense of working where they understand and recognise the design online community.

As previously I stated, I believe design has an important role to play in the making of a better tomorrow hence, the purpose of this interview was to illustrate Snask’s position about Sweden’s Design community, and how are they alternative by creating a presence in online forums.

QUESTIONS

How did Snask began?

What was some of your early project?

How has Snask evolve?

How is your way a different way of doing things?

What do you think about Sweden’s design industry?

What would you hope for the future of design?

In preparation for this interview I read all their projects in Behance and scanned through their website. I also watched some of their concerts in Youtube. (snask, s.f.)

The following pictures is Fredrick at Snask.
I contacted Ruben Pater because I was inspired by his Untold Stories work since he deals with many social issues without being necessarily a professional on the field that he meaning to explain unlike everyone else I interviewed. In this interview I wanted to illustrate his attitude towards the project he picks and his interests in past and future collaborations.

He is also the only one that didn’t want to be photographed because he believes he wants to be represented by what he thinks and does, not judged by the way he looks.

QUESTIONS
What’s your background?
What was your process for coming up with Politics of Design and Facts Against Fear, What do you think is the role of design in the current political climate in Europe?
What’s your next upcoming project?

When preparing for this interview I watched a couple of his talks including How Change is Used to Prevent Change where he addresses one of his Untold Stories
project- “The Refugee Crisis as a Design Problem” (Fabrica, s.f.). During the interview he also mentioned Camping Kafka as one of his most long running events. (Untold Stories, s.f.)

For some of these interviews I took analog notes which can also be found in my project book as well as the complete set of photographs.
i Visual Research
Although my project went through a small curve about what to do the magazine about, the actual magazine’s format took a longer road. I was initially greatly inspired by cook book by Action Bronson “Fuck That’s Delicious”, “The WIRED World in 2018” magazine and the Specialized catalog FOCUSED.
All these pieces had in common being printed magazines that combined a “chill” narrative, illustrations, interviews and photography. And for the next 2 project presentations I kept the idea of doing a printed magazine. The following are more examples of the initial visual inspiration taken from Behance, The New York Times, Zembla magazine, the Eye magazine, and The Verge, respectively.
A KEY FOOD BAG

The world’s largest bag of food was unveiled in 2015. The 100,000-pound bag, which contained 10,000,000 pounds of food, was a project by the World Food Program to help feed the hungry.

CHEWY CANDIES

The world’s largest bag of candies was unveiled in 2016. The 100,000-pound bag, which contained 10,000,000 pounds of candy, was a project by the Candy Company to help feed the hungry.

WHERE CREATIVES UNITE

The world’s largest bag of art was unveiled in 2017. The 100,000-pound bag, which contained 10,000,000 pounds of art, was a project by the Art Company to help feed the hungry.
WHERE CREATIVES UNITE
Lyft becomes the first ride-hail company to go public, beating Uber theverge.com/2019/3/1/18246…
THE GUILLOTINE

by Sam Taylor

Photography by Ferdinand Schuma

Nurtured by the principles of her Catholic beliefs, she has taken to the French countryside to establish her own simple community. The Republic of Women, from which she anchors her ideas, is a compelling, dreamlike and introspective exploration of womanhood, the desire to escape and find peace and understanding.

A woman bares her teeth as she stands in the pool, her hair streaming through the water. She is surrounded by a group of children, all of whom are dressed in simple, white clothes. The children are smiling and laughing, their faces lighting up the pool. They are all holding hands as they swim, creating a beautiful, serene scene.

When she first arrived, she was fleeing from the garden, trying to escape from her father. He was always yelling, always demanding that she do things his way. She didn't want to live like that, she wanted to live freely, to explore the world and see what was out there. She eventually decided to leave, to start a new life away from him. She decided to establish her own community, a place where women could come together and find peace and understanding.

The Republic of Women is a place where women are able to come together and share their experiences. They are able to talk about their struggles, their dreams and their hopes. They are able to find support and encouragement from one another. They are able to explore their own unique paths and find their own way.

The water in the pool is clear and blue, reflecting the sky above. The children are all laughing and smiling, their faces lit up with joy. They are all holding hands as they swim, creating a beautiful, serene scene.

The Republic of Women is a place where women can come together and find peace and understanding. It is a place where they can explore their own unique paths and find their own way.
The New York Times Magazine

TRULY WEIRD

CLUELESS

SAD!

I WILL TEACH THEM!

ALL TALK AND NO ACTION!

HYPOCRITEx

DUMMY!

THE WORST

We ran against Congress, now he needs them. — by John Dough

Photography by Subra Chandy

FOR MORE VIDEO

by Stephanie Senece

The Good Doctor Who Loves the

Phone, the Town, the

Reel, the Grand Tour of a

Compassionate Life

by Subra Chandy

Photography by Subra Chandy

The Good Doctor Who Loves the Phone, the Town, the Reel, the Grand Tour of a Compassionate Life

photograph by Subra Chandy
What caught my attention from all the past references was the alternative style and layout to commercial magazines. I thought that these grids become almost illustrations by the way they interacted with the same content. Since my project concept is Change it only made sense to push for an alternative layout as well.

Most of the Behance examples, as it shows, it is very colorful work, which unlike most of the printed editorial I have seen, it allows a lot of more playfulness in the grid. This thought would later re appear as an influencing factor for choosing to move to an online format.
When presenting in Vaxjo 03/04/2019 I introduced all these references and some analog sketches of my work. The interviews were already transcripted but not edited.

I was then advised by my tutoring teachers to use the same references to explore why exactly did I intended to do a printed editorial and how did that relate to my work. The intention was that if I were to critically analyze these references, this exercise would allow me to be more critical about both the editing of the content and the layout of the same.

I downloaded a subscription with WIRED and spend the next two weeks reading this and news website The Verge. They are both channels that work as the closest to a professional framing of my project. This exercise helped me identify the relationship between the content and the medium being used. I remembered that what I liked about my initial research was the combination of elements such of photography, illustration and a smart narrative using alternating ways of storytelling within one same issue.

As previously, stated by this point, I had already decided that I also wished to featured illustrations from friends trying to express what change means to them. When I opened the WIRED app and their editorial also had a balanced featuring of interviews, illustrations, photography and more, I realized than an online medium would make a better justice to my project and represent more the modern concept of doing change now.

Since I have a Square space for the next week or so I tried to replicate an online magazine format. The following is the inspiration for that process.
(The first 2 following example were a recommendation the tutoring team of Kalmar for transitioning into a web format. The third is from The Verge and the fourth from WIRED magazine.)

The complete printed articles can be found in my project book.
Studio Hanna Bergman

My studio is a multidisciplinary practice specialised in visual communication within the cultural field. In 2015, I initiated The Reading School, to encourage experimental ways of communication. Mainly The Reading School’s working agenda are focusing on how anachronistic tools and behaviours can be repositioned and redeveloped as the “ones and zeros” in everyday life. These tools or behaviours and their uses are often informed by different perspectives of time, culture, technological development, visuals, politics, environmental changes, bodily communication and more. Hanna Bergman holds a MA in visual communication from Design School Kolding in 2010.

Editorial design work
Self-initiated projects
1. The Reading School
2. SPLISH
Contact

Janna Holmstedt

WELCOME TO THE WEBSITE OF ARTIST JANNA HOLMSTEDT!

Here you'll find documentation of selected works and projects, as well as texts. For news, please visit recent and upcoming.
First up is the structural MRI, essentially a soft tissue X-ray. The extremely noisy scan takes five minutes. Next: the functional MRI, which will actually show my brain, well function.ing. The fMRI needs my brain to perform a task, and so I play a game.

My scans, if I were a real subject, would go in the mental health disorder category: borderline personality disorder. In fact, I had a pretty bad borderline episode the night before and morning of my scan, so this chance to look inside felt well timed, like getting hit by an ambulance.

For the Virginia Tech team looking at my brain, computational psychiatry had already teased out new insights while they were working on a study published in Science in 2008. During the study, they found that my fellow borderline seem to care more about reciprocity — I help you, you help me — than neurotypical people, the opposite of the team’s initial hypothesis. For what it’s worth, this supports my own experience: it is a personal failing that I tend to view friendships too transactionally, often with maddening currencies like “caring.”

After 15 minutes or so of playing the game, I slide from my sarco-pugue. My brain has been imaged, I look at it on the computer screen, rendered in grayscale.

I’ve seen the enemy.

The Fralin Biomedical Research Institute at Virginia Tech Carlton, home to the Human Neuroimaging Laboratory, is in downtown Roanoke. The HNL is host to a fast-growing field, computational psychiatry, that applies the tools of computer science to...
HACKER EVA GALPERIN HAS A PLAN TO ERADICATE STALKERWARE
After trying to recreate this format I still wasn’t satisfied with the way the magazine felt nor looked. By doing it in Squarespace I had to choose an already pre-existing layout and it simply didn’t feel as customizable. The rigidity of lack of possible editing mismatched with my concept of fluidity and change. Once again, I followed the advice from the Vaxjo tutoring team and searched through the WIRED app for direction, since I believed it encapsulated perfectly my concept and narrative. Shortly I realized when I opened it again, that the spirit of my project was accurately translated in this exact format. So, this allowed me to change again to an even more virtual style: an app.

The following are some of the layout which I took from the WIRED app as an inspiration guide for customizing the people featured, organizing the layout, and creating a dynamic narrative.

I actively tried to replicate the order of the app: navigating the articles horizontally, and reading the articles by scrolling vertically.
The rest of the pictures can be found in my project book.
SYNTHETIC BIOLOGY IS MAKING IT EASIER THAN EVER TO PRODUCE LIFE-SAVING VACCINES—

AND LIFE-TAKING VIRUSES THAT HUMANITY IS NOT PREPARED TO FIGHT

by David Kushner
Photographs by Sinead Kennedy

AT AROUND 11:30 AM ON JULY 1, 2014,

A SCIENTIST FROM THE FOOD AND DRUG ADMINISTRATION WENT INSIDE ROOM 3C16.

A COLD STORAGE AREA AT THE NATIONAL INSTITUTES
Crispr could give us a more humane world. Will humans let that happen?

Dairy cows often have their horns burned off with hot irons or caustic chemicals. Meet Princess, who was engineered never to grow them.
3 SMART THINGS ABOUT ATTENTION

BY REBECCA HEILWEIL

1.
Wired

Welcome to Mirror World

Mar 2020 • Enter Here
"IS TAKING DANGEROUS DRUGS FOR THE REST OF ONE'S LIFE WORTH THE SATISFACTION OF MOVING A STRAND OF HAIR FROM A CHILD'S FACE?"

DAN WINTERS
FEATURES

The Devastating Allure of Medical Miracles
An intricate transplant technique promised to make patients whole again after they lost hands to illness or injury. It did. Then came the side effects.
BY DAVID DOBBS

Alexa, I Want Answers
How voice computing will fundamentally transform our relationship with information.
BY JAMES VLAHOS

Welcome to Mirrorworld
The next all-powerful tech platform will be as big as the planet—merging our physical reality with the digital universe.
BY KEVIN KELLY

Careful What You Wish For
Inside Italy’s techno-utopian Five Star Movement.
BY DARREN LOUCAIDES
What’s the Deal
VCs are hungry for “food platforms”

Obsessed
How a DIY Tesla mechanic resurrects damaged electric cars
After sepsis forced the amputation of Sheila Advento’s hands, an intricate transplant technique aimed to make her whole again. It did, and she loved her new hands. Then came the side effects.

"Right away they were mine"

The devastating allure of medical miracles.
After sepsis forced the amputation of Sheila Advento’s hands, an intricate transplant technique aimed to make her whole again. It did, and she loved her new hands. Then came the side effects.

The devastating allure of medical miracles.
POSTSCRIPT: STORIES BY WIRED READERS

Each month, we publish a six-word story—and it could be written by you. Submit your six words on Twitter, Facebook, or Instagram, along with #WIREDBACKPAGE. We'll pick one story to illustrate here.

Your next assignment: In six words, write a story about something you think should be Crispr’d.
A STORY ABOUT A CUNNING ONLINE SCAM:

VIRTUAL REALITY WASN’T VIRTUAL AFTER ALL.

KEVIN JEROME HINDERS, VIA FACEBOOK

HONORABLE MENTIONS: YOUR SOULMATE RIGHT HERE, PAYPAL ACCEPTED. (@ISAAC_TEJASIMOV, VIA INSTAGRAM) // “PROVE YOU’RE HUMAN” TEST TRAINS AI. (PAUL KNOTT, VIA FACEBOOK) // VIRGIN GALACTIC SELLS MOON REAL ESTATE. (@RENESLAATS, VIA TWITTER) // THE GIF HYPNOTIZED VICTIMS WITHIN SECONDS. (@E9_BEN, VIA INSTAGRAM) // ALWAYS-ON TRACKING, FOR YOUR CONVENIENCE. (@JESSLGAMES, VIA TWITTER) // INVEST IN CRYPTOCURRENCY TODAY, BUY MYCOIN. (@XXGWHITEJRX, VIA INSTAGRAM)
“WE ARE BUILDING A 1-TO-1 MAP OF ALMOST UNIMAGINABLE SCOPE.

IT WILL BECOME THE NEXT GREAT DIGITAL PLATFORM.”
WELCOME TO MIRRORWORLD

BY KEVIN KELLY  ILLUSTRATIONS BY STORYTK
GLIMPSES OF THE mirrorworld are all around us. Perhaps nothing has proved that the marriage of the virtual and the physical is irresistible better than *Pokémon Go*, a game that immerses obviously virtual characters in the toe-stubbing reality of the outdoors. When it launched in 2016, there was an almost audible “Aha, I get it!” as the entire world signed up to chase cartoon characters in their local parks.

*Pokémon Go’s* alpha version of a mirrorworld has been embraced by hundreds of millions of players, in at least 153 countries. Niantic, the company that created *Pokémon Go*, was founded by John Hanke, who led the precursor to Google Earth. Today Niantic’s headquarters are housed on the second floor of the Ferry Building, along the piers in San Francisco. Wide floor-to-ceiling windows look out on the bay and to distant hills. The offices are overflowing with toys and puzzles, including an elaborate boat-themed escape room.

Hanke says that despite the many other new possibilities being opened up by AR, Niantic will continue to focus on games and maps as the best way to harness this new technology. Gaming is where technology goes to incubate: “If you can
company, which it defines as “the merging of the physical and digital worlds.” Which is another way of saying it is building the mirrorworld. Digital twins already have improved the reliability of industrial processes that use GE’s machines, like refining oil or manufacturing appliances.

Microsoft, for its part, has expanded the notion of digital twins from objects to whole systems. The company is using AI “to build an immersive virtual replica of what is happening across the entire factory floor.” What better way to troubleshoot a giant six-axis robotic mill than by overlaying the machine with its same-sized virtual twin, visible with AR gear? The repair technician sees the virtual ghost shimmer over
Mind Grenades
Private A.I.
Zeynep Tufekci

Machines shouldn’t have to spy on us to get smarter.

In old spy novels, when two secret agents need to communicate with each other out in the field, one of them often leaves a document in an assigned place—taped to the harbor of a tree trunk or between the pages of a certain library book. Then the first agent has safely vacated the scene, the second one knows to look for it. This maneuver—called a dead drop—may seem straightforward. But if you think about it, there’s a serious hitch: somewhere, the location of the dead drop has to be prearranged.

This isn’t just a problem with the prose conventions of spy thrillers. For thousands of years, this was, in fact, a fundamental flaw in human communication. Whether you were Geronimo, Napoleon, or a spy using cryptexes and drums during the Cold War, if you wanted to communicate secretly in the future, you had to first manage to communicate secretly in the past. And arranging that moment of first contact between two agents was always dangerous, difficult, and prone to interception.

Then in 1976, privacy-oriented computer scientists, Whitenfeld Diffie and Martin Hellman, cracked this age-old problem with an idea called public key cryptography. They came up with an ingenious protocol that involved the use of one-way functions—mathematical calculations that are easy to solve in one direction but very, very difficult in the other. It’s easy to multiply two large prime numbers together to get a very large result, but it’s very hard to go back from that result to the two original numbers unless you know the tricks of the trade. RSA thus solves the key problem for us. It’s easy for everyone to secretly share a public key, but it’s very hard to figure out what the two original numbers were—unless you’re very clever and know the math.

But there was a problem: at the time, the math that Diffie and Hellman were using, the RSA algorithm, was too difficult to perform. It was just theoretically possible. In 1994, however, a team of computer scientists working on a different problem found a way to speed up the process—making it practical. Suddenly, public key cryptography was ready: the math was doable, and the technology was ready. It was now possible to encrypt messages using a public key. The recipient could use the private key to decrypt the message—only someone with that private key would be able to.

The implications of this breakthrough have been vast. For most of human history, if anyone wanted to communicate secretly, they had to engage in a bunch of politics, time consuming, and expensive upcrust. That was the trade-off, the cost of doing business. Public key cryptography has opened up the possibility of a new kind of communication—one that is secret, but doesn’t create fees or require political capital to achieve. It’s a different kind of communication, with different rules and different possibilities.
ii Layout, Grid and Typography Research

The following picture is from all the fonts I downloaded and tried out.
Initially I was inclined more for Maison Neue but it is too expensive.

Most of these types I found through Typewolf (Typewolf, s.f.) or Google Fonts. (Google, s.f.)

Most of the type order I learned by following tips from different links from inside Carolina Laudon’s website (Design, s.f.).

The following pictures is from the pieces of literature I took from the library to learn about grid, layout, type and kerning.
The full set of pictures from the editorial research can be found in my project book.
3.1 Selecting a Typeface

Typography is known as an invisible art, because if a typographer has done a good job and produced a page that flows and is ‘easy on the eye’, he has done his job and the reader doesn’t notice. A page that is badly designed will be difficult and irritating to read. Whether you are reading in the office for work, or at home for pleasure, and no matter how interesting the actual content, if a book is uncomfortable on the eye then the enjoyment of reading is spoiled.

**11/14pt Zurich Condensed BT range left to 57mm.**

When it is necessary to set text to a narrower measure, for example for captions, consider using a condensed typeface rather than an extended (also known as expanded) typeface. It will give you a better size-to-measure relationship and could help avoid hyphenation (see 3.16).

**12/13pt Edwardian Script ITC range left to 94mm.**

A page that is badly designed will be difficult and irritating to read. Whether you are reading in the office for work, or at home for pleasure, and no matter how interesting the actual content, if a book is uncomfortable on the eye then the enjoyment of reading is spoiled.

**10/12pt Bauer Bodoni BT range left to 94mm.**

A page that is badly designed will be difficult and irritating to read. Whether you are reading in the office for work, or at home for pleasure, and no matter how interesting the actual content, if a book is uncomfortable on the eye then the enjoyment of reading is spoiled.

**9/11pt News Gothic Demi BT range left to 94mm.**

It is important to recognize the limitations of a typeface at small sizes or reversed out of a coloured background, particularly typefaces that have very thin strokes, fine serifs or a small x-height. Choose something with simpler and more robust characteristics that will stand up to this kind of setting.
We'll know if it's a week.

She asked, "By then, if it's coming to much around.

If I think we should put it, what do you suggest?"

"OK. The risk will flow around with a flow. The across.

Almond. It is the book after the picture. It is flow on the

"I can't believe it's a week. It's too much"

I can't believe that you flow around is a week.

I can't believe that you're "Where can you believe it's a week."

I can't believe that you're "Where can you believe it's a week."

I can't believe that you flow around is a week.

I can't believe that you're "Where can you believe it's a week."

I can't believe that you're "Where can you believe it's a week."

I can't believe that you flow around is a week.

I can't believe that you're "Where can you believe it's a week."

I can't believe that you're "Where can you believe it's a week."

I can't believe that you flow around is a week.

I can't believe that you're "Where can you believe it's a week."

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I can't believe that you're "Where can you believe it's a week."

I can't believe that you flow around is a week.

I can't believe that you're "Where can you believe it's a week."

I can't believe that you flow around is a week.

I can't believe that you're "Where can you believe it's a week."

I can't believe that you flow around is a week.

I can't believe that you're "Where can you believe it's a week."

I can't believe that you flow around is a week.
Parentheses are punctuation marks used in pairs to interject text, for example explanatory or qualifying remarks. They work best in upper- and lowercase settings, but when used in all-capital settings, or with lining figures and numerals, they can appear too low. It is worth considering repositioning them so they appear centred to capitals and figures, as illustrated by the second example above and below.

(CAPITALS)
(CAPITALS)

(0123456789)
(0123456789)

THERE'S A PERCEPTION THAT AT ANY GIVEN OPPORTUNITY THE BRITISH GRAB THEIR PASSPORTS TO TRAVEL FAR AND WIDE (AS NEAR AS FRANCE, AS FAR AS NEW ZEALAND) TO FIND SUNSHINE, BLUE SEAS AND WHITE SANDS, ENTHUSED BY EARLY BOOKING OFFERS, SUCH AS SAVINGS OF 37% TO TRAVEL TO NEW YORK OR 30% TO ORLANDO.

THERE'S A PERCEPTION THAT AT ANY GIVEN OPPORTUNITY THE BRITISH GRAB THEIR PASSPORTS TO TRAVEL FAR AND WIDE (AS NEAR AS FRANCE, AS FAR AS NEW ZEALAND) TO FIND SUNSHINE, BLUE SEAS AND WHITE SANDS, ENTHUSED BY EARLY BOOKING OFFERS, SUCH AS SAVINGS OF 37% TO TRAVEL TO NEW YORK OR 30% TO ORLANDO.
TO ME, TYPOGRAPHY IS PROBABLY THE MOST IMPORTANT FACTOR. IT HAS OFTEN BEEN THE MAIN FOCUS IN THE WORK I HAVE DESIGNED IN THE PAST 3 YEARS. I LOVE THE MOMENT WHEN I FEEL I CAN SOLVE SOMETHING WITH ONLY LANGUAGE AS MY INSTRUMENT. THE DECISION FOR A TYPEFACE IS JUST INTUITIVE. FOR ME, THE PROJECT JUST "NEEDS" TO HAVE THAT SPECIFIC TYPE, BUT IT'S ALSO AESTHETIC, PERSONAL CHOICE.

At present, the fashion magazines, for whom typography is often the ultimate in page-spaces, are opting for headlines that are angular and elegant as if drawn in Microsoft Points. This takes on a more traditional route, choosing type and letter forms that in some way echo the futurist photography on the facing page, a style first made famous by Alexey Brodovskys and others in the 1920s, which still feels relevant and appropriate. And what could be more suitable for a magazine about avant-garde designers than Stadler's solution for Hyperallergic? It's a different game: headline typeface in every issue, each time created by an emerging typographer.

Beyond these are the rule-breakers, the rebel publications that lie beyond the commercialism of the old-school typographers and their sacrosanct rules, where 'apartment can combine text and serif in every headline, and even... well, enough about them already. Suffice to say that we can only imagine what Frederic Fekete would encourage them of doing in his free time.
For the final product I chose with OCR A Std for the main title of the magazine and OCR B Std for smaller grid details such as title of chapter. These two I find them intriguing because they belong to the mono family which initially was inspired by the typewriter, but now it is widely used in online magazines to reference some kind of electronic/robotic vibe. This transition of meaning is the main reason why I decided to include it and to use it as reference of power. This translates to having the highest rank of priority in the page.

I chose traditional Helvetica because its original meaning was to have a neutral purpose. The minimalism of the font allows the eye to rest on something that is there to explain, not to entertain. I use this type for both body text and subtitles.

Bebas Neue resembles the typography of a news post in a newspaper. Because it is narrow, bold, and full caps I appreciate call for attention and hence, I used it only for subtitles or titles.

Times New Roman is the fourth and final type I chose for my project and I use it mainly for text. It is famous, and it is old. This sense of familiarity is the reason behind adding it as mainly body text complementation.
As previously stated, this project has evolved medium greatly. The following pictures serve as a visualization of that progress.

For each of the interviews I tried to customize to the theme of the conversation, the profile of the featured and the mood of the magazine’s format while matching an understanding of proper grid and lay outing.

The biggest challenge was to understanding the visual identify of the subjects and creating a propulsion of that with a smart narrative.

The pictures evolve in a parallel manner to the content evolution.
(First Humans of Change, then Systems Design, followed by printed editorial, then online magazine, to an app.)

The sketch below is the first sketch that I created when thinking about doing a magazine of HUMANS for Change. This sketch was meant to show the fluidity of combining our humanity with creating something better. I quit this idea because I believed it looked too cold for the purpose of the project.
DESIGN,
A THESIS MAGAZINE ABOUT DESIGN, SYSTEMS AND CHANGE
SYSTEMS,
INTERVIEWS WITH SNASK, NEWSPEAK, SOIF, R. PATTER
AND
SYSTEM
CREATED BY PILAR MALO
DESIGN
This sketch was meant to resemble a bar code in reference to old systems well-grounded in our behavior that might not necessarily be the best. In the following sketch I was inspired by the way Zembla magazine played with its grid elements.
Interview with co-founder Cat Tully
WHAT
ABOUT
DESIGN
AGENCY?

Newspaper

INTERVIEW
WITH
DEAN AND
FOUNDER
EDWARD
SAPERIA
The School Of International Futures
Interview with founder Cat Tully

Newspaper

INTERVIEW WITH DEAN AND FOUNDER EDWARD SAPERIA
SYSTEMS DESIGN
Fredrick Öst explains in his featured interview that Snask wasn’t popular at the beginning of their carrier because of their peculiar name and the fact that they wore pink. When developing his representation in the app I could not choose any other color than pink.

For School of International Futures on the other hand, I tried in the initial sketches to use Helvetica Neue since that is the
same typeface the organization uses in their website, but I don’t think it worked at the time for a printed editorial.

When choosing the color for Newspeak, one of the fellows told me he thought the identity of Newspeak to be blue, I asked others and they thought it was more rustic by nature. Hence, this sketches were trying to prove their point but when printed out, it didn’t work for the format.
In this sketch I was intending compare change to something that is not static- it expands and it shadows.
A magazine thesis from a visual communications student talking about change

Created by Pilar Malo

Interviews with Edward Saperia, Cat Tully, Ruben Patter, SNASK
For the last orange to purple cover sketch I experimented with gradients and evolving patterns to literally symbolize change.

When doing his introduction sketch I was experimenting with things being out of order. This is in relation to the way I grew up; I believe growing up in a country when things don’t usually work as they should, build up some resilience and win from this skill in the long run. The intention was to question if by creating a layout that could potentially feel easy on the eye but represent resilience, could that be a way of introducing change through the medium? By trying to mimic getting out of our comfort zone to allow new things/systems to happen?
In this sketch, I make reference to the fact that Ruben Pater didn’t wished to be taken photographed because he didn’t want to be judged on his appearance. Though because greatly part of the reason why I decided to interview him was because of his book, Politics of Design (a collection of case studies where intercultural communication failed to bridge a fair representation between races, cultures, and/or identities) I have kept a black and white tone to his chapter, inspired by his twitter profile.
In the following pictures I had already decided on a website and the order of the storyline is as illustrated. This same storyline was kept until the final product although aesthetically they have been changes (which is visible in an immediate order). I also added illustrations of my own making to the interview of Cat and Ed since these interviews are particularly long.

For Cat I designed some of her quotes accompanied by gradients which represent those same statements. I chose the colors purple and pink because when the gradient is added, it looks like these are dirty. This eye effect is made to reference the uncertainty of futures while the shapes have a more literal translation to what she is talking about. For example, when saying “the model that has brought us here won’t take us any further” is a square to resemble a model.

For Ed, I designed what it is intended to look like a sketched building/structure. This reference I remarked by making it on a 3D format, and it is meant to represent Newspeak’s evolution.

Snask’s illustrations did not move further than a sketch since I thought they were too heavy on the eye and the meaning of internet networking wasn’t translated. This initial thought did serve for the final cover of the interview by taking online design forums such as Behance as inspiration (find further down).
**Newspeak's only required reading is the book** by John Gall, *Systematics, the Underground Text of Systems Love*. This is a guide to understanding how systems work and how they fail. It introduces the idea that any type of system (political, societal, what have you) that have missed prevailing is not necessarily because of its ideology base but because of the way the system itself is designed. This book is meant to teach the reader how to identify, understand, and cope with the gaps inside our systems.

**Newspeak College for Political Technologists** was founded by Edward Saperia in 2015. Ed left a career in finance to explore how to more efficiently make use of the knowledge in between communities within the tech and civil sector and create a space where people could connect and invent different methods for evolving poor techniques among those same areas (much like Systematics).

**Ed latest work** was as a community global strategist for Techhub from 2011 to 2012 and Conference Director for 2014’s Wikimania World conference. Since 2011 he became creative director of Original Content London and founded Newspeak in 2015.

The following interview illustrates the so far evolution of Newspeak.
"I do fundamentally believe that participative futures based conversations with the community and the key actors will get matched transformation."
Even if we were to make an effort, when speaking about change we often associate it to something that we trust our politicians, institutions, and rule makers to do in order to create a real substantial impact. Things like a star trek reality are visions from the mainstream media as something we can only associate to our superiors to achieve because it’s kind of true. There are policies and laws that need to be written in order for that future to happen. There are edges that need to be re drawn and subjects that need to be reprioritized.

School of International Futures is an independent organization who teaches the discipline of foresight to help other professionals and rule makers to adopt it as propulsion strategy technique within their field.

Cat Tully latest studies was a master’s in international Relations in Princeton University. Some of her work was a senior policy advisor in the prime minister strategy unit from 2006 to 2008. She then became Strategy Project Director in the Foreign and Commonwealth Office until 2010. In November from the same year she became founder and director of FromOverHere, a consultancy for international affairs and strategy advice; and in 2012 she became a co-founder and director of School of International Futures.
The past cover sketches are meant to represent A Changing Climate in a Changing World.

(The sphere represents the world, the pixels- digitalization; and the melting like fluid, both global warming and globalization)

The complete series of documentation of this development can be found in the project book.
Content

Context

4CHANGE is an online magazine due to be presented on an app format and later on to be translated to a webpage.

4CHANGE stands for people working for change and also the number of interviews and illustrations (4). This magazine is intended to present people from across the world thinking and working for change in their own dissected way. This first volume wishes to stand as a ground for future volumes to give a spotlight to different people ranging of age, ethnicity and/or background. This magazine hopes to inspire any reader to push for a better future in which ever field they choose. In this edition I opened with a Welcome letter linking how my personal experiences when growing up made me choose the professionals interviewed in this volume; and frame the same with the theme of politics, tech, and media. Like its inspiration (WIRED & The Verge), this app may serve as a reminder that again, there are many things to work on. There is a current state of urgency for sustainable change, and this project is meant to become a small window to the many ways that can be done.

The following is the content story line of the magazine.

1. Cover (The cover is a world in a transition between liquid and digital matter. As previously stated, this analogy is meant to reference the world’s current contrasting climate.

2. Word (This is an area for what I consider the best quote of the issue.)
3. Contents (It is the same world from the cover on a bit less terminal state. This is to reference the beginning of the magazine)

4. Welcome Letter (It has the same purpose as an introduction)

5. Illustration #1 Alternative Realities – I chose this illustration first to set the tone of the magazine “We are all live alternative realities”.

6. Cat Tully- Is a strong easy to read interview. It works as the first interviews introduction.

7. Illustration #2 Change- This illustration is a direct follow up to the way Cat Tully talked in the featured interview about foresight being needed in every sector.

8. Ruben Pater- This interview carries a bigger sense of suspense compared to their interviews because of the lack of picture; though, I believe this work in the advantage of engaging the reader, and also validates the not so common idea of not having to accompany an article piece with a picture.

9. Illustration #3 Representation of Arab Women in Areas of Conflict. This illustration is relatively darker than the rest and that’s why it stands before Newspeak. It is a serious statement with a more personal tone, that’s why it only made sense to put it before the most serious toned interview began and consequently raise the level of integrity of the same illustration.

10. Edward Saperia- Talks about his own institution and how it has grown. It is the longest interview, but it serves the purpose of illustrating what is it exactly that he teaches at Newspeak and motive behind it.

11. Illustration #4 Political Freak Show- This illustration is placed here to follow the political statements from Edward Saperia in a linear way.

12. Snask- Snask begins and ends with a political statement, and in that matter, it follows Alex’s Political Freak Show on a rather smooth path.

13. References

Transcripts
The original transcripts are about 50 pages long and will be delivered as a separate complementary part of the independent project report inside the project book. Different edited versions have been printed out as well.

The magazine content text below includes the Welcome letter and small introduction to the already dissected interviews. These are also remarked by which points of the interviews absolutely need to be at the final product, so the magazine’s narrative is effective. The intention of his being inside this report is to illustrate the raw material used for this project. Like any other picture or reference I did not included in the word count and they are aesthetically separated from the rest of the text by a continuous underline.

For the editing of the interviews I focused on the purposed of the magazine. The point is to make clear the intentions of these professionals and to portray a true way in which they work. Nonetheless they all have different purposes of which side of their work I wished to reflect, hence, narrowing them down has taken different editing paths for each. I have deleted repeating statements and tried to dissect some of the examples to highlight their relevant point. The next step in this project is to send these dissections and wait for their consent on the edits.

My philosophy when documenting has always been to try and stay as true as possible, to the people/circumstance who I’m trying to feature, and this has been no different.

One can also find at the end of the content order a purposefully assigned reference section to all of the works cited during the interviews. This is to give the reader the chance to search for any referenced concept.
Welcome Letter

I grew up in a time of change.

I was born the second of April of 1997 in Guadalajara, Jalisco, Mexico. When growing up we had one TV and one 45 kilo computer which, funnily enough, was placed in my room. Before you get all excited, I’m afraid that I am not a hacker or techy person who spent all her childhood learning how to code and build things -that, I am doing now (shout out to Codeacademy <3). My eyes were on a screen though, just the other one. I would like to believe that I owe all my English and story-telling skills to the insane amount of time I put into being hypnotised by Animal Planet documentaries and I won’t lie, Disney Channel crap. I remember getting my butt kicked by my siblings for hours playing King Kong in our cool ass 64 and then moving on to Mario Party in our Game Cube. I remember writing nonsense word-gif thingies to my one friend on MSN messenger after school, and I remember my first iPod where I could potentially fit 200 songs (only had 2 CDs and I was a joke at LimeWire so I never actually filled it up). I grew up in a household where wasting food was out of the question, and you had to shower quickly because the water could run out. We never brought plastic bags to the supermarket and even though all the trash ends up in the same place in Mexico, I am proud to say that we were forced to separate it. My mom did take us to marches wearing white (for peace), and we always tried to support the people we saw walking on the railways on their way to the north. Even though the way I grew up is absolutely not true to everyone, all the things I lived are the same ones shaping the tone of this generation. For the same time that I have been alive, every year the world of tech, media, and politics have evolved drastically and the speed at which things occur is not slowing down nor balancing out. For the past 20 years we have recorded almost consecutively 18 times annually the warmest temperatures yet, 68.5 million people worldwide have been forcibly displaced, social media is increasingly pushing a new power dynamic and basically drones and other equally as scary as outstanding inventions, exist. Although this is very overwhelming, there is quite literally no time to waste. Jack Harris (environmental activist and filmmaker) said that, “This is the generation which inherited the most responsibility and the last one to be able to make a significant decision about what’s happening next.” It is a lot of responsibility to carry but it is important that we act upon it.
"The future is already here. It’s just not evenly distributed"

-William Gibson.

I studied Visual Communication because I believe in the power of information and “information is free to share, allegedly”. 4CHANGE is an only featured online magazine about people pushing for a better future. The extremely wide range of issues that need to be tackled in order to achieve a more sustainable, healthy future, requires change to be interdisciplinary and needed in every sector.

In this first issue, I talked to people working around the subjects of media, politics and/or tech. I interviewed co-founder of School of International Futures, Cat Tully, about their work with foresight; graphic designer and author, Ruben Patter, about his Untold Stories work and profile view about the design industry; founder of Newspeak College for Political Technologists, Edward Saperia, about the evolution and dynamic of the same school; and co-founder of design agency Snask, Fredrick Ost, for their alternative style and commentary on the evolution of Sweden’s design industry.

In between the following chapters you will also find some work from friends’ illustrators intending to visualise change in their own particular style. These are here to not only to entertain, but to give you another channel of engaging with the subject and, if anything, find inspiration in their art.

As this is my first editorial, I would like to thank all of the professionals that I interviewed for their time, my dear illustrator friends for their work, and Carolina Laudon and Johan Ahlbäck for their layout, grid and typography advice-who knew kerning was so bloody important.
INTERVIEWS

Cat Tully

BACKGROUND

Introduction to Cat Tully.

Even if we were to make an effort, when speaking about change we often associate it to something that we trust our politicians, institutions, and/or rule makers to do in order to create a real substantial impact. Things like a star trek reality are visions from the mainstream media as something we can only associate to our superiors to achieve because it’s kind of true. There are policies and laws that need to be written in order for that future to happen. There are edges that need to be re drawn and subjects that need to be reprioritized.

School of International Futures is an independent organization who teaches the discipline of foresight to help other professionals and rule makers to adopt it as propulsion strategy technique within their field.

Co-founder Cat Tully talks about the groundwork of School of International Futures and the potential of foresight for creating a more sustainable future across sectors.

PROFILE

Cat Tully latest studies was a master’s in international Relations in Princeton University. She worked as a Senior Policy Advisor in the Prime Minister strategy unit from 2006 to 2008. She then became Strategy Project Director in the Foreign and Commonwealth Office until 2010. In November from the same year she became founder and director of FromOverHere, a consultancy for International Affairs and strategy advice; and in 2012 she became a co-founder and director of School of International Futures where she teaches how Foresight is a tool for avoiding future issues by doing a thorough analysis of the present.

https://twitter.com/CatTullyFOH
Cat Tully- I set up the school of international futures in 2011, beforehand, I was working for a few years in the prime ministers’ strategy unit in the UK. Then I moved to the foreign office policy planning staff, to become a strategy project director when Miliband moved over to the foreign office and he wanted to kind of create a strategy unit in the foreign office. So that was about how do we use the new kind of tool around scenario planning, long term thinking, and trends analysis, strategic foresight and stakeholder thinking- in a more systematic way in the foreign policy field. So, when the government changed in 2010, the space for strategy and foresight closed and I thought it was far more exciting to set up a not for profit organization outside our government to continue promoting all those ideas.

What we do is in School of International Futures is help organizations and leaders, think about the future and make better decisions today by engaging with that future. And the interesting thing is that, in my field of foresight, there is no supply problem, there is no lack of supply insights about our future. There are lots of trends work out there for 2030, 2050, but there is a big gap from the demand side- how senior decision makers and leaders make better decisions and use those insights and create institutions that are future focused. And that’s the sweet spot that we work in, sort of the transmission.

PM- How do you work?

CT- We talk about foresight with an impact so it goes back to your point on our previous conversation about how you can have these magical conversations about 5 km high vertical farms, cyborgs, but the really important part is how does it shift and get to people to think differently? The act of foresight is re perceiving the present. It is an act of changing how people see, so it’s actually a participative thing. If what we are trying to do is achieving foresight with impact you need to have three key things- one, is that it has to have people at the heart of it- it has to be a collaborative endeavor, bottom up. Second, it has to have a purpose because is about creating public value, bringing those people together for creating a better world (so there is a normative aspect to it). Third, you have to also reflect and respect complexity. People otherwise think of technology and be either tech optimists or techno dystopians about the future but actually, it’s how technology interrelates with society, values and politics; and that’s the really fascinating and rich aspect of what we do. This is why it links to development; technology is agnostic it can be used for positive or negative outcomes. The question is how are issues of distribution, access, and ownership mediated.

In 1926 Alexander Fleming was about to invent penicillin, would you have thought that 100 years later almost we still have 5 million children under the age of 5 dying every year of easily preventable diseases? It’s all about the access. That is often the
difficult thing to think about and that’s why integration into policymaking is so important. It’s about creating spaces where people’s mindsets can be shifted, that’s the really important outcome that you want. So, what we will do is that we will design retreats where yes, we are hoping to share executive education, and deepen people’s understandings but really is a platform where people learn from each other and about topics. That is the value of spending a week together. It is about capability leading and thought leadership really. We also do projects on specific issues but always within that we’re not doing a consultancy kind of this is what you need to do, but it’s about taking people on a journey.

PM- What are the retreat like?

CT- We have a big annual retreat every year (we are doing the 8th one this August), in an old English country manor house. We’re a company like in terms of a co-team we are about 13 people, but we’re distributed around the world- San Francisco, Madrid, South Africa. The aim is to be a platform so more and more people who care about foresight and want to do foresight can use the work that we do in a 4 stage process, and what we have is an amazing network with senior decision makers and policy makers around the world to help them then make the case to why is this important, to think about the future in their own communities and sectors.

PM- Brilliant

CT- That’s the kind of intention. It's about value and it’s about inspiring people, it's about giving what we are trying to do at school of international futures.

PM- Could you give some examples of the work you do?

CT- I did a piece of work looking at the life of the first woman to live until she is 200. We had about 15 different short scenarios, written by various people around the world telling a story about how the first woman that lived until she is 200 became 200 and what are some of the implications. There are people who basically say that the first women to live until she is 200 is already alive. The problem when working with futures is that it is very flexible so sometimes it can be a little bit confusing. Is it because it was a military discovery, is it because it’s a leader of an African state (a bit like Mugabe who is getting loads of treatments) or is it someone from Armenia where people naturally live until they are 120 up in the mountains and it was a natural pathway to longevity. And what does that mean to the quality of life or reproduction and the difference between man and women and the role of the family, and you know you then need to start developing governments around
euthanasia and all this things kind of overlap. That was a very exploratory kind of let’s put some random stuff on the table.

Another good example is some work that we did for the Armani government. They do national planning processes looking at 20 years from now and for the first time they wanted to engage with some of the citizens and talk about what future scenarios 2030 could look like. So, we organized a big event of 400 people over 2 days and also some kind of scenarios workshops where we came up with 4 scenarios with a whole set up people, lots of different ages and background, so quite a participatory collaboration engagement.

We did lots of stuff with the UN and MDP training with resident coordinators like for example the UN has its own ambassador in each country and increasingly people are thinking that one of the ways that role can make a difference is by helping the government and also the UN bodies and countries to think what and how does the swap of change look like, how do you actually get to 2030, and how do you make sure that its done in a participatory and transformative way or is it business as usual; to harness all the ideas, imagination and the commitments and actually seeing It as a complex interdependent system where you just need 3 or 4 big transformations to happen but those need to be surfaced through understanding, dialogue, and collaboration.

PM- Do you think it's easier to work with developing countries that are in the need for this propulsion and resilience now rather than very well-established systems from already developed ones?

CT- That’s a really great question. So, it is true. You know the conversation about good governance and public service it’s been reformed up until quite recently. It has been said that what you want to do is to have a well-established legacy, a hundred years of civil service, etc; but now what we are realizing is that actually there is a cost to that inflexibility and lack of adaptability or agility and the returns to legacy are going down. Having said all that there are excellent developed countries that do this kind of work really well and there are also excellent developing countries and emerging, countries who are doing this very well.

PM- So it's not that black and white.

CT- it's not black and white.
We just did a piece for a chapter for the annual OACD DAC report. (LINK)

http://www.oecd.org/dac/development-co-operation-report-20747721.htm?

And what you find there is that countries that are in this kind of image of like donor countries and they have all the answers and they have all of the resources and they are transferring it to recipient countries when in fact the interesting thing with foresight is that that kind of froze it all up in the air cause there’s lots to learn from so called recipient countries and that’s the interesting thing is sort how can you some kind of network and see each other as peers.

ABOUT INFRASTRUCTURE

PM- I think it’s really interesting that all these upcoming countries are having to develop now thinking on global warming, whereas for example the UK when they developed their infrastructure it was very carbon-based because that was the future. And now they are having to transform completely so they are having to ask the developing countries hey how are you doing it.

Ct- You know the kind of legacy in infrastructure is very interesting because, on the one hand, the future is extremely unknowable and uncertain and it feels as if it is increasingly volatile, so saying 24 hrs before the Brexit vote or even a month before the Trump vote, one could never have had thought that that was possible or Brexit for example, the closer we go into the 19th of March the more the possibilities and scenarios are seem to be broadening instead of been narrowing down. On the other hand, we never have had more information about the future. Now we’ve got lots of modeling about climate impacts, got loads of understanding about technology and there’s some things like demography that are very set and stone. Russia is going to have less population than Yemen by 2029 or, in Israel reproductive rights of women to have children is 1.9 and in Palestine is 6. You know you extrapolate that over 10 to 20 years there are some very clear pressures in terms of population that creates. So, when a lot infrastructure is built and like a lot of digital architecture and infrastructures are layed on top of physical infrastructures, once is built that actually has legacy for the next 50 to a hundred years or so as well.
PM- Do you also work across countries? For example, if one country is going to have an exponential development and a neighbor country has maybe some linear thing going on, do you work between each other to create a less of a gap in its own?

CT- That point that some countries are potentially going to harness exponential impacts of technology and others are going to have a linear growth and that is going to be a new source of inequality that is absolutely spot on, I know that the world bank is begging to become aware of that, but that’s not something that we’ve worked across countries.

We’ve just got a program with gold banking foundation in Portugal about intergenerational equity which is amazing. People are increasingly thinking about intergenerational equity as an outcome that they want from policy-making, so it’s a value and if you have inequity that’s a bad thing. There is that whole discussion that people who are much older have profited from pensions from the economy and housing crisis, and from the higher education subsidies Vs the younger generation. Now, I'm not convinced necessarily about those arguments from a lived generation perspective, but it's very interesting to look at born generations that we are definitely doing things to the planet that means unborn generations are going to suffer. People get their heads around the intergenerational equity point, but, we don’t really have a mechanism for helping people who are decision makers going “I have 3 different policy options which one should I choose” because is a mostly intergenerational affair. This is a project that we are doing to explore that and for it to become a framework for anybody to use. So, it's really exciting.

PM- Because you're often talking about concepts that haven't necessarily happened yet, do you think that short term thinking, is very much of a constant obstacle?

CT- Yes. There are all sorts of reasons why individuals, organizations, sectors or systems fall into short term thinking. There is lots of different incentives to think about the short term. Like from behavioral to kind of cognitive biases, to organizational and institutional incentives, to barriers really so much like finance (you need to spend you budget within one year) and there are no rewards or nothing in return in the short term. You always need to look at the institutional level and the sector level so, institutionally how to address the incentives and develop systems and governances and structures to help you think long term. There are two pieces of research in particular. One is by Ronnie Warbeck he’s done some analysis which basically shows your turn over goes up by 200 and your profitability by 22% or something if you think long term systematically. And with McKinsey and Blackrock and this organization called Funding Capital for the Long Term, consistently saying that organizations or companies that think about the long-term thinking are always performing better.
Pm- I think that for the current climate I guess they are being forced to think about what’s going to happen.

Ct- I mean you’d hope so. People are talking the language of foresight. They're talking about different scenarios, about counterfactuals but at the same time also they are underinvesting in the capacity to think long term. The language is one thing and the behavior is another.

Pm- It almost doesn’t even make sense that is not being thought of more. USA pulling out of the Paris agreement, Japan just legalized commercial whaling 3 weeks ago. There are so many signs that doesn’t feel like it’s that obvious for everyone so what do you think is the future for foresight?

Ct- The ability to kind of think about the future it’s something that needs to be reaffirmed and re-invested the whole time. It’s a bit like quality or democracy. These are really good and I'm actually prepared to say that, normatively desired outcomes but the pressures of working in a complex interdependent system basically means that you are working upon an escalator that is going down or rather you need to constantly, I order to stay still, you need to constantly work really hard because there are so many pressures going into inequality, there are so many pressures to undermine democracy because power, you know, corrupts all.

In terms of foresight, there are constantly pressures for you to defeat and to just do something for the short term, for your own carrier, in order to become more popular, in order to have a quick win. But what I think it’s important is to emphasize that this is the case and is not that we are not confident that we are not going to inspire people is that we have to kind of really work really hard to even maintain where we are. And that’s fine, that just a reality.

I think the future of foresight is going to be three things, I hope. Firstly, I hope that it’s going to become much more mainstream, people understand it. Across policy making but also as an awareness of the importance of using foresight as an approach and some understanding of the systematic ways that you can help adjust your thinking to be more long term. As an individual but also things you can do in an
organization. I hope that it's mainstreamed into education and schools and undergraduates. It's just a really good skill to have.

Secondly, I think that there is a real opportunity to harness the power of big data, and in an effective way explore the link between foresight and prevention. You can often say this is about to happen, but people don’t act on it because of political will and I think that there is a really interesting question around weather modeling, big data, spurious signals and a clear sense contrafactual can enable people to act more quickly. That’s something we've explored with some couple of other people. The third and what I'm really more hopeful for is that it becomes decolonized and very much moves away from being an Anglo-Saxon western activity with a certain kind of typology in language and it becomes democratized if you like. It becomes a space for empowerment and perhaps if I can put a fourth point, I think there's something very interesting about, we are at a kind of inflection point with democracy where if democracy is about aggravating people’s views in order to come to the best outcomes, the model that has brought us here, is not going to take us any further. There's almost a split of either going down through the authoritarian root which is very plausible because we need to ration, we need to control responses to climate crisis that are going to go up, or we can go for a more radical form of democracy which we call systems stewardship and if we do that, the role of the state has to be different and it’s much more about convening spaces for citizens to engage; but a critical part of that would be the ability of citizens to have conversations about where they want to go. I always start of my presentations especially in the development sector saying that the act of a community coming together to talk about its collective futures, it’s a deeply political act. I think is at the end of the day, foresight is so important because it enables people to get together and think this is what we want to create, and this is how we want things to happen and how to minimalize some other things to happen.

pm- And to engage with the process as well

c- Absolutely. The process is everything, that journey is everything in order to make it legitimate. That’s why it's such a nice fit with sustainable development goals because, at the end of the day, your point is right which is that things have been seen as in a very technocratic, very bureaucratic eye but I do fundamentally believe that participative futures based conversations with the community and the key actors will get matched transformation.

It’s about mediating and do listening and being able to know who to talk to and what to ask them, understanding these differences of opinion and going into these. There's a nice piece of work by the OACG we are working on how technology is going to create a radical, radical inequality of a scale never seen before and not even beginning to think about the responses in the ballpark. What tends to happen is that people tend to collapse and go into a medium but actually what you need to do is
kind of understand that there's that much uncertainty and you need to prepare for the ends and that’s what policymakers are uncomfortable doing, they tend to kind of collapse to small 1.4 forecasts and actually we need to prepare for the bookends of possibilities. This is why designing futures comes in, because it's about liberating the whole process of the conversations about visions and alternatives futures from this kind of technocratic stuff.

- Introduction to Ruben Patter
- Interview with Ruben Patter

“You are privileged. Just reading this sentence makes you part of the 85% of the world population that is literate, the 20% that understands English, and the 40% that has access to the internet. Visual communication is not an even playing field, but is dominated by the urban regions, primarily in the Northern hemisphere. The design of visual communication is shaped by the designers’ cultural and political bias. Designers themselves are often unaware of this. The Politics of Design is a book that shows the cultural and political bias of visual communication using visual examples.”- Politics of Design

Untold Stories is a series of collaboration projects done by graphic designer Ruben Patter. He is a teacher in master program Non-Linear Narrative in the Royal Academy of Arts in Amsterdam and author of the book Politics of Design. Amongst his most noticeable work is Camping Kafka where he does thorough research about housing in the Netherlands, Facts Against Fear where he illustrates the misleading propaganda narrative from the right wing party back in 2017; and Politics of Design, a collection of case studies where intercultural communication failed to bridge a fair representation between races, cultures, and/or identities.

Ruben patter

Ruben Patter- My background is graphic design. I have a lot of experience working in branding, or identity work, classic graphic design studio work for a lot of cultural clients but also commercial clients and even some advertising. I feel like I have
experienced the field of graphic design in the broader sense so I know what it constitutes to work for a really horrible corporate client, or maybe for a nice cultural client, so this this kind of the spectrum of really big companies and small companies etc.; but the narrative aspect was always a little bit part of my work whether or not that was hidden. So I decided to change that in 2012 and I did a master in graphic design here in Amsterdam and its nice because you then have 2 years, you have the space for yourself to kind of figure out what is your internal motivation, and if nobody would tell you what to do what kind of project would you do and what kind of topics and what kind of media would you use. A master was for me really nice, it wasn’t a way to study more, but it was more of a way to kind of reflect on it because you don’t have time for that, or I did not really have the time or space for that. When you’re working on a space of 5days a week job

rp- so one of the reasons I wanted to do a master is that I really think media is very important, now more than ever and I feel like a lot of graphic designers have a lot to say about how it happens and more power of influence that they think they have. And sometimes graphic designer can be very good at that, very good at getting people to a museum or it can be very good at making a brand, super popular or something, but what I found is that the people were approaching my studios or the place where I worked did not necessarily have the kind of messages that I really liked. I was like “wao we’re spending so much of our energy on exhibitions that are just plain boring or our time on financial products,” or you're working on some kind of branding or identity work that its completely BS you know it’s not even necessary to do this. And that can be very frustrating I think, is a lot of the frustration that graphic designers have, but there is also a lot of topics, climate change being of course like a big big one that we can’t stress enough how important this is and explain it in the right way and also things that are so complicated that is also quite difficult, to communicate. This is why the untold stories idea came from. I wanted to use the skills that I acquired whilst studying and while working, on things that were not proposed by governments or companies but were more things that I found were actually more relevant for the society at large.

Pm- Do you think you could talk about a couple of your projects like what was the design process overall. For example, with Facts Against Fear or Politics of Design what was your design process overall for these projects?

Rp- I was always kind of interested on how design was only about how especially white men look at the world and what this perpetuates to design in a quite substantial amount of non-whites Dutch. People from immigrant backgrounds were like not represented in design not only within design studios in staff but also in the way people are represented. I found this very interesting because first of all, it makes no sense because it’s also people who buy things. You know from the marketing perspective why isn’t design, or advertising more interested in different groups of people but also that it can be very harmful you know you see it especially
with sexism, racism and that’s used in advertising and I do think designers have a responsibility there. So, I collected a lot of examples for this is why I made a book (Politics of Design).

About facts about fear- there were elections on that same year in the Netherlands and actually I don’t really see it as a design project, more that as a Dutch citizen, I was worried. Because the populist right was leading in the polls and I didn’t see any protests, well I saw some protests, but I saw very little from the people around me, I saw very little action. I think people were like yeah it will be okay, and I was like, okay somebody has to do something. So, using what I know, which is design I made a kind of data means for that that people could use in social media. So those are projects parallel to other projects that I do where I usually do long term research projects. Again the Kafka project is already been running for 2 years and that’s a very big project for me. this is like a parallel process where I have several things going on.

http://www.untold-stories.net/?p=

I’m a social person and I really like working together when I find different people, meet different people and then we collaborate. And I also like to collaborate with different disciplines, so I don’t really often work together with other graphic designers for example. I’ve been doing that for a long time already, so working together with filmmakers, journalists, data analysts, recently I worked together with 2 cameraman and interviewers and I think that’s nice because you learn something from the way they, not only the way they work but also how they kind look differently at the projects.

I would like to refrain from speculative design work. Not because yeah I don’t agree with that but what happens is that it can kind free you from responsibility. Especially in the world of privilege so there is this article about Luisa Prado and Pedro Olivera which is also mentioned in my book. They talk about you know why is it all the speculative design work really young beautiful white people where they are really thin, generally from western Europe doing works about what if we were starving and there is like well yeah there are people starving and then it becomes a kind of exercise in banality.

I found interesting is that if you talk about speculative products, if you talk about like complicated financial products then you need kind speculative imagination to sell it right and also we see at the same time in silicon valley we see not really new physical markets to conquer. We see things like “oh let’s do asteroid mining or lets go to mars” and people who Invest in companies want to do that so, and you also need kind of design to convince people of these stories, so I’m interested in how the original idea behind speculative design at least from Javier and Evi talk about it of course after the crisis we don’t want this anymore let’s think about new ways to organize society or let’s use design in a speculative way so we don’t just have to um
respond to clients that’s the unwanted system right? Which is a very noble thing to think about.

PM- How do you see graphic design overall affecting everything that is happening right now in Europe.

RP- yeah I think that your question depends on what you consider what constitutes being design, because when I was studying and there was still this kind of um, 90s idea of graphic design which was like pre-internet where there was also less influence of marketing that means that, or that meant that actually, like in Sweden in Holland the states still ran most big institutions right so you had like the mail was delivered by the state company and the railways was a state company, and most of the designers were hired by the estate, and they didn’t like marketing, or they didn’t do like focus groups, they just hired a good designer to make this so that the design of that time what you see.

I see that my students are less and less interested in being in public space. You know they don’t see interesting graphic design work in the public space. So they are more looking at galleries, biennales, magazines or books, kind of more underground or knish areas so in that sense I see like a segregation of the influence of the let’s say academic school of graphic designers can have.

PM- From working with data analysts, and working with journalists and filmmakers, what do you think it’s coming for graphic design. Like in the future where do you see it in your field?

RP- well I mean my students are the future right and I see that they are like, 3 years ago they were designing books and not anymore, I mean for their graduation they are really not. Usually they are focusing on film, 3d animation, programing so I see a material shift in them. They are really good programmers and they are really good 3d modelers and they are really good filmmakers, and they are going more towards moving media and interactive media and also more interested in the in the substance itself. Not so long ago when you made a book as a graphic designer somebody else writes the text for you and gives you the photos right, I mean that you try to do the book yourself and choose your own material was a break in this kind of relationship but now I see for example students doing very good interviews so they got really deep into the material of certain topics which is I think is really good but where does designers’ work end up.
PM- Do you have any upcoming projects for 2019?

RP- I'm writing a new book but it’s a bit more difficult than the previous one, so I'm taking my time, I mean I'm aiming at January 2020. Now I'm doing a project which is a collection of films of interviews with young people about politics. But it’s not really about politics because if you ask most people about politics it doesn't matter if they are old or young they do not really care but then if you keep asking, what do you do in your daily life what do you care, is there anything that you care about, and then they have like a really strong opinion about racial profiles or they have a really strong opinion about gender equality, so they are super political but they don’t consider this to be. Because politics have such a negative connotation, of the way that system works, and young people are less likely to vote. I think that generally across the boards 1 in 3 people from 18 to 24 don't vote but if you look at over 65, at older generations like 95% votes or something. So, you see that politics are becoming more and more conservative because we have more and older people but also because younger people are less likely to engage with parliamentary politics, so I'm interested in how we can change not the poltical system itself but how to vote differently. Why is it that people are not seeing this connection of their personal lives to the way politics are organized?

PM - It does sound really ironic because every time you are hanging out in the internet it’s so hard to be politically correct and not offend anyone. I really think this generation is really passionate about inclusion.

RP- But I think I have the same thing, you know. Politically I have very strong opinions but I would never become a member of a political party and I've looked into that and I've met people that are members of political parties and it’s like okay I don’t want to go there, you know because there is this whole idea that there this kind of class of people that they join the party to become a national politician and then you have to wear the suit and then you have to do other things that have nothing to do with, or it has very to do with the original kind of meaning of politics which is how we want to organize life together. And even I have somebody whom I have spoken to was working in the municipal government and he basically told me - not everyone should be involved in politics it’s for a small group of smart people because they understand what is going on and then is like seriously? I mean I can understand if you're talking about the restrictions of building a certain type structure then you probably have to have an expert but if you want to talk about should education be free, is the European Union a good idea or not, I mean people should be informed and I think a lot of people they are about these things, and I think that a lot of the way these politicians do it is a little bit like okay just leave to us, we are the experts, we will do it. That's what people get really dissolution about because they vote for a party and then the party does completely something else. Or they only respond to this election pressure with more people I mean you probably saw this in Sweden as well when you have an upcoming right populist faction, like the
Swedish Democrats then you see that other parties are also moving towards that area. They see oh apparently that’s popular so let's do some of that.

- Introduction to Edward Saperia
- Interview with Edward Saperia

Edward Saperia

Edward Saperia- So, something that I have been interested in quite a few years is **how human beings can interact on a large scale- so if you have, a million people, ten million people how can they meaningfully interact?** And this led me to all kinds of places. Most notably Wikipedia, which I ran a conference in 2014. And of course, the **very interesting about this concept is that even when there is a very big thing there’s always like a power law.** If you get me a hundred people you probably know quite a lot of them already. So with Newspeak, I had a little bit of awakening in 2015 around the election where I learned more about the existing institutions in the UK.

Before that I was very focused on the internet, and how things worked on the internet. I sort of discovered the world of activism and politics in the UK through my work in the green party. And specifically, what I discovered was that all of those institutions are a lot smaller and shabbier that you would of imagine- **we're very behind in terms of digital strategy.** Back then it was before anyone was worried about Facebook, before anyone was really talking about technology and politics really, and it's not that long ago (haha) before Trump and before Brexit.

PM- You mean that (where you worked) were very short-term thinking type of thing?

ES- No they just didn’t have what we think of technology now. **It is really a culture, is a community that recognizes that they might be new ways of doing things, so it might be some sort of appreciation for what kinds of things are possible or not possible using technology.** And also, a strong willingness to accept tools that are made outside of them. Most of the tools you use every day you didn’t
make, and you are probably quite keen to try new stuff because you think it might be a lot better. So that’s not true everywhere.

The only worry thing is that you have some kind of channel for discovering new things, whatever that is. Some entrepreneur somewhere built a new product and somehow the knowledge of that gets to you and not all communities have that.

I discovered this universe of institutions that were, honestly really shaping society to a large part but was working on this old way and I was quite inspired by that. Because it feels like an opportunity to make a change. **You know, the best kind of change is when you go on to someone and say hey, this is a thing that exists that you didn’t know about, good luck (haha)**

So, you discover all of these institutions and you think on how they are important, and you realize you should be able to make a relatively low-cost intervention which is basically teaching them about new things they could be doing. The thing that makes it a little bit complicated is that I had this property already. I got it in 2011, basically, I inherited some money and I left my carrier in finance, so it was a bit of those 2.

It was really like a wreck when I got it (the property) and this part of town (east London) wasn’t as fashionable. This property which is really like a squat basically (up to 8 years’ work and it still looks like a wreck) but at least it works right, there are bedrooms and running water and electricity.

What I had been doing before that was running a digital agency here. And again, this was a gradual thing. I just became more and more aware of both, how our knowledge and sort of technical knowledge, could be applied in social settings; and also, I was looking to get a taste of how fake news was going to be.

Back in 2015 that was sort of profoundly worrying. I was like ok I’m interested in this now. I’m going to start convening events (we have an event space) in this topic and moving people in that are doing work in this area. Just started to meet people and you start on building up a program and then you build up a network. This is the work of many years. And it happened sort ********impartibly******???, first, you don’t know anything. But what was interesting at the time was and part of what inspired me to do was that you could see communities emerging around these areas, and particularly I think what Newspeak does unusually that most other places don’t is we really cast our net very wide.

For example, if you look at the communities of civil servants which is relatively tight net because they share a strong identity: we work for the government. There
are definitely fuzzy boundaries to that, you go somewhere like Nesto which is basically a government fund think tank, they probably don’t think they work for the government.

There is this very large group of people who call themselves civil servants and you could see a whole bunch of activism happening and they are saying, “everything happening here sucks and could be better”-most obviously, government issues and digital service which has been going for a couple of years already. I mean now is 7 years old but then again, it was still quite new and the rewind state it’s one of the communities which sort of that came from techy communities that was interested in how the government ran and then before that actually you can see the roots all the back then it was a handful of people and only now just starting to get institutional power.

So you start seeing all these communities in charities you see them in media you see in academia with brighter access, you see them in government, in activism. They starting to say **okay how can we use these new tools in a new way cause obviously, whatever we’ve been doing in the past hasn’t been working. - or at least, there is an opportunity to do better things**- lets sort of reinvent. It usually starts with young people, but they don’t have any sort of budges, or power or anything, or even very much experience.

PM - And maybe it has to do with the fact that is happening so fast. I mean, I got the feeling that everything is a bit unclear because nobody really understands the potential of it, of what it is.

ES- Yeah, I mean I would say the majority you can break up this change into a few different parts. I would say the biggest part of through a mobile. and the move from documents to sort of more perpetual contentious outdated things.

****** I mean that discussion is sort of like for this that that diagram. Really my work over the past 4 years has produced 4 diagrams, that’s like the sum of all of my thinking of how everything works. I’m not big writer haha. I don’t write these; I just make these. ****

But anyway, so first I was just like, I’m interested in this topic and I’m going to a start bringing people together in whatever resource I have, which is actually quite a lot right. I mean I have the space.
When I started this initially it didn’t have a name at all. It was just the place I mean it didn’t have like a type, it didn’t have an identity. And then kind of mid-2015 I started calling it a club. Which is a place where people go with expectations of meeting people. There’s really been an evolution for the next few years, where programs started getting quite full. Last year, we probably hosted 200 events and that’s not something you can do from scratch. You have to build that up.

The mission only came probably 18 months ago. I had some intuition and following it I started to write it down, and it is still changing and will continue to change. But the most significant way in which we were running this program is that this event space is different every day. We have an event, there’s new people, they form a little culture in that space where some things matter, and other things don’t matter and there’s a certain way in which you communicate, then they all clear out and the next day is a new one. That’s quite an interesting thing to experience. And most people I think (now I’ve sat through a thousand events or something) don’t experience that breath of sort of micro-politics.

I think there’s this aphorism which is if you can dominate a London dinner table, you can dominate the world. And really what that tells you is, politics happens in small groups, for the most part. If you can get a small group of people and get them to work together then that’s all you need. Just keep moving to more important groups. (Haha)

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Obviously everywhere there's communities but you know London has a lot of transmittivities. Not even just people coming from abroad but people moving to the east side. It allows for larger more direct networks to fall.

What you have in this place is about this topic. People then can come and live here because they care about this topic you know that sort of the minimum amount of what you need to start forming what I later discovered it’s called a residential college.

The way that you get to live here is by caring about something and the reason why you’re there is to be around other people that care about that thing and really everything else just follows from this.

Pm- How did the infrastructure of Newspeak appear?
ES- What you’re trying to do is a space for events where A you're trying achieving things and B, people aren’t trying to kill each other, so somehow a lot of the other infrastructure starts to appear, and there is still a lot to come. As I said, we still very young and we are not very effective; but we have that kind of vibrancy that exists before there are rules and a lot of these you can kind of put in through framing. The first thing was to give the residence identity, so I called them fellows and the residency period is now 6 months. The advantages are that the fellowship can be very intense. There is little bit less time to build some things, but you get more done on a short amount of time and there’s this space. And with a space like this, you can sort of do a co-working, which is very static. You basically have the same kind of setup of having the same amount of people all the time, and it’s also quite commodified.

When you have events you suddenly start realizing that the amount of communities, I can fit in that space is really high, and is amazing how much of a community can you sustain that is just once a year. This is something that it's hard to image but it's true. Then you see communities are built over years, that’s the other thing. What I’ve watched here is also when trying to fill this space you have to be less prescriptive. This sounds like if you're less prescriptive you get less done- because people don’t agree, but if you can allow for people not to agree then you get more done because you have this diversity.

Sometimes if a piece of work requires a lot of people to do a task, what you need is a strong group feeling. For example I want everyone to come and build this pyramid and we’re all together, and we’re all one, but once you start wanting complex things to happen, what you want is to people to go off and start their own organizations, and build complex things and trade with each other, then what you actually want is to suppress this group feeling as much as possible because it leads to uniformity. If you want complexity, you need to not have uniformity.

They need to believe different things and say I have this theory that is crazy but I really believe in it and I found a couple of people to come and help me, and we go off somewhere and work on it and they’ll come back and say look what we’ve done. You know this strange thing we made, we really decided that this thing we had to collect or this thing we had to build. And then if you have a hundred of those, you may actually start to kind of making something significant, or you know, something that is better than what you can imagine.

What I want to be able to discover here, and not just in one year but in 20 years or however long this place exists is to far exceed my ability to imagine right now.

PM- What is the role of the fellow
ES- A fellow is an interesting role. It's not the role most people think it is. What you wanna do with a fellowship is to find someone that is not deeply embedded with this interesting community and has a bit of space to be able to explore, and they are really quite open to discover new things and you say, look you’re going to be exposed to a whole bunch of stuff that you think is a waste of time, and what I want you to do is just, observe.

And then do some sense making- okay what is going on here. What are we seeing, what patterns are we seeing? What's important and what is not important and then we sort of form a shed that we are forming a library, and this doesn't quite exist yet; and that’s hard to do in a month. In the short term that won't happen, but in the long term. You know there will be far new groups of people that will be doing very different things. And they can join groups together or allow them to communicate. And then sort of allow us, as a group of communities, to produce things that are much more valuable. And the only way you can do that is by actively seeking out groups that have different focuses than you, cause they’ll produce different things.

PM- So have you had to look for them, instead of them coming to you?

ES- Most of them I approach.

Fellows come in here and learn the knowledge of this institution, and then they can feed it back to the community. That’s sort of the basic virtual circle. The way they do this is we keep discovering more of these, and we are clever about how we collect this knowledge.

We’re starting to get 30 something fellows now and we’re reaching the point where as a group we’re really formidable just in terms of skills, knowledge, and networks. The group doesn’t work together very well, yet; but at least they know each-other and they share an identity, say we’re all about this. The thing that they have more than anything else is that they are situation witness, they know these things exist.

These things are very hard to discover and not just that, but most of the time you don’t think they are relevant to you. You may find these other community and you're like okay that’s some other people, doing some other things, I don’t think that anything that they are doing is relevant to me. So you tend to just speed them out because it's too complex. It's like you're looking at a pile of a million books and
there is probably information in there that could change your life, but you can't read them all. The question is how you choose the ones you read, and the answer is basically through networks and through communities which means you don’t read a lot of them. You read ones in a particular custard around yourself and then all these other ones you just ignore. And maybe what you can do is say hey if any of you read anything that has been really powerful and maybe you’ll read those but you still need to find those people and somehow the information has to get to you and generally it doesn’t. This is the thing for 2 reasons. 1 is just getting awareness of these things is very difficult because there is a lot of them, and they don’t look useful and we spend all of our time filtering for stuff that is not useful. The other thing is that it is very hard to see the value because it is not designed for you, is not designed for your culture, things won't be described to you the way that you are used to. Point being there is a lot of knowledge and expertise spread in different communities that do not travel. In a commercial context, they do travel a bit better, because good things grow. Whereas when you're talking about nonprofit things they don’t grow in the same way. If someone finds an amazing solution to something, they’ll just use it, and they won't necessarily share it.

This is an unusual structure (Newspeak’s) that I think it can have a lot of impacts because this doesn’t happen naturally. People normally go to work and they fix the thing they are being hired to fix. Knowledge between communities doesn’t spread, and what I’m trying to do here is set up a set of people who are basically trying to make this better. It is a smart flow for information. It’s even more interesting now that we are in a time of change and you can find something from someone else that will completely change what you are doing, and that may be a tool, it may be some information, it might be some resources.

I think that’s a cultural thing and it's incredible to see these micro-cultures. People just talk about certain things and then just ignore everything else. It's very funny

PM- very interesting

ES- Trying to break this down is sort of what we are trying to do now.

PM- WHICH THE AREAS WHERE YOU WORK?

ES- I got this 5 sort of rough areas of what politics and tech is, and then everything else is not politics and tech. so I can talk about each of these areas.

*******
I mean service designer is a job now. You know and it didn’t use to be. Really not very long ago, I mean we are talking about 3-4 years it just wasn’t a job. And now you can do a course on it.

I would say sort of the 5 are quite professionalized now. Cause it can be applied now outside, outside the social sector. Service. basically, you decide certain set of users that you want to help and then you deploy resources to help them and, there's all of research agile or whatever all that stuff, at service and a lot of people come here and say service and that is one particular area of civic tech.

You’re trying to govern the people in that space and it’s different to service design because the people that you are serving are diverse, generally, or at least that, the only thing that connects them is the fact that the users are your asset so it’s quite a long thing to think of it in a literal consistency basis. So, if I’m an MP I’m governing these, or you know I’m a council and governing the people in this space. And they are diverse. The thing that connects them is that they are all here, but they are all different doing different things and they interact with each other. I to some extent, may be offering them services but what we’re mostly talking about is how can I successfully be a governor.

******????????

advocacy is generally you want to change someone’s mind, or you want to get a policy changed usually, is advocacy, as well as campaigning and all that and also well-being. Not just for the governor but it also can be to anything. For example, if I set up a Facebook group, already I’m a governor I’ve got people in my group and I invite people and then people can do advocacy towards me to decide how the group runs. Governance happens in a big scale and small scale. And then the transformation is you being in an institution and that institution has processes and you want those processes to change. This would be like your civil servants who are like, everything is broken, we want to fix it.

ES- which is different to advocacy in the more kind of institutional setting. And then the last one is ethics which is basically how you decide what you want to do.

It’s quite important both in an individual and sort of an institutional level. So those are kind of the five, the five areas that I think you know this is fundamentally what we are talking about when we talk about technology and society. **It's how does technology affect those activities.**

What I hope is one day we can really know best practice for all of them. And be able to train people in how to do all of them.
I think currently, all of these things are done really badly. You know they’re done, there is practice, it happens; but not really in a systematic way, not really in a way that recognizes what’s possible now, that wasn’t possible 5 years ago.

e- You know, and you talk about advocacy, right. People think oh well we are going to run a campaign. But what you are really doing is there is a person in the world that want to influence Right, I want to change somebodies mind

***** and you can do this in quite a violent way. And I don’t, I don’t mean in a sense of like, hurt people

p- hahah no

e- I mean it in the sense of like I figured out exactly the 5 people in the world that I need to influence. And then I learn about them and I’m going to do exactly what it makes them tick, and then I do those things to make them change their mind. And very few advocates really think in that way haha. You know they go through the emotions, they say like, oh we can run a petition and then we can do a thing and hear the tool kit we have and we’ll just do some things and hope something’ll happen

p- right

e- you know. it just most campaigns fail right *****

p- I mean I think you have to think what you have, like what is your range of capacity, what do you have to work with in its entirely.

e- well yeah but people don’t, well that’s hard to do. I mean that is actually the hardest. Strategy is the hardest thing because if you get it right, everything is easy and if you get it wrong, you achieved nothing.

e- I mean you can be a cinema; you can be a bakery. You can be a gym you can be a church right. All of these things and then it's all the same bricks. Is just how you think about what happens here.

THE MILLION BOOK PROBLEM

e- Another approach is how to read a million books. It's impossible to read them cause think about it. In these million books, I have a strong belief that there is useful knowledge and not just individually but if we combine how do I approach this task of finding out what's in these million books? Let’s say I get some people to help me.
Let's say I get a hundred people to help me. Let's say I can get a thousand people to help me, even so, how do we do it? You can start by saying alright we divided up into a thousand and then we each read a bit of it. Then maybe you can do that, but the question is how do we all decide what you are looking for? You know how do you then communicate what's in it? I mean you know, it's just such a difficult problem.

PM- A million books it's a lot

ES- But the number doesn't matter the question is how many books can you read on your own, the question is how do we share this knowledge. And so the obvious thing to do is everyone reads one book a day and then we all get together and talk about it. And then at least we'll start to draw some connections. We'll be like well mine one was about how bridges work, and someone will be like oh well mine was about how bridges fall down and then we can talk about that and then we'll be like okay we're going to start organizing them. but even how to do that is not super obvious.

PM- I also think is kind of subjective what you think is a good book.

ES- Well yeah what does good mean, that's another thing. Yeah, because is not about this was fun it's about the knowledge in it. It’s really like, this is how to build a bridge and if I didn't have this book I wouldn't know how to build a bridge. And then you need to find someone else, someone who is like I really wish I knew how to build a bridge you’d be like I found this book you know it will tell you how! But we have to be able to be using the same language cause it probably you won't be saying I need to build a bridge what you will be saying is there is this river in the way and it’s like stopping everything, and we have to go around it and like maybe someone could build a boat. We don’t have a boat but you'll be like well I have this bridge book and how do I find that person I don’t know. It's really difficult and especially if there is a thousand of you. There's a thousand of you trying to read this mountain of books like however, you're going to find the person who is trying to cross a river and who isn’t looking for a bridge book, they’re looking for a boat book right. And you're like oh but if only they knew about this. Is just a difficult problem.

PM- I think I would just go through social media, use that.

ES- So exactly what you're saying is build a network
PM- Yeah use a platform that is already there

ES- Yell platform you talk in a basic strategic level right

PM- Right

ES- You got a thousand of these people. You know what do you do? You get them all in a room together and they just meet each other randomly you make them into subgroups of ten or something is just super unobvious because everyone has different goals.

And this is my design of how to solve that problem in that circumstance. You let people form whatever communities they like, and you pick representatives from those communities to come and share knowledge and then you do the teaching. So basically, the way to do this, the way to solve the problem if you have a million books what do you do? You set up a school. At least, (haha) this is my theory.

- Introduction to SNASK
- Interview with SNASK

SNASK INTERVIEW

Fredrick Ost is one of the initial 4 founders of independent design agency SNASK. The following interview is a commentary on how the company has grown in 11 years, the changing perspective in Sweden’s design industry and the new relationship of design and online forums such as Behance.

Fredrick Ost- We started this company basically 12 years ago when we were still at university. We basically did our internships in New York and London at big and
small agencies and after that, we realized that if we were ever going to be employed, we didn’t want to work in a big agency because we would only be a small cog in a piece of big machinery. **There were so many hierarchies and things we didn’t like**, and we also saw that the whole industry was ruled by old white man and we didn’t like that as well. And we basically decided to start up straight from the university without having any experience, and a lot of old people told us you need at least ten years of experience in the industry before you start your own and at this point, we would’ve been 1 year old- I think that’s super bad. So, **when we found that the industry was ruled by old white man we thought let’s do things differently, let’s do things how we want to do things**. So one way to do that (because we didn’t had the experience from the industry right) we thought let’s make every mistake we can and see it as a good thing and first understand if it is a mistake or is it a failure because perhaps the industry sees it as a failure but we don’t and then secondly if it’s a mistake and a failure try to learn from it and come up with our own solution to the problem instead of just taking the industry's problem because that was probably made by an old white man somewhere historically and we thought its 2019 actually, 2007 and **it feels so conservative to listen to rules that were written before the internet even existed**. So, we created a kind of environment for ourselves where we were allowed to make mistakes and we were allowed to experiment stuff like that, and we still have that philosophy. The biggest enemy for us is to come into this conservative world ruled by all this old white man. We don’t want to enter awards or sit in design juries because it's their world, it's their structure, it's their hierarchy, it’s their way of doing things and we don’t believe that that’s the right way of doing things necessarily.

**PM- Did you ever came up with some kind of system, a new plan to not repeat old ways?**

**FO- Yes.** When we started university in England for example, it was 3 years of study and when we went there the teachers were like you are not allowed to use the computer for the first year. We thought what the fuck how are we going to make a design without a computer? But after 1 year we learned that a computer is just a tool, and it should be seen as just a tool. Even though we use it so much today by emailing, and sketching, and working, and designing, and researching, it's still a tool and you shouldn’t see that as your way of designing. For us, it was a lot of sketching by hand and scanning it to the computer and then designing it but then we thought why not treat it more as a tool like a scanner, or a printer, or anything else that the computer can also be one of those as a tool. So after we designed the thing that we sketched by hand in the computer, we would then take out in the real world and build it by hand and then photograph it and then, of course, bring it into the computer, do the retouching and then send it to print.

**PM- What were some of the first projects that you did?**
WORK

FO- I think one of the first ones we did was actually for the liberal youth party in Sweden. Were we don’t think really support the news and everything but at least they are not super right wing; but what we liked about was that it was a youth party and youth parties in Sweden at least are supposed to be rebellious and supposed to go against the modern party, so it was not a problem anyway to work politically with them. We started working with them in campaigns and stuff like that but after 5 years almost every work that we had, came from a friend. But we didn’t know that during this five years, or we didn’t think about it that much, but then when we sat down 5 years later and took every client and analyzed how did we get these clients we realized that it was always that a person knew that person who knew that person who worked there and then it always resulted in a friend. So that was interesting, and the other thing was that after 5 years every client we had was female. That was also really interesting because we were very much, I think a lot of men think that we were like, they didn’t like us for some reason- our name or they didn’t like that we were young or that we were pink and all these things that didn’t go well with them.

PM- They had issues with the name?

FO- The name means candy. it's an old Swedish name it's very, ugly, the word feels very ugly in Swedish and it means candy, porn or filth, and gossip so it can be all those 3 in a word.

PM- If you introduce yourselves as an alternative company though, I think it makes sense that you would be targeted by an alternative community as well.

FO- Yeah for sure. But today is not like that, now 11 years down the line we work with big financial institutes banks and cities and nowadays, they don’t have that view anymore, I think it’s because the generations of the people who are managers at different companies, something happened. I think that old white man maybe got too old and then new people came in and it was young women and man coming and they didn’t have a problem with a company that had this name or wore pink or whatever.

PM- Do you think that there is this new air in the whole industry that the old is starting to catch up with the new?
FO- I think that happens and I think that happens in every industry in the whole world. The thing you said that the whole old now has to follow the new I mean if you look at a magazine, the magazines were old and they were above the blogs, and above the influencers, and they were the credible source, and they had all the power and they basically thought "yeah the bloggers we don’t care about them, they are not that important"; and then suddenly the bloggers got more popular than the magazines so suddenly the magazines had to follow the blogs and in the end, the magazines employ the bloggers to be writers, so now bloggers are working at magazines as writers, so it’s kind of interesting of how that happened and I think that happened in the whole world. Still in our industry you see a lot of people that like awards for example, juries, or it’s a lot about having money; and if you have money you can spend money on competing in awards and if you win an award you might get a work from someone in that thing but you have to pay a lot to this awards to be in this competitions and it doesn’t mean anything. There can be one person who is really poor, and still be the best designer in the whole world so it just means that these awards are made up, this thing that the industry made up its some old way of seeing things and normally you would have to be a man to win cause there is a lot of men in the juries. That is also slowly changing but it still like that and you have to be older, and you have to be respected in the industry and stuff like that. Whereas online, you have Behance, where you can basically be a homosexual girl from Chechenia who is not ethnic white, and you can still be a very good designer who is popular in that community. And that would never happen in the real world. So I think that there are forums online where they don’t care about age, ethnicity, race, sexuality, anything, it’s much more modern than the normal awards or how the industry works as a whole where you basically need to know everyone and probably if you're born rich you will know more people and all this, that kind of thing.

PM- I think it's very interesting that all the systems that have been in place it took a really long time to put and suddenly everybody is just coming in really fast. So, I think that is also part the cultural shock that is happening right now.

FO- It is! For sure. I think that something super interesting is the Mexican graphic design community. No one is old, they are all young and they come from the 8 top agencies, design agencies that are famous in the whole world they all come from somewhere from Monterrey, and what happened in Monterrey back in the day, is that 2 Swiss designers came to Monterrey and they started an agency where they employed a lot of people and they started teaching people about design. Then after a few years, the 2 guys went back and they closed the agency but the people who worked in that agency are now the founders of Anagrama

https://www.anagrama.com/
the founders of futura,

http://byfutura.com/en/

the founders of what do they call, Savvy

http://savvy-studio.net/

and a lot of this people step from that era in Mexico in Monterrey. And then when Anagrama and future and all these agencies made it internationally it inspired a lot of other agencies in Mexico to do the same, but they’re all young. None of the big agencies did it but all the young agencies are doing it now and suddenly Mexico internationally is very famous because of its branding and design work, but probably also many people in Mexico have no clue. Is like if you ask a normal person in the street, they would never think that Mexico is famous for their graphic design. They don’t know simply because it's online. Agencies in Mexico are famous because they just did it online and went on another way. If you take away the internet, Mexico doesn't have a design community in that sense.

And if you ask them, they have a very clear strategy for every project about how to make it famous online. So, they can make a really ordinary identity, but they make sure that it becomes a great case. And then they case it online and it's interesting how they do it.

PM - Do you have a way of choosing your projects?

FO- For us, every project is cool, but it has to have 3 things: it has to have ambition, it has to have expectations, and it has to have a budget. And all of these 3 have to be on the same level. There can come a company that has a lot of money and they have a lot of expectations, but they have 0 ambition, and then it doesn’t work for us and we have turned those down as well. Because what happens is if you were to take a huge money job you would have to employ a lot of people to handle that account that will sit and do shitty design because the ambition is so low and I don’t think anybody would want to work in SNASK and do shitty work, so they would have, so it would be the bad design department of SNASK. And I, that wouldn’t work and if that is that much money it becomes a very important client which means that in the future when SNASK is going to produce a lot of shitty work. And the reputation is gonna go low so is just very bad and equally a lot of projects have high ambition and higher expectations and low budget and that
doesn’t work either. We have a lot of US clients. It can from anywhere but yeah we do probably 50% of the work is international.

When it comes to moral we turned down Phillip Morris but we also at the same time would gladly work with Absolut Vodka and we do a lot their design and alcohol is very very very bad, for families is breaking up families its super super bad, so in that respect we are not proud we just turned down Phillip Morris and that’s fine but at the same time we do other things that are not so good.

PM- Do you think you carry some responsibility or not for wanting to do things differently?

FO- Yeah it thinks so. And I mean we don’t see ourselves as we have to be the industry leaders in any way but we do think that the world is going to hell still, and it still ruled by old white man, and it’s very extreme far right wing, so I think that as long as the world looks like that, we are going to go the other way and do it very hard in our own way. And one day we will probably be the old people, one day we will probably be obsolete, and we wish that the young people will go against us, cause there needs to be constant change in that way but I do think that we will just keep championing to be rebellious to the side of the conservative world.

PM- Do you think that the industry here in Sweden is conservative?

FO- Yeah. It's still is. Even though people might say that we are not, in some regards it still. Just because something is worse in another country doesn’t mean it’s perfect in the other, it just means that, it's like what Winston Churchill said about democracy, democracy is a shitty system but it’s the least shitty system that has been created so far and it's very true. I mean no system before democracy was better, but it doesn’t mean that democracy is the perfect solution. That’s for us as well, I'm not saying that democracy is bad, I'm just referring to the ‘nothing is perfect’. It's like people might say that Sweden is perfect in feminism but it’s not and we still have a long way to go, but we are one of the best countries currently doing it and we are kind of want to be constantly changing that. But it doesn’t mean that is 100 percent equal in Sweden and it doesn’t mean that it's perfect at the moment. And it’s the same long way to go, in Sweden even if we are not super conservative there are still conservative people in Sweden and in the industry and in how people do things.
Illustrations

The following illustrations are the work to be also featured in the magazine. They all each stand on their own page to create a virtual space for the viewer to engage solely on the illustration.

Order of appearance:

Hayfaa Chalabi (ARAB WOMEN IN AREAS OF CONFLICT)

Joey Pool (CHANGE)

Iñigo (REALIDADES ALTERNATIVAS)

Alex Hultin (POLITICAL FREAK SHOW)
"Our leaders are stupid, our politicians are stupid.
Leader and politician, Donald Trump"

- Ladies, gentlemen and others.
Welcome to the Political Freak Show!*

ii Final Product

The following screenshots are the almost final product of my project 4CHANGE app magazine. There are still details to fix but the link will continue to update any changes until presentation day.

To click on the interactive app, follow the link:

https://xd.adobe.com/view/6791a564-8664-4fb4-5ef6-88d827e57483-11a0/?fullscreen&hints=of

Screenshots of the full project can be found on my project book.
Design
Tech
Politics

Insights from
Cat Tully
Ruben Pater
Edward Saperia
Fredrick Ost

Illustrations by
@joeypoolart
@hayfaachalabi
@alexhultin
@inigo.
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"...THE ACT OF A COMMUNITY COMING TOGETHER TO TALK ABOUT IT'S COLLECTIVE FUTURES, IT'S A DEEPLY POLITICAL ACT."

A Concerned Citizen
First We Make Mistakes

Commentary from Fredrick Ost

"...I THINK THAT AS LONG AS THE WORLD LOOKS LIKE THAT, WE ARE GOING TO GO THE OTHER WAY AND DO IT VERY HARD IN OUR OWN WAY."
"I do fundamentally believe that participative based futures conversations with the community and the key actors will get matched transformation"

Cat Tully
The First Letter of the First Volume

Welcome

The childhood I had is not even near the one my parents experimented, nor somebody born today will.

I GREW UP IN A TIME OF CHANGE.

I was born the second of April of 1997 in Guadalajara, Jalisco, Mexico. When growing up we had one TV and one 45 kilo computer which, funnily enough, was placed in my room. Before you get all excited, I’m afraid that I am not a hacker or techy person who spent all her childhood learning how to code and build things- that, I am doing now (shout out to Codeacademy <3). My eyes were on a screen though, just the other one. I would like to believe that I owe all my English and story-telling skills to the insane amount of time I put into being hypnotised by Animal Planet documentaries and I won’t lie, Disney Channel crap. I remember getting my butt kicked by my siblings for hours playing King Kong in our cool ass 64 and then moving on to Mario Party in our Game Cube. I remember writing nonsense word-
million people worldwide have been forcibly displaced, social media is increasingly pushing a new power dynamic and basically drones and other equally as scary as outstanding inventions, exist. Although this is very overwhelming, there is quite literally no time to waste. Jack Harris (environmental activist and filmmaker) said that, “This is the generation which inherited the most responsibility and the last one to be able to make a significant decision about what’s happening next.” It is a lot of responsibility to carry but it is important that we act upon it.

“THE FUTURE IS ALREADY HERE. IT’S JUST NOT EVENLY DISTRIBUTED”

-WILLIAM GIBSON.

I studied Visual Communication because I believe in the power of information and “information is free to share, allegedly”. 4CHANGE is an only featured online magazine about people pushing for a better future. The extremely wide range of issues that need to be tackled in order to achieve a more sustainable, healthy future, requires change to be interdisciplinary and needed in every sector.

In this first issue, I talked to people working around the subjects of media, politics and/or tech.
The Illustrations
Alternative Realities
@inigo._
School Of International Futures is an independent organisation who teaches the discipline of foresight to help other professionals and rule makers to adopt it as a propulsion technique within their field.

A conversation with Cat Tully
CAT TULLY latest studies was a master’s in international Relations in Princeton University. She work was a Senior Policy
CAT TULLY - latest studies was a master's in international relations in Princeton University. She worked as a Senior Policy Advisor in the Prime Minister strategy unit from 2006 to 2008. She then became Strategy Project Director in the Foreign and Commonwealth Office until 2010. In November from the same year she became founder and director of FromOverHere, a consultancy for International Affairs and strategy advice; and in 2012 she became a co-founder and director of School of International Futures where she teaches how Foresight is a tool for avoiding future issues by doing a thorough analysis of the present.

soif.org.uk/
@CatTullyFOH

SOIF

Cat Tully - I set up the school of international futures in 2011, beforehand, I was working for a few years in the prime ministers' strategy unit in the UK. Then I moved to the foreign office policy planning staff, to become a strategy project director when Miliband moved over to the foreign office and he wanted to kind of create a strategy unit in the foreign office. So that was about how do we use the new kind of tool around scenario
CT – We talk about foresight with an impact so it goes back to your point on our previous conversation about how you can have these magical conversations about 5 km high vertical farms, cyborgs, but the really important part is how does it shift and get to people to think differently? The act of foresight is re perceiving the present. It is an act of changing how people see, so it’s actually a participative thing.

"The act of foresight is re perceiving the present"

If what we are trying to do is achieving foresight with impact you need to have three key things- one,
"The model that has brought us here, is not going to take us any further"
"I do fundamentally believe that participative based futures conversations with the community and the key actors will get matched transformation"
The Illustrations

Change
@joeypoolart
THERE IS NO IMAGE AVAILABLE
The design of visual communication is shaped by the designers’ cultural and political bias. Designers themselves are often unaware of this.” - Politics of Design

**Untold Stories** is a series of collaboration projects done by graphic designer Ruben Pater. He is a teacher in master program Non-Linear Narrative in the Royal Academy of Arts in Amsterdam and author of the book Politics of Design. Amongst his most noticeable work is Camping Kafka where he does thorough research about housing in the Netherlands, Facts Against Fear where he illustrates the misleading propaganda narrative from the right wing party in 2017's Netherlands' elections; and Politics of Design, a collection of case studies where intercultural communication failed to bridge a fair representation between races, cultures, and/or identities.

untold-stories.net
@unlisted_roots
Ed Saperia left a carrier in finance and founded Newspeak, London College of Political Technologists in 2015 with the intention to create a space for a more efficient travel of information between communities working with and for politics and tech. Last year, the residential college hosted over 200 events with topics ranging from the Future of Journalism to Hackathon.

nwpk.com
@edsaperia
quite inspired by that, because it feels like an opportunity to make a change. You know, the best kind of change is when you go on to someone and say hey, this is a thing that exists that you didn’t know about, good luck (haha)

So, you discover all of these institutions and you think on how they are important, and you realise you should be able to make a relatively low-cost intervention which is basically teaching them about new things they could be doing.

The thing that makes it a little bit complicated is
So, you discover all of these institutions and you think on how they are important, and you realise you should be able to make a relatively low-cost intervention which is basically teaching them about new things they could be doing.

The thing that makes it a little bit complicated is that I had this property already. I got it in 2011; basically, I inherited some money and I left my carrier in finance, so it was a bit of those 2.

**Newspeak**

**ES** – It was really like a wreck when I got it (the property) and this part of town (east London) wasn’t as fashionable. This property which is really like a squat basically (up to 8 years’ work and it still looks like a wreck) but at least it works right, there are bedrooms and running water and electricity. What I had been doing before that was running a digital agency here. And again, this was a gradual thing. I just became more and more aware of both, how our knowledge and sort of technical knowledge, could be applied in social settings; and also, I was looking to get a taste of how fake news was going to be.
When I started this initially it didn’t have a name at all. It was just *The Place*, it didn’t have a type, it didn’t have an identity. Then kind of mid-2015 I started calling it a club, which is a place where people go with expectations of meeting people. There’s really been an evolution for the next few years, where programs started getting quite full. Last year, we probably hosted 200 events and that’s not something you can do from scratch.

The London College of Political Technologists

An independent residential college founded in 2015 to study, nurture, and inspire emerging communities of practice across UK public sector and civil society.

The mission only came probably 18 months ago. I had some intuition and following it I started to write it down, and it is still changing and will continue to change; but, the most significant way in which we were running this program is that this event space is different every day. We have an event, there’s new people, they form a little culture in that space where some things matter, and other things don’t matter and there’s a certain way in which you communicate, then they all clear out
The million books problem
The Illustrations

Our leaders are stupid,
Our politicians are stupid
Leader and politician, Donald Trump

- Ladies, gentlemen and others.
Welcome to the Political Freak Show!


Political Freak Show
@alexhultin
Commentary from Fredrick Öst

Fredrick Öst is one of the initial 4 founders of independent design agency Snask. The following interview is a commentary on how the company has grown in 11 years, the changing perspective in Sweden’s design industry and the new relationship of design and online forums such as Behance.
“THE NAME MEANS CANDY. IT’S AN OLD SWEDISH NAME. IT’S VERY... UGLY. THE WORD FEELS VERY UGLY IN SWEDISH AND IT MEANS CANDY, PORN OR FILTH, AND GOSSIP, SO IT CAN BE ALL THOSE 3 IN A WORD.”

Fredrick Öst- We started this company basically 12 years ago when we were still at university. We did our internships in New York and London at big and small agencies and after that, we
years of experience in the industry before you start your own and at this point, we would've been 1 year old- I think that's super bad. So, when we found that the industry was ruled by old white man we thought let's do things differently, let's do things how we want to do things.

We thought it's 2019 actually, 2007 and it feels so conservative to listen to rules that were written before the internet even existed.

So one way to do that (because we didn't had the experience from the industry right) we thought let's make every mistake we can and see it as a good thing and first understand if it is a mistake or is it a failure because perhaps the industry sees it as a failure but we don't and then secondly if it's a mistake and a failure try to learn from it and come up with our own solution to the problem instead of just taking the
For us, it was a lot of sketching by hand and scanning it to the computer and then designing it but then we thought why not treat it more as a tool like a scanner, or a printer, or anything else that the computer can also be one of those as a tool. So after we designed the thing that we sketched by hand in the computer, we would then take out in the real world and build it by hand and then photograph it and then, of course, bring it into the computer, do the retouching and then send it to print.

WORK

FÖ- I think one of the first projects we did was actually for the liberal youth party in Sweden. Were we don’t really support everything but at least they are not super right wing. What we really liked about it was that it was a youth party and youth parties in Sweden are supposed to be rebellious and go against the modern party, so it was not a problem anyway to work politically with them. We started working with them in campaigns and stuff like that but after 5
can spend money on competing in awards and if you win an award you might get a work from someone in that thing but you have to pay a lot to enter this awards, to be in this competitions and it doesn’t mean anything.

"Whereas online, you have Behance, where you can basically be a homosexual girl from Chechenia who is not ethnic white, and you can still be a very good designer who is popular in that community."

There can be one person who is really poor, and still be the best designer in the whole world so it just means that these awards are made up, this thing that the industry made up its some old way
If you ask them, they have a very clear strategy for every project about how to make it famous online. So, they can make a really ordinary identity, but they make sure that it becomes a great case. And then they case it online and it’s interesting how they do it.

"One day we will probably be the old people, one day we will probably be obsolete, and we wish that the young people will go against us, cause there needs to be constant change in that way"

**PM**- Do you think you carry some responsibility for wanting to do things differently?
i Conclusion

Theoretical Conclusion

This project started as an inspiration of what can I do with whatever privilege or not that I have. It is very unfair to ask anybody to push for a sustainable agenda when so much of your capacity and opportunity, is based on where you were born and what do you do. This issue coincidentally happens to document people working with change in a rather a privileged position. Although I do not intend to keep that as a rule since I previously stated, to be featured in 4CHANGE does not depend on the age, ethnic background or sexual preference or the interviewees, I do find it important to document equally the people that have the relatively higher means. In this particular feature I can say that as a Mexican, moving to Europe the views of the people interviewed, their intentions, and their motives, are what I expected from governments and high rank institutions from both Sweden and the UK (these are the places where I’ve lived).

These conversations are necessary, they need to happen. And although it was some kind of luck by privilege that I got to interview these professionals, it is that same strategy that allows me to spotlight them with whatever means I have for others, readers (in this case) to access that knowledge. The strategy of understanding your power and pushing to not being intimidated by traditional, older rules what am I or am I not allowed to do. This means to say that even in the way we work, there is ways to exercise change.

My generation is trying to catch up with all there is to fix, and simultaneously is running out of time. To think about the Other, to use Big Data as a means for foresight, to be a conscious consumer, to exert justice in multicultural and multi gender scenarios, to push for a more effective decentralized way of doing things, to take the time to contribute to a cause, are all factors that the people inside the range
of capacity today, should already do. It is a moral responsibility that either consciously or subconsciously it is owed to the ones who cannot. Although these are all things that are featured in this volume, change is not limited to that. And I will continue to search and document that work.

Technical Conclusion

If speaking about the technical side of this project, it allowed to experience what I can only describe as a heavy concentrate of different formats (both analog and digital) of editorial design.

It took a long time and energy of thoroughly understanding what the “order” is in printed media to made me realize it didn’t match my project nor the expectations I had for performing the content of the same. Consequently, a large part of my working was reading and sketching, which as previously stated, the complete collection of sketches can be found in my project book.

I do feel confident that I found a medium to express the contemporaneity spirit of this project, and in that sense, I am glad that even though it took some time, I reached that with my final independent project.
EXHIBITION REPORT

The following report is the process documentation of my project 4CHANGE in the exhibition space at Kulturparken Smaland.

THE PROJECT

The final product of my bachelor’s independent project is an online prototype for a magazine app greatly inspired by WIRED’s.
The app is meant to contain 4 interviews from professionals working with change and 4 illustrations from different artists intending to interpret change to accompany them. For this first feature I focused on subjects which I found the most relevant to the way I have grown up and what I believe is influencing this generation the most—politics, tech. and media.

For the exhibition of the although intended to publish it, I didn’t have the means to do it.

The app was exhibited in an android tablet and for practical issues, it was presented along with a QR code to exercise the capacity for anybody in the exhibition to read it anywhere.

RE MAKE

When the concept of the exhibition was framed by RE, I chose RE MAKE as the base for my project to stand on. I initially thought about RE DESIGN but, the thing about the professionals whom I interview was that not only were they are actively trying to redesign the system where they work, or the relationships between power structures in their field, but they are doing so by exercising that change. To deconstruct and re make traditional habits of work they must do, exercise, and make those new practices. Once I chose that framing, I think it allowed the project to breath and shine in the space as the final product I intended all along- a digital invitation for anyone with a phone that typically wouldn’t have access to these professionals and/or kind of relevant information to be. I see my role in this exhibition not only as the editor, designer and photographer, but essentially as the messenger, and that, I concluded to be my way as a professional to grown in this project. By respecting my capacities of reach and the overall insights of each professional featured, I thrived to emphasize the that this menu (4CHANGE) of different interpretations of what the world needs is nothing but a window for conversations and train thoughts to develop.
The following pictures of the work are taken by me at the exhibition space.
4CHANGE Magazine is a project greatly inspired by the people actively trying to put their skills and knowledge into creating a better way for doing things. 4 interviews of people working for change per feature, and 4 artists featuring change per volume. This editorial is intended to become a series of online documentations from all those professionals around the world trying to improve the same in a critical time of change.

“The future is already here. It’s just not evenly distributed.”
—William Gibson.
4CHANGE Magazine is created greatly inspired by the people actively trying to put their skills and knowledge into creating a better way for doing things. It features interviews with people working for change per feasible and useful and features the latest news and trends around the world. It is for those professionals around the world trying to improve the world in a critical time of change.

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PROCESS

When this module began, I felt some pressure to strongly visualize the app’s features by printing or creating some kind of solid analog presence but, after the first tutorials I was both advised and realized, that the process which the project went through for finding a medium that respected the most the work, was accepting and embracing the digital format because of its accessibility (according to Statista the amount of people in the world with a smartphone is 2.5 billion), fluidity (having external links to connect references mentioned during the same interviews to an external browser, allowed the public to also be enriched as much as possible by the content) and playful dynamic (it engages with the public by direct needed interaction from the public in order to navigate it). The app simply naturally rejected anything but.

(Statista, s.f.)
Following in the conversation Ida proposed the idea that I was to make use of the exhibition by creating a launching event. Unfortunately, as previously stated, I didn’t reach the sufficient means to do so and also, because of the magazine’s potential for future continuity, I decided that I needed a stronger platform to support the capacity I intend from it. With this in mind I look forward for future collaborations with developers and app designers.

For the design of the presentation of the same tablet, Terje and I hold conversations about projectors and/or TVs but I decided to emphasize the work of the app, by simply having the app in a podium without any other physical assistance, because it simple doesn’t need it.

FINAL OUTCOME

For the final outcome I presented the app in one of the school’s tablet and sadly it was too slow to respond to the capacity of the XD prototype. I tried to fix this by adding a small tutorial which can be found next to the tablet in the picture above, and although this failed and arranged a QR code for the description, during the vernissage I received positive feedback both from the aesthetics and content of the same. In the intended future collaborations already stated, I also hope I can expect some comments from professionals which work in user interface experiences for final touches and edits as well.

EXHIBITION WORK

For the exhibition logistics work part of the module I was part of the communications team where I was in charge of the Instagram and supported other teams with their work by not only documenting it and creating stories but also physically supporting the exhibition. The communication within the group was fluid and we quickly divided the responsibilities in an equal manner. I am proud that even
though we were in essence an -executive only- team, every major decision was made in a collective and public manner. By this I mean that all subjects that involved every student in the exhibition were always published in the +Change Facebook group for fact checks such as the summaries which accompany all projects.

For the Instagram work, we also exercised the same policy of fact checking in case people wanted to have a picture or not before ever publishing. I think this showed a level of professional copy writing which I consider minimum for BA graduate standards.

The only challenges within the work was to simultaneously work with the graphics team under the pressure to deliver in time and effectively but both group leaders Hayden and Leah kept communicative with each other and with the groups. When working we also organized joint times at school to have a more fluid exchange of work and a fast-paced relationship. Although this was mostly early in the process, it was very much fun to brainstorm together and make use of all the ideas collaborate in a real-life setting. I think being required to present the work in an outside collaboration from school such as Kultuparken Smaland also allowed us to frame the work outside an unserious setting and did permitted experimentation but also demanded the highest possible quality in a relatively short amount of time.

I take this experience as another professional collaboration outside school of its own.
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(Statista, s.f.)