

IDXVII

IID VisionPlus **Riga** | OCT 26-27, 2017

IDXVII

IID VisionPlus **Riga** | OCT 26-27, 2017

notebook of

D₄2

Latvian Tradition

ALL OF US



A style guide as a pedagogical vehicle for clarifying design decisions as well as helping scientists with instructions for generating visualizations.

ISABEL MEREILLES

OCAD University - Canada

ANGELA NORWOOD

York University - Canada

Earlier this year we were approached by a scientific team in Toronto who were looking to have images refined for inclusion in an article to be submitted to a high impact journal. While we understood their initial motivation and the value they perceived of well designed figures, we developed the project into an opportunity to engage them in a learning process.

To accomplish our larger educational goal, we proposed outputs that included a graphical style guide in addition to the refined figures for reproduction in the article. We saw the style guide as a pedagogical vehicle for clarifying the design decisions as well as helping the scientists with instructions for generating visualizations in the future. For example, the graphical conventions described in the final guide can be generalized for other charts beyond those in the original article. In addition, we invited the scientific team to be active participants in the design process, and generate new charts.





Putting the patient in the Patient-Prescriber Agreement: Improving the informed consent document for all stakeholders'

SUSAN VERBA

United States

University of California, Davis

This presentation describes how a multidisciplinary partnership between a university-based public interest design center and medical providers at a university health system and a rural medical center worked to redesign the Patient-Prescriber Agreement (PPA), a document that patients must sign to receive opioid medications.





The evolution of public information symbols 1960-1975: Pictogram 'strings'

WIBO BAKKER

China

Xi'an Jiaotong-Liverpool University,
Suzhou

The nineteen sixties and seventies are the pioneer period for public information pictograms, introducing systems such as those for the World Exhibitions (Montreal 1967) and Olympic Games (Tokyo 1964, Mexico City 1968, Munich 1972). These temporary systems take center stage in design histories when it comes to pictograms development. Remarkably the symbol sets designed at that time for transport and tourism organizations hardly show in these histories. Important examples are the sets of the Union Internationale de Chemins de Fer (UIC 1963-1965) and the ICAO (International Civil Aviation Association 1969). They were designed by less known designers and are of a lesser artistic quality than those for events. However, their importance in introducing image contents—the actual words of the visual language—might have been overlooked. Recent research (Bakker 2012) hypothesized that event pictogram systems were influenced by the pictogram sets of transport organisations and vice versa. This is in particular the case if one looks at the image concepts used for referents, rather than artistic quality.





Information Design education and Practice: An Initiative at Aalto University,

RUPESH VYAS

Aalto University - Finland / India

The new concentration in Information Design offers a practical education in visual communication.

It has been estimated that humanity doubles its data every two years. The demand for design solutions for visual presentation of information is driven by, among other things, this rapid expansion of available data, and the accompanying growth in computational capability to process it.

Information design is a competence with applications far beyond the traditional design professions. It finds use also in, for example, journalism, science and engineering, business intelligence, and the civil service. Information design is at its core a highly interdisciplinary field, combining skills from graphic design, new media, interaction design, computer science, statistics, geoinformatics, journalism, and more. At the intersection of design and technology, Aalto is uniquely positioned to provide the eclectic mix of expertise needed for this growing field.

Information Design

Possible collaboration areas: Energy,
Digitization, Living+, Mobility, Health





The teaching of graphic language in primary schools in Recife

RENATA CADENA

Brazil

The Federal University of Pernambuco

In which manner graphic language is taught by 3rd grade primary school teachers – with the assumption that teachers are unfamiliar with design education, even though their work relies on consuming, using, producing and also informing students on the use of graphic language. We share the broad view of Michael Twyman that graphic language is mostly communication with intentional visible marks, which therefore signifies that when a teacher is reading a story to students, or when they are doing an exercise in their study books or even when conducting research on the internet, graphic language is being consumed/produced, acting as a mediator between teachers, students and information. Thus, as a commonly-used, valuable tool at school, which is able to enhance teaching/learning activities and also to motivate students by engaging them through school activities, we believe that teachers are probably one of the non-expert designer targets that would most benefit from information and graphic design education.



The graphic organization of handwriting

RENATA CADENA

Brazil

The Federal University of Pernambuco

SOLANGE GALVÃO COUTINHO

Brazil

The Federal University of Pernambuco

This work aims to share some findings and discussions from an ongoing PhD project¹ about the teaching of graphic language² in primary schools in Recife³, Brazil. Some questions that surround this investigation are: (a) How is graphic language approached by teachers? (b) What is teachers' understanding of their role in the students' graphic development? (c) What kind of visual material do teachers develop and use in their teaching routine?

To talk about the 'teaching of graphic language' gives the idea that there is such a thing like a subject or an organized effort towards a teaching of graphic language in Brazilian schools. However, just like everybody else's schools, the graphic features of language are developed alongside other activities.

The research

An observational study was done in schools, to find out what it is produced, used and discussed in terms of graphic language. The routine of 8 classrooms from 6 schools of different regions of Recife was observed for 10 days each. They were all 3rd grade of primary school, whose students are supposed to be around 8 years old and already know how to write and read.

The data collection was through a research diary, where the researcher took notes about which activities were being done along with some early thoughts about what was being seen. Also, some pictures and videos were made, mostly of the teachers engaging in doing graphic activities for the classroom and of the students' productions. Most of graphic material that both teachers and students have used was photographed, just like notebooks and study books. Semi structured interviews were conducted with

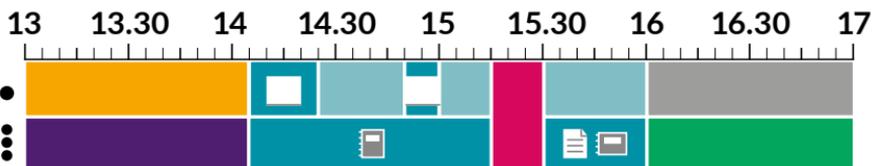


Figure 1: Example of a timeline

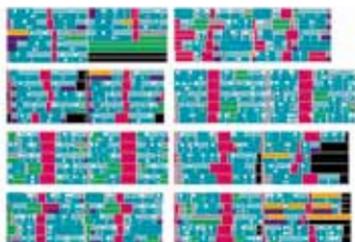


Figure 2: All the timelines for the 80 days of observations, within the 8 schools.

teachers about their careers, choices and their understanding about graphic tasks; with school staff about the school's structure; and some questions were asked to the children involved.

Preparing the data

Timelines have been developed to organize the material collected, taking into account the quantity of data (Figure 1). This type of diagram has been chosen as they summarize the daily activities in a visual format, depicting sequence and length. Regarding the complexity of the school environment, this is a simplified approach that is focusing on some aspects described below (and its respective codings).

- The timelines were divided in two to represent the teacher's (top line) and the student's (bottom line) activities.
- A colour code was used to classify 8 different kinds of activities. For example, pink was used for break and sociabilization, and blue represented graphic activity along with light blue for its supervision.
- Other teachers were identified by a star on the timeline.
- An identification code was created to name the graphic activities and was used for the collected data regarding

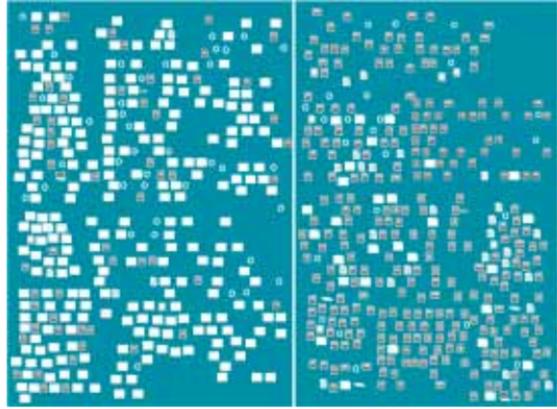
that particular activity, such as pictures and video clips.

- The graphic artefacts actively used by teachers and students were represented by icons, such as the whiteboard, the lined-paper notebook, study books and tablets. To understand which device was being used was important to see the graphic processes they could allow.

What do the timelines expose

A close look at the diagrams for the 8 schools together (Figure 2) leads to something that could be expected but that is clearly pronounced: they are mostly blue, what means that the schools' routines are mostly about the use of graphic language for teaching and learning processes. It would be reasonable to argue that to look at screens and graphic matters is part of most people's routine, too, but both assumptions can be seen as actual evidence of graphic information ubiquity in contemporary life. This reinforces how important the issue is to the society, that it should receive better attention in schools – which is an environment where graphic language is actually a tool that is part of the routine of the teacher as a professional, and for the expression and understanding of the students.

Figure 3: Comparison between the artefacts used by teachers and by students. Those icons were taken from the 80 timelines in figure 2. On the left, the icons represent the artefacts used by the teachers, and the ones used by the students are in the right area.



Using the icons as a concrete approach to display quantity (Figure 3), the comparison between which artefacts the teachers and students use highlight different practices. The area on the left is full of white squares that represent, mostly, the whiteboard. For the students, there's more diversity of media. The most customary ones are the notebook, the study books and the diary. By a very early analysis of those artefacts features, it's possible to say that the teachers deal with less structured objects, such as the whiteboard, which is blank, than the ones that the children use the most, which are, at least, ruled, for a controlled display of graphic information. Also, this quick analysis reveals that the use of digital media was residual, mostly in tablets. It means that on those schools, the creation of graphic language is mostly made by hand – even if digital gadgets are available to teachers, and, sometimes, to students.

Narrowing the focus

The timelines didn't expose the qualities of the graphic material and, among all the data collected, it was necessary to focus on a smaller sample, what could provide more depth in analysis. Then, a selection was made following the criteria below:

- The objects produced by the teachers was preferred rather than the artefacts made by professional designers.

- The verbal graphic language is the most common mode of symbolization used, so neither drawings nor schematic representation will be analysed.
- As most didactical artefacts used are not digital, it means that the production of text was mostly made by handwriting, not by typing in a machine.
- Among all features of handwriting, our concerns were not the anatomical issues, but the graphic differentiations that could be made in order to depict different meanings.

Analysing handwriting organisation

A quick look at figure 4 shows the diversity and also the contingency of the graphic messages registered, which wouldn't be easy to follow without the respective observation of its creation. Focusing on this message in the centre, there's a title for what this information is about (agenda means diary) which is centralized. In the text, the line breaks are not used for meaning purposes, it is just to avoid the 'column' to become too big. Looking beyond this particular message, it's possible to see that the teacher uses this big asterisk as a bullet in lists, so it is an only-item list, and that there's an indentation that depicts a small list embedded to the paragraph.

In the figure 5, looking to the copy of that information by a student, the title 'Agenda' (diary, in Portuguese) was not copied, probably because it

organisation resembles the work of another group of students that were sitting close to them. It shows the juxtaposition of graphic conventions along with trends that show up.

Early findings about handwriting

By an early analysis of the graphical strategies used by teachers and children to differentiate the chunks of information through handwriting, it is possible to see some recurrent patterns. That's been called a 'graphic toolbox', which are all the graphical features that are controlled for structuring or emphasizing information by handwriting catalogued so far:

- Capitalization of the first letter
- Numbering
- Alphabet/style
- Punctuation and glyphs
- Colour
- Orientation
- Media
- Markers and bullets
- Lines, circles, boxes
- Vertical space
- Indentation
- Alignment
- Line break

This repertoire shows that the graphic strategies are not only about the allowances of handwriting and its procedures, but also about conventions – what do we learn to do and usually do in handwriting. Because, when it comes to what can be made by hand, it's possible to think there's a lot of flexibility, but it is necessary to think that handwriting is an action that is related to the production of writing material with speed and flow, what is different from hand lettering.

Some final words

This enquiry is being guided by what the field research brought up, that since the beginning involves a look to the school from the inside and the consideration of the voices that come

from the ones involved: the students, the teachers, and the coordinating staff. There were no direct answers by the students or teachers saying where every item of their graphic toolbox had come from, who had taught them what they've learned. Also, the information mediation is not a clean path between teacher and student, where one teaches, showing her choices, and the others learn, replicating it.

Some researchers such as Michael Twyman (1982) and Sue Walker (2001) indicate that teachers rely on conventions and use their skills combined to constrictions such as time and available materials. Walker addresses those conventions not only to grammar, but to style guides and those are the practices taught to the students. In the observation, the teaching happens by repeating the teacher's way of dealing with graphic task, and that is reiterated by the corrections in the notebooks, where the teachers do not only look to the content and to grammatical issues but also to visual ones, that are usually the tidiness and the legibility of what is written.

It was also interesting to reflect on how the graphic display of information has helped to organize data and to see some patterns. Following this example, It's reasonable to believe that to have a larger graphic toolbox would help teachers and students to access information in more diverse and engaging ways. This work can contribute to that by stressing handwriting:

- as a system that is following major technology changes and still remains a tool for communication;
- as an early practice of graphic representation in which visual strategies and conventions are developed – and on which schooling has a large influence.

The next steps of this work are tied to the understanding and the description of the 'graphic toolbox' used by each teacher, and to what extent the used 'graphic tools' coincide or differ from the ones the students apply.

And now as RIDE is slowly shifting from an analytical approach to actions for change, it is helpful to think how could this research be used to improve practices in schools. The probable

outspread would be collaborations with teachers to develop ways to explore the visual features of writing alongside the literacy process. For the students it could aid the development of writing as an independent form of language that have its own qualities, and also the construction of a graphic communication comprehension that could be extrapolated to other types of visual representation.

Notes

¹ This enquiry is part of a research group called RIDE – International Design/Education Network – that aims to understand the artefacts and the graphical processes that take place in schools, through the viewpoint of information design.

² Graphic language is described by Michael Twyman (1979) as a form of communication made by intentional visible marks. He distinguishes visual from graphic language because gestures can also be considered a visual form of communication (Twyman, 1982).

³ Recife is in Brazilian northeast, and its metropolitan area has about 4 mi people. There's no official estimative of how many students it has, but, when it comes to national numbers, there are 3,3 mi students enrolled in the 3rd year of the primary school and a total of 49 mi students in basic education in Brazil.

⁵ Walker (2001) discusses that, besides the fact that there are mixed opinion among researchers between the used of lined or unlined paper, experimental studies indicate that the use of ruled paper for young children leads to better results in terms of legibility.

⁶ The change in the typeface or in its style, such as weight and italics, can add more diversity in the depiction of different meanings through the use of typography, as stated in most books about the topic, such as Lupton (2004) and Bringhurst (1996). These books also comment about other visual strategies, like letter spacing, that are present in analytical works regarding the diversity of typographic differentiation as well, as in Stöckl (2005) and Moys (2012). When it comes to hand lettering, such as the ones made for vernacular signage, Finizola (2015) found a large extension of variation, like different styles and decoration.

References

- BRINGHURST, Robert. (1996). **The elements of typographic style**. Vancouver: Hartley & Marks.
- FINIZOLA, Maria de F. W. (2015). **A tradição do letreiramento popular em Pernambuco – Uma investigação acerca de suas origens, forma e prática**. PhD Thesis. UFPE: Recife.
- LUPTON, Ellen. (2004). **Thinking with type**. New York: Princeton Architectural Press.
- MOYS, Jeanne-Louise. (2012). **Typographic meaning: readers' impressions of patterns of typographic differentiation**. PhD thesis, University of Reading.
- STÖCKL, Hartmut. (2005) 'Typography: body and dress of a text – a signing mode between language and image'. In: **Visual Communication**, v. 4, n.2, pp.204–214.
- TWYMAN, Michael L. (1979). 'A schema for the study of graphic language'. In: Kolers, Paul A.; Wrolstad, Merald E.; Bouma, Herman (Org.). **Processing of visible language**. NY & London: Plenum Press, v.1, pp. 117–150.
- _____ (1982). 'The graphic presentation of language'. In: **Information Design Journal**, v.2(1), pp. 2–22.
- WALKER, Sue. (2001). **Typography and language in everyday life**. London: Longman, Harlow.





How science concepts are introduced when using e-learning at elementary schools.

JULIA CASTILLO AGUERRE

University of Reading / Uruguay

The research approach adopted in this study, which was part of my MA Information Design in University of Reading includes a literature review to identify the strategies to enhance learning proposed by the learning sciences, and a systematic analysis of the case study: EDUciencias, an Uruguayan smartbook to support the science national curricula in the classroom. The findings from this research provide evidence that e-learning instruction is multimodal, and its objectives are similar to the ones of information design; that there is a relation between the product structure and the learning theory behind it; and that the strategies suggested by the learning sciences can be applied with design techniques on a micro, macro and meta level but they are affected by the context of use.



How designers can enhance e-learning for children

JULIA CASTILLO
Uruguay
Reading University

My presentation is a summary of the literature review and some findings I made during my MA Information Design dissertation at Reading University. The study is about e-learning and how designers can enhance learning through design techniques. However, this text is going to be just an abstract.

I chose this topic because I wanted to understand more about designing for e-learning in Uruguay—from where I am. There, 10 years ago a non-profit project called “One laptop per child” was implemented. Since then, every child in public primary school receives a laptop; therefore, e-learning has been slowly introduced in classrooms and at homes. In this context, it was really important to deepen in the knowledge of designing for e-learning, in particular taking into consideration the educational sciences suggestions.

Laptop with EduCiencias

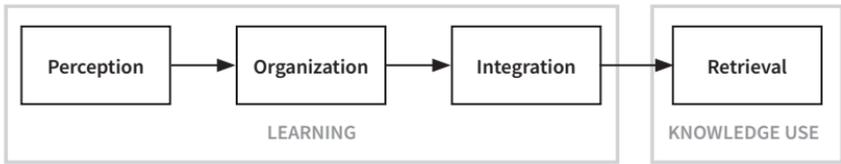


Within the “One laptop per child” I selected the case of study EduCiencias. It is a collection of

smartbooks for children in 5th and 6th grade to support the instruction of Natural sciences. Having selected this case study I had to learn not only about how we learn but also how children at this age learn, and the particularities of teaching Natural sciences for children.

Learning has two main stages, the learning process itself and the use of knowledge, that is the retrieve of the information learned. The first part has three stages. First, the perception of information that is related to the senses. Second, the organization of that information, which is related to our short-term memory. And finally, the third stage is about the integration of the information to our long-term memory and this process is related to our motivation to learn.

The learning process



In order to enhance learning, e-learning sciences have established goals related to each of these stages. When I say e-learning sciences I meant psychology, cognitive sciences and behavioural sciences. The objectives can be achieved by understanding certain principles and techniques.

As an example, to enhance the learning process we can, try to help with the first stage: the perception of information. In that regard, the educational sciences say that we need to direct the attention of the child to the crucial information. One principle related to this is Signalling because people learn deeper if there are cues to highlight organisation and essential material; this offers them navigational support. So, the tactic suggested is to highlight essential material.

To highlight essential material is something that information designers are used to, and during the years they have developed many techniques to

do that, such as typography differentiation, type hierarchy, spaced structured text, pointed words, content structure, visual hierarchy, etc.

Design techniques examples



Heading 1

Heading 2

Heading 3

Heading 4

Heading 5

Heading 6



This was just one of the examples of how design techniques can support and enrich educational sciences in the design of instructional materials. Information designers can embrace educational sciences' knowledge to focus their efforts to make more effective e-learning instruction for children.



Decorative v. informative pictures in H&S posters for children

SARA COPETTI KLOHN

University of Reading - Brazil

The visual characteristics of health and safety posters for children involve a mixture of textbooks and storybooks features, respectively because of their informative nature and their base on illustrations as a way of communicating a message. An analysis of a sample of H&S information for children showed this type of poster usually consists of a title and a drawing with or without a short explanatory text. Presentation of an investigation on the outcomes of using informative or decorative pictures to communicate messages to children

Informative Pictures v Decorative Pictures

in Health and Safety Posters for children

*Sara Copetti Klohn**

PhD student - University of Reading [UK]

Lecturer - Federal University of Rio Grande do Sul [Brazil]

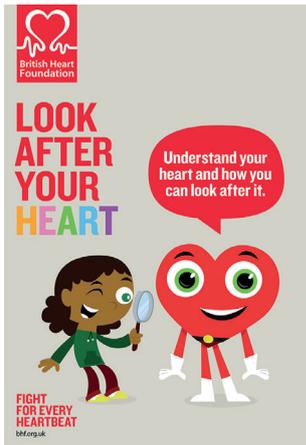
*Sponsored by:



- Lack of research in information design for children
- Posters that instruct children how to behave in risky situations



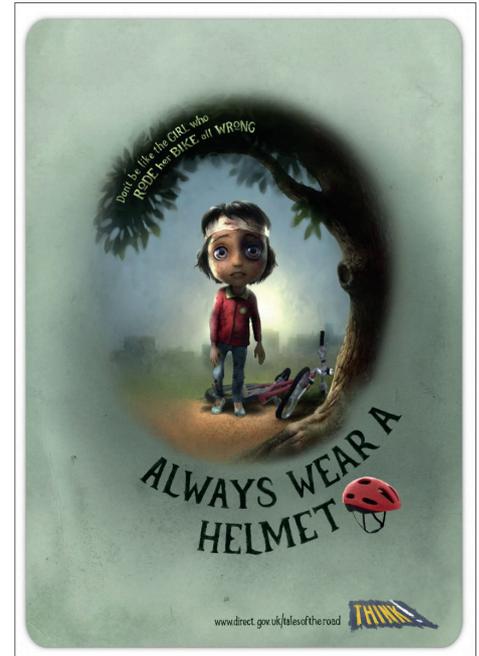
- Analysis of 64 examples including posters, leaflets and booklets
- 46 of those were posters



Booklet - British Heart Foundation, UK 2015



Leaflet - National Society for the Prevention of Cruelty to Children (NSPCC), UK 2015



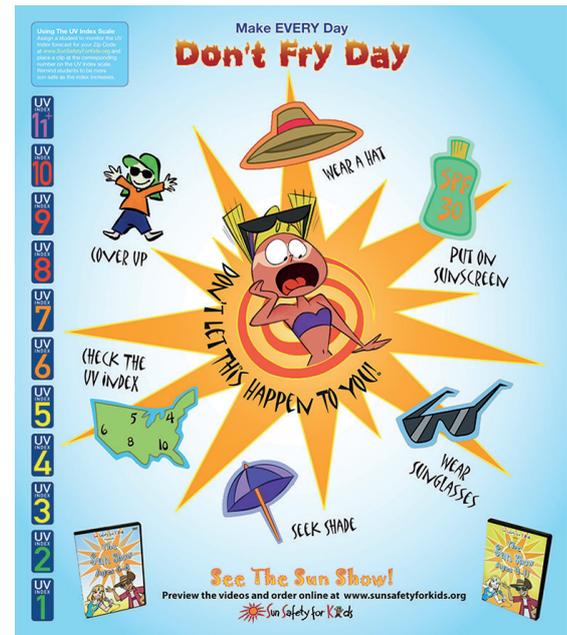
Poster - Department for Transport, UK 2009

- Typical features of H&S information for children

Drawings rather than photographs



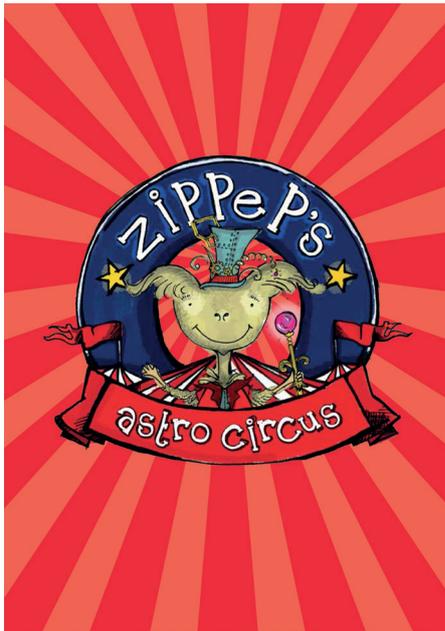
Drawings in Road safety campaign 'Los Bolechos';
Ministerio del Interior / Direccion General de Trafico, Spain 2015



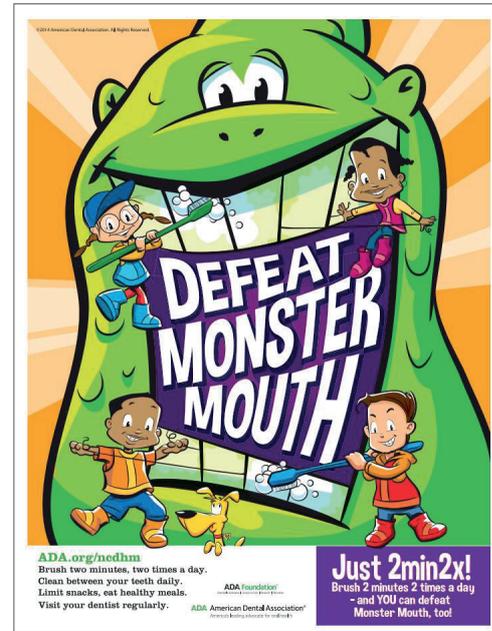
Drawings in skin cancer prevention poster,
The National Council on Skin Cancer Prevention, USA 2009

- Typical features of H&S information for children

Colourful, vivid colours



Vivid colours in Internet safety campaign,
Office of the Children's eSafety Commission, Australia 2017



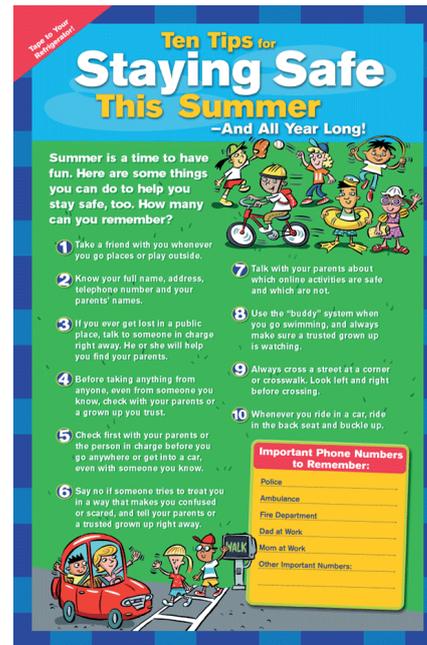
Vivid colours in dental health poster,
American Dental Association, USA 2016

- Typical features of H&S information for children

Depiction of children



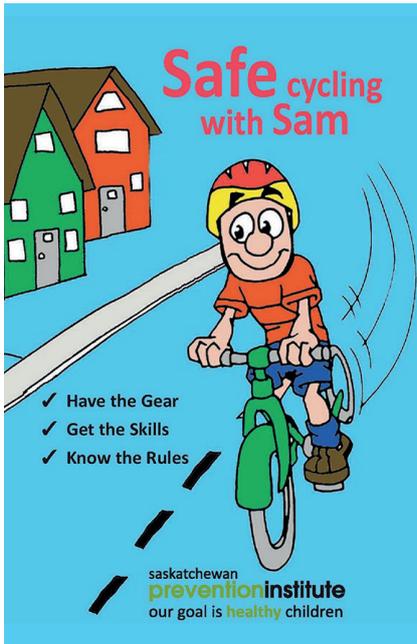
Depiction of children in Internet safety poster, Yahoo, Worldwide - Date non available



Depiction of children on summer safety tips poster, Torah Tots, USA - Date non available

- Typical features of H&S information for children

Informative pictures



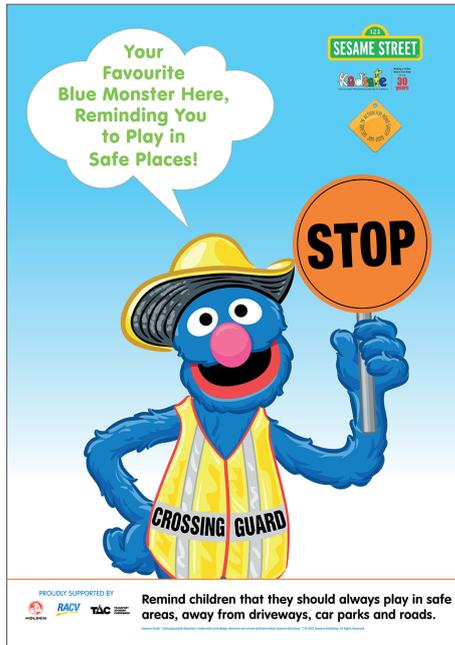
Informative picture in road safety poster
Saskatchewan Prevention Institute, Canada 2009

Decorative pictures

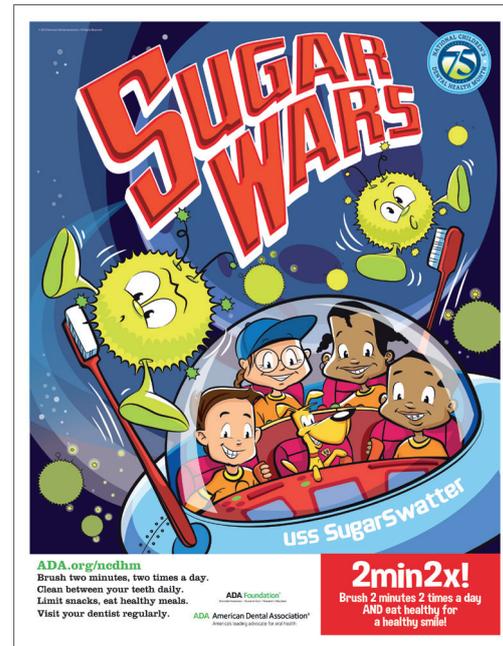


Decorative pictures in fire safety poster,
NFPA - National Fire Protection Association, USA 2013

- 20 of the 46 posters had decorative pictures, which means 43% of the pictures were decorative and had no informative function
- The other 57% were pictures that were either reinforcing or adding information



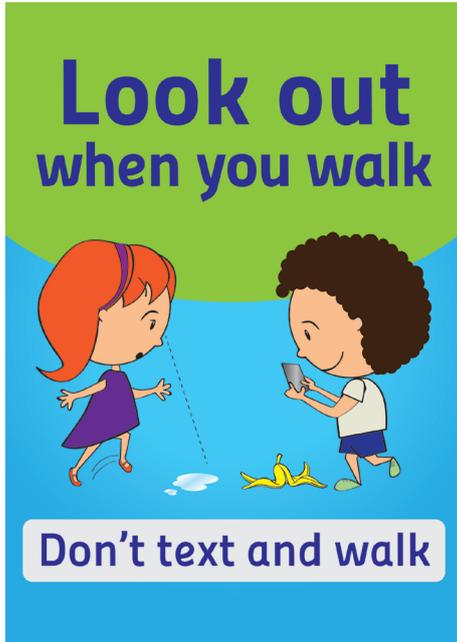
Decorative picture in road safety poster,
Sesame Workshop & Kidsafe Victoria, Australia 2013



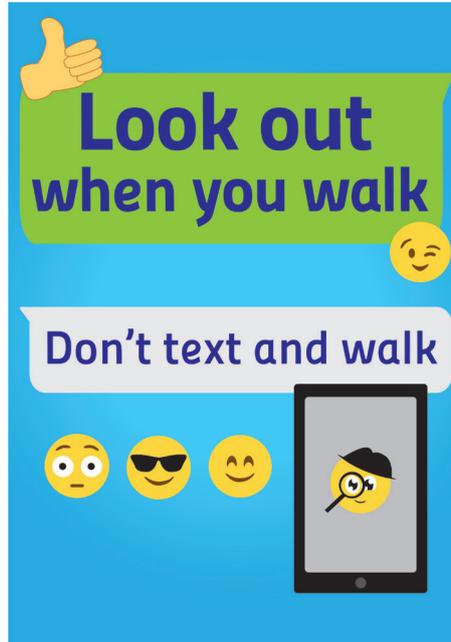
Decorative pictures in dental health poster,
American Dental Association, USA 2016

- 
- Study to test informative picture versus decorative pictures
 - Children between 6 to 12 years old
 - One school in Reading, UK - Year 3 (7 and 8) Year 6 (10 and 11)

Poster 1: Informative picture



Poster 2: Decorative picture



Poster 3: Verbal information only



- The study consisted of four phases
 - 1) H&S introduction
 - 2) Three groups with one poster each + discussion
 - 3) Children, in pairs, completed the 'Be Safe' list
 - 4) Chat between children and the researcher

Be Safe

What to do:	What not to do:
	

The poster is a rectangular frame containing the title 'Be Safe' at the top center. Below the title are two side-by-side rectangular boxes. The left box is labeled 'What to do:' and has a thumbs-up icon at the bottom left. The right box is labeled 'What not to do:' and has a thumbs-down icon at the bottom right. A red line from the text 'completed the 'Be Safe' list' in the list above points to the right side of the poster frame.

• Children's answers

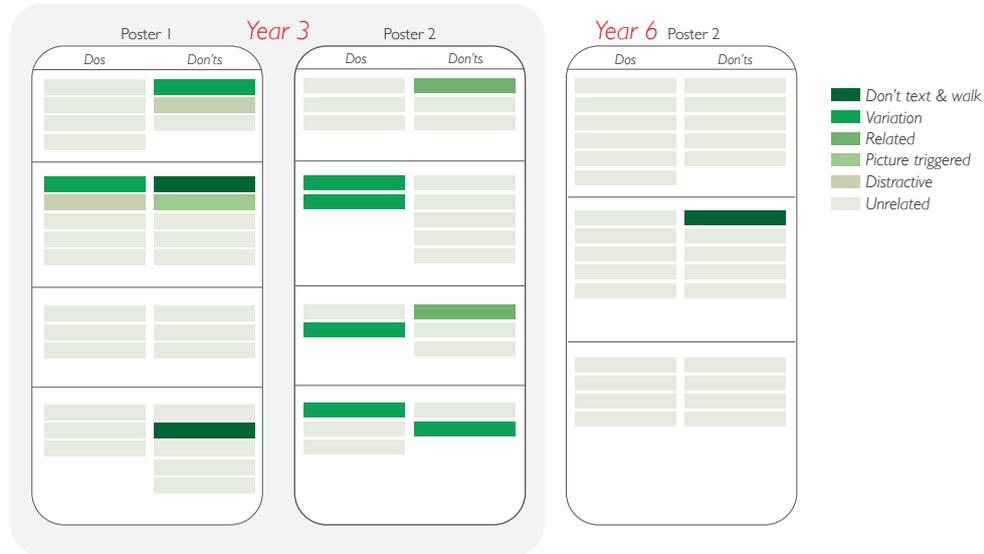
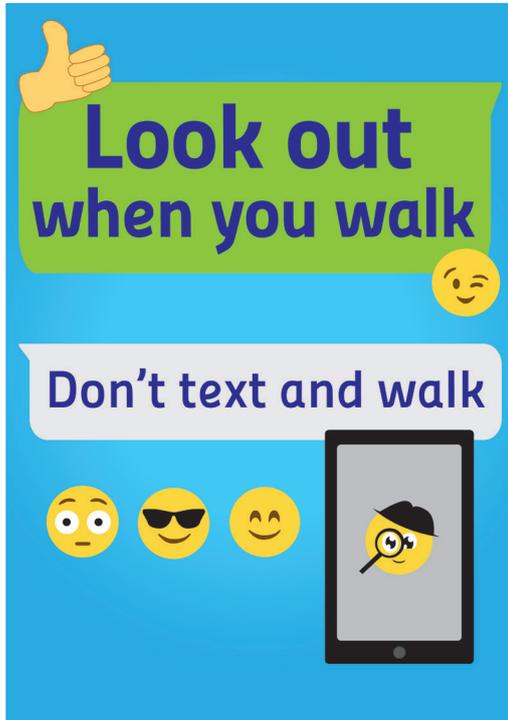
- Don't text and walk
- Variation of don't text and walk
- Related to the posters' subject
- Possibly triggered by the picture
- Distractive picture information
- Unrelated answers

YEAR 3

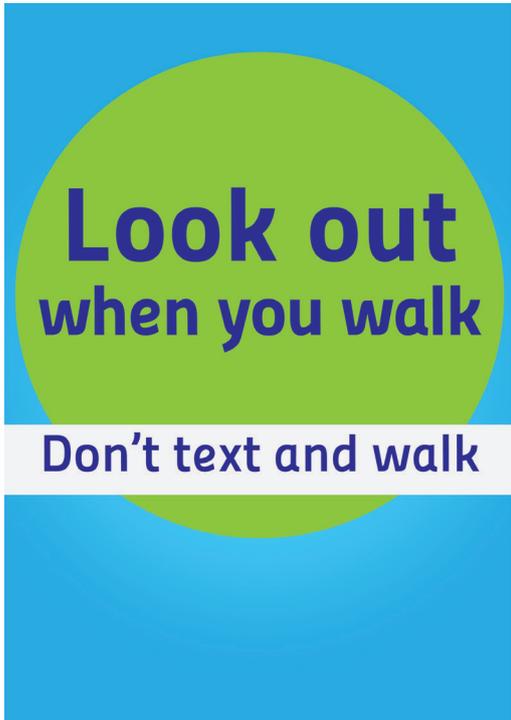
Poster 1		Poster 2		Poster 3	
Dos	Don'ts	Dos	Don'ts	Dos	Don'ts
					
					
					
					
					

YEAR 6

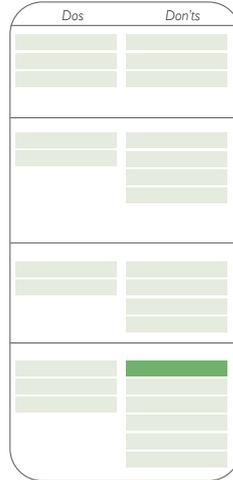
Poster 1		Poster 2		Poster 3	
Dos	Don'ts	Dos	Don'ts	Dos	Don'ts
					
					
					
					
					



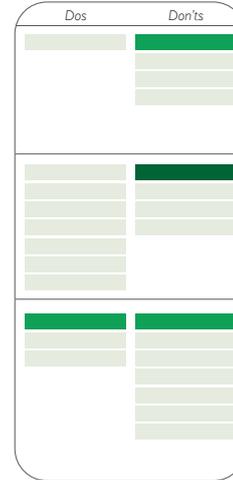
- Younger children (Year 3) repeated the posters' information similarly when working with Poster 1 and Poster 2
- Year 6 children working with Poster 2 seemed to not get much information from this poster
- Younger children were amused by the emojis, and the majority of this class preferred Poster 2



Year 3 Poster 3



Year 6 Poster 3



- Don't text & walk
- Variation
- Related
- Picture triggered
- Distractive
- Unrelated

- Poster 3 seem to have communicated the main message to children of Year 6
- No children receiving this poster was enthusiastic about it
- Most children of both grades thought Poster 3 was boring

Study Limitations

- Small number of participants
- Discussions could have influenced the communication of the message
- Group talks instead of individuals

Findings

- Complex informative pictures benefit older children slightly more than younger ones, who benefit more of simple attractive decorative pictures
- The efficiency of the decorative picture could be because emojis are trending
- The informative picture created some distraction the message
- A new study was conducted with five posters and, for all sorts of reasons, achieved less polarised results



Thank you!

s.copetiklohn@pgr.reading.ac.uk





**The Working Session Workshop:
Learning how to facilitate
effective feedback sessions**

GEORGE SLAVIK & KENNA FALLAN

United States

University of California, Davis

The diversity and complexity of problems we face today require more diverse and multidisciplinary teams. Collaborative work is increasingly important—and increasingly difficult. Learning some ways to bring people together effectively and productively can create space for novel and impactful solutions. Whether trying to find out the nuances of what’s not working (with an artifact, system, or environment) or improving a document, working sessions are helpful tools for soliciting input and for hearing (and learning from) many perspectives.

What makes a working session successful? In this workshop, participants engage in collaborative activities with the meta goal of learning to create a successful working session. By “workshopping a working session” together, participants not only learn what makes working collaboratively successful, but how to prepare for what happens before, during, and after bringing people together.



**The Working Session Workshop:
Learning how to facilitate
effective feedback sessions**

GEORGE SLAVIK & KENNA FALLAN

United States

University of California, Davis

The diversity and complexity of problems we face today require more diverse and multidisciplinary teams. Collaborative work is increasingly important—and increasingly difficult. Learning some ways to bring people together effectively and productively can create space for novel and impactful solutions. Whether trying to find out the nuances of what’s not working (with an artifact, system, or environment) or improving a document, working sessions are helpful tools for soliciting input and for hearing (and learning from) many perspectives.

What makes a working session successful? In this workshop, participants engage in collaborative activities with the meta goal of learning to create a successful working session. By “workshopping a working session” together, participants not only learn what makes working collaboratively successful, but how to prepare for what happens before, during, and after bringing people together.



Color

with
concepts
and

Global Patient Protection Agreement

1. Purpose and Scope

2. Definitions

3. Obligations

4. Dispute Resolution

5. General Provisions

Item	Value	Unit
Item 1	100	kg
Item 2	200	kg
Item 3	300	kg
Item 4	400	kg
Item 5	500	kg
Item 6	600	kg
Item 7	700	kg
Item 8	800	kg
Item 9	900	kg
Item 10	1000	kg

KVII

Agenda

5 min

Welcome

10 min

Introductions

10 min

Exercise Introduction

20 min

Group Work

15 min

Report Out

5 min

Next Steps

10 min

Worksession Tips

15 min

Questions / Discussion



Pro Tip:

Even though you spent a lot of time planning your agenda, leave the times off for the attendees if you can.

It allows you to be flexible when something good starts happening.

1 Planning the work session

Define your goals

What are you trying to find out, get people to talk about, or come to agreement (or disagreement) on.

Design the activities

Activities are one way to achieve your goals. Make sure to prototype them!

Create an agenda

Know why you are bringing people together. If you don't create an agenda, people will bring their own.

Also, think about the flow of the activities and how that will impact energy throughout the work session.

Know what your team roles are

Practice never hurt anyone.

Visit the meeting room in advance

It will help you design your activities if you know how the space will impact them. Some places won't be good for some types of activities.

Make a supply list, and check it twice

Put one person in charge of the supplies, or be very clear about who is bringing what.

2 During the work session

Get there early

Have the room set up before anyone else arrives, you'll feel less rushed and more comfortable in the space. Plus, it makes you available for the informal conversations before the session that build rapport.

Set the context

Let people know why they are there and what the goals are. Explain what your agenda is.

Breaks matter

Identify break times in the agenda, and be generous. People taking time away from their teams like to know when they will have time to check in with them. It frees them up to focus on the work session.

Be flexible

It never hurts to have an extra exercise ready in case something doesn't work out.

Pay attention to conversations

Some conversations need to happen—and some don't. Have a "parking lot" where you can capture these ideas for later.

Always acknowledge the work

Attendees are here for a reason, value the work they are asked to contribute.

Have snacks!

3 After the work session

Clarify Next Steps

Without next steps, a working session is just a conversation. Keep the discussions alive after your attendees leave the room by agreeing on what happens next and identifying tasks.

Photograph everything

You'll want to capture all the work you did to reference later. It's also nice to have pictures of people working together.

Create a recap document

This is a document that becomes a reference later in the process. Send it to everyone who attended the work session so they can all access the information that was generated.





The universal building blocks of visual representations

YURI ENGELHARDT

The Netherlands - University of Twente

CLIVE RICHARDS

United Kingdom - Clive Richards Designs

A new framework is presented for analysing visual representations of information. This approach adapts ideas taken from linguistics and semiotics and draws on the rich existing literature about diagrams, graphic language, and data visualization. At the core of this approach is the notion of a diagram as a configuration of graphic components that expresses meaning by way of graphic relationships between those components. It is these graphic relationships that guide an interpretation a reader may take from a visual representation – an interpretation inferred from the graphic syntax, or visual grammar, used by the designer to construct the visual representation. It is by means of this visual grammar that the graphic language may be understood and a visual representation comprehended.

Yuri Engelhardt and Clive Richards

The universal building blocks of visual representations

A synopsis of the Richards–Engelhardt framework

Vision Plus, Riga 2017

An extended framework is presented for analysing and creating visual representations of information, which has its origins in *Diagrammatics* (Richards 1984) and *The Language of Graphics* (Engelhardt 2002). The approach adapts ideas taken from linguistics and semiotics and draws on the rich literature about diagrams, graphic language, and data visualization. At the core of this approach is the notion of a diagram as a spatial configuration of graphic elements that expresses meaning by way of graphic relationships between those elements.

Three representational modes

MODE OF CORRESPONDENCE

Literal

Non-literal

MODE OF DEPICTION

Mimetic

Schematic

MODE OF ENCODING

Depicting

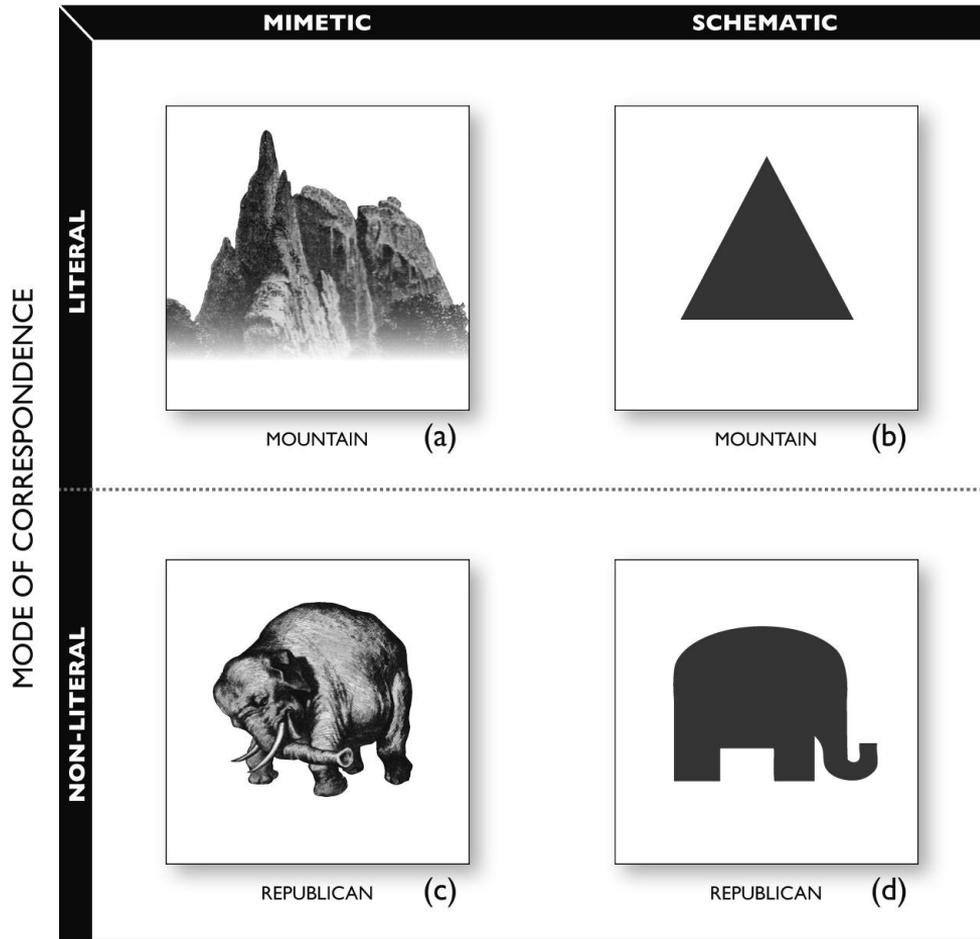
Scaling

Ordering

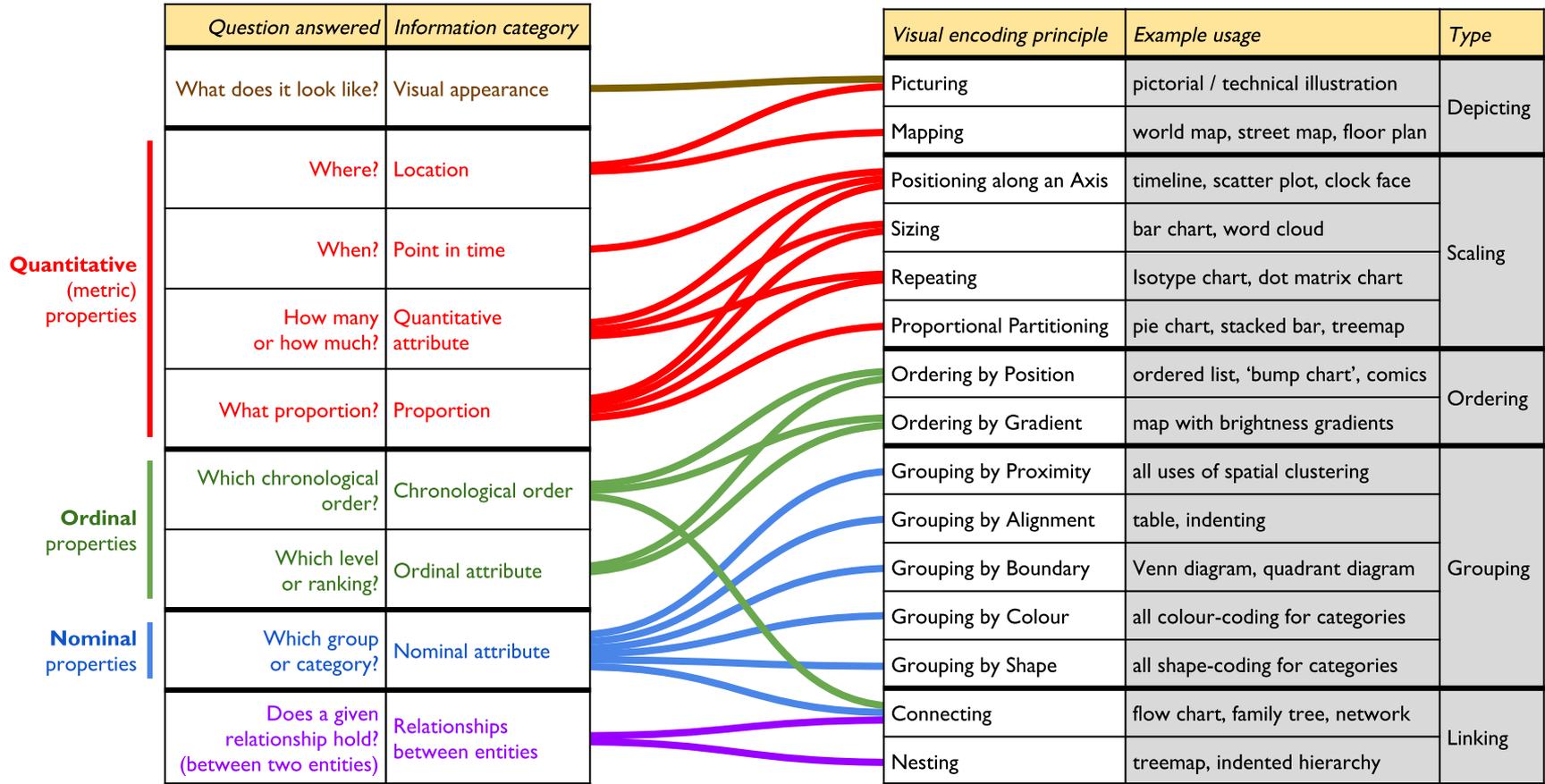
Grouping

Linking

MODE OF DEPICTION



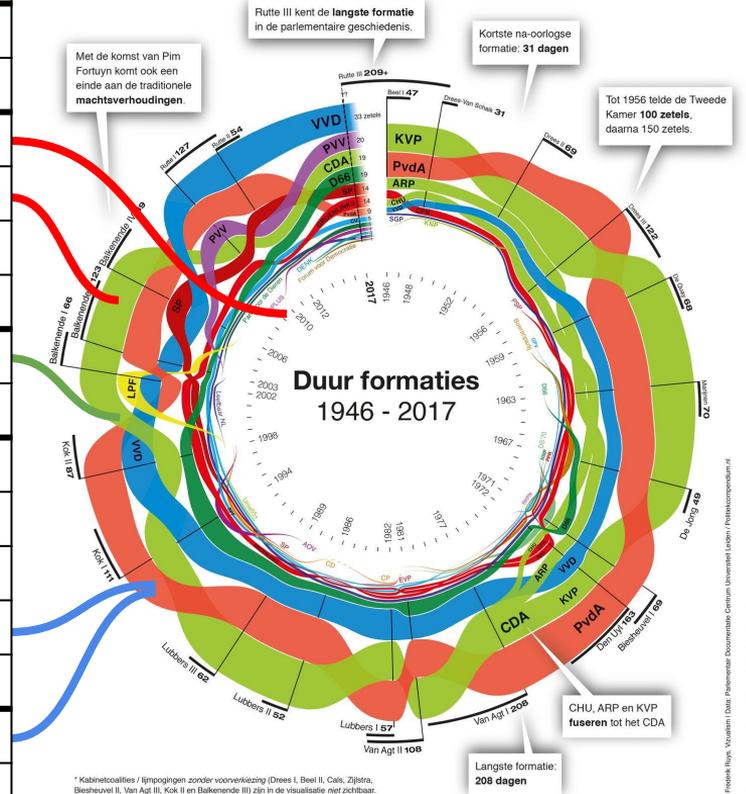
Depending on the questions answered (information categories), different visual encoding principles may be chosen.



Example (on the right): the number of seats per political party (colour-coded) in Dutch parliament for the last 71 years (by Frédéric Ruys)

Question answered	Information category
What does it look like?	Visual appearance
Where?	Location
When?	Point in time
How many or how much?	Quantitative attribute
What proportion?	Proportion
Which chronological order?	Chronological order
Which level or ranking?	Ordinal attribute
Which group or category?	Nominal attribute
Does a given relationship hold? (between two entities)	Relationships between entities

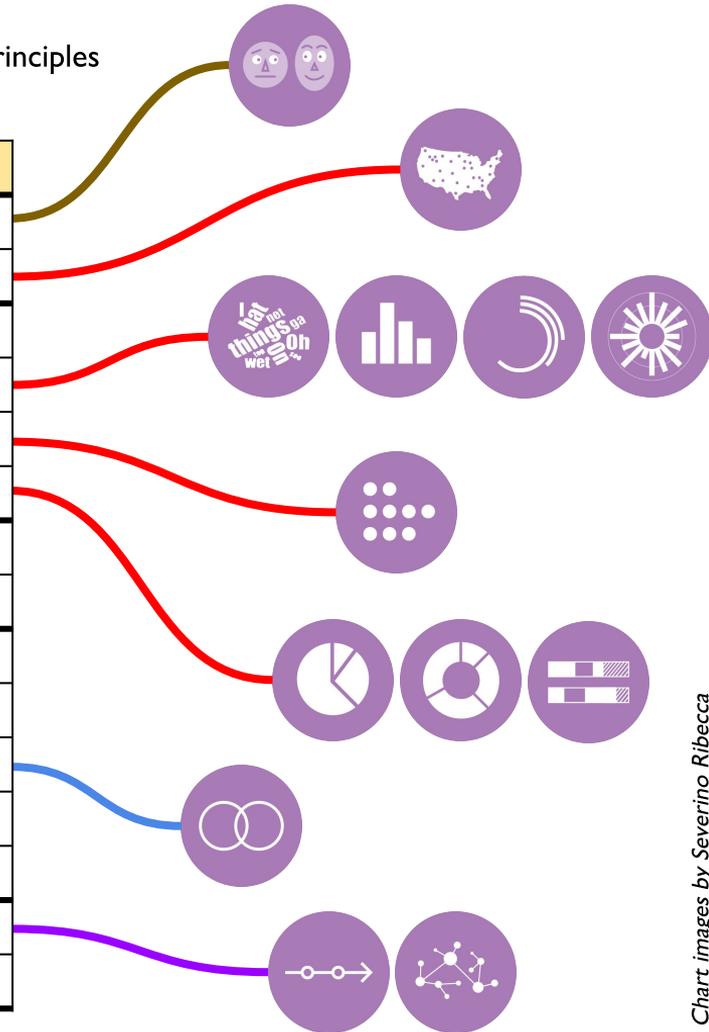
Visual encoding principle
Picturing
Mapping
Positioning along an Axis
Sizing
Repeating
Proportional Partitioning
Ordering by Position
Ordering by Gradient
Grouping by Proximity
Grouping by Alignment
Grouping by Boundary
Grouping by Colour
Grouping by Shape
Connecting
Nesting



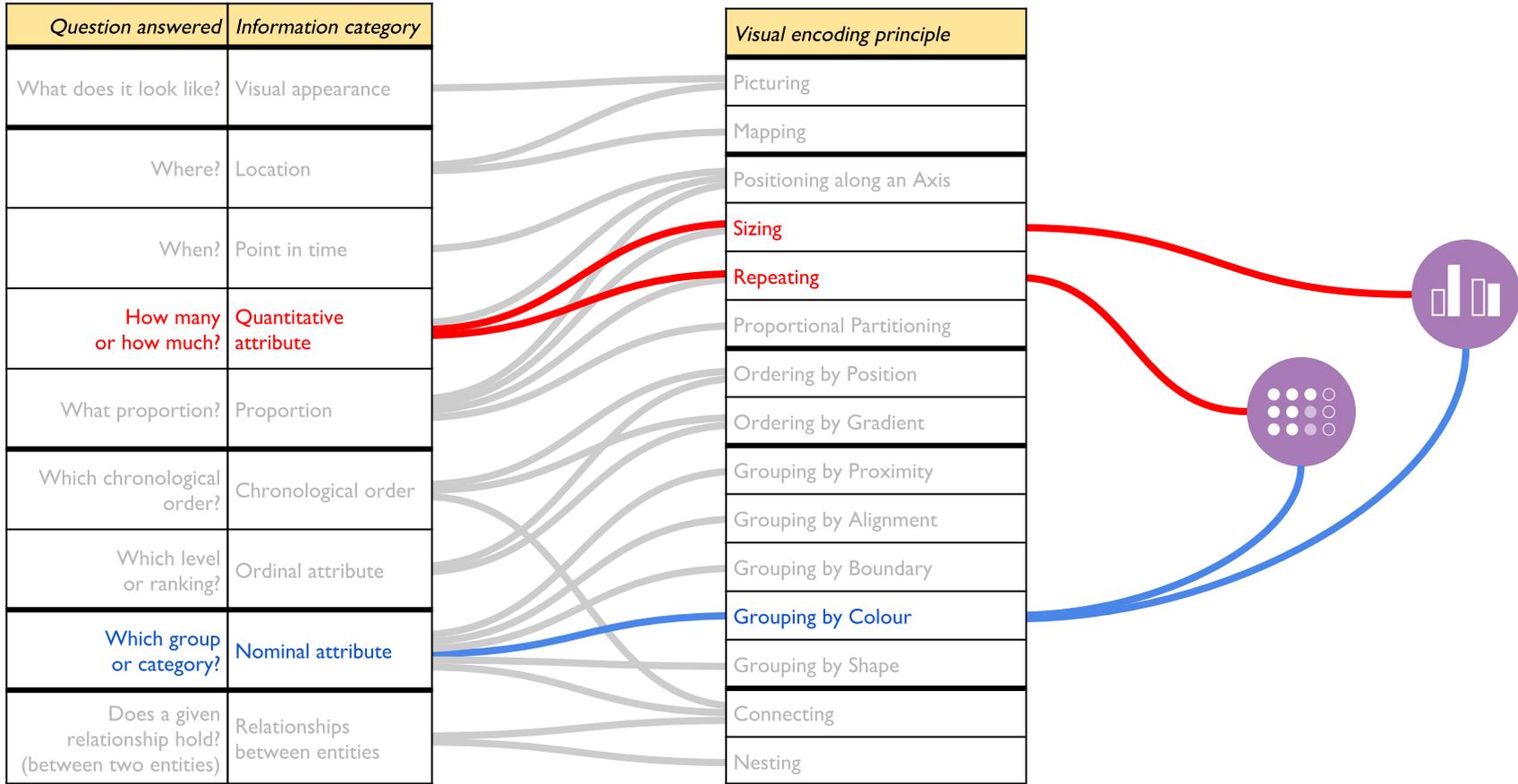
Examples of usage / example visual representations for some of the visual encoding principles

Question answered	Information category
What does it look like?	Visual appearance
Where?	Location
When?	Point in time
How many or how much?	Quantitative attribute
What proportion?	Proportion
Which chronological order?	Chronological order
Which level or ranking?	Ordinal attribute
Which group or category?	Nominal attribute
Does a given relationship hold? (between two entities)	Relationships between entities

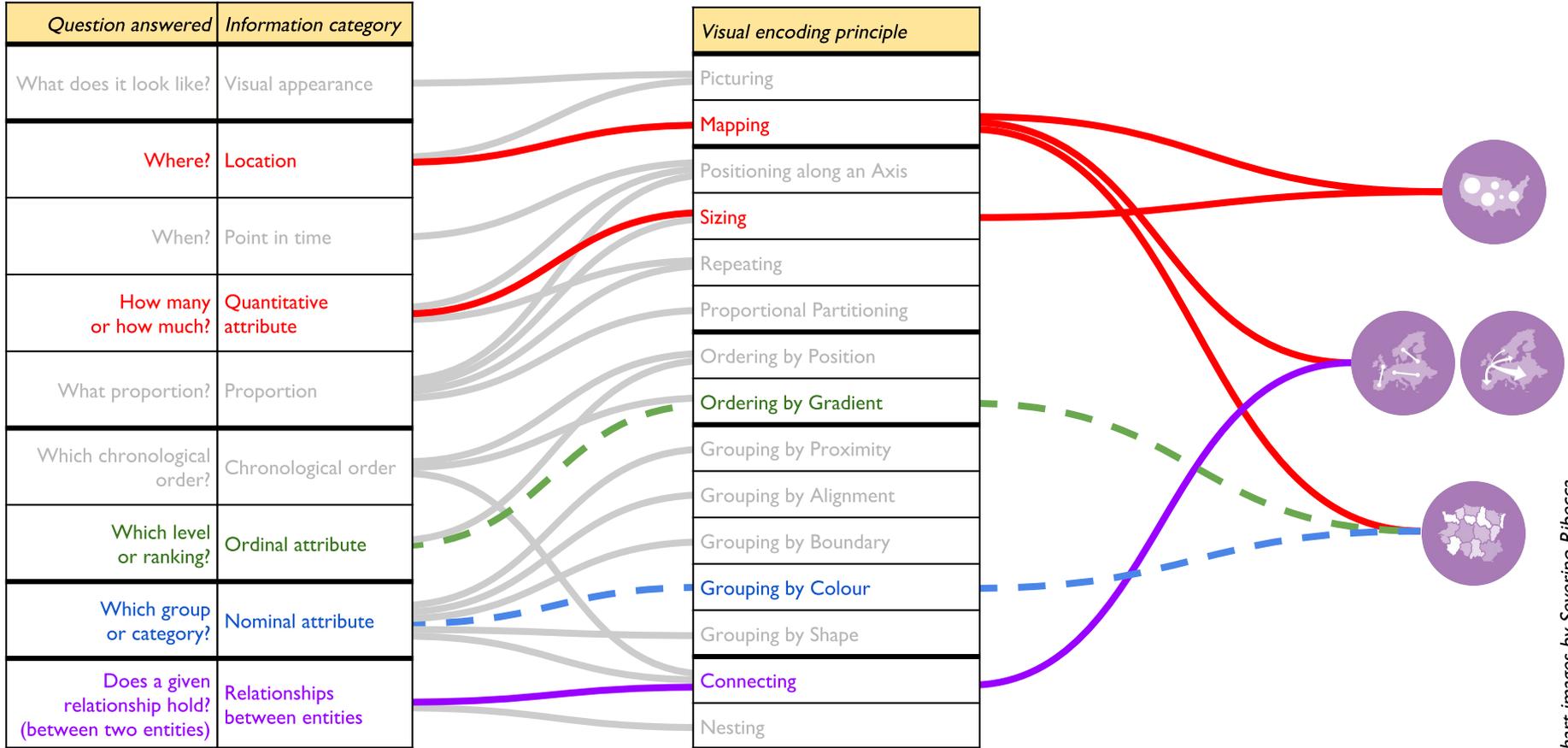
Visual encoding principle
Picturing
Mapping
Positioning along an Axis
Sizing
Repeating
Proportional Partitioning
Ordering by Position
Ordering by Gradient
Grouping by Proximity
Grouping by Alignment
Grouping by Boundary
Grouping by Colour
Grouping by Shape
Connecting
Nesting



Examples of combining visual encoding principles



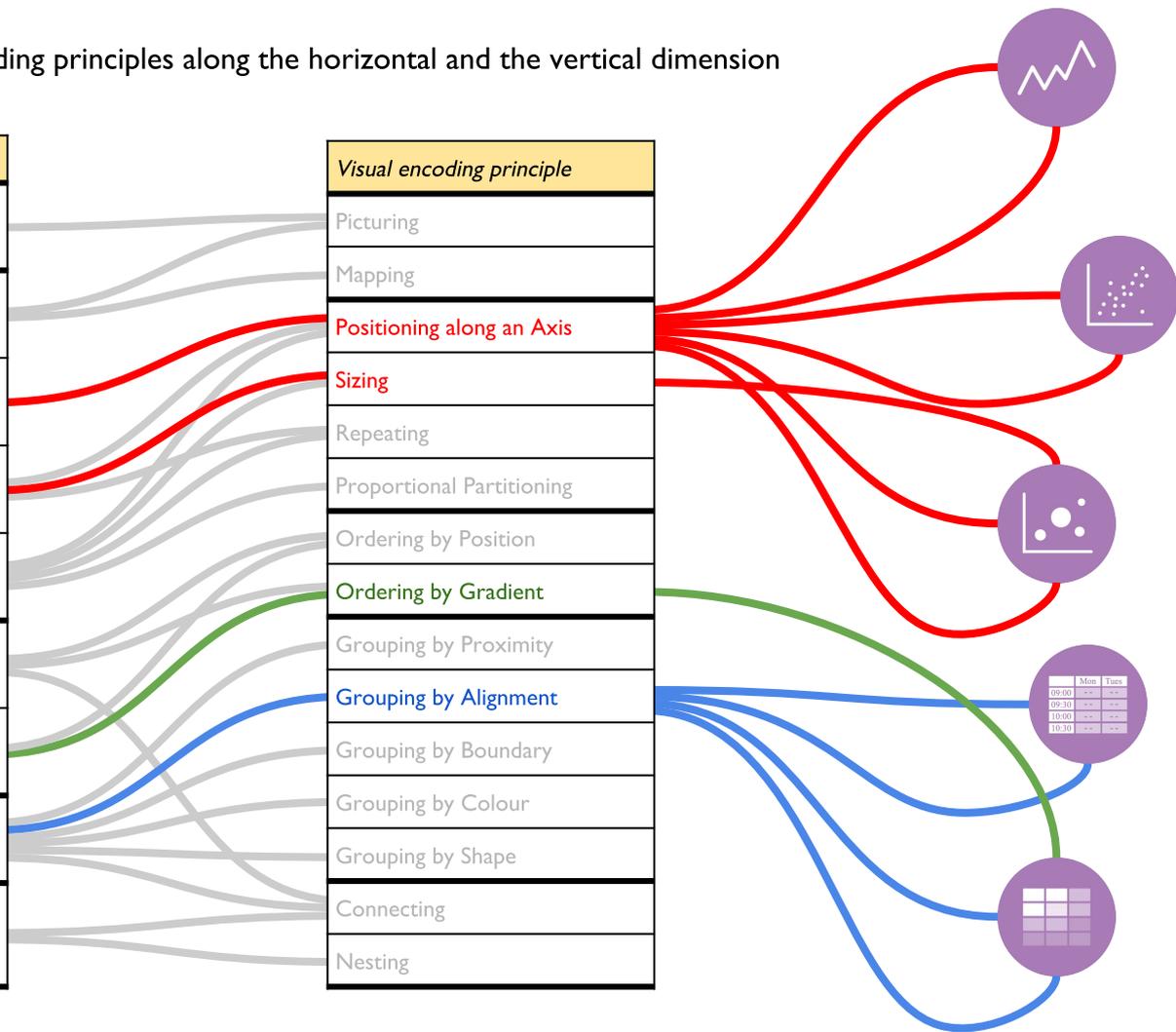
Examples of combining 'Mapping' with other visual encoding principles



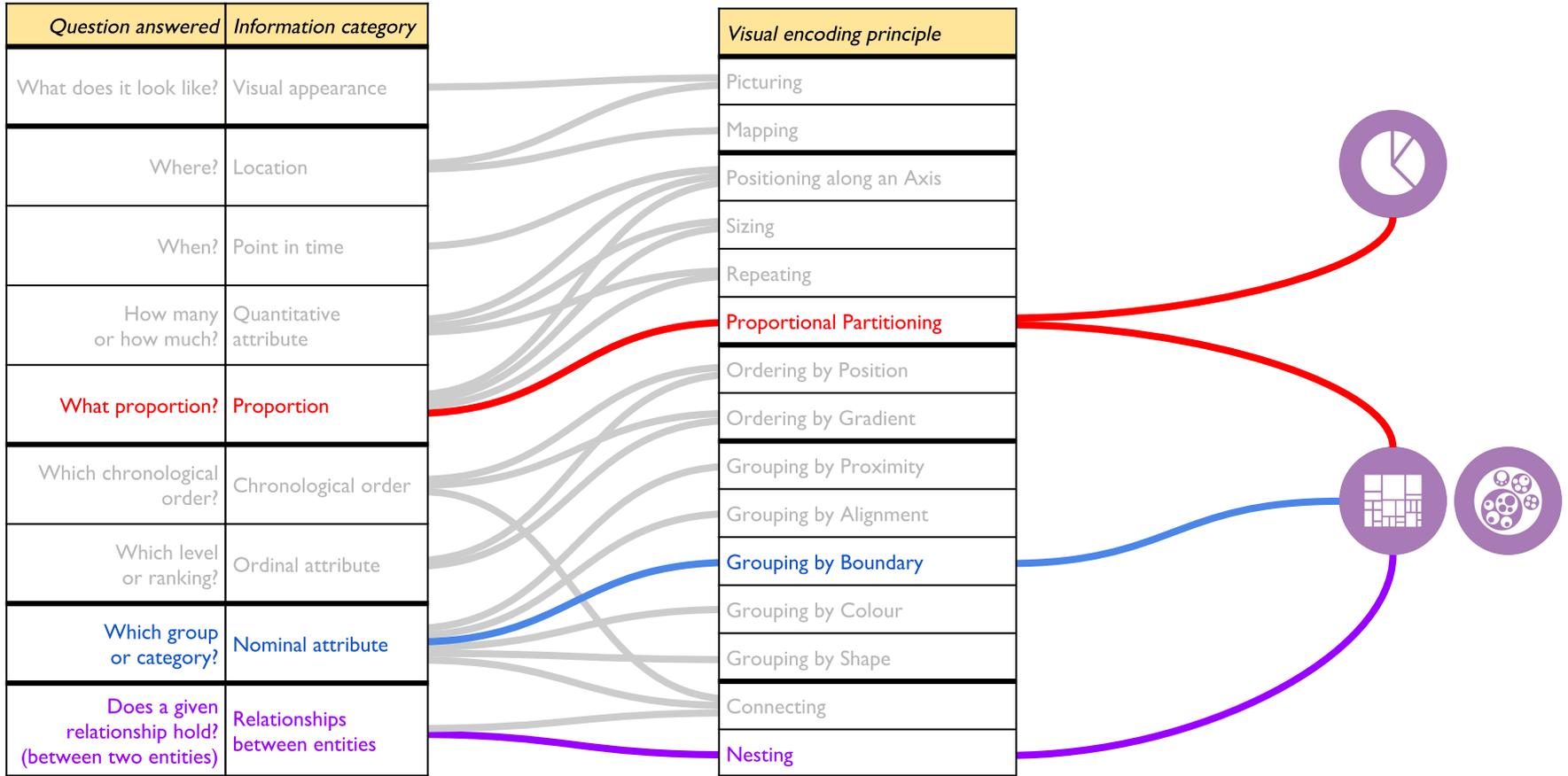
Examples of combining visual encoding principles along the horizontal and the vertical dimension

Question answered	Information category
What does it look like?	Visual appearance
Where?	Location
When?	Point in time
How many or how much?	Quantitative attribute
What proportion?	Proportion
Which chronological order?	Chronological order
Which level or ranking?	Ordinal attribute
Which group or category?	Nominal attribute
Does a given relationship hold? (between two entities)	Relationships between entities

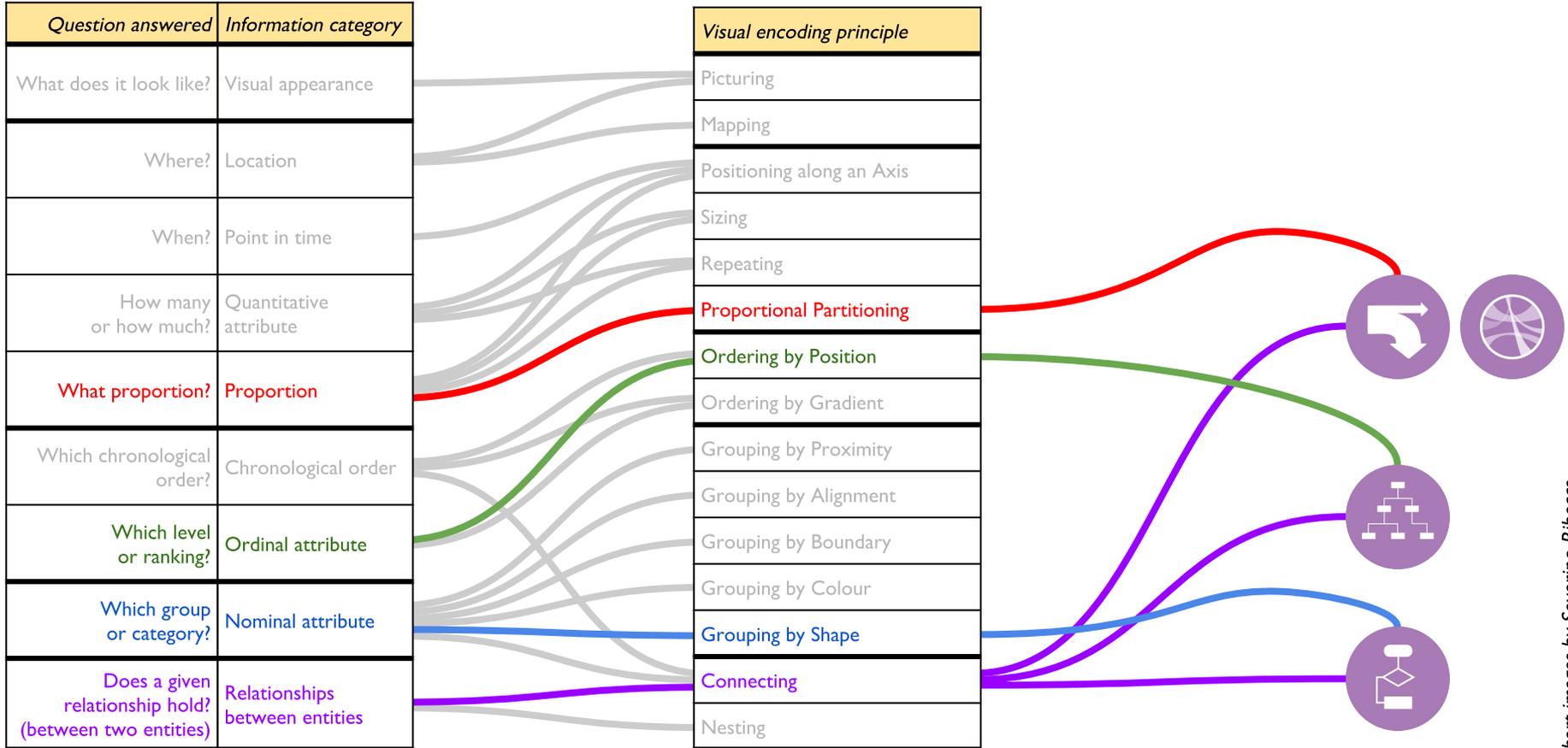
Visual encoding principle
Picturing
Mapping
Positioning along an Axis
Sizing
Repeating
Proportional Partitioning
Ordering by Position
Ordering by Gradient
Grouping by Proximity
Grouping by Alignment
Grouping by Boundary
Grouping by Colour
Grouping by Shape
Connecting
Nesting



Examples of using 'Proportional Partitioning,' 'Grouping by Boundary' and 'Nesting'



Examples of combining 'Connecting' with other visual encoding principles



Conclusion

The Richards–Engelhardt framework presented here offers a systematic way to describe comprehensively the design space of visual representations. It provides a:

1. Framework and a language for the analysis of the full spectrum of visual representations, regarding their key distinguishing features, allowing precise specifications to be made of, and detailed comparisons to be drawn between, specimens.
2. Mechanism for exploring previously unexploited combinations of visual building blocks.
3. Potential tool for creating alternatives for any given visual representation or data set.

Using this scheme for designing a diagram the question becomes not, what type of diagram to use, but rather, which set of visual encoding principles may be applicable, and in what combination.

Richards C J (1984)

Diagrammatics: a theoretical framework for studying diagrams and for establishing their fundamental modes of graphic organization

PhD thesis, Royal College of Art, London

Engelhardt Y (2002)

The language of graphics: a framework for the analysis of the syntax and meaning in maps, charts and diagrams

PhD thesis, University of Amsterdam

Richards C J and Engelhardt Y (forthcoming)

‘Diagrammatics: the fundamental modes and building blocks of visual representations’

In: Richards C J (ed) *Elements of Diagramming*

London: Routledge



What are we learning when we are learning?

ENRICO BRAVI

New Design University, Austria

The New Design University St. Pölten (NDU) was founded by the Lower Austrian Chamber of Commerce and its Business Development Institute (WIFI) in 2004. The BA (Hons) Graphic and Information Design as it is today started in 2015 and is based on an established, 10 year old graphic design course.

In the summer of 2017 the first class graduated from the programme. This creates an opportunity to analyse the two year process, to draw the first conclusions and set goals for the years to come: What was achieved? What needs to be improved? Which skills need to be emphasised, added or modified throughout the curriculum? How was the response of the students?





Universal design. Competence and a constructive approach require qualification and empathy.

THOMAS BADE

IUD - Institute for Universal Design - Germany

Together with Sigmund Freud University (Vienna); designaustria; design for all, Austria; the International Institute for Information Design; design for all, Barcelona; Universal Design Forum e.V. and the Institute for Universal Design, we are currently developing a post-master's Universal Design program. The aim is to meet the growing needs of the economy for managers with cross-disciplinary and intercultural universal design competence.





Are pictorial statistics still appropriate for use in projects involving public decision making?

Perks Sue

University Creative Arts Epsom - UK

This paper will review a series of social policy campaigns from the 1930s and 40s that utilize pictorial statistics to explain key facts, with the aim of establishing whether this form of graphic explanation still has resonance today. Examples of printed material dealing with new plans for Social Security (1943) Social Insurance (1943), the County of London Plan (1945) and American New Deal publications for the Works Progress Administration (late 1930s) will be drawn on to illustrate important campaigns where pictorial statistics were used. Issues of implied trustworthiness, integrity, clarity and bias will be discussed and considered in relation to printed material from the UK 2016 European Referendum in order to ascertain whether pictorial statistics and the implicit values that it previously appeared to represent, could be adapted for use in similar contexts today.



Are pictorial statistics still appropriate for use in projects involving public decision making?

SUE PERKS

UK

University for the Creative Arts



This presentation will review a series of social policy campaigns from the 1940s that use pictorial statistics to explain key facts. Its aim is to establish whether this form of graphic explanation still has resonance today. The starting point for the argument was the confusion caused by the barrage of conflicting information presented to the British public for the June 2016 European Referendum on banners, buses and through a leaflet sent to every UK household. Debate was also prompted by the current trend for McCandless style pastel coloured infographics which proliferate today – which begs the question of why the UK Government did not pick up on this popular form of graphic communication (or indeed any form of visual statistics) to reinforce their message that the UK would be better off remaining within the EU.

Published material such as the UK Government's 1943 *Social Security: The Story of British Social Progress and the Beveridge Plan* and *Social Insurance: Including Industrial Injury Insurance: Brief Guide to the Government's Plan* booklets (both visualized by the Isotype Institute) will be discussed along with the 1945

County of London Plan (by E.J. Carter and Ernő Goldfinger). American New Deal policy documents explaining the Works Progress Administration (WPA) from the same era, many using charts designed by Rudolf Modley's organization, 'Pictorial Statistics Inc'. will also be presented as examples of campaigns that used pictorial statistics to support government policy, rally and inspire the nation. These projects will serve to highlight issues of implied trustworthiness, integrity and clarity in the graphic explanation of important social policy documents.



EU Referendum political party bus campaign messages

EU Referendum publicity

The EU Referendum was characterised for many by a parade of buses with bold graphic messages containing opposing sensationalist claims which toured the UK – some advocated 'Remain' and some 'Leave' Europe. Perhaps the most outspoken message came from Boris Johnson, who unlike the majority of the Conservative party (but along with UKIP) was suggesting 'Leave' so that the £350 million we allegedly send to the EU monthly could be rechannelled into the overstretched National Health Service. Labour, like most of the Conservatives backed the 'Remain' stance so even political parties were not sending out clear consolidated messages. To get a more rounded picture of what information was available, HM Treasury (and what they were publishing on the official UK Government website) was consulted. This quote is taken from there:

'HM Treasury analysis on the EU referendum shows that a vote to leave would mean Britain would be permanently poorer. Gov.uk HM Treasury website facts published 18 April 2016 clearly states Britain will be worse off by £4,300 per household if Britain votes to leave, European Union new analysis by HM Treasury shows'. www.eureferendum.gov.uk



Gov.uk Treasury banner

The website also contained statistical data written clearly and simply and the banner shown above. How much more clearly could an undecided voter be targeted? But how do you define the term 'household'? By the time this banner was published it merely joined a plethora of other big banner messages and was almost invisible.

An important decision for the UK

On Thursday, 23rd June there will be a referendum. It's your opportunity to decide if the UK remains in the European Union (EU).

It's a big decision. One that will affect you, your family and your children for decades to come.

The UK has secured a special status in reference to EU

- we will not join the euro

- we will keep our own border controls

- we will not be part of further European political integration

- there will be tough new restrictions on access to our welfare system for new EU migrants

- we have a commitment to reduce EU net tax

The Government believes the UK should remain in the EU.

But, we recognise the Government believes a vote to remain in the EU is the best interests of the people of the UK. Unless some of the options the UK would face if there were a vote to leave.

If you would like further information, please visit www.inform.uk

or contact us on 0800 011 0000

or visit www.inform.uk



If the UK voted to leave the EU, the resulting economic shock would risk higher prices of some household goods



Over 3 million UK jobs are based in exports to the EU

Pages from the EU Referendum leaflet

The official UK Government booklet for the EU Referendum reassembled the type of design favoured by a high street bank. It consisted of neat sans serif black type on a white background with full bleed images and captions in box rules. The imagery was idealised and tried to emulate real people – but it failed miserably with stereotypical images of clean-cut factory workers, a stylish woman shopper, an Asian family sitting in their smart kitchen and a young white family almost walking into the sunset. The message was polite. ‘The Government suggest...’ I kept my copy, but I suspect most of them swiftly ended up in the recycling bin.

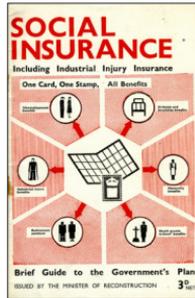
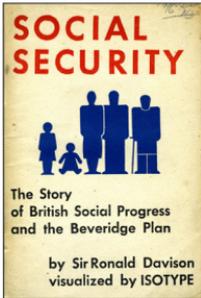
But buses, booklets and banners are of little significance when we look at what has allegedly been happening in cyberspace. Did the Russians use Cambridge Analytica to influence Trump’s victory in the US election because Putin disliked Hilary Clinton so much? Does this propagandist rigging skew everything and make the concept of truth an anathema? Has the power of social media negated our trust for any official government information? And were subtle social media interventions used to push the UK vote to leave the European Union? Do we trust social media over print, buses and billboards? And did our ancestors really trust government literature in a way that we don’t find possible today in our cynical, overcrowded world full of complex news feeds and platforms for social comment? Of course life is much more complicated than it was during the 1940s – or is it?

The EU Referendum results shocked many as Brexit became a reality with 52% of the UK population voting to leave Europe – which does not take into account the 12.9 million people who did not bother to vote. It left the country divided with distinct regional voting patterns, which can be loosely based around perceived levels of education and prosperity. Inflated reports surrounding immigration fueled a rise in nationalistic tendencies, engendered racial distrust and made many European citizens working in the UK feel unwelcome.

It is at this point that I would like to introduce the notion of the Isotype transformer – one of the original methodological principles of Isotype. According to Marie Neurath, the task of the transformer was:

‘To understand the data, to get all necessary information from the expert, to decide what is worth transmitting to the public, how to make it understandable, how to link it with general knowledge or with information already given in other charts. He has to remember the rules and keep to them, adding new variations where advisable, at the same time avoiding unnecessary deviations which would only confuse.’ Marie Neurath, ‘Isotype’ *Instructional Science*, 3 (1974).

Could a present day transformer still manage to guide us towards the truth and help make things more comprehensible? If they did, would we believe them, and is there still a role for the transformer in society today? The transformer's role of 'trustee of the public' was a responsible position requiring great integrity. Primarily, it was their job to understand the data and turn it into reliable unbiased information, allowing the audience to draw their own conclusions. The integrity of the information and the audience was respected above all. The wartime publications shown in this presentation make use of charts designed using Isotype, a UK imitator and its American equivalent.

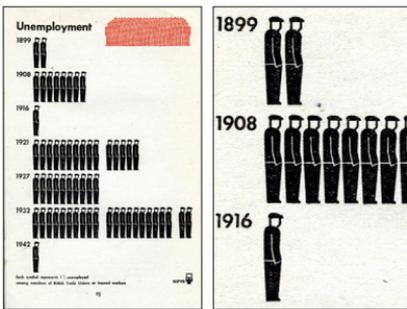
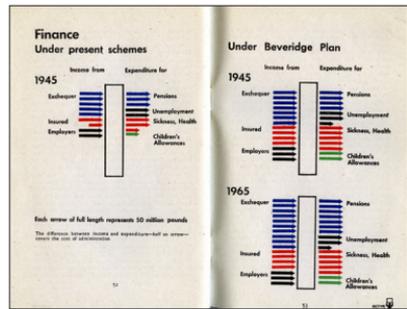
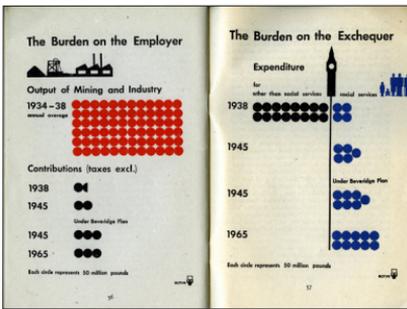
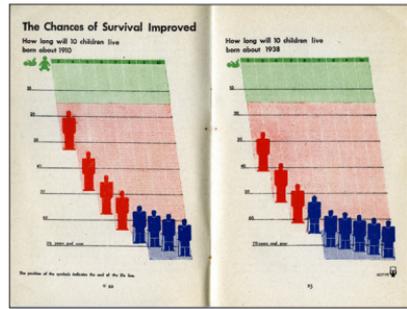
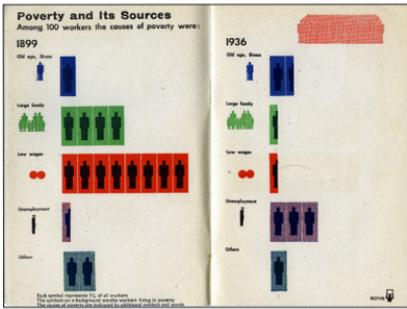
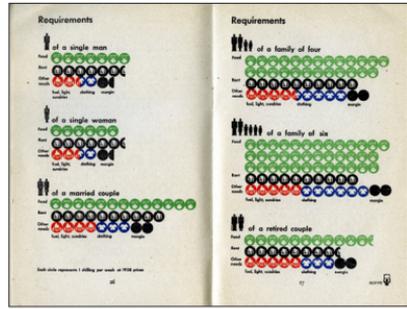
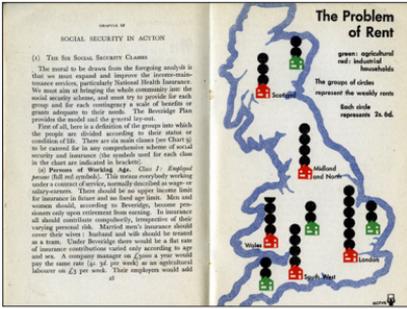


Social Security(1943) *Social Insurance*(1943) *County of London Plan*(1945)

Isotype (originally known as the Vienna Method) was developed for use in the Gesellschafts- und Wirtschaftsmuseum (G&W) in Vienna, where Dr Otto Neurath and his small but talented team were tasked with educating and informing the war-weary, displaced population about health, hygiene and social issues. Social education was desperately needed due to the high levels of poverty and low rates of literacy – a complex task, when, as Neurath stated *'highly developed industry and modern administration require a certain minimum of education of all citizens' [...]' even passers-by [...] can acquaint themselves with the latest sociological and economical facts at a glance'*. The museum was designed to promote clear thinking and easy recall, enabling visitors to make comparisons and correlations between economic, geographic, historical and sociological subjects. Neurath promoted Isotype with the full knowledge that the principles he had devised during the mid 1920s were applied with the utmost integrity and fitness for purpose.

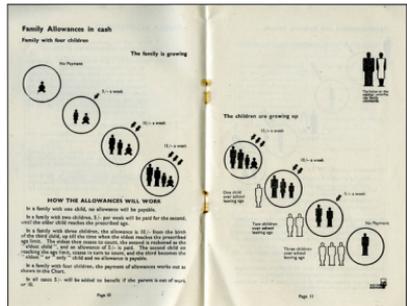
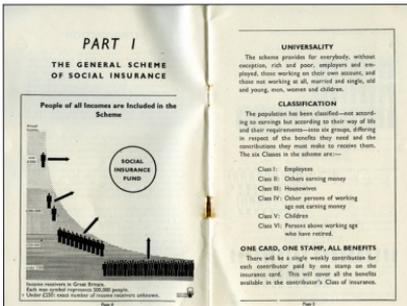
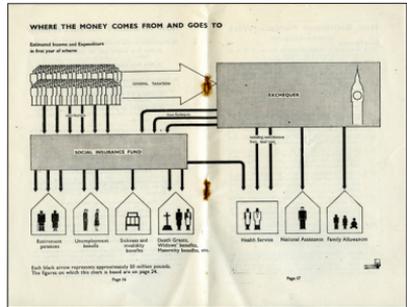
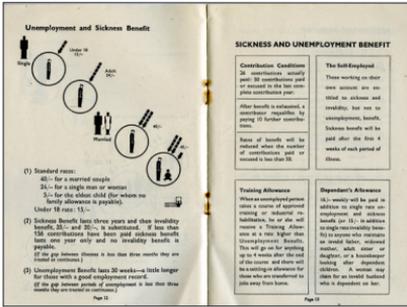
The style of wartime austerity

Wolfgang Foges was a pioneer of book packaging in the UK and set up Adprint in 1937. Book packaging can be described as the process whereby books are designed, printed and sold on to publishers who publish them under their own banner. Foges printed large quantities of books overprinted in different languages which he sold on in many editions. By pooling resources and collaborating with many partners, he was able to handle very large print-runs making his books both attractive and economical to sell on to both UK and international publishers. He was also adept at locating precious rationed wartime paper supplies. Foges championed, supported and profited from the work of the Isotype Institute, and it could be said that he was responsible for giving Isotype its associations with what we now think of as sober wartime graphic design through the many charts which

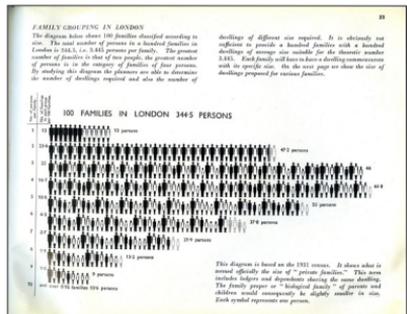


Pages from *Social Security* (1943) and detail to show Gerd Arntz's unemployed man symbol

he commissioned to appear in the many wartime publications published by Adprint, many for the Ministry of Information. The 1943 *Social Security* and *Social Insurance* booklets, are two examples, but there are many others which also use Isotype charts which endorse the wartime atmosphere of austerity but also tacitly



Pages from *Social Insurance* (1943) above and *County of London Plan* (1945) below

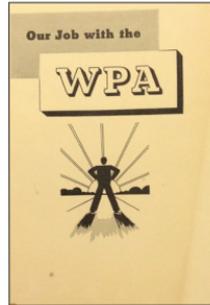
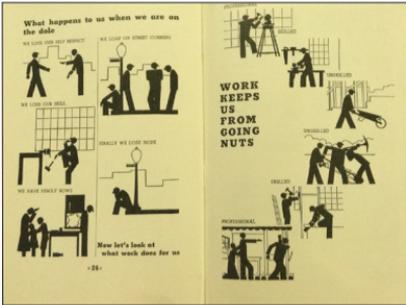


imply truth, integrity and unity (see the 'New Democracy' series *Battle for Health* by Stephen Taylor (1944), *Women and Work* authored by Gertrude Williams (1945) and the 'America and Britain' series *Only an Ocean Between* (1943) and *Our Private Lives* (1944) both authored by Lella Secor Florence. Isotype captured the spirit of an age by communicating with the wartime public clearly and effectively in publications promoting social knowledge and health.

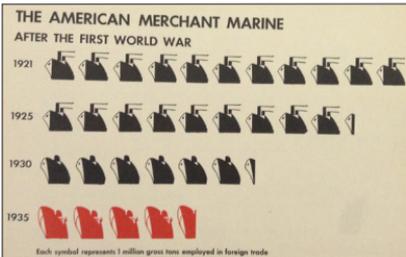
The County of London Plan (published by Penguin Books Ltd in 1945, explained by E.J. Carter and Ernő Goldfinger) also picks up on this genre of pictorial statistics, but the charts were clearly not designed by the Isotype Institute – although they make use of the Isotype hall-mark repeated symbols to show quantity, they fail to apply the rest of the principles of Isotype and the result is a reduction in clarity.

American New Deal publications for the Works Progress Administration (WPA)

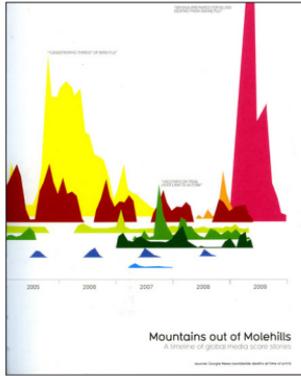
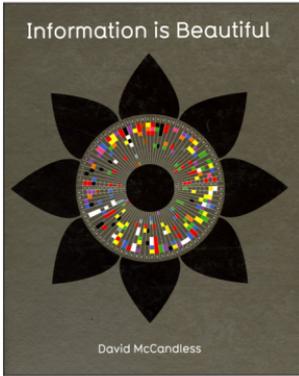
Rudolf Modley adapted Isotype to configure his own version of pictorial statistics in the USA during the 1930s and designed many charts for the New Deal Programme which President Franklin D. Roosevelt set up in 1933 to encourage state and national government organizations to co-operate by activating industry, increasing purchasing power and helping US citizens find employment. The booklets below are examples of the type of pictorial statistics that were being produced during this time. They can be found at the Wolfsonian Museum archive in Miami and show how Modley helped to get ideas of national solidarity across.



Our Job with the WPA (1937) above and America Builds Ships (1940) below



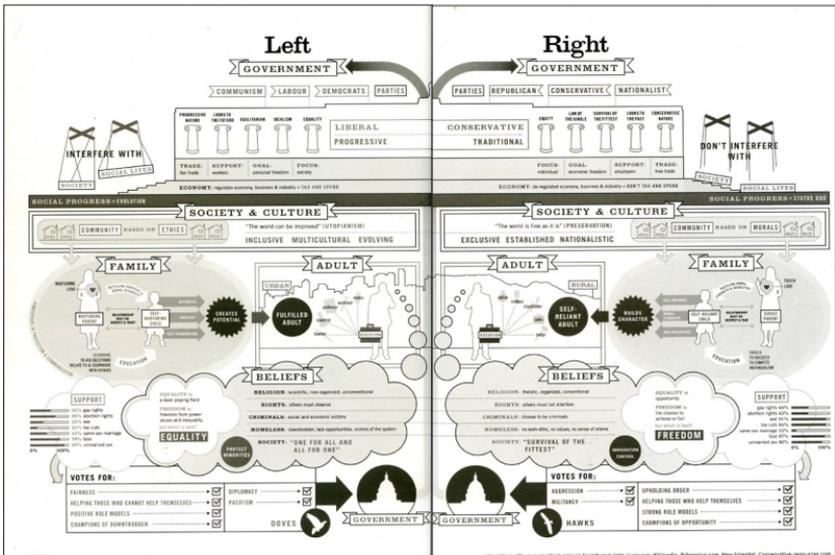
Europe and USA it was just another word for information graphics – ways to present information visually – originally synonymous with newspaper *USA Today* which received criticism for oversimplifying news and emphasizing entertainment over respect for content and data. Subsequently a group of designers such as Nigel Holmes, John Grimwade and Lust in the Netherlands championed the term.



Cover and pages from *Information is Beautiful* (2009) left and below

The McCandless style of infographics

Information is Beautiful was published by David McCandless in 2009. It was followed by many other books in a similar vein i.e. *Facts are Sacred* by Simon Rogers of *The Guardian* newspaper (2013) and *The Infographic History of the World* by Valentina D'Efiliippo and James Ball (2013) and *Knowledge is Beautiful* by David McCandless (2014), to name but a few. The graphic style used in these books is now ubiquitous, they are popular and the often pastel colour scheme and 'light' approach to information has created the genre of infographics for a general audience. But would McCandless-style infographics have been appropriate for



the UK Government's EU Referendum publicity material? The answer is a firm 'no'. According to Charles Kostelnik in his 2016 paper 'The Re-Emergence of Emotional Appeals in Interactive Data Visualization' new forms of data design (such as the McCandless style) have 'elicited emotions ranging from excitement and empathy to anxiety and fear'. Kostelnik states that emotional appeals can be achieved using colour and novelty, as well as interactivity and personalisation. Warm colours, excite, cool colours sooth. This may explain the use of colour and often glib superficial motifs in *Information is Beautiful*.

Kostelnik also suggests that emotional elements can distract and corrupt the data – the effect can be immersive – but if you can't remember the point, the chart fails. He also claims that the seductive quality of data can be dangerous. But should we separate reason from emotion? And should we inhibit our perceptual integrity? Katherine Hepworth in her 2016 editorial 'Big Data Visualization: Promises and Pitfalls' suggests that audiences can be moved emotionally, but puzzled about functionality – can the emotional take over from the rational? Emotional appeals containing intriguing illustrative elements were prevalent in 19th century 'golden age' of statistical graphics when William Playfair, Joseph Minard, Charles Booth and Florence Nightingale were active. Modernist minimalist ideas had attempted to banish elements of emotion from design. Isotype is often stated as being part of this Modernist canon, but the humanising effect of Gerd Arntz's drawing skills cannot go unnoticed; his symbol for the unemployed man exudes humanity, pride and humility, it certainly does not distract, but serves to reinforce the message. E.R Tufté was quick to label design using elements of emotional appeal 'Chart Junk'. Explanation designer Nigel Holmes came under Tufté's line of fire for this, which Kostelnik described as 'bombastic hype aimed at perking up listless readers'. This type of work can be more poetic than functional, but as designers, we need to responsibly consider the effect our visualizations have on our audiences.

Conclusion

Hidden behind the simplicity of the graphic argument of Isotype is the rigour of the transformer, who carefully orders information to make it immediately accessible; doing the hard work so the audience doesn't have to. The transformer's job was to allow the audience to simply deduce facts for themselves and form their own opinions based on well-constructed, visually significant statements. A modern day transformer would responsibly know how far to go with data visualization, so it was meaningful, not too decorative and allowed functionality to triumph over decoration.

It is testimony to the popularity of Isotype during the 1940s that it was used to design important publications explaining the new Social Insurance and Social Security schemes to the public. Isotype attempted to be utilitarian without gratuitous appeals to emotion – thanks to the integrity of the transformer. Perhaps if the EU Referendum campaign had contained McCandless style pictorial statistics it could have been more emotionally persuasive – but it may not have been perceived in the right emotional context, decoration might have won over functionality; and we still may not have been able to understand the overall message.

Perhaps also, the reason why Government publicity material didn't use pictorial statistics was because of the uncertainty of the situation regarding Brexit. Other sources of information, which may have allowed the public to have a more reasoned view prior to voting were available, but not presented. However much anyone can speculate, we still don't really know what the economic costs are – so visual statistics couldn't accurately be utilized.

'Certainly the Isotype signs are dependent on their times like all these old sign-languages. Later times will see what their special qualities are and what the conditions were which made them.' Otto Neurath, *International Picture Language*.

Visually Isotype can only be considered from a historical perspective – its graphic language is too simple for our contemporary sophisticated graphic taste, which is based around visual metaphors, word and image associations and a huge variety of graphic language. Today we expect more from Isotype than it was designed to give. But in its time, Isotype did engender trust, integrity and clarity in an age of austerity. This ultimately begs the question could an adapted style of visual statistics signal trust today as it did in the 1940s? Do we need an officially recognised graphic standard to signal whether information can be trusted?

Finally, consider this thought-provoking article:

'This is Britain in 2017. A Britain that increasingly looks like a "managed" democracy. Paid for by a US billionaire. Using military style technology. Delivered by Facebook. And enabled by you. If we let this referendum result stand, we are giving it our implicit consent. This isn't about Remain or Leave. It goes far beyond party politics. It's about the first step into a brave, new, increasingly undemocratic world.' 'The Great British Brexit Robbery: How our Democracy was Hijacked'. Carole Cadwalladr, *The Observer* Sunday May 7 2017 (from *The Guardian* website).

We need to bring back the transformer – to support more informed, truthful, considered, sustainable ways of living together in the future.



**Teaching research at Masters level:
reliable evidence and convincing
arguments?**

KAREL VAN DER WAARDE

Graphic Design - Research - Belgium

The 'research component' of visual communication courses at Masters-level becomes increasingly important because this extends and broadens the perspectives and prospectives of students. Information design projects apply a wide variation of research methods and are therefore suitable to introduce research skills that are directly integrated into design projects.

Teaching research at Masters level: reliable evidence and convincing arguments?

Karel van der Waarde

Riga, October 27th, 2017



IIID – VisionPlus ‘Core competencies – Information design in education’

1. Outline of course

2. Six perspectives

3. Reasoning: developing arguments

4. Questions, questions, questions, ...

1

Step 1: collect

‘Financial information design’

Discussion about:

- Use, contexts, reading
- Design, typography

INAIL

000156 JEKYLL & HYDE SNC DI MARCO MOLteni E
VIA VALTELLINA 20100 MILANO
13010140153 4982744439/00 021690754/03 MILANO 0000000001

Aut. 31525 del 22-01-2009 Sede 13622
Nr. 15454 del 06-05-2016 14:26

Maggio 2016

Codice Operante 00000002 Puricelli Alessandra Codice Fiscale PRCLSN92858F1137 Marca 2

Descrizione	Importo	Importo	Importo	Importo	Importo	Importo
PAGA BASE	841,51000					
CONTING.		519,76000				
TELEMEN.			11,36000			
TOTALE						1.372,63000

CODICE DESCRIZIONE	IMPORTE	RETRIBUZIONE	IRPEF	IRPEFE
Z00001 Retribuzione	8.17042	168,00000 ORE		1.372,63
Z01138 Festività non godute	52,78346	1,00000 GG		52,79
001002 Elemento Imp.Coll.Commercio	0,02431	168,00000 ORE		4,08
ZP9960 Arrotondo, mese pr.			0,90	
Z00000 Contributo INPS	1.430,00	9,18000 %	131,42	
P02000 Impossibile IRPEF	1.298,08			
P02010 IRPEF lorda	300,48			
P02500 Detrazioni lav.dip.	150,44			
P02700 Credito fiscale DL 66/14				81,53
P03000 Ritorno IRPEF				150,04
P09110 Addizionale regionale	2015 LOMBARDIA	Residuo	60,99	10,17
Retribuzione utile T.F.R.	1.429,50			
Imp. INAIL	1.430,00	Voce Tariffa 0722		

PROCEDURA	Imp. INPS	Imp. INAIL	Imp. IRPEF	IRPEF pagata
TFR	6.938,00	6.938,00	6.298,71	744,00
IRPEF	F.do 31/02 417,66	Rivalutaz. 2,51	Imp. rival. 6,43	Quota senza 479,09

IRPEF	Residuo AP	Maturato	Goduto	Saldo	TOTALE COMPENZI
Ferie	16,50000	5,00000	11,50000	GG.	292,53
Perm.Ex-Fs	10,66666	13,33333	8,00000	15,99999 Ore	0,50
TOTALE COMPENZI					1.219,00 €

IRPEF IN FAMILIARE
CONGIUNZIONE

Zucchetti spa, Autorizzazione Inail n. 299 del 15/01/2009

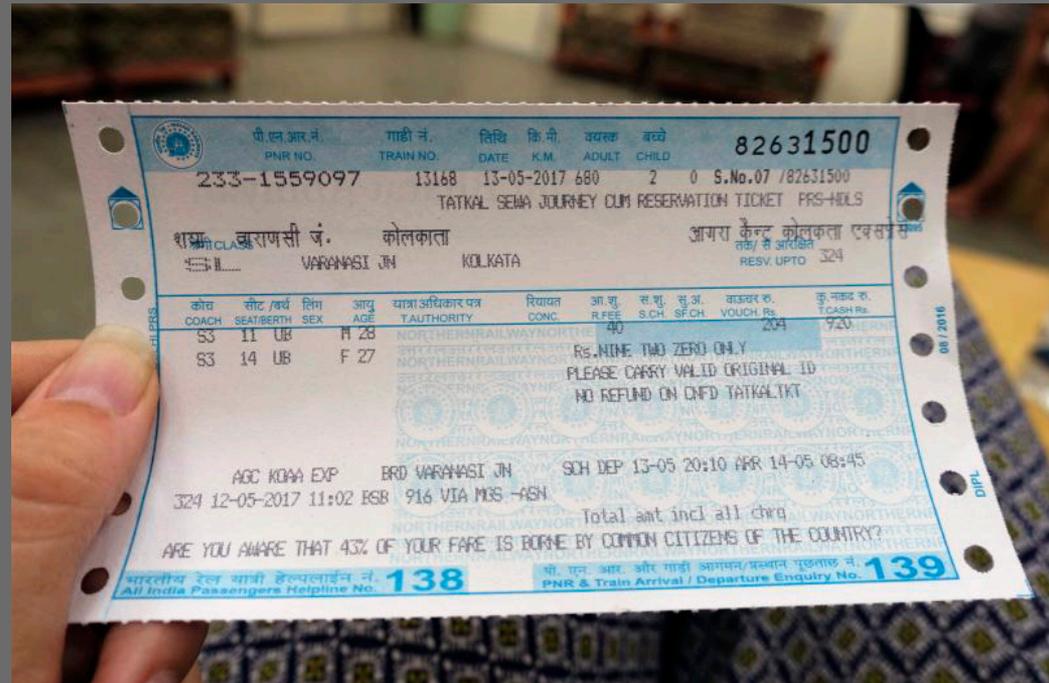


Step 2: analyse

‘logic, rhetoric, dialectics’

Discussion about:

- Contents,
- Clients
- Consumers



Step 3: formulating questions

‘interviewing and dialogues’

Discussion about:

- Approaches
- Contextual analysis



Step 4: Designing

‘Change for one action for one person’

Discussion about:

- Processes
- Multi-disciplinary

iPhone 7

- 4,7" Retina HD Display (11,94 cm Diagonale) mit großem Farbumfang, 1334 x 750 Pixel
- Neue 12 Megapixel Kamera, 4-fach-LED True Tone Flash und Live Photos
- A10 Fusion Chip mit Integriertem M10 Motion Coprozessor
- 4K Videoaufnahme mit 30 fps und Zellularenvideo für 1080p mit 120 fps

Web-Code: 18076101272

1f

Preis gilt nur mit 24-Monatsvertrag MagentaEINS Young mit Smartphone und MagentaZuhause M Surf

32 GB

4490 €

in den ersten 12 Monaten, danach 59,90 €

MagentaEINS Young mit Smartphone

- 4 GB High-speed-Volumen
- Internet-Flat mit LTE Max*
- Telefon-Flat in alle DL Netze
- NEU: STREAM ON MUSIC*

+

MagentaZuhause M Surf*

Internet-Flat ohne Festnetztelefone mit bis zu 50 MB/s (Download) und 10 MB/s (Upload)

39,95 €

MagentaAktiv S Young mit Smartphone

19,95 €

MagentaZuhause M Surf in den ersten 12 Monaten

15,00 €

MagentaEINS Young Vorteil

Preis pro Monat mit Mindestlohn Young Vorteil

59,90 €

in den ersten 12 Monaten, danach 59,90 €

In folgenden Farben erhältlich:

silber	rosa-gold
schwarz	gold

Step 5: Interviewing and testing

‘What to change?’

Discussion about:

- Need for clear criteria
- Differences between people



JÜDISCHES MUSEUM DER SCHWEIZ
Musée juif de Suisse | Jewish Museum of Switzerland

12 CHF
Eintritt regulär
Museum und Galerie

Step 6: Presentation

‘Did it work?’

Discussion about:

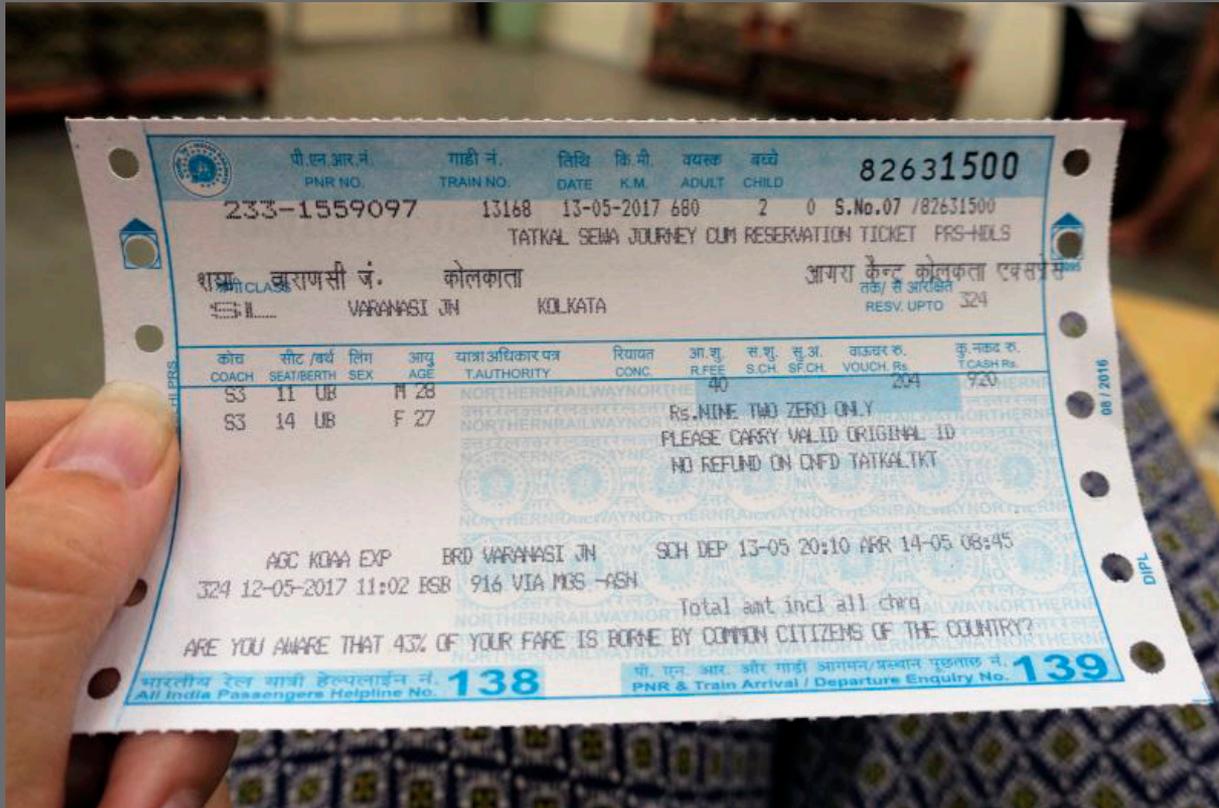
- Assessment criteria
- Individual feedback

Vorsorgeausweis per 28. Februar 2015				
Persönliche Daten			Arbeitgeber	
Geburtsdatum	23.05.1986		Universität Zürich	
Anrechenbarer Jahreslohn in CHF	57'969			
Alter bei Erstellung Vorsorgeausweis	28 / 09			
Aktueller Beschäftigungsgrad	80,00%			
Beitragsdaten in CHF				
Versicherter Lohn	38'229			
Beiträge vom versicherten Lohn				
	Arbeitnehmer	Arbeitgeber	Total	
Sparbeitrag	6,00%	9,00%	15,00%	
	2'293.80	3'440.40	5'734.20	
Risikobeitrag	1,20%	1,80%	3,00%	
	459.00	688.20	1'147.20	
Sanierungsbeitrag	0,00%	2,50%	2,50%	
	0.00	955.80	955.80	
Entwicklung Sparguthaben in CHF				
Sparguthaben per Ende Vorjahr	10'109.55			
1,25% Zinsen	+	21.05	Abweichung vom BVG-Zins	-8.40
Sparbeiträge	+	955.70		
Sparguthaben per 28. Februar 2015	=	11'086.30	Davon BVG-Anteil	4'575.95
Information zum Sparguthaben in CHF				
Maximal möglicher Vorbezug / Verpfändung		0		
Maximal möglicher Einkauf		12'998		
Voraussichtliche Altersleistungen in CHF				
Pensionierung im Alter		Sparkapital		
60		349'343		
61		365'505		
62		381'990		
63		397'849		
64		412'687		
65		427'822		
Die Höhe der Altersrente kann im Berechnungstool unter www.bvk.ch berechnet werden.				

1. Outline of course?
- 2. Six perspectives?**
3. Reasoning: developing arguments
4. Questions, questions, questions, ...

2

Six perspectives



Design

Financial

Standards

Discipline

Consumers

Society

Six perspectives

1. The designer/developer (I) - design
2. The client (you singular) - profit
3. The regulators (she/he) - legal
4. The professional peers (we) - discipline
5. Consumers (you plural) – financial health
6. A society (they) – longer term survival

1. Outline of the course
2. Six perspectives
- 3. Reasoning: developing arguments**
4. Questions, questions, questions, ...

3

What makes a good argument?

Facts, Reasons,
Evidence



Qualifier



Claim

What makes a good argument?

Facts, Reasons,
Evidence



Qualifier



Claim



Warrant



Rebuttal



Backing

Applied to financial information:

Facts, Reasons,
Evidence

People struggle to understand financial information



Qualifier

Specific context



Claim

Well designed information enables people to be financially healthy

Warrant

People use money

Rebuttal

Legal and commercial interests are more important

Backing

Money is an effective way of exchange



What are the main influences?

Facts, Reasons,
Evidence

Financial
research



Qualifier



Claim

People (you)
Financial context

Designer (I)

Warrant

Disciplines (we)
Society (they)

Rebuttal

Client (you) profit
Law (he/she) legal

Backing

Tradition, history,
balance



What kind of knowledge is necessary?

Facts, Reasons,
Evidence

Research findings



Qualifier

**Knowledge
about
financial
context**



Claim

**Knowledge
about
design**

Warrant

**Disciplinary
knowledge**

Rebuttal

**Financial knowledge
Legal knowledge**

Backing

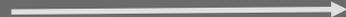
Research findings



Usability and testing

Facts, Reasons,
Evidence

Research findings



Qualifier



Claim

**Knowledge
about
financial
context**

**Knowledge
about
design**



Warrant

**Disciplinary
knowledge**

Rebuttal

**Financial knowledge
Legal knowledge**



Backing

Research findings

1. Outline of the course
2. Six perspectives.
3. Reasoning: developing arguments
4. **Questions, questions, questions, ...**

4

Four questions

1. How to deal with larger varieties of backgrounds?
2. Time investments of teachers exceeds allocated hours – of course?
3. Assessment criteria?
4. Increasing group sizes?

Examples

5

SHIPMENT AIRWAY		ORIGIN SEL	DESTINATION CODE
1. Payer account number and insurance details Charge To <input checked="" type="checkbox"/> Sender <input type="checkbox"/> Receiver <input type="checkbox"/> 3rd party <input type="checkbox"/> Cash <input type="checkbox"/> Paper Account No. CARDERTDM <input type="checkbox"/> Cheque <input type="checkbox"/> Shipment Insurance (see reverse) <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> at least 100% <input type="checkbox"/> at all points <input type="checkbox"/> Yes <input type="checkbox"/> No		6399977474	E I N
2. From (Sender) Sender's account no. CARDERTDM Contact name Sender's Reference (4- to 12 characters but only last 12 will be shown on invoice) UED Company name JIMYONG KIM Address 2F, 74-10, JAYANG 4 DONG, UNANGJIN GU, SEOUL KOREA, REPUBLIC OF Postcode/Zip Code (required) 143-845 Phone, Fax or E-Mail (required) 82-10-9244-0828			3. Products and Services Worldwide Express <input type="checkbox"/> (Subsidiary Parcel) <input checked="" type="checkbox"/> Non-Worldwide Express <input type="checkbox"/> Priority <input type="checkbox"/> Next <input type="checkbox"/> Other <input type="checkbox"/> Service Options extra charges may apply: <input type="checkbox"/> Saturday Delivery <input type="checkbox"/> Special Pickup <input type="checkbox"/> <input type="checkbox"/> Delivery notification Other:
3. To (Receiver) Company name INTERNATIONAL OFFICE Delivery address DHL cannot deliver to a PO Box ROGESCHOLLAAN 1, 4818 CR IN BRIDA Postcode 4818 Country NETHERLANDS, THE Contact person Phone, Fax or E-mail (required) 31 76 523 80 01		4. Shipment details Total number of packages 1 Total Weight 0.50 Dimensions in cm Pieces Length Width Height Kg g'	5. Full description of contents Give content and quantity DHL Does Not Transport Cash DOCUMENT - - - - - DOX
6. Dubious shipments only (WPK) (Customs Requirements) Attach the original and four copies of a Proforma or Commercial Invoice Sender's WAT/GST number Receiver's WAT/GST or Sender's EIN/SSN Declared value for Customs (in US dollars/sterling/pounds euros) 0.00 USD Harmonized commodity code if applicable TYPE OF EXPORT <input type="checkbox"/> Permanent <input type="checkbox"/> Repair / Return <input type="checkbox"/> Temporary Destination (Subsidiary) if not blank receiver pays duties/taxes <input type="checkbox"/> Receiver <input type="checkbox"/> Sender <input type="checkbox"/> Other Specify destination recipient account number		6. DIMENSIONAL/CHARGEABLE WEIGHT Kg g' CHARGES Services 0.00 Other 0.00 Insurance CURRENCY TOTAL KRW 1.9800 TRANSPORT COLLECT STICKER No. PAYMENT DETAILS (Check, Card No.) No. Type Express PICKED UP BY Route No. Time 11:30:27 AM Date 6/20/2013	
7. Sender's agreement (Signature required) Unless otherwise agreed in writing, I/we agree that DHL's Terms and Conditions of Carriage are all the terms of the contract between me and DHL, and (2) such Terms and conditions and, where applicable, the Warsaw Convention limits and/or excludes DHL's liability for loss, damage or delay and (3) the shipment does not contain cash or dangerous goods (see reverse). Signature Date 6/20/2013			

DHL INTERNATIONAL GmbH
TERMS AND CONDITIONS OF CARRIAGE
 ("Terms and Conditions")

IMPORTANT NOTICE

When ordering DHL's services, you as "Shipper" are agreeing, on your behalf and on behalf of anyone else with an interest in the shipment, that the Terms and Conditions shall apply for the time that DHL accepts the Shipment unless otherwise agreed in writing by an authorized officer of DHL. Your statutory rights and entitlements under any defined service feature (for which additional payment has been made) are not affected.

"Shipment" means all documents or parcels that travel under one waybill and may be carried by any means DHL chooses, including air, road or any other carrier. A "waybill" shall include any label produced by DHL's automated system all waybills or consignment notes and shall incorporate these Terms and Conditions. Every Shipment is transported on a limited liability basis as provided herein. If Shipper requires greater protection than Shipment Value Protection may be arranged at an additional cost. (Please see below for further information.) DHL means any member of the DHL International Group Network.

1. Customs, Exports and Imports

DHL may perform any of the following activities on Shipper's behalf in order to provide its services to Shipper: (1) complete any documents, amend printed or electronic notes and pay any duties or taxes required under applicable laws and regulations; (2) act as Shipper's forwarding agent for customs and export control purposes and as receiver solely for the purpose of designating a customs broker to perform customs clearance and entry and (3) re-ship the shipment to Receiver's import broker or sponsor after address upon request by any person who DHL believes it is reasonable to be authorized.

2. Unacceptable Shipments

Shipper agrees that its Shipment is acceptable for transportation and is deemed unacceptable if:
 - it is identified as hazardous material, dangerous goods, prohibited or restricted articles by IATA (International Air Transport Association), ICAO (International Civil Aviation Organization), any applicable government department or other relevant organization;
 - no customs declaration is made when required by applicable customs regulations; or
 - DHL deems it cannot transport an item safely or legally (such items include but are not limited to: animals, flammable, corrosive, flammable liquids, explosives, poisons, metals and stones, firearms, parts thereof and ammunition, human remains, pornography and illegal pharmaceuticals).

3. Deliveries & Undeliverables

Shipments cannot be delivered to PO boxes or postal codes. Shipments are delivered to the Receiver's address given by Shipper (unless in the case of mail services shall be deemed to be the first receiving postal service) but not someone else to the named Receiver personally. Shipments to addresses with a central receiving area will be delivered to that area. If Receiver refuses delivery or to the delivery, or the Shipment is deemed to be undeliverable, or it has been authorized for customs purposes, or Receiver cannot be reasonably identified or located, DHL shall make reasonable efforts to return the Shipment to Shipper at Shipper's cost, unless which the Shipment may be re-accepted, disposed of or sold by DHL, without incurring any liability whatsoever to Shipper or anyone else, with the proceeds applied against service charges and related administrative costs and the balance of the proceeds of a sale to be returned to Shipper.

4. Inspection

DHL has the right to open and inspect a Shipment without prior notice to Shipper.

5. Shipment Charges & Billing

DHL's Shipment charges are calculated according to the higher of actual or volumetric weight and any Shipment may be re-weighted and re-measured by DHL to confirm the calculation. Shipper shall pay to reimburse DHL for all Shipment charges, storage charges, duties and taxes (and for services provided by DHL, as incurred by DHL, on Shipper's or Receiver's or any third party's behalf) and all claims, damages, fines and expenses incurred if the Shipment is deemed unacceptable for transport as described in Section 1.

Site ID: SEL0000001090SPS

6. DHL's Liability

DHL's liability is strictly limited to direct losses and damage only and to the per weight limits in this Section 6. All other types of loss or damage are excluded (including but not limited to lost profits, income, interest, future business), whether such loss or damage is special or indirect, and even if the risk of such loss or damage was brought to DHL's attention before or after acceptance of the Shipment or a Shipment contains (garage by air, road or other mode of transport, it shall be deemed to have been carried by air. DHL's liability in respect of any one Shipment transported, without prejudice to Sections 7-11, is limited to its actual cash value and shall not exceed:

EUR 25.00/kg or EUR 11.24/lb for Shipments transported by air or other non-road mode of transportation; or

EUR 12.00/kg or EUR 5.46/lb for Shipments transported by road.

Claims are limited to one claim per Shipment settlement of which will be full and final settlement for all loss or damage in connection therewith. If Shipper reports three limits are insufficient it must make a special declaration of value and required insurance as described in Section 8 (Shipment Insurance) or make its own insurance arrangements, naming which Shipper assumes all risks of loss or damage.

7. Time Limits for Claims

DHL shall not be admitted in writing to DHL, within thirty (30) days from the date that DHL accepted the shipment, failing which DHL shall have no liability whatsoever.

8. Shipment Insurance (DHL available for mail services)
 DHL can arrange insurance for Shipment covering the actual cash value in respect of loss of or physical damage to the Shipment, provided the Shipper completes the insurance section on the front of the waybill or request-it via DHL's automated systems and pays the applicable premium. Shipment insurance does not cover indirect loss or damage, or loss or damage caused by theft.

9. Delayed Shipments and Money-Back Guarantee

DHL will make every reasonable effort to deliver the Shipment according to DHL's regular delivery schedule, but these schedules are not binding and do not form part of the contract. DHL is not liable for any damages or loss caused by delay unless the delay is attributable to DHL, and the period of delay is commensurate with, in any event, DHL shall not be liable beyond the amounts set out Section 6 and shall not be liable for consequential, indirect or special damages or losses.

Certain services have a money back guarantee which provides for a credit or refund to Shipper of all or part of the Shipment's transport charges in some cases. The Money-Back Guarantee Terms and Conditions are available on the DHL website www.dhl.com or from DHL Customer Service.

10. Circumstances Beyond DHL's Control

DHL is not liable for any loss or damage arising out of circumstances beyond DHL's control. These include but are not limited to: "Act of God", e.g. earthquakes, storms, floods, fog, "force majeure" e.g. war, plane crash or sabotage, any defect or characteristic related to the nature of the Shipment, or

if known to DHL, not or not considered, any act or omission by a party not employed or contracted by DHL, e.g. Shipper, Receiver, third party, civil or other government official, industrial action, and mechanical or electrical failure, or seizure of, electronic or photographic images, data or recording.

11. International Convention

If the Shipment is transported by air and involves an ultimate destination or stop in a country other than the country of dispatch, the Montreal Convention or the Warsaw Convention as applicable, governs. For international mail to the Convention for the International Carriage of Goods by Road (CMR/CMR/90). These conventions limit DHL's liability for loss or damage.

12. Shipper's Warranties and Indemnity

Shipper shall indemnify and hold DHL harmless for any loss or damage not of Shipper's nature to comply with any applicable laws or regulations or Shipper's breach of the following warranties and representations:
 - all information provided by Shipper or its representatives is complete and true;

- the Shipment was prepared to secure premises by Shipper's employees;

- Shipper employed reliable staff to prepare the Shipment;

- Shipper protected the shipment against unauthorized interference during its motion, storage and transportation to DHL;

- the Shipment is properly marked and addressed and packed to ensure safe transportation with ordinary care in handling;

- all applicable customs, import, export and other laws and regulations have been complied with;

- the weight has been signed by Shipper's authorized representative and its terms and conditions constitute binding and enforceable obligations of the Shipper.

13. Routing
 Shipper agrees to all routing and diversion, including the possibility that the Shipment may be carried on intermediate carrying planes.

14. Governing Law
 Any dispute arising under or in any way connected with these Terms and Conditions shall be subject, for the benefit of DHL, to the non-exclusive jurisdiction of the courts of, and governed by the law of, the country of origin of the Shipment and Shipper irrevocably submits to such jurisdiction, unless agreed to applicable law.

15. Severability
 The invalidity or unenforceability of any provision shall not affect any other part of these Terms and Conditions.

16. TRANSPORTS EXPRESSER LTA
 Air, Sea, Marine, Road
 DHL GLOBAL B.V. 01 Place
 CNP 00.000.00001-13



Shipment Number **6399977474**



If you would like to speak to a DHL Express Customer Service agent, please call your local Customer Service department.

CONTRACT

For time definite **0800 - 0552**

Opening hours **08:00 - 19:00(Mon-Fri)**

09:00 - 14:00(Sat)

Website **www.dhl.nl**

DHL International Shipment Waybill

Date 20, Jun, 2013

Sender / Recipient's information

FROM Seoul KOR	
Company name	Jinyoung Kim
Address	
Street	12-34 5F, Samsung-dong
City	Seoul
Country	Republic of Korea
Postal code/Zip code	123-456
Phone/Fax/E-mail	82-10-1234-5678

FROM Breda NL	
Company name	Avans office
Address	
Street	Hogeschoolaan 1
City	Breda
Country	Netherlands
Postal code/Zip code	4818 CR
Phone/Fax/E-mail	31-12-3456-7890

DHL International Shipment Waybill

Date 20, Jun, 2013

Charge / Shipment information

PRODUCTS AND SERVICES	
Contents	Documents
Charges services	10,000
Other	7,200
VAT	1,600
Total	19,800 (KRW)

PAYMENT DETAILS	
Charge to	Sender
Pay detail	<input type="checkbox"/> Cash
	<input type="checkbox"/> Cheque
	<input type="checkbox"/> Credit card
Payer account No.	CARDKRYDW

If you want to know about DHL Express products and services, please visit our website www.DHL.com



WWW.DHL.COM

MONITOR SHIPMENTS

1. Call customer service **0800-0552**
 2. Our online results give you real-time, detailed progress as your shipment through the DHL network.
- www.dhl.nl/en/express/tracking

REFERENCE MATERIALS

Customer can find the information for the terms and conditions through our online.

► www.dhl.nl/en/express/resource_center/express

TENNECO AUTOMATIVE INDIA PRIVATE LTD.,
122, SIPCOT INDL. COMPLEX, HOSUR - 635 126.

NOVEMBER 2010

PAY SLIP FOR THE MONTH OF

REGN-NO : KG61

Slip No. 376

EMP No. : 8755	NAME GAUTAM PATEL	DEGDN. OPERATING ENGINE MFG
CAT : PSM	F. NAME SH. ARBIND PRASAD	DOJ : 03/08/2009
		GRADE : MM1

W. DAYS : 30 D. WORKED : 30.00 PRESENT : 19.00 PHD : 10.00 CL : 0.00 EL : 0.00 SPL : 0.00
 BASIC : 4680.00 FDA : 0.00 VDA : 0.00 HRA : 1872.00 SPL ALLOW : 2547.00

EARNINGS		DEDUCTIONS	
BASIC : 4680.00	OTH ALLW : 0.00	E P F : 562.00	FES ADV : 0.00
SPL. BASIC : 0.00	WAS ALLW : 0.00	F P F : 0.00	SAL ADV : 0.00
ADDL. BASIC : 0.00	UTL .ALLW : 0.00	E S I : 206.00	OTH DED1 : 0.00
F D A : 0.00	MEDICAL ALLW: 1250.00	I TAX : 0.00	OTH DED2 : 95.00
V D A : 0.00	SER WTG : 0.00	RTAX : 0.00	-ROFF : 7.23
PERS PAY : 0.00	EDU ALLW : 0.00	L I C : 0.00	
H R A : 1872.00	ATT BON : 574.00	OTH LOAN : 0.00	
CON ALLW : 800.00	N S A : 0.00	CANTEEN : 262.50	
SPL ALLW : 2547.00	OT PAY : 0.00		
REFENT : 0.00	EX PAY : 0.00		
	EX PAID : 0.00		

GROSS EARNINGS ↓ 11723.00

GROSS DEDUCTION ↓ 1132.73

SAL ADV DUE : Rs. 0.00	INST : 0	NETT AMOUNT : 10590.27
FES ADV DUE : Rs. 0.00	INST : 0	+ ROFF : 9.73
CL BAL : 0.00	E; BAL : 0.00	NET AMOUNT PAYABLE : 10600.00
SL BAL : 0.00		

Manager Signature

Employee Signature

COMPANY NAME

slip no. 376

OCT
2011

Joe Black worked

30 days

160 hours



NET AMOUNT PAYABLE

1043,27

For an extensive overview regarding your salary, please go to www.companyname.com and login with your employee ID.

Die Post  Einzahlungsschein

CHF
 , .

Zahlungszweck/ Referenznummer

<p>Einbezahlt von ></p> <p>Name _____</p> <p>Adresse _____ _____</p>	<p>Einzahlung für ></p> <p>Name Finanzinstitut _____</p> <p>Adresse Finanzinstitut _____ _____</p>	<p>Zugunsten von ></p> <p>Name Empfänger _____</p> <p>Adresse Empfänger _____ _____</p>
---	---	--

BIC-Nr. für internationale Einzahlung

IBAN

Konto Empfänger
 - -



EM 441 189 015 KR

■ 행방조사 청구는 접수후 4개월이내에 하셔야 합니다.



Item No.
우편물
번호



EM 441 189 015 KR

Date & Time Posted 접수년월일시				Post office code 우편용국기호
Year	Month	Day	Hour M	
2016	04	18	10:30	1-20558

From 보낸 사람

Tel. No. (+82)010-3863-9557

Name(영문) SUNJUNG PARK

Address Woo-one Greenville Apt 704,
22, Gurojungang-ro 28 da-gil,
Guro-gu, Seoul, South Korea

e-mail 91.sj.park@gmail.com

*작성된 개인정보는 사전통관정보제공 시행국기에 전자적으로 전송됩니다.
() Rep. of KOREA

To 받는 사람

Tel. No. +41 61 228 41 11

Name(영문) Visual communication Institute of the Basel School of Design

Address Hochschule für Gestaltung und Kunst FHNW
Studierendenadministration
Aufnahmeverfahren Master
Freilager - Platz 1 Postfach 4023 Basel

City Basel Country(영문) Switzerland
(도시명) (국가명)

Postal code 4023 Country(한글) 스위스
(우편번호)

Customs Declaration 세관신고서

Contents 내용품명(반드시 영문으로 구체적으로 기재)				Quantity (개수)	Net weight (순중량)	Value (가격:US\$)	HS Tariff Number(HS Code)	Country of Origin(생산지)	Weight 중량 540 g	Postage 우편요금 28,600 원	
book				1	540g	15			Guarantee Service 배달보장서비스(도착국가기준) Y(년) M(월) D(일)	Country code 도착국명 약호 CH	
<input type="checkbox"/> Sample 상품견본 <input checked="" type="checkbox"/> Gift 선물 <input type="checkbox"/> Merchandise 상품 <input type="checkbox"/> 수출면장건 순번(Specify each shipment. Shipment No.) ()번째 총 물수(Total item quantity) ()개				Signature 발송인 서명(사실대로 기재하였음을 확인함) 박신정				Signature 서명 <input checked="" type="checkbox"/> 현금수납 <input type="checkbox"/> 감액 시 표시) <input type="checkbox"/> 요금후납 <input checked="" type="checkbox"/> 화일발송알림 보험이용여부(음식물, 전자제품 불가) (Shipping Insurance) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No			

※주의사항 (손해배상의 면책)

① 화재, 천재지변 등 불가항력적인 경우
 ② 내용물에 관한 보험가입권유(미보유)
 ③ 음식물부패 및 세관폐기 압수될우
 ④ 물품내용과 세관신고서를 다르게 작성

② 발송인보관용

Payment folder

■ (인터넷 행방조회: <http://www.epost.kr>)

Item No.
우편물 번호

EM 441 189 015 KR

http://www.epost.kr
Tell. 1588-1300

The claim for searching items should be done within 4 months.
행방 조사 청구는 접수 후 4개월 이내에 하셔야 합니다.



From 보내는 사람		To 받는 사람	
Name 이름		Name 이름	
Address 주소		Address 주소	
This information automatically sent to the country that provides the prior customs declaration. 작성된 개인정보는 사전통관정보제공 시행국가에 전자적으로 전송됩니다.			
Tel no. 전화번호		Tel no. 전화번호	
Country name 국가명		English 영어	Korean 한국어
Customs Declaration 세관 신고서		Service provider 우체국 작성란	
Contents 내용물명		Quantity 수량	Value 가격
Country of Origin 생산지		CN23	
Only as English, specifically fill in 반드시 영문으로 구체적인 기재		as US dollar 미화 환산	
Date & Posted time 접수년월일시		YYYY년 MM월 DD일 : 시간	
Post office code 우편용국기호		Country code 도착국명 약호	
		Payment 요금납부방법 <input type="checkbox"/> Cash 현금 <input type="checkbox"/> Discount 감액 <input type="checkbox"/> Card 카드 <input type="checkbox"/> Subsequent payment of postage 후납 <input type="checkbox"/> Alarm of next-day delivery 익일발송알림	
Total item quantity 총 물수		Weight 중량	Postage 우편요금
		g 그램	won 원
Shipping Insurance		Not allow food, electronic device 보험여부(음식물, 전자제품 불가)	
<input type="checkbox"/> YES 가입		<input type="checkbox"/> NO 미가입	
Insurance Value 보험가액		Guarantee Service 배달보장서비스	
		YYYY년 MM월 DD일	
Taxes may be charged at the time of customs clearance, and high-priced items are recommended for insurance against accidents such as loss or damage. 통관 시 세금이 부과될 수 있으며 고가품은 분실, 훼손 등의 사고에 대비하여 보험가입을 권장합니다.		Signature 서명	
		Signature 서명	



BIO BAN.M.HAVELAAR

Herk./Orig. MEXIKO

Prod./Urf. Fyffes



MIGROS abgepackt am:
data 30.09.2016

4 CH-BIO-006

3,00 Fr./kg

0,828 kg

2,50 Fr.

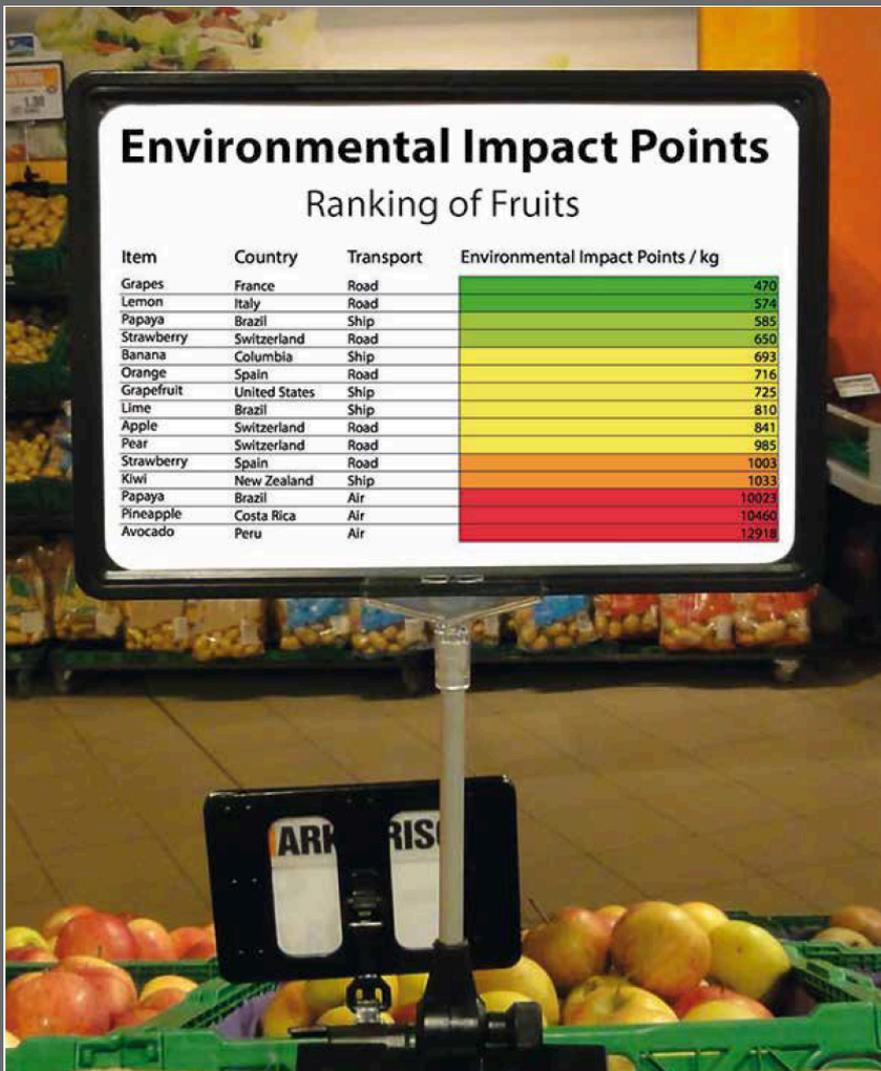
2642 801 021 00
16077

Migros-Genossen-
schafts-Bund
CH-8031 Zürich

MIGROS



2 138081 002502



Aaron Ritschard (first year MA graphic design)



This e-Ticket receipt/itinerary is for your record and forms part of your contract of carriage.

Emirates' check-in counters open no less than three hours before the flight. You should check in no later than 90 minutes before departure. Boarding starts 45 minutes before your flight and gates close 20 minutes before departure. If you report late we will not be able to accept you for travel.

IMPORTANT!

This is an Emirates Group employee ticket and is only for use by family and friends of Emirates Group employees. This ticket has special terms and conditions attached to it because it is an Emirates Group employee ticket. We expect you to comply with these conditions (which are listed below). If you do not comply with these conditions it will result in disciplinary action for the person who issued this ticket, which could include withdrawal of travel benefits and termination of employment. You will also not be allowed to board the aircraft.

Terms and conditions:

- Travel is permitted only as booked and displayed on the ticket.
- Skywards benefits: Miles, lounge access, priority check-in, upgrades, Chauffeur drive or additional baggage allowances don't apply on these tickets. You will also be unable to accompany a Skywards Platinum/Gold member into the lounge as their guest.
- Travel must be for holiday/leisure only, not commerce or business.
- Travellers must dress smartly, respect our employees and follow instructions.
- This ticket must not be sold for profit.
- The standard regulations for compensation will not apply on the ticket e.g. for flight delay etc.

Following are the details of your electronic SPECIAL ticket

PASSENGER AND TICKET INFORMATION

PASSENGER NAME	MOHAMAD/MUNAMISS	STAFF NUMBER	119571
BOOKING REFERENCE	KPNKZJ	TRIPS NUMBER	10133900
E-TICKET NUMBER	176 2152920502		
ISSUED BY / DATE	AGT 86494811 21AUG2016EKQSTCA AE DUBAI / INDUSTRY TRAVEL		

TRAVEL INFORMATION

FLIGHT	DEPART/ARRIVE	AIRPORT/TERMINAL	CHECK-IN OPENS	CLASS	COUPON VALIDITY
EK 087 CONFIRMED0840	14 SEP 16	DUBAI INTNL (DXB) TERMINAL 3	14 SEP 16 0540	BUSINESS	NOT AFTER 21 NOV 16
	14 SEP 16 1320	ZURICH (ZRH)		BAGGAGE ALLOWANCE 40KGS	

FARE AND ADDITIONAL INFORMATION

FARE	USD460	ADDITIONAL INFORMATION SPL- NONEND/NONRER/*NOSHOW AND REFUND FEES APPLY/ *NOT FOR RESALE* / LOUNGE NOT APPL STFDEP
EQUIVALENT FARE	AED1690	
TAXES/FEES/CHARGES	AED75AE AED5TP AED35F6	
TOTAL	AED1805	
FORM OF PAYMENT	MS/DDS	

FARE CALCULATIONS

395 24 294 485 NUC 485ND 900327998



E-ticket number
176 2154498835



Scan the barcode or use the e-ticket number for self service check-in



- Emirates check-in counters open **3 hours** before the flight.
- Check in no later than **1 hour and 30 minutes** before departure.
- Boarding starts **45 minutes** before scheduled departure.
- Gates close **20 minutes** before scheduled departure.

Detailed itinerary

Booking No. GC8CJ2
Passenger Mohamad Mona, Miss
Issued on 23 OCT 2016

	Zürich ZRH	→ Dubai DXB – Terminal 3	
EK86 Economy	Nov 10 2016 21:55	Nov 11 2016 07:20	Baggage allowance 30 KGS
Standby			

	Dubai DXB – Terminal 3	→ Zürich ZRH	
EK85 Economy	Nov 15 2016 15:50	Nov 15 2016 19:55	Baggage allowance 30 KGS
Confirmed			

Receipt & Conditions

Fare breakdown	AED 1110	Basic fare
	AED 75	Int'l Taxes
	AED 10	
	AED 35	Processing fees
	AED 130	Ticketing charges
Total fare	AED 1360	
Payment type	MS / DDS	
Issued by staff	417989	

- No-show and refund fees apply.
- Lounge not applicable.
- Not for resale.

Additional staff information

This is an Emirates Group employee ticket and is only for use by family and friends of Emirates Group employees. This ticket has special terms and conditions attached to it, and failure to comply with these conditions will result in disciplinary action for the person who issued this ticket, which may include withdrawal of travel benefits and termination of employment.

- Travel is permitted only as booked and displayed on ticket.
- Miles, lounge access, priority check-in, upgrades, Chauffeur drive or additional baggage allowances don't apply on these tickets. You will also be unable to accompany a Skywards Platinum/Gold member into the lounge as their guest.
- Travellers must dress smartly, respect our employees and follow instructions.
- The standard regulations for compensation will not apply on the ticket e.g. for flight delay etc.





Shlomo

STEFAN HAMPL

Sigmund Freud University Vienna,
Department for Psychology - Austria

Shlomo - referring to Sigmund Freuds second name Salomon - is a quick introduction to qualitative empirical research by following 9 simple steps. It's a small piece of paper of applied information design to make students in psychology more confident and successful about your their projects and building relationships.





Book concept for young interior designers
DIZAINA [KAMASUTRA]

DACE ABOLINA-STABULNIECE
Academy of Arts - Latvia

- 1/ INTRO (who I am and what I do)
- 2/ critique vs support (why I do)
- 3/ the way to the concept (how I do)
- 4/ content - main things (overview for what I do)
- 5/ visual elements in the book

Mag. Art. Dace Stabulniece

Book concept for young interior designers





Once upon a time ...

My name is Dace Stabulniece, I am interior designer and an author. I would like to tell you about very special book project DIZAINA [KAMASUTRA] or in English [CAMASUTRA] OF DESIGN. The book will be issued in spring / summer 2018.

This project was born as support for young interior designers as me 9 years ago. First client, fears and a lot of unknown stages of design process. Especially if there is only theoretical knowledge without practice.

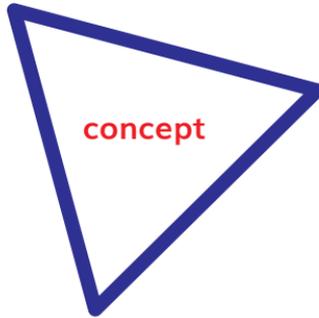
Critique vs support

"There' s only one rule I know of:
You've got to be kind."
- Kurt Vonnegut



I have chosen to make concept of information, experience and support for self employed designers. Concept where I as an author and another Latvian interior designers can share everything from their own professional life. Yes, I have had a lot of opinions and critique about this concept, but guess what – **I believe that support is the key for success!**

The way to the **concept** ...





Pedagogy

How to guide beginners to **self-organized** and **self-motivated learning**?

"1. Beginners need to understand their own **targets**..

2. ..choose the way how to **approach** them and

3. be able to take **a critical** viewpoint to their results / mistakes.." *

**one of book concept ideas*



Psychology

How to guide young designers to **interest** and **willingness in the studies**?

The psychology of **teaching** - exciting information field for raising interest and desire to learn more, cultivating every personal intelligence,

2. The psychology of **attention** - offering ways to stimulate interest in the theme..

3. **Mnemonics** - information memorization technique that work by means of artificial associations, facilitate memorization and increase the amount of memory.



The target audience

What interior design beginners really want to know about successful professional career?

- with **questionnaires** and **focus group** methods I've got the answers.. here are the main topics.



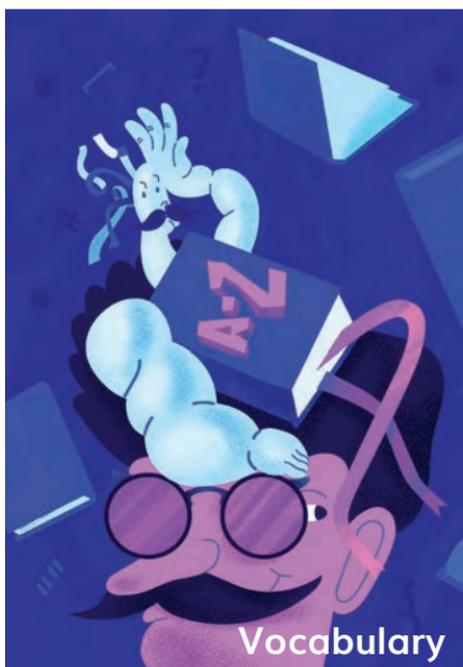
Competences



The process



References



Vocabulary

*illustrations by Mara Drozdova

Why [KAMASUTRA]* ?

KĀMA –
one of the four goals of Hindu life,
means desire

SŪTRA –
literally means a thread or line
that holds things together,
and more metaphorically refers to
an aphorism (or line, rule, formula),
or a collection of such aphorisms
in the form of a manual

Illustration of the cover tells of concept -
especially beginners are full of dreams and hopes,
in the same time – undecided and full with fears.
They need a manual with information, support and
best friend.







Content settings

- **overview** of the interior designer's competencies.
- interior design **process** as a content.
- **Latvian interior designers** will share their professional experience and give comments about profession and successful career.
- useful **references** – schools, courses, programmes, exhibitions, happenings, manufacturers, shops and dealers, another books etc.





Alarm of the Rhythm

GUNDEGA KALENDRA

Academy of Arts - Latvia

Project is an alarm for habitual actions at workplace easily switching the point of attention. It is a set of tasks of games with rhythm: deliberated, cheerful and regular. Alarm of the Rhythm proposes to try and observe how overall feeling and mood changes and repeat the rhythmic games.

Playing rhythm has many beneficial aspects. Alarm of the Rhythm emphasizes one of them – changing the focus point: from one job to another, from one emotional state to a different one. Game of rhythm provides it's a player with solitude, brings steadiness and calmness.

Alarm of the Rhythm is an encouragement to make new, easy and healthy habit.



Alarm of the Rhythm
An alarm for habitual actions
for stress reducing at workplace

GUNDEGA KALENDRA

Latvia

Art Academy of Latvia

Project is an alarm for habitual actions at workplace to easily reduce the stress. It is a set of tasks or games with rhythm: deliberated, cheerful and regular. Alarm of the Rhythm proposes to try and observe how overall feeling and mood transforms and repeat the rhythmic games.

Playing rhythm has many beneficial aspects. Alarm of the Rhythm emphasizes one of them – changing the focus point: from one job to another, from one emotional state to a different one. Game of rhythm provides it's player with solitude, brings steadiness and calmness.

Alarm of the Rhythm is an encouragement to make new, easy and healthy habit.

Master's Thesis.

Supervisor: asoc. prof. Ilze Kundzina

Rhythm is the soul of life.
The whole universe revolves in rhythm.
Everything and every human action
revolves in rhythm.

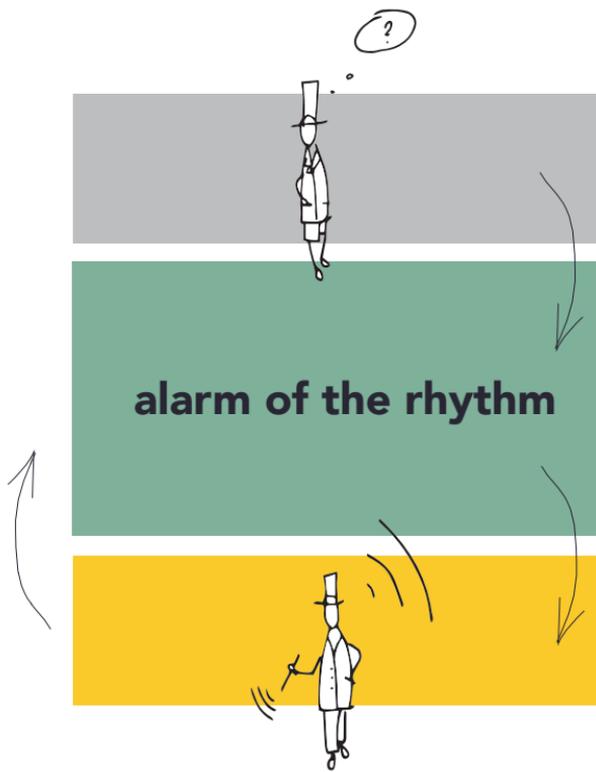
– Babatunde Olatunji



r • tma rosme

alarm of the rhythm





If you are stressed, take one of the rhythm tasks and play it out. Do it again later if you feel like it. You might realize, you are much more calm and focused afterwards – in that case, the Alarm of The Rhythm can become you new healthy habit of stress reducing.

stress

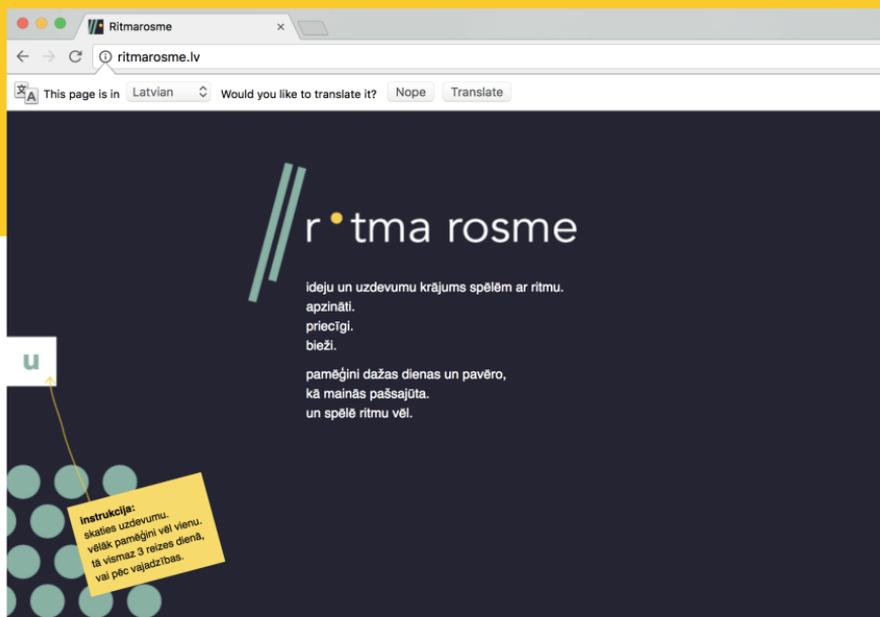
e-availability

www.ritmarosme.lv

Ideas and tasks for playing rhythm – all in one place.

Deliberately, happily, frequently.

Try it for awhile and observe your feelings. And play more!



Stress is the problem of the century, being a base for almost every disease we know. Alarm of The Rhythm is a simple and handy solution for it.

The website allows to use it anywhere, anytime.

This is a method of how play rhythm –
a set of simple tasks.



task

listen to the noises in the background.
try to imitate them rhythmically.
observe where your attention is focusing.
what's the easiest to follow?
is any sound especially drawing your attention?

another

task

play the rhythm impulsively but observe how it goes.
play for awhile.
do the beats become regular or rather inconsistent?
how are you playing it?
what do you think, how many times you went it through?

another

task

find a rhythmical pattern in your room - the shutters, your colleagues,
some ornament, floor tiles or anything else.
follow the pattern with your eyes and play a beat for each fragment.
look, tap, look, tap. continue!

knock-knock-knock-knock.



task

remember waltz?
one-two-three, one-two-three, one-two-three...
dance it with your fingers silently.
only you.



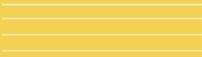
another

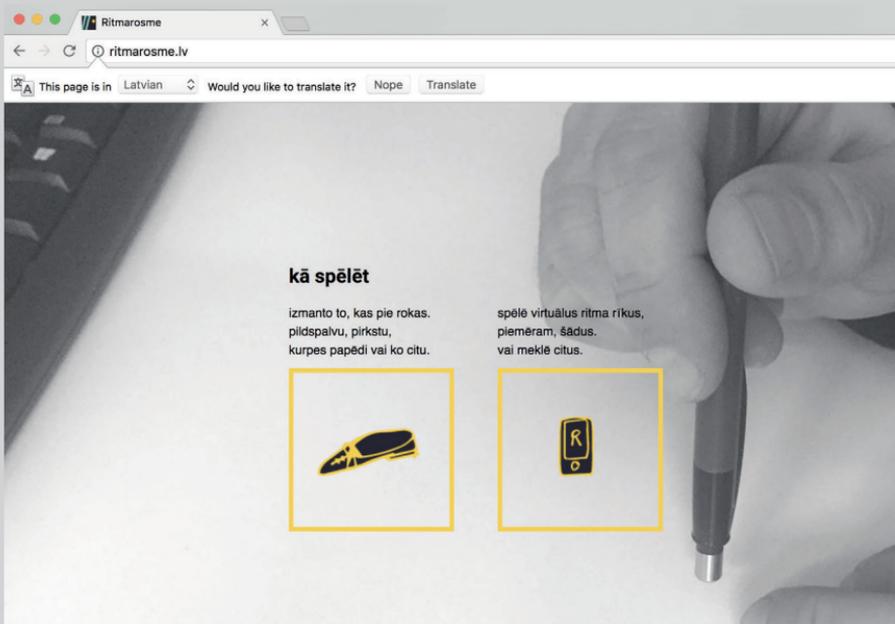
improvise & enjoy

Using Alarm of The Rhythm regularly, people start to make their own tasks and games.



another

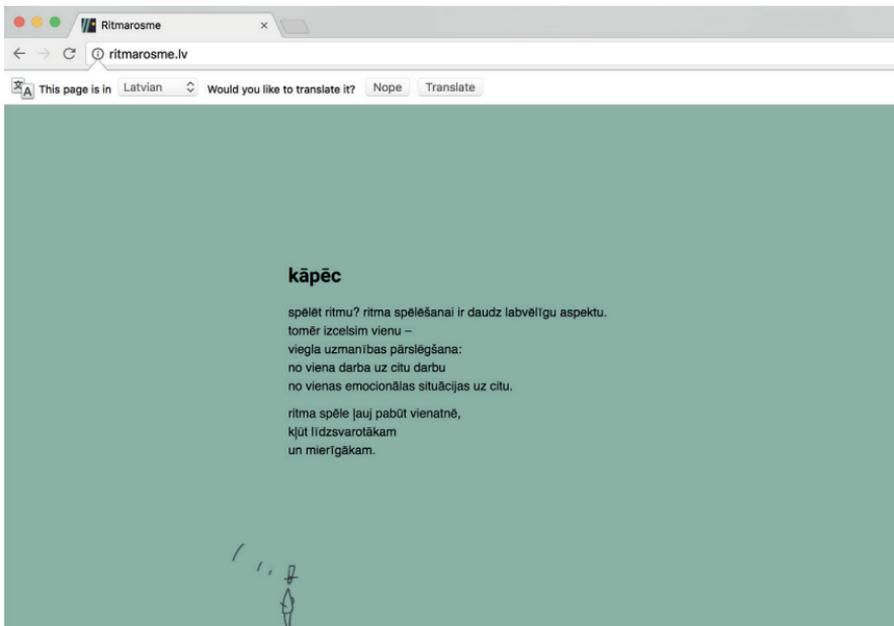




Playing it doesn't require any previous knowledge or special instruments. It's allowed to use anything – a pencil, feet or whatever is around.

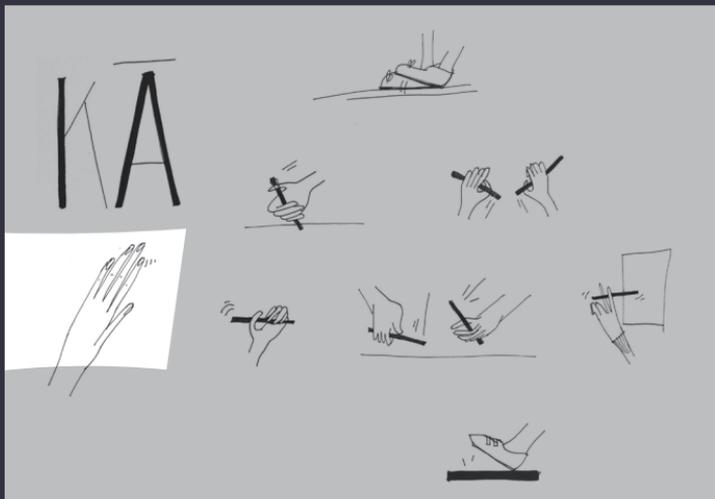
use what you have





Why we need to play Alarm of the Rhythm?
It allows you to become more calm, balanced and focused.







Field research – why will play, where and how.
Research analysis. Conclusion:

it works

feel the rhythm

No matter of race, gender, age, religion, education, talents.
It is universal language.



Kindly invite you:

let's play





STEPbySTEP

Ints Neiberts

AS Immer Digital - Latvia

We are a company that works with Flexographic, Rotogravure and Digital printing technologies in the field of flexible packaging. Often we are facing a lot of different problems related to correct file preparation for printing. So in order to make things less time-consuming and save resources, we had to take an action in order to make things right from a financial point of view and for better collaboration with our customers as well. Our main challenge was to show this technical information of flexible material printing in an easy to understand way and visually simple for people who are going to be our new employees, for our customers and mainly for graphic and packaging designers and design agencies that are or will be collaborating with us.





Location Code: Lubána

SANDRA ZVAGINA

Academy of Arts - Latvia

The origin of the challenge emerged within my family. Few years ago my brother Oskars turned his life upside down and followed his dream of creating a winery in Latvia. When he started to think of a wine tasting room in the winery, his first question for me was how to arrange this space in a locally authentic way.

We decided that it is important to be respectful to the region and its history while developing any new public space in it. But there was no prescriptions or information of the real Lubána-way for spatial arrangement.



Location code: Lubāna

SANDRA ŽVAGINA

Latvia

Art Academy of Latvia

Location code: Lubāna is my research project for the master thesis in Art Academy of Latvia. It is an approach of mapping local characteristics and classifying them towards location identity. Lubāna, small town of Latvia, became a case study for this idea.

The origin of the towns' choice emerged within my family. Few years ago my brother Oskars turned his life upside down and followed his dream of creating a winery in Latvia. When he started to think of a wine tasting room in the winery, his first question for me was how to arrange this space in a locally authentic way.

We decided that it is important to be respectful to the region and its history while developing any new public space in it. But there was no prescriptions or information of the real Lubāna-way for spatial arrangement.

Lubāna

region my brother moved to

hometown of me
and my brother

place I
live now



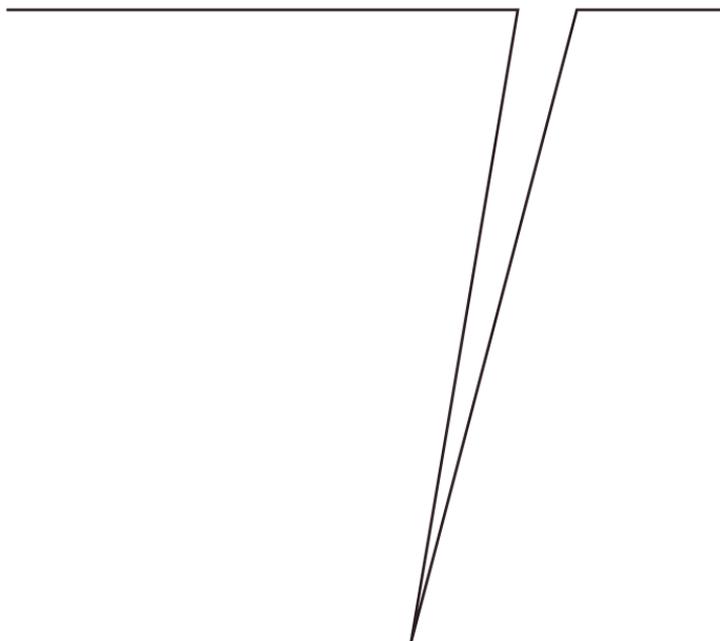
The idea was to find out how people of Lubāna used to arrange both public and their private places in different times and encourage nowadays Lubāna's people to use at least some of the characteristics of the past.

Inspiration comes from Jan Assman who developed concept of a Collective and cultural memory.



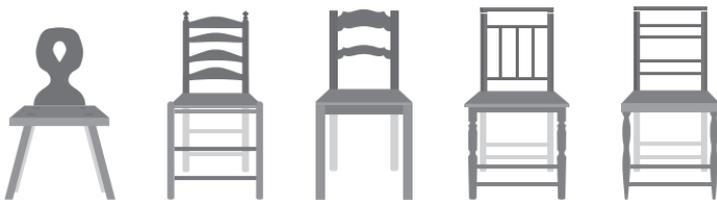
Cultural memory includes reusable cultural texts, images and rituals specific to each society and time period. Cultivation of them stabilizes and conveys self-image of the society.

Cultural memory is the faculty that allows us to build a narrative picture of the past and through this process develop an image and an identity for ourselves'.



Jan Assmann

Main design challenge was to make a system for the researching, gathering and classifying local characteristics. In this situation I focused only on the search of elements that would help to create a new room / space for region, including the winery's tasting room.



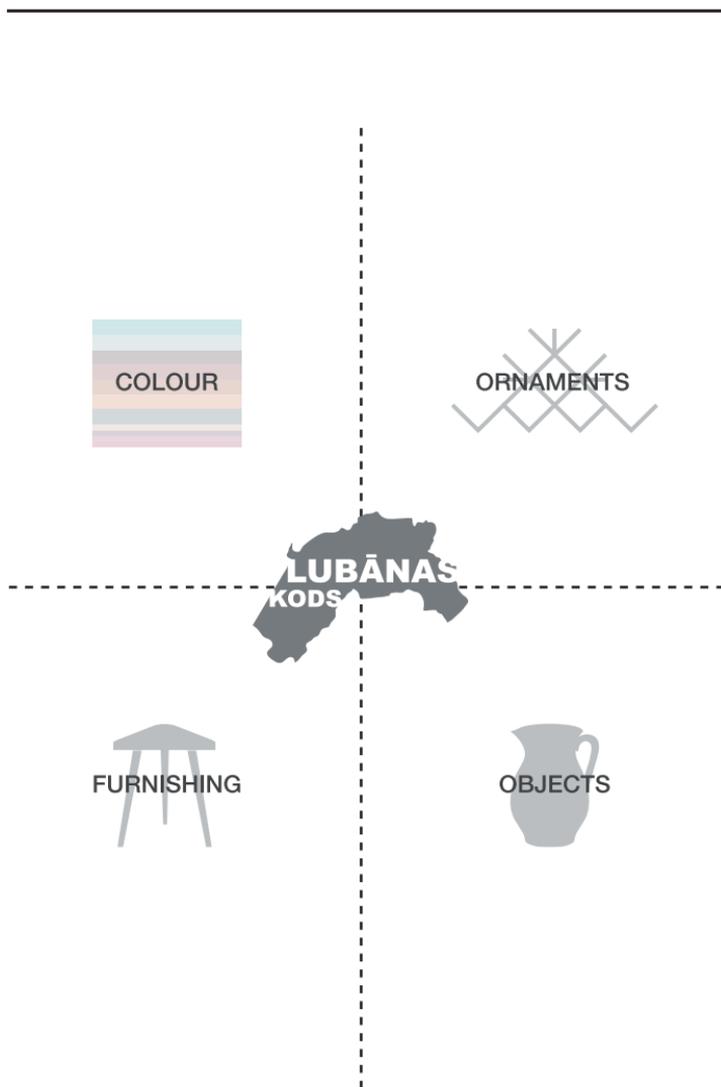
All the discoveries of Lubāna's identity - about 200 local characteristics - were included into a handbook and virtual database "The code of Lubāna" as a tool and tribute for local people.



“Time” and “category” was the methods of information classification. All the elements were united by their belonging to the specific time period of Latvian history. Used time frameworks was - archaeological, national romantism, manor and the soviet or kolkhoz period.



Further elements were grouped by their belonging to colour combinations, ornaments, furnishings or interior objects - all useful for spatial arrangement.



It was important to find the right way of presentation so all the characteristics could be easily recognizable. Therefore they were transferred in a graphically simple way, concentrating on their form.



Since the target group of the book isn't designers but locals, it contains a simple tips of design thinking.



do not throw out seemingly old things



wipe the dust, wash the dirt and use it



don't set up a manor in a farmers' house



preserve every places' own spirit



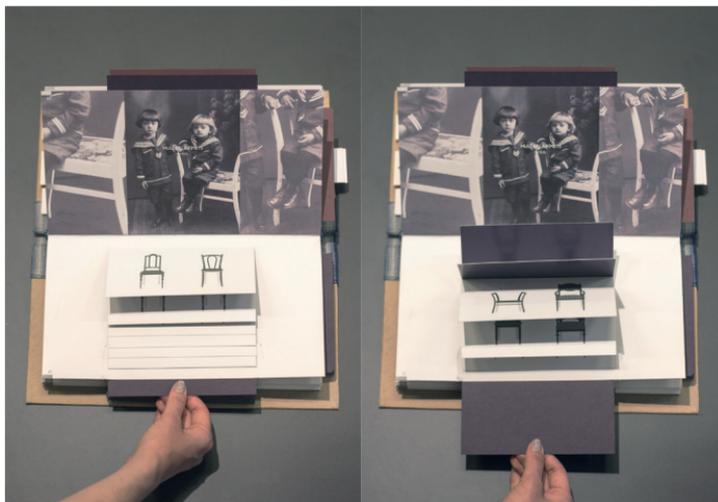
don't make an inaccessible museum



merge the old and contemporary things



The book also has interactive details to make discovering Lubāna a lot more interactive and interesting.



My hope is that “The code of Lubāna” could be as an assistant for every local inhabitant, for revealing their home anew and strengthening their local identity and patriotism.

This project should not only be perceived as a collection of the identity of Lubāna’s district, but also as a method that can be applied to the search for identity of any other place.





How to explain organized crime in Mexico

YOSUNE CHAMIZO ALBERRO

Animal Político - Mexico

Organized crime in Mexico has overwhelming proportions in an increasingly less understandable cobweb that concerns itself not only with an expanding drug market, but has borned dozens of new criminal cells that pillage, extort, abduct and terrorize citizens day-in and day-out. How to explain this complex phenomenon with data visualizations? That was the challenge. For decades, Mexicans have received isolated information of the organized crime operation, which has made it possible for the general audience to recognize the names of several capos, cartels & high profile events. In spite of this, relations between the different organizations, their leaders and the areas in which they operate are still not easily identifiable. „NarcoData“ presents all data in just one website; that’s why it’s the first interactive x-ray of organized crime in Mexico



NarcoData. In-depth digital analysis of the organized crime in Mexico

YOSUNE CHAMIZO ALBERRO

México

Animal Político

Organized crime in Mexico has grown to epic proportions. In an increasingly confusing cobweb, it not only includes an expanding drug market, but also dozens of new criminal cells that pillage, extort, abduct and terrorize citizens day-in and day-out.

For decades, Mexicans have received isolated information about organized crime. The relationships between the different organizations, their leaders and the areas in which they operate were not easily identifiable.

How do we explain this complex phenomenon with data visualizations? That was the challenge.

„NarcoData“ presents all data in just one website; that’s why it’s the first interactive x-ray of organized crime in Mexico.

narcodata.mx

Mexico + Journalism + Animal Político

Mexico is a country of many contrasts: On one hand, it’s rich in nature, it’s made up of beautiful cultures and traditions, delicious food, and kind and compassionate people. But on the other hand, it’s an extremely corrupt country with very high crime rates and alarming levels of inequality, where journalists killed as victims of impunity. In Mexico a journalist is killed every 26 days!

This is where Animal Político (Political Animal) comes in. We are an independent, digital

news organization that deeply investigates corruption, the increase in violence, government accountability, and everything else happening in Mexico and around the world.

We're a diverse team committed to journalism without conflicting ties to censure us.

Why is independent journalism so important in our country? In Mexico, an overwhelming majority of news organizations –8 out of 10, at least– rely on public resources: can newspapers, radio stations and television channels, that receive 90 to 95 percent of their funding from the government, really do journalism?

We cover a government that pays to ensure the impossibility of an impartial press. When the state controls practically all of the information that its citizens receive, it becomes really important to communicate facts.

After several months of interdisciplinary work, we decided that with two main and four complementary data visualizations we could explain:

DataViz 1 - Timeline

How many organizations have been active in Mexico since 1976 until now?

- 1.1 Criminal cells:** Which local groups have worked with each cartel and since when?
- 1.2 Rivalries:** Which cartel is fighting against another? Where, and since when?
- 1.3 Facts:** What was happening in Mexico and in the world when something special happened in the organized crime world?
- 1.4 Evolution:** In the 1970s these groups were focused in drug trafficking. Now they still are, but they are also committing other crimes like kidnapping, human trafficking, robbery, and extortion.

DataViz 2 - Geography

The geographical context of drug cartels

Where do we get the information from?

NarcoData started with a public records request. Through its website, we asked the government which criminal groups it had registered and

Subprocuraduría Jurídica y de Asuntos Internacionales
Dirección General de Asuntos Jurídicos

Oficio: SJA/IGJA/0881/2014
Asunto: Entrega de información en medio electrónico
"2014. Año de Octavo Paz"

ANEXO 1

Después de realizar una búsqueda, se identificaron las siguientes células delictivas:

Organización	No.	Células delictivas	Estado
Pacífico	1	Ciudad Nueva	Chihuahua y Sinaloa
	2	Los Cobreros	Durango y Chihuahua
	3	La Barranca	Coahuila
	4	Cartel del Pionante y Jo de La Laguna	Durango y Coahuila
	5	El Aguila	Baja California
	6	El Tigre	Baja California
	7	Los Artistas Asesinos (AA)	Chihuahua
	8	Los Mieleros	Chihuahua
Arelano Félix	9	El Chivo	Baja California
	10	El Jorquet	Baja California
La Familia Michoacana	11	El Kilo	Baja California
	12	Nueva Empresa (Grupo Director)	México, Guerrero y México
	13	La Empresa	México y Morelos
Carrillo Fuentes	14	La Línea	Chihuahua
	15	Los Amigos	Chihuahua
Beltrán Leyva	16	Los Mieleros	Sinaloa y B.C.S.
	17	El 2 mil - "El Parchillo" y/o "El Parchillo Nuevo" y/o "El 2 mil" y/o "El 2000"	Sonora
	18	Los Granados	Guerrero "Región de Tierra Caliente"
	19	Los Rojas	Guerrero "Región Norte y Centro" y Morelos
	20	La Oficina	Aguascalientes y B.C.S.
	21	Los Andinos	Guerrero "Región Montaña y Centro"
	22	Cartel Independiente de Apaxtlan (CIDA)	Guerrero
	23	Sungu Zeta	Coahuila y Nuevo León
	24	Vinop Operativo Zetas	Tamaulipas (El Monte, Beto la Marina y Victoria)
	25	Comando Zetas	Tamaulipas (Reynosa, Matamoros, Nuevo Laredo, Miguel Alemán, Gustavo Díaz Cossy y Ciudad Mier)
Los Zetas	26	El Circo y El Entorpeno	Tamaulipas (Linares, Victoria, Cd. Madero y Abasco)
	27	Unidad Zetas	Tamaulipas (Nuevo Laredo)

Rfo Quetzaro 31, Planta Baja, Col. Cuauhtémoc, Del. Cuauhtémoc, México, DF. 06500
T +52 (055) 5249 0882 Fax: 5718 y 5717 www.pgr.gob.mx

FIG. 1

Subprocuraduría Jurídica y de Asuntos Internacionales
Dirección General de Asuntos Jurídicos

Oficio: SJA/IGJA/0881/2014
Asunto: Entrega de información en medio electrónico
"2014. Año de Octavo Paz"

	28	Héctor Lima	Tamaulipas (Nuevo Laredo)	
	29	Grupo Delta Zeta	Tamaulipas (Zetia Hermoso)	
	30	Los Nogales	Guerrero (Ahuacatlan)	
Cartel del Golfo	31	Fuerzas Especiales Zetas	Tehuacan, Coahuila, Huamantla, Tepe y Cortijo, Querétaro, Tamaulipas (Benito Juárez), Tamaulipas	
	32	Menes	Tamaulipas (Altamira)	
	33	Rojos	Tamaulipas (Matamoros)	
	34	Grupo Lacoste	Tamaulipas	
	35	Grupo Diablos	Tamaulipas (Tampico)	
	36	Grupo Bravo	Tamaulipas (Altamira)	
	37	Grupo Pumas	Tamaulipas (El Monte)	
	38	Grupo de Arroyo Carriz, M3	Tamaulipas (Reynosa)	
	39	Los Fiestas	Tamaulipas	
	40	Los Sierra	Tamaulipas	
Los Caballeros Templarios	41	Los Panteras	Tamaulipas	
	42	Cicatones	Tamaulipas	
	43	Los Pelones	Querétaro, Río (Benito Juárez) y Coahuila	
	44	No se identificó grupo, células o pandillas vinculadas a la organización	Michoacán, Guerrero, Morelos, Estado de México, Jalisco, Colima, Querétaro, Baja California	
	Cartel Jalisco Nueva Generación	45	No se identificó grupo, células o pandillas vinculadas a la organización	Jalisco, Colima, Michoacán, Guerrero, Morelos, Nayarit, Veracruz y Distrito Federal

Rfo Quetzaro 31, Planta Baja, Col. Cuauhtémoc, Del. Cuauhtémoc, México, DF. 06500
T +52 (055) 5249 0882 E. 5718 y 5717 www.pgr.gob.mx

if they were still currently active. After a few weeks, the attorney general answered with just two pages, just two (FIG. 1).

In these pages, there were three pieces of information: the names of the cartels, the name of the subgroups related to them, and the regions where each one operates.

Throughout the project, a major challenge was just getting the information. In the process, we made different information requests using the Mexican Transparency Law, but we had to ask several times and through different ways. We appealed many answers, many times we got ambiguous responses.

We realized that even though as citizens we know these armed groups exist and everyone has a story about them, it was still unclear how many active groups there were, and who they were working with. We didn't even know which regions they were operating out of.

How could we carry out this investigation? How would we obtain the information? How can we explain how criminal groups work when the official data is so hard to get? At what point in history do we start? Do we go back five years? Ten? Fifty?

Finally, we were able to obtain the information from five main sources:

presidential terms, to better understand the transient nature of each group. We realized it would be very difficult to convey all of this information in just one visualization.

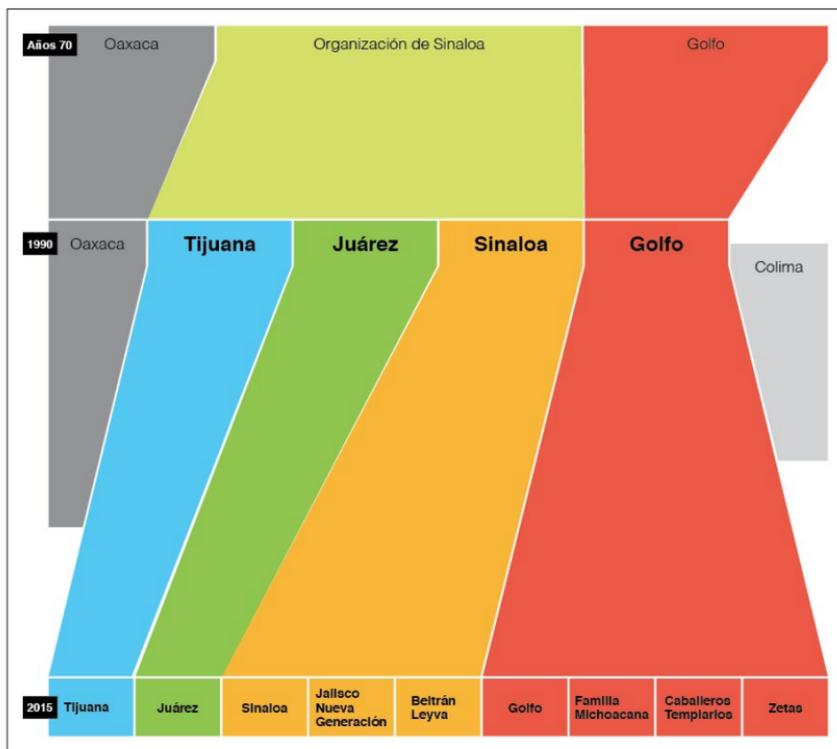
At this point in the project, the information was still extremely disorganized, and in some cases incomplete. We had transient, geographic, personal, organizational and historic relationships all in the same place.

We felt overwhelmed by so much information. So we decided to do something radical: limit the amount of data, understand how the main groups were working, and from there slowly include more complexities.

Reducing the information to the bare minimum (FIG. 3) would help us understand how much the audience would need to know for the visualization to be effective. This isn't a visualization as-is, but simply part of the process of understanding the facts.

What do we see here? First, we decided to map out a timeline from top to bottom, so we have the seventies, the nineties, up to 2015.

FIG. 3



And what can we see? In the seventies, there were only three criminal groups. The Sinaloa Organization, the Gulf Cartel, and the Oaxaca Cartel. In the nineties, the Sinaloa Organization divided itself into three big groups. The Tijuana Cartel, the Juarez Cartel, and the Sinaloa Cartel. The Colima Cartel was also established during this time but it would later on disband.

In 2015, we can see that the Tijuana and Juarez Cartels stayed the same, but the Sinaloa Cartel broke up into three groups and the Gulf Cartel into four, leaving nine drug cartels still active.

We arrived at this conclusion after months of investigation and conversations with organized crime specialists, who closely advised us along the way. It seems rather simple here but it took a lot of time to present it so clearly.

In this first representation, our main problem was that it looked like the Gulf Cartel (in red) was the largest simply because its division into four groups made it seem that way. We had previously decided to give each group the same width, but then we realized how misleading that was.

How could we determine which group was more powerful than another? We decided to turn to the first public records request. The last column of the document showed each group's presence in each state. Therefore, the bigger a group's presence throughout the country, the wider the bar would be.

Another thing that was needed was that three secondary cartels needed to be connected to large cartels because of their regional presence. This applies to the Milenio Cartel in Michoacan, and the cartels in the states of Colima and Oaxaca.

We assigned these secondary cartels the color gray but we had to somehow link them to the cartel it was working with. On the border of the name, there's an outline of the color of the cartel it's connected to. For example, the Oaxaca Cartel had a business relationship with the Juarez Cartel.

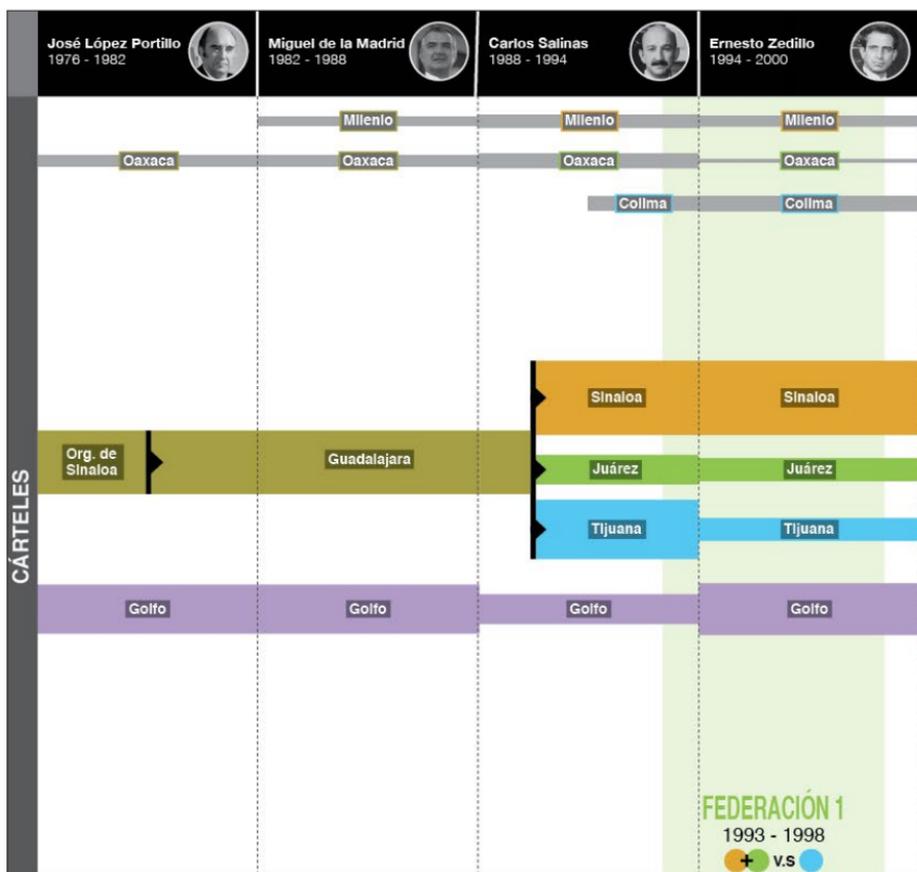
In FIG. 4 we can see the final version of the first visualization. We have the timeline that chronicles 40 years of organized crime in Mexico. By presidential terms, you can see which cartels were active, which ones split off from others, and which group is the most powerful.

Forty years ago, there were two main cartels: the Guadalajara and Gulf Cartels. In the nineties, the Guadalajara Cartel split up into three cartels, which, at the time were the most prominent ones: the Sinaloa Cartel, the Juárez Cartel, and the Tijuana Cartel

Because of the bar sizes, we can see that during Carlos Salinas' presidency, as three new cartels emerged, the power of the Gulf Cartel decreased considerably. We can also see that the smaller cartels (Milenio, Oaxaca and Colima) disappear between 2000 and 2006. But the Zetas (in purple), one of the most violent cartels, emerged.

During the next presidency, four new cartels emerge (Beltrán Leyva, Jalisco Nueva Generación, La Familia Michoacana and Los Caballeros Templarios) and Mexico now

FIG. 4



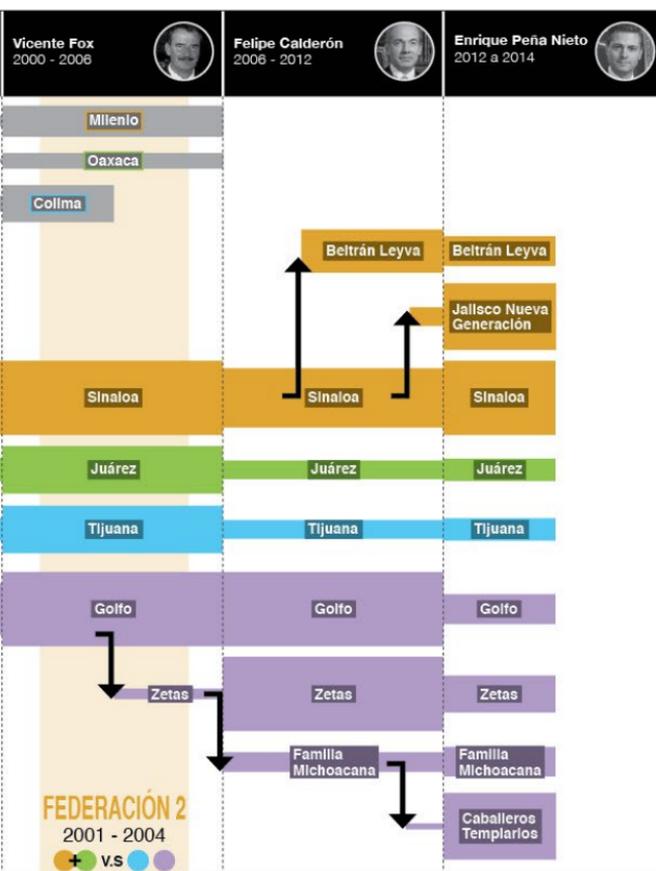
becomes a country dominated by nine armed groups in reality.

Finally, we have the federations. These are the time periods where cartels allied together to combat other groups. In Federation 1, the Juarez Cartel (in green) aligned with the Sinaloa Cartel to fight against the Tijuana Cartel.

In the second federation, the Sinaloa-Juarez alliance continues but they're also fighting against the Gulf Cartel. During this period, the leader is the Sinaloa Cartel.

Color choice

We decided to use a less-harmonic color palette for editorial reasons: in Mexico, many sources will say that the government is involved



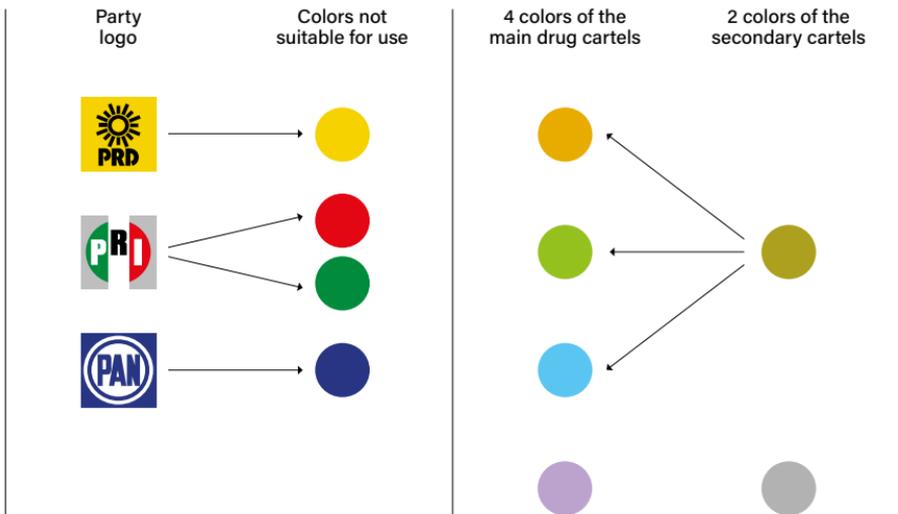


FIG. 5

with organized crime. The purpose of our visualizations was to be as objective as possible. We did not want to insinuate that there is any relationship between political parties and drug cartels.

So we stayed away from the four main colors that the political parties in Mexico use: yellow, red, green, and dark blue (FIG. 5). We also wanted to use four very different colors to distinguish the four main groups from each other. So we went with orange, green, light blue and purple. We used gray for the regional cartels and dark green for the Sinaloa Organization.

Another important factor in color choice is that they needed to work with black and white backgrounds because the remaining visualizations would require some versatility.

In two of the six visualizations we used circles instead of bars to represent the cartels so we used secondary colors for each one.

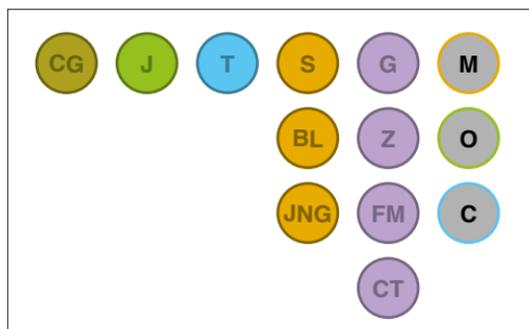


FIG. 6

In FIG. 6 we can see how the cartels are represented using the initials of each one to identify them.

DataViz 2 - Geography

NarcoData is made up of two main data visualizations and four secondary ones. Now that you've seen the process for the first one, here you'll see the second one. Up until this point, we knew which cartels were the most powerful during which presidencies, who their leaders were, but we still didn't know what regions they were in and we were missing all the geographical locations.

What were the challenges of the geographical representation? In Mexico's case we have great contrasts amongst the different states. Mexico City is home to 20 million people but occupies a small territory. But the State of Chihuahua is disproportionately larger (it's larger than the U.K.!) than its population. That's why highlighting states with a specific color can distort proportion.

After examining as many previous references as possible and trying to create "a map without a map," we have the first sketch that I like to call "a tunnel of time" FIG. 7.

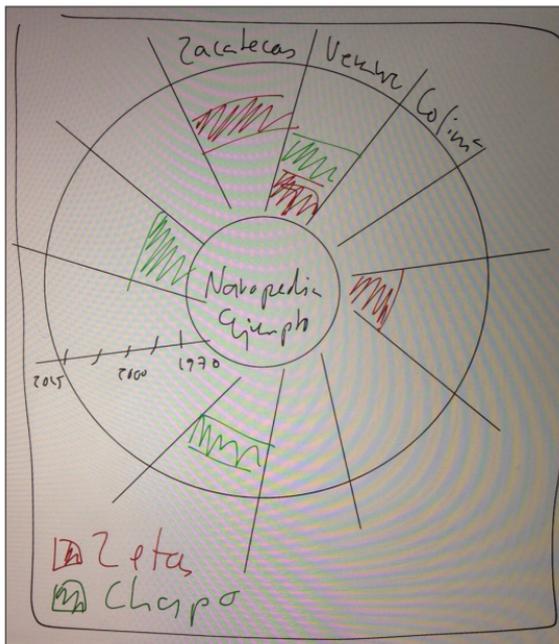


FIG. 7

In FIG. 8 we can see the final version of the second main visualization: all the geographic data from the last forty years.

If we think of this as a tunnel, in the middle we have 1976 that leads out to 2014. Each circle represents a presidential term and each “slice of cake” represents a state. For example in Mexico City (DF) we can see that historically, there was very little cartel presence compared to the state of Michoacán (MICH).

This way, we can see by each presidency, state by state, which cartels were active.

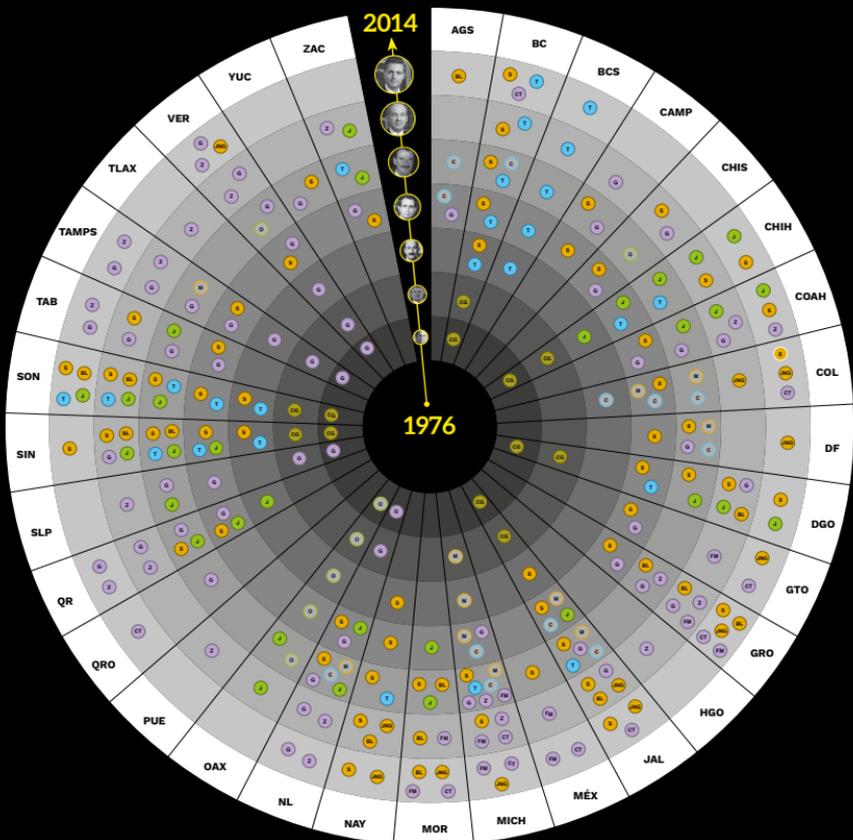
To conclude, NarcoData portrays 40 years of drug trafficking, each drug cartel, each group, verified information confirmed by experts, explained with data visualizations, videos and in-depth stories: NarcoData is the organized crime encyclopedia in Mexico.



FIG. 8

NarcoData Team

- Dulce Ramos
- Tania L. Montalvo
- Alejandro Hope
- Gilberto Leon
- Poderopedia
- Adrián Saravia
- Tres Gatos Films
- Omar Bobadilla
- Karen Quevedo
- Francesc Messeguer
- Omar Sánchez de Tagle
- Daniel Moreno







Wine labels-mystery or information guidance

OLAF HOFFMANN

Olaf Hoffmann Design - Germany

How to learn, understand and design general informations on winelabels in the context of exploding• laws and regulations. Analyse of various bottles and labels, their information hierachy, structure and interpretations.



Wine labels, mystery or information guidance

Olaf Hoffmann

Germany

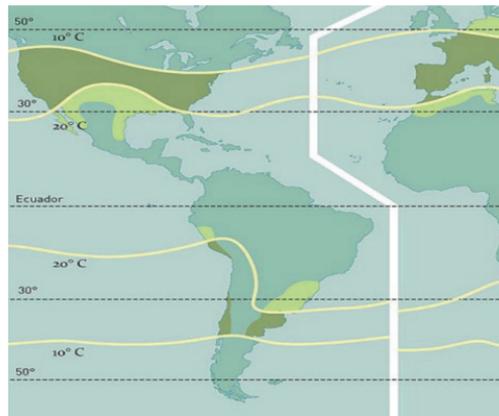
Olaf Hoffmann Desgin

CONTENT

- I. General informations on wine growing**
- II. Wine laws and regulations**
- III. Bottles and labels**
- IV. Special aspects on labels**
- V. Wine label content and their interpretation**
- VI. Different examples of wine labels**

I.

Two worldwide growing areas are between the meridians of 30° and 50° in the northern and southern hemisphere. Through general global warming we also have today more wine regions north or south of these meridians.



By example in South England, Tasmania or also in some regions more close to the ecuador.

Wine growing started many thousand years ago in south east europe and the middle east.

About 2000 years ago when the romans crossed the alps to north they planted wine for their soldiers to have a clean and healthy drink for their troops.

The main grapes for white wines are:



Riesling



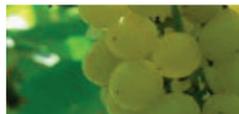
Chardonnay



Semillon



**Sauvignon
blanc**



**Chenin
blanc**

The main grapes for red wines are:



**Cabernet
Sauvignon**



Pinot Noir



Syrah



Merlot

II.

I will show and explain some national wine regulations from Germany.

For EU countries after the regulations: No. 607/2009.

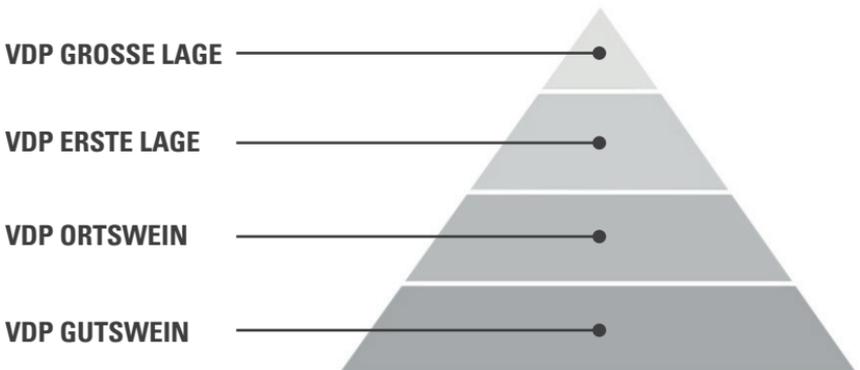


Germany and VDP:

Verband Deutscher Prädikats-Weingüter

Almost 250 wineries all over Germany are the members.

Classification only for dry wines.



In France we have two main regions with their special classifications.

In Bordeaux they started in 1855 with a classification for red and also sweet wines.

RED

5 Premier Crus

15 Deuxièmes Crus

14 Troisièmes Crus

10 Quatrièmes Crus

18 Cinquièmes Crus

SWEET

1 Premier Crus Supérieur (Chateaux Yquem)

11 Premier Crus

15 Deuxièmes Crus

Crus Classées des Graves (1953)

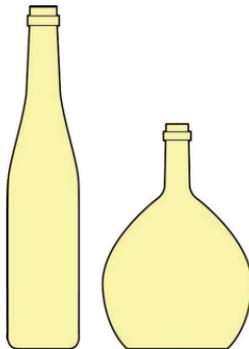
Grand Crus des Saint-Émilion (2012)

Crus Bourgeois (1933)

III.

The main bottle shapes are internationally recognized in 4 main different shapes:

Two for white wines



Two for red wines

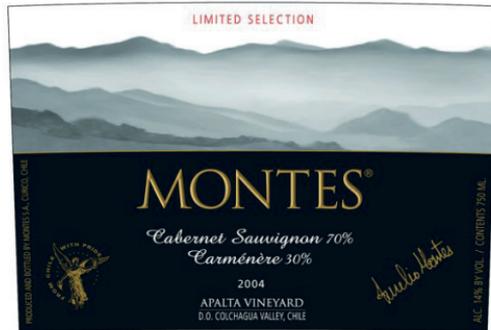


But there are existing many other bottle shapes which are not regulated by any law or other restriction, except some other marketing aspects in case of protection for the branding.

There are existing many different shapes of labels on the different bottles.

Regulations on wine labels is one thing, but some countries or wineries may show more on the front label than others.

This example informs you about the amount of grapes in this wines.



Labels are not only on one side of the bottles.

The main information should always be displayed on one side, but today we have many times the front label with more marketing or selling aspects, and on the back label you may find all other informations regarding the wine.



This example show you a front label with the winery, the grape, the year and the special field where the grapes come from.

On the back label you have the other mandadory informations about amount, alcohol, classification and other informations from the winery.

This example show you a front label with the winery, the grape, the year and the special field where the grapes come from. And they tell you that the wine is made from older plants.

On the back label you have the other mandatory informations about amount, alcohol, classification and other informations from the winery.



Also very important for the labels are the size of a bottle.

This example shows you a ½ liter bottle on the right up to an 18 liter bottle on the left. Almost each bottle has a different size of a label.



IV.

- Fake labels
- Labels with braille fonts
- QR-Code integrated in labels
- Hologram for safe identifications
- Label recognition with app and smartphones

FAKE LABELS

Because wine is today a mass product, some criminals try to sell fake wines, which is represented by a fake label.

Even very expensive wines should be proofed carefully if you buy some.

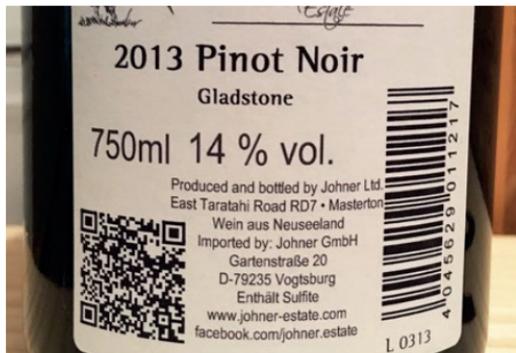


LABELS WITH BRAILLE FONTS



LABELS WITH QR-CODE

QR-Code integrated in labels With this elements the winerys may transform more informations online to the consumer.



LABELS WITH HOLOGRAM

Hologram for safe identifications or an additional system called prooftag for the identification of the wine to be sure it is the right and the real one from that winery.

Or you have a special security code on the Bottle neck or the label.



LABEL WITH RECOGNITION FOR APPS

Vivino is an app which is usable for almost all wines in the world by scanning the label you may get a price index and different other informations about the wine.



V.

Looking in a supermarket or a wine shop we see so many different labels that it's necessary to have a guideline to interpret the labels on the bottles.

In wine shops the people have mainly the bottles in order of the country where the wine comes from, than as next category the shops may show it after the wineries or also the bottles are pretented after the grape variety.

Looking for a bottle label we find some indications which are important, some are not.

- **Quality**
- **Brand, producer**
- **Year of picking**
- **Grape variety**
- **Alcohol volume**

Are the main important points

First of all some indications are really confusing.

Petit Clos, Rosé de Noir or the titel Chateau does not make so much sense.

Chateau is in France just a winery. And even in China they label their wines with chateau.

Quality is difficult to communicate on labels. Because we also may find many different quality classifications in Europe and round the world for wines.

EXAMPLE FROM SPAIN: LUMOS



LUMOS
SELECCIÓN

• 100% Garnacha Tinta
• Crianza 18 meses en barrica de roble francés
• 122% Vol. (24,4% Alc. Vol.)

FRUCHTIG
Cherry, Strawberry, Raspberry

BLUMIG
Floral

BEERIG
Chestnut, Walnut, Almond, Hazelnut

RAUCHIG
Chestnut, Tobacco

WÜRZIG
Chestnut, Tobacco

WENIGLAND

SENTE VINFAPINATION
Okt 2011 Jan 2012 März

FAHREWEIS
Cariñena
Cariñena
España (77%)

PRODUKTION DE BARRICA LUMOS 2011
WWW.LUMOS-SELECCION.COM 2011

Nº 1

GARNACHA TINTA 100%

ANBAUGEBIET
D.O. CARIÑENA

BOODEN
Fluss Schiefer
aus 2100m
100% über NN

14% VOL | 14-16°C

Other wineries try to express the wine with branding on the label by printing the wineries name very large or do more for marketing with other aspects on the label.

A big thing in terms of wine is the pairing with food to the several wines from white to red, from different regions or the different wine grapes like here.

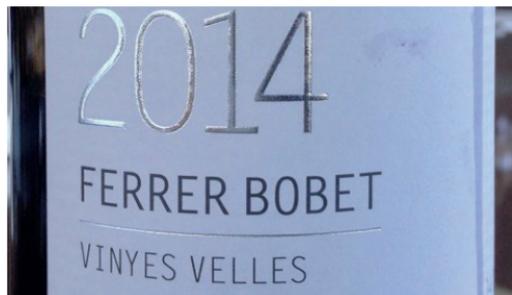
Pinot Grigio from California is recommended to fish.



„You've met your perfect match“

Wine production is very strong related to the weather conditions of every winery.

That's the reason why sometimes it is very important to know which year is the wine picked. On the other hand not so many wines are able to get old, except it is a very special wine or a special region of wine growing or winery.



Specially in countries outside Europe the wineries try to express the content of the wine with printing the grape of which the wine is made.

By wine laws it is different but most the single grape wines have up to 10% other grapes inside.

VI.

- Confusing labels
- Artistic labels
- Branding labels
- Typographic labels

CONFUSING LABELS



ARTISTIC LABELS



Dessin inédit de  *Lucien Freud*

2006
*toute la récolte a été mise
en bouteilles au Château*

Philippe de Rothschild

Château
Mouton Rothschild.

13 % Vol. PAUILLAC APPELLATION D'ORIGINE CONTRÔLÉE 75 cl
Baronne Philippine de Rothschild s. r. l. PROPRIÉTAIRE
PRODUCE OF FRANCE

ALC. 13% BY VOL. - RED BORDEAUX WINE - PRODUCE OF FRANCE - 750 ML

**BRANDING
LABELS**



**TYPOGRAPHIC
LABELS**





Pictorial instructions



SOL KAWAGE

Mexico

JOSEFINA BRAVO

Chile

TOMOKO FURUKAWA

Japan

Pictorial instructions can tell us a lot about the perfunctory actions that we do everyday, about the life we lead, and sometimes also about complex operations that might be critical for our survival. In August 2016, inspired by Stefanie Posavec and Giorgia Lupi's *Dear Data*, we started our own hand-made, collaborative project. Every week, we send each other a diagram detailing how to perform an action, hand-drawn on the back of a postcard. Just one rule: no words allowed.

In this presentation, we will look at our evolving archive of pictorial instructions and explore the diversity of techniques and recurring themes that have emerged organically so far. We will discuss the importance of side projects, and our experience with working collaboratively from remote locations.





Dante's Inferno

GIAMPIERO DALAI

Alpaca Società Cooperativa – Italy

Visual artifacts can be effectively used to design and implement alternative didactic models. The digital and illustrated Topography of Dante's Inferno has been developed exactly for this purpose.

The presentation will discuss about the various theories which lead to the creation of the project (such as synsemia, visual variables, explorative and manipulative interaction types, etc), the usage of illustration as didactic mediator and the artifact's didactic function. It will also be discussed the current interdisciplinary research, which is being carried on by professionals in the visual design and pedagogy fields, who are using the artifact as experimentation tool for usability testing and didactic analysis.

About myself (max. 100 words): I'm co-founder at the Alpaca cooperative, which is a particular type of communication design firm. Our mission is to foster the scientific and social awareness and to promote information accessibility, with a particular focus on design for disabilities. I've graduated at the Bachelor in Visual communication at ISIA Urbino, Italy. I'm currently studying at the Interaction Design Master at NTNU Gjøvik, Norway, while working for Alpaca.

My aim as a researcher is to provide more insights into the disabilities and universal design fields, by doing scientific experimentation. My aim as an entrepreneur is to create a sustainable research-based business model.

A L + □
□ P A ○
○ + C A

Dante's Inferno

GIULIA BONORA, GIAMPIERO DALAI,
DANIELE DE ROSA, ADELAIDE IMPERATO,
LUCIANO PERONDI

Italy

Alpaca Società Cooperativa

The project "The Topography of Dante's Inferno", offers alternative ways to access the poem, and it is designed specifically for 11-14 years old students.

The project originated from the idea that there is no distinction between info-graphics, images and writing, which is the fundament of the

(Perondi, 2012; Lussu, 2014)

theory of synsemia.

A written text has several elements

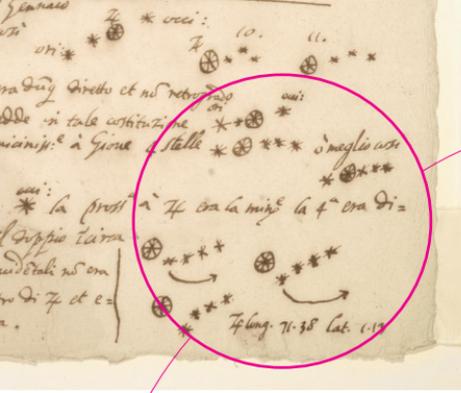
which are related to **visuospatial features**
that can be read as words,
but are not made of letters.

for example

most of the people with average literacy level will read here:

The diagram shows a snippet of a poem in Italian with several annotations in pink. A yellow line connects the text 'for example' to a yellow box containing the text 'most of the people with average literacy level will read here:'. A pink line connects this box to a central text box that says 'this poem is a sonnet entitled:'. Below this, three black boxes represent 'broken lines'. A pink line connects these boxes to the text 'stanzas'. Another pink line connects the text 'stanzas' to the text 'position & body weight'. The poem snippet includes the following text: 'Campa, e llassa campà', 'Ma cche Ffajbla, Cristo, è diventata sta Roma porca, Iddio me lo perdoni! Forche, che state a ffa, furmini, troni, che nun scennete a fanne una panzara?', 'S'ha da vede, per dio, la buggiarata ch'er Cristiano ha d'annà senza carzoni, manco si quelli poveri cojoni nun fassino de carne battezzata!', 'Stassi a sto fusto a commannà le feste, vorà bbe' maneggà li giuarelli d'arimette er clarvetto in de le teste.', and 'E chiamerebbe Bonzignor Maggnelli, pe' dije da' parole leste leste: «Sor E, famo campà li poverelli!».' Annotations include 'Title position and weight' pointing to the first line, 'Punctuation' pointing to a comma, 'Line division' pointing to a line break, and 'Stanzas' pointing to the first two lines. A footer note reads '19 Febbraio 1830 - De Beppe er tosto'.

without reading a single word



this is one of the very early known examples of the usage of the arrows as pointers

In this perspective, we can say that texts, drawings, notations or other forms of representation are an **indistinct whole**,

these are **different modality** of the same **writing process** and which serve as **specific mediators**.

at the dawn of the scientific method, we can observe how Galileo Galilei combines his **alphanumeric notation** with the hand-drawn one, in a single flow.

If we study **these** characteristics of writing, we can better understand how information design artifacts work.

By creating **synoptical artifacts** which exploit the combination of alphanumeric and other depiction modalities

it is possible to effectively ease the access to complex information systems.

Consequently, we can broaden their use by unspecialized or not yet specialized audiences.

This is particularly important when it comes to **education purposes**, where children, for age-related development reasons, don't have full access to some kind of didactic mediators.

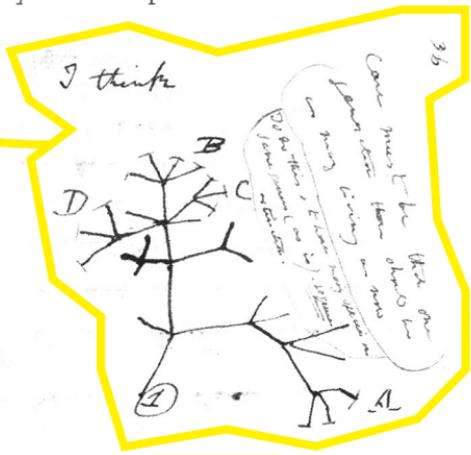
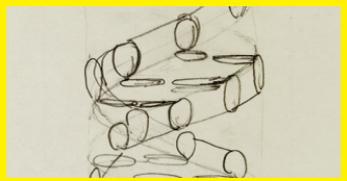
see at p.11

It is evident from these examples

how the **scientific imagination** often rely on visuo-spatial relations.

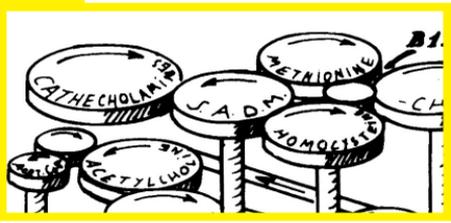
Darwin (evolution)

Watson & Crick (DNA)



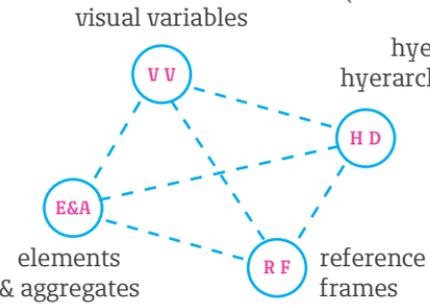
Feynman (QED)

Lejeune (Metabolism)



These examples are very powerful "depictive" models

In order to design our synoptical artifact We took in account the **four nodes** that define a synsemic text (as defined in S-I-N system)

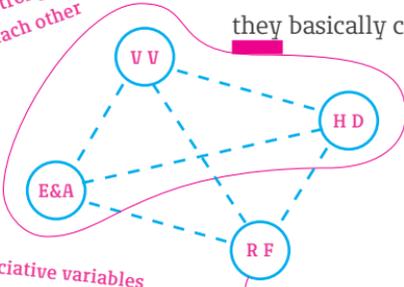


which we develop in a parallel way

(Bertin, 2011)

These three nodes are strongly related to each other

they basically come from Bertin's theory of visual variables



dissociative variables

associative variables

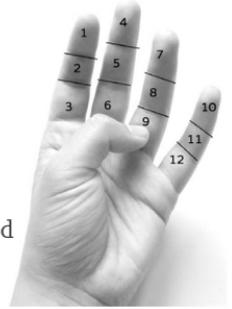


By

reference frame we mean

the **frame**

- which can also be understood as a series of regularities or rules of formulation -



within which

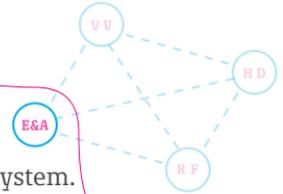
elements and aggregates are **contextualized** and **acquire meaning**.

Ariely, 2001; Wolfe, 2011

We **analyzed semantically** the elements of the narration.

Then we grouped these elements according and ordered to a precise tagging system.

We built a massive spreadsheet with all the **elements of the Dante's text.**

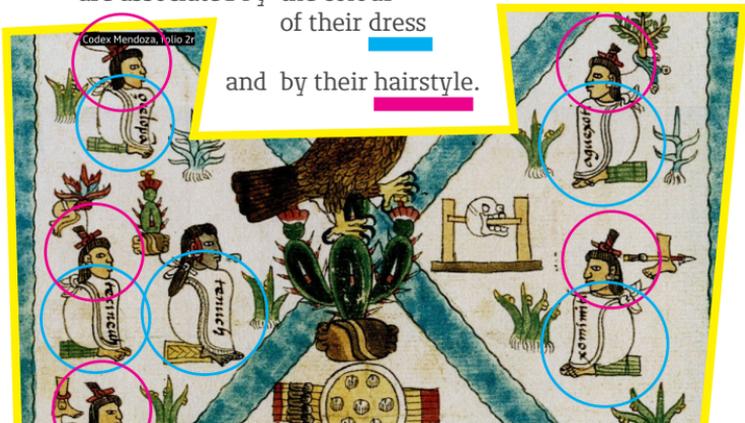


This strategy is similar to the one used for reading Aztec texts.

In this text from the Codex Mendoza, **Codex Mendoza f. 2r**

the warriors (elements) are associated by the colour of their dress

and by their hairstyle.



Each element

has a precise meaning:

the colours,
the textures,
the shapes

...

All these graphical elements

are used consistently
from a semantical perspective
across the same manuscript
and across Aztec manuscripts.

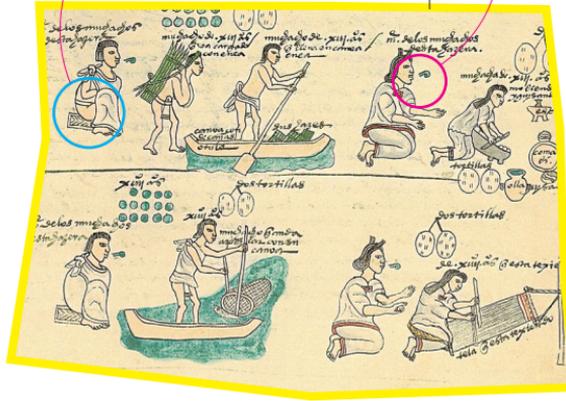
In our design,

we built a table
for all the semantic
elements
and we assigned them
precise associative
or dissociative visual variables.



Codex Mendoza f. 2r

f. 60r

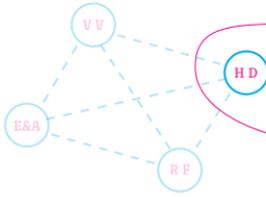


Inferno | Inferno topography | Cantos list | Characters list | About

Minotaur
Seventh Circle, ravine, broken chasm
Violent
Canto 10
And on the border of the broken chasm
The infamy of Crete was stretched along, 12
Who was conceived in the fictitious cow;
And when he us beheld, he bit himself,
Even as one whom anger racks within. 15
My Sage towards him shouted:

Inferno
L Uncommitted
L Unbaptized
L Incontinent
L Heresylarchs and heretics
L Violent
L Fraudulent and Malicious
L Traitors

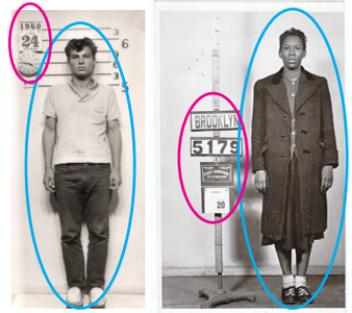
Selected character | **Devils** | **Rivers** | **Sinners**



Afterwards,
we need to put elements in a hierarchy
and to order them
basing on what we want to highlight.

In these mug shots,

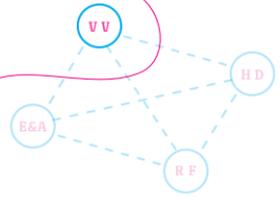
we are able to clearly distinguish
the hierarchies of elements,
due to their size,
positioning
etc.



In the Dante's inferno website,

several hierarchies are combined together
in the same interface

Once the **table of tags** for the element is created, each **tag** needs to be associated with a set of **visual variables**, that will rebuild the hierarchy in a visual way.



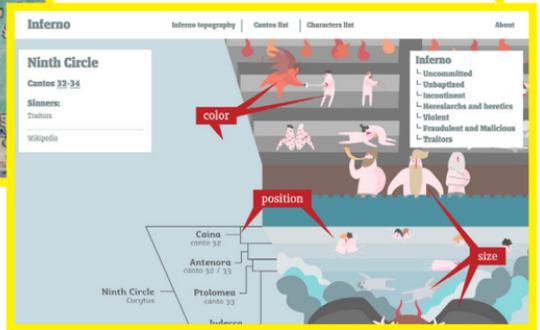
What has been described semantically has a direct impact on how the **text/image** is created, which can be an expressive drawing



Matthew Paris, map of Britain, ca.1250

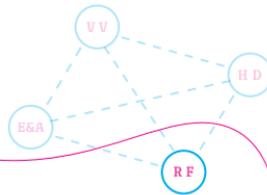
but with a rational and **regular** structure.

(Greimas, 1986)



see at p. 5

The **reference frame** is a combination of **visual elements** and/or **rules of composition** or **enunciations** which contribute to **contextualize** and **define the meaning** of any element in relation with it in a relatively unambiguous way.



The **reference frame** is in strict relation, with the **tag system**

Our hypothesis is that
the **reference frame**
is an abstract
and “portable” version
of the **overall perceptual mechanism**
which we use to attribute meaning
to the real-world context.

In this perspective
to **write/compose** a text/image
means basically
to subtract some elements
from the **overall “real-world” context**
in order to make it portable.

The more we simplify the context
by subtracting elements to it,
the harder is to decode the frame,
since **we push the artifact farther away from our biology**
and nearer to pure convention.

We are **biologically equipped** to understand the context,
by exploiting a series of clues
like the visual variables.

(Ariely, 2001; Wolfe, 2011)

Synsemia tries to exploit this solid biology,
by using **not only alphabetic writing.**

Alphabetic writing is much more recent
(it is commonly used
since no more than a couple of centuries.
For this reason it could not have
an evolutionary impact on human biology)
and it is an extreme simplification,
useful for making the context very portable,
but harder to decode.
An extreme instance of the alphabet is the binary code,
which is basically incomprehensible by humans.

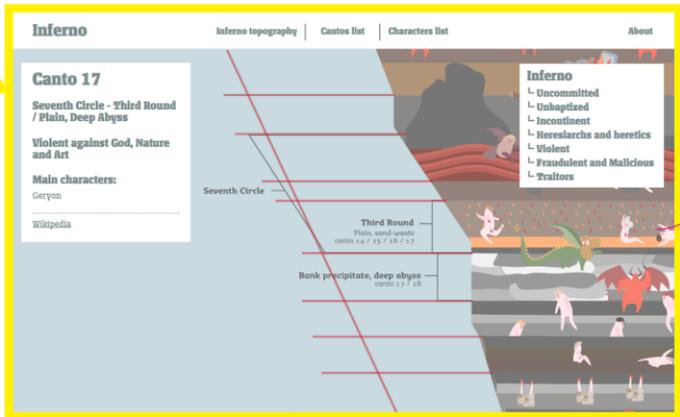
In our artifact the reference frame

is provided visually by

the funnel-shaped depiction of the inferno
and its sub-divisions.

This iconic element assigns meaning

to all the objects and characters inside it,
therefore we can talk about “up ↑ and down ↓”,
“deep ↓ or deeper ↓↓”,
“above ● or below ●”
etc.

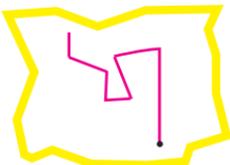


According to Jonassen theories on knowledge, ——— (Jonassen, 1993; 2000)
we rely on two different kinds of clues

to enhance our knowledge
about an unknown domain.

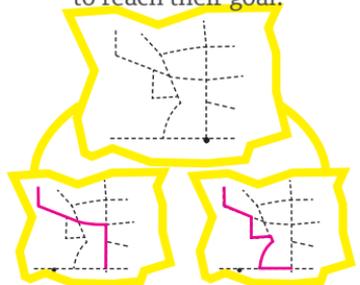
We can provide procedural clues,

leading the readers
step by step
through an algorithm
to reach their goal.



We can provide structural clues,

leading the readers
to understand
the structure of a problem
and to define
their own algorithm
to reach their goal.



Providing **procedural clues**

might be a quick solution, but
the readers will acquire just a procedural knowledge
and probably they will follow the same procedure again.

Providing **structural clues**

helps the reader to build the knowledge
of the structure of the problem
and to let them choose how to tackle similar problems again.

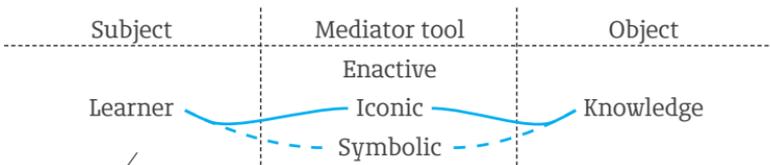
Analogy is a reliable strategy to acquire structural knowledge.

see at p. 10

In order to avoid the children
to understand the structure of a problem
starting from a linear alphanumeric text,
while they do not handle symbolic mediators perfectly,
we can provide them
with an **iconic synoptic artifact**
which shows a **structural representation of a problem.**

This way we ease the access to a complex domain
by leveraging on a mediator
which is easier to understand.

This also complies with the theories from Bruner (Bruner, 1967;1968;1984)



(Rézeau, 2002)

Dante's literature is usually taught to high-schoolers,
16 years old or more.

Our hypothesis is that
with the use of **specific didactic mediators**
it is possible to teach this,
and other complex subjects,
to younger children
preventing them to undergo an excessive cognitive stress.

The structural clues can be exploited
in pedagogy,
through a didactic use of **mediators**
suitable
for a specific development stage.

Bruner describes
Three Modes of Representation,
or the way in which information
or knowledge
are stored
and encoded in memory.

Enactive

this evolutionary
path can be run
more or less quickly

Iconic

Symbolic

action-based

image-based

abstract symbols-based

Index

⋮

Icon

⋮

Symbol

In the Enactive phase
the child remembers and represents past events
through actions.

In the Iconic phase
the information is stored in the form of images.

In the Symbolic phase
the information is stored in the form of a symbolic system.

The Modes of Representation described by Bruner
match the description of the Typology of Signs

provided by Peirce.

In conclusion,
from our ongoing research

(which includes **usability testing,**
focus groups,
didactic analysis)

(which has been reviewed
and it is undergoing the publication process),
we can suggest that by designing information artifacts
while taking in account
the specific development
of the modes of representation
we can broaden the audience
for complex information
in a formative/didactic context.

References

- Ariely, D. (2001) Seeing Sets: Representation by Statistical Properties, *Psychological Science*, 12(2), pp. 157-162.
- Bertin, J. (2011). *Semiology of Graphics: Diagrams, Networks, Maps* (first edition 1967). Redlands, CA: Esri Press.
- Bolzoni, L. (2002) *La rete delle immagini: predicazione in volgare dalle origini a Bernardino da Siena*. Torino: Einaudi.
- Bruner, J.S. (1967). *Verso una teoria dell'istruzione* (first edition 1966). Roma: Armando.
- Bruner, J.S. (1984). *Alla ricerca della mente. Autobiografia intellettuale* (first edition 1983). Roma: Armando.
- Bruner, J. S., Olver, R., Greenfield, P. (1968) *Studi sullo sviluppo cognitivo* (first edition 1966), Armando, Roma.
- Greimas, A. J. and Courtés, J. (2007). *Ricorrimto*, in Fabbri, P., Fabbri, A., Giovannoli R. and Pezzini, I. (Eds.). *Semiotica. Dizionario ragionato della teoria del linguaggio*. Milano: Bruno Mondadori (first edition 1979).
- Jonassen, D.H. (2000), *Computers as Mindtools for Schools: Engaging Critical Thinking* (first edition 1999), Upper Saddle River, NJ: Prentice Hall.
- Jonassen, D.H., Beissner, K., Yacci, M. (1993), *Structural Knowledge: Techniques for Representing, Conveying, and Acquiring Structural Knowledge*. Hillsdale, NJ: L. Erlbaum Associates Inc.
- Lussu, G. (2014). *Altri fiumi, altre valli, altre campagne e altre storie di grafica*. Viterbo: Nuovi Equilibri.
- Perondi, L. (2012). *Sinsemie, Scrittura nello spazio*. Viterbo: Nuovi Equilibri.
- Rézeau, J. (2002), *Médiation, médiatisation et instruments d'enseignement : du triangle au «carré pédagogique»*, *ASp*, 35-36, pp. 183-200.
- Wolfe, J.M., Võ, M.L.H., Evans, K.K. and Greene, M.R. (2011) Visual search in scenes involves selective and nonselective pathways, *Trends in Cognitive Sciences*, 15(2), pp. 77-84.



Hope You enjoy this meeting



Barbara Abele



Maija Rozenfelde



Paula Bukeiko



Anna Brigadere



Hannah Sobol



Catharina Ballan



martin.foessleitner@iid.net



International Institute
for Information Design

BUNDESKANZLERAMT  ÖSTERREICH

IIID

International Institute
for Information Design

IIID

**International
Institute for
Information
Design**