

DE14
Dates 23. & 24. 05.
ES 2014
ES 10.30-17.30

Hosted by Kunstraum Goethestrasse xtd



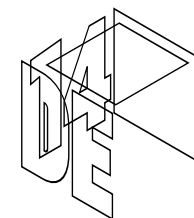
Language & Software Tools

- Eva Lenz - DE
- FoAM - BE
- Julian Bleecker - USA
- Julian Hanna (MIT) - IRE
- Justin Pickard - UK
- Mara Dionisio (MIT) - PT
- Peter von Stackelberg - USA
- Scott Smith - UK
- Trevor Haldenby - CA

Future Fabulators
Future Fabulators - a project made possible with the support of the Culture Programme 2007-2013 of the European Union. Future Fabulator Partners: FoAM (BE), Madeira-ITI (PT), AllArt (RO)

www.timesup.org/DE14

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Data Ecologies 2014

hosted by

KUNSTP
KunstRaum Goethestrasse x1d

INTRO BY TIME'S UP

The future of the revolution of everyday life. Or. The revolution of the future of everyday life.

Time's Up has developed a practice based upon an understanding that exploration is a basic human pleasure. Whether by investigating a physical space enriched with interactive media experiences and mechanical feedback systems as a parallel world or exploring the collection of effects and detritus that surrounds fictional characters' lives and stories, it is the act of exploration, the active engagement of an audience that appeals. We have come to regard these explorable environments as staged situations and our role as the composers of experimental situations. By building these explorative spaces physically, a visitor is enabled to investigate using all their senses and the intuitions in the experiential surroundings. We invite participants into *experimental situations* and *storyworlds*, to explore, to theorise, to work out their own explanations about relationships and coherences and to discuss them. In summary, we believe that exploration of physical situations is a vital way to understand.

So when we think about futures, we think that haptic and sensual exploration and experience are the ways to think about them out loud, that they precede and surpasses mere intellectual contemplation.

For Data Ecologies 2014 (DE14), we have brought together a group of practitioners who are investigating ways of exploring and experiencing futures as situations.

Looking into projections about the future, we see possibilities, predictions, prognoses, analysis, numbers, trends, a spectrum between the preferable and the plausible, the possible and the probable. What we rarely see, are ideas and descriptions about how these futures might affect our daily lives. As Alvin Toffler or Jim Dator put it, the future seen by experts versus the future we see for ourselves in everyday life. What will planning a vegetable garden in a world after an average 2.5 degrees temperature increase look like? How will we go shopping for food, furniture and devices when cheap shipping has disappeared? What will living by European rivers look like with the prognosed increase in flooding?

In the *Future Fabulators* project we are looking at speculative futures and what they offer, promise and threaten. We are looking into ways to bring those abstractions down to a more comprehensible representational reality of what they could look like, feel like and act like. In DE14 we want to dive into a discussion of how this process of concretisation works, how we talk about and design experiences of possible futures. We want to explore how to meaningfully engage others and ourselves in this process rather than get lost in a maze of messy statistics, difficult diagrams, data overload, piles of unreadable papers and internal, inexpressible mental images.

Stuart Candy stated the challenge most astutely when he talked about "bringing the future from the abstract to the con-

crete experience" as a way of dealing with how we think about the futures. The future can only be co-created; no single entity is responsible for making the future happen. Thus, how we talk about these developments is vital; without being able to share visions, dreams, possibilities, plausibilities and probabilities with one another, we are unable to resiliently plan for possible futures. This is the core challenge of *Future Fabulators* and in DE14 we wish to look at the language and tools that are used to think "out loud" about futures.

We believe there are a number of fields that explore these and related issues, that can inform and support our approaches, from which we can learn, and that these fields can all, hopefully, learn from one another. Experience Design, Experiential Futures, Prehearsal, Scenario Planning, Transmedia Storytelling and Design Fiction are the fields that we have chosen to concentrate upon. These practices are closely tied, interwoven and impossible to define clearly as separated from one another. These fields might be seen as occupying positions along various axes. We feel that noting some variation in parameters along these axes that differentiate between various practices might help us work out those differences in approach and how these practices might be valuable, useful or applicable. Some of our chosen fields have not been designed for future speculations, but all can be tools for thinking about futures.

We identify *Experience Design* as an underlying technique, which informs all fields in our survey. Experience Design offers tools and techniques to imagine, describe and suggest experiences which don't yet exist. These experiences don't need to be located in a distant future but are imagined and described for a near future. We are happy that Eva Lenz has been able to join us to bring her experi-

ence in and share her insights as a designer, in particular a designer of experience and interaction. What tools are used by the designers of tomorrow's devices, systems and services in order to imagine what they will be like and how they will be experienced? Which of these tools allow themselves to be used to explore worlds further away and more speculative? How are moments of engagement found, observed, imagined and planned for? How can these practices can be used to inform the following four design practices?

These four practices occupy different positions on axes of fiction, story, immersiveness and community, perhaps falling within the spectrum outlined by Noah Raford's "From Design Fiction to Experiential Futures."

Design Fiction is a term coined and much later defined by Bruce Sterling, then paraphrased by Candy as a term that "can be applied kind of retrospectively to a lot of different speculative and especially visual activities." Design Fiction practitioners are looking at the way that fictions, typically what are termed science fictions or speculative fictions, explore ways the world may be, just around the corner. A standard example is set design for science fiction film. This design is often embedded in a story happening in a future everyday life. Design Fiction attempts to build coherent images of possible futures to be displayed and thus thought about. Trevor Haldenby will be sharing his work on artefacts from the future, a design practice that enables us to open "portals" into speculative futures, bringing back elements into today's world, enabling us to obtain a look and feel of that future. Julian Bleecker will introduce a design fiction product catalog, compiled by a range of designers, curators, artists, writers and engineers, that takes today as a baseline and projects a picture into a possible near future.

6 *Experiential Futures* take the Design Fiction further, as we understand it, by creating an immersive story, a time based space, with an active and populated future fictional storyworld filled with devices, media-enhanced objects, systems and people who are using them. There might be just a story, there might be everyday life. It is precisely this aspect of everyday life, the mundanity of a possible future, that Scott Smith talks about and which enables the building of bridges between the societal visions of futures. This process of authoring and building experiential futures is strongly community-oriented, playful and reflective, it is about groups experiencing spaces that investigate their own futures.

Transmedia Storytelling has emerged as a technique to embed stories across multiple media, multiple spaces, multiple timelines, in order to create a more immersive experience. The storytelling aspect indicates a stronger version of narrative and telling, where multiple medial spaces are used to multiply the routes to the narrative receptor. The practice is based on distributing in-world story elements such as objects and insider information, with which a spectator can experience parts of the story. Julian Hannah and Mara Dionisio from the M-ITI research lab will be sharing their design principles for context aware media narratives based upon the ongoing development of storylines that emerges from a fictional past of Madeira and diverge into possible futures. Transmedia Storytelling is not centrally about the future, but the techniques are easily applied to imagining the future. Peter von Stackelberg will be exploring some of these concepts and talking about his ongoing project in speculative storytelling to create multinarrative bases for future storyworlds. As he says, the plurality of perspectives implicit in transmedia storytelling allows a much more nuanced exploration of future scenarios.

A *Prehearsal* is much like an Experiential Futures process with the important difference that the players within the space are experiencing it themselves, transplanted into the fictional scenario. This first person experience makes the value of such processes, with the implicit levels of improvisation, subjective responses and built in life history, more personal and meaningful. The stories may be more mundane, but this is precisely their value: the exploration of the future of everyday life. FoAM have spent the last years developing scenario planning and prehearsal techniques and tactics that offer possibilities for the development of speculative culture for a variety of types of participants.

Lastly we take on board some areas from futurist concretisation, summarised as *Scenario Planning*, used to bring ideas from the zone of the possible, from ongoing trends and plausible changes, and interlink them in more coherent, cohesive worlds based upon a collection of interconnected influences. These are also to be found in Design Fiction and Experiential Futures practices.

Scenario Planning and related futurist techniques are used in corporate planning and other contexts in order to take the huge array of influences on what might happen in the future and extract a few essential ones. From these influences, a selection of possibilities are built up as scenarios, which seek to take the abstractions of large and small scale trends and turn them into storyworlds. The process then extends with the process of taking these storyworlds and turning them into concrete scenarios along with local histories, the accidentals and incidentals that make that particular scenario special, including all the lines that lead up to the scenario that has been developed. Justin Picard will be talking about the problems of futurist as a top down, expertise based

practice. The future is multiply authored and community driven, so the concepts that he offers for building community based futurist techniques and strategies will be important as we move collectively into these futures.

DE14 aims to bring these design strategies together to enable us to look at ways that futures can be discussed. The process of de-abstraction or concretisation that is made possible can be broadly applied, coming from a wide spectrum of practices. All of our speakers wish to draw us as well as their audiences, participants and visitors into a discussion about possible futures, by making the multiplicity of perspectives haptic and experienceable. The techniques that they offer brings us to a position of agency, allowing us all to hopefully have more insight and power in the creation of our futures together.

SCOTT SMITH

Unshocking Artifacts from the Future

Design fiction and the related field of speculative design have made important progress in moving possible futures off the page or screen and materializing them in our world, enabling us to confront strange, unexpected, or dissonant possibilities. However, while these approaches can often spark desired reaction and debate, the uncanny-yet-familiar future—what Nick Foster has called *The Future Mundane*—has seen arguably less exploration, and yet experience tells us we are more likely to encounter these mundane, subtle futures where change is gradual. Scott Smith will talk about the role of subtle experiences, his

recent work co-creating and launching an artifact from just such a future—an unremarkable newspaper from 2018, introduced in a British museum—and the value of designing and presenting unshocking artifacts from the future.

PETER VON STACKELBERG

Transmedia Worldbuilding: Bringing Tomorrow Alive for Today's Audiences

Communicating about a future in a way that not just informs but serves as a call-to-action is a significant challenge for the futures field. Simply presenting data and having a "rational" discussion is not enough to shape perceptions about the future and move people to action. The emergence of transmedia storytelling over the past decade provides a powerful new approach for communicating about the future. Transmedia storytelling is the use of multiple media – graphic novels, video clips on YouTube, blogs, Twitter, and enhanced e-books, for example – to tell one or more related stories set within a common storyworld. Using audience engagement, interactivity, collaboration and user generated content can give transmedia audiences an immersive experience with a powerful impact.

This presentation will begin with an overview of transmedia storytelling that outlines current and emerging applications. It will then delve into the details of what

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<http://www.timesup.org>

SCOTT SMITH

Unshocking Artifacts from the Future

<http://changeist.com/>

PETER VON STACKELBERG

Transmedia Worldbuilding:

Bringing Tomorrow Alive for Today's Audiences

<http://transmediadigest.com/>

EVA LENZ

Designing the intangible side of things

<http://www.marc-hassenzahl.de/>

MARA DIONISIO / JULIAN HANNA

**Possible pasts, possible futures: Exploring past and future scenarios
through context-aware transmedia stories**

<http://www.m-iti.org/people/mara>

<http://www.m-iti.org/people/julian>

FoAM

The future is already here — it's just unevenly ridiculous

<http://fo.am/>

TREVOR HALDENBY

Bringing The Future to Life:

Pervasive Transmedia Scenarios

<http://www.youtube.com/watch?v=PLAeUzFwn1g>

JULIAN BLEECKER

A Catalog Of An Extraordinary Future

When It Becomes An Ordinary Today

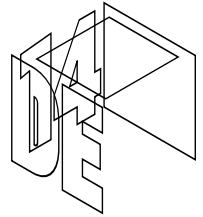
<http://nearfuturelaboratory.com/>

JUSTIN PICKARD

In sync?

Uncertainty, expectation, and the practice of foresight

<http://justinpickard.net/>



Schedule

23.05.2014

10.00 - Venue open

10.30 - Time's Up Introduction

11.30 - Scott Smith

12.30 - Lunch

14.00 - Peter von Stackelberg

15.00 - Coffee & Tea

15.30 - Eva Lenz

16:30 - MITI Mara Dionisio / Julian Hanna

24.05.2014

10.00 - Venue open

10.30 - FoAM

11.30 - Trevor Haldenby

12.30 - Lunch

14.00 - Julian Bleecker

15.00 - Justin Pickard

16:00 - Coffee & Tea

16:30 - Closing Discussion

10 transmedia storyworlds are and how to build them. The worldbuilding principles and processes outlined are applicable across a variety of fields, including entertainment, education, marketing and advertising, and social activism. This presentation will touch on those before focusing on the opportunities and challenges of using storyworlds in futures-oriented projects.

EVA LENZ

Designing the intangible side of things

Any positive experience involves the fulfillment of psychological needs, such as the need for competence or relatedness. In many cases, needs are fulfilled through activities, “enactments of daily life”, in which things play a crucial role. This creates an interesting opportunity for design. It may harness its ability to shape physical artefacts, but not to make them more beautiful, useful, or robust, but to create and mediate meaningful, positive experiences. Such an “experience-centered design” requires a thorough understanding of the psychology of positive experiences and how they emerge as well as strategies to design experiences and deliver them through the interaction with things. Especially when it comes to the design of the invisible, intangible (i.e., the experience), new conceptual tools and approaches to help designers are needed. In addition, interaction with a thing becomes crucial, as long as it is key in shaping practices. But what is an aesthetic interaction and how do design it? Based on this, I discuss three questions: First, how to make experiences an explicit objective of design, even before thinking about technology or form. Second, how to use needs (resp.,

need fulfillment) as a guide and as an inspiration for the design. And third, how to design interaction in line with the Experience Design approach.

MARA DIONISIO / JULIAN HANNA

Possible pasts, possible futures: Exploring past and future scenarios through context-aware transmedia stories

FFab research at M-ITI is focused on developing context-aware transmedia stories. We aim to investigate the contemporary panorama of creative media and translate stories of the future into artefacts of the present – to unfold the potential of technology and storytelling using tangible narrative, interactive technologies, and future forecasting.

Drawing inspiration from the idea of culture-as-nature, our story has developed around two central themes: the past-present-future impact of human settlement on a particular ecosystem, in this case the centuries-old ‘living lab’ and UNESCO-protected wilderness of Madeira; and the healing properties of local flora as explored in folk remedies. The story takes place in Madeira during the 18th century, when it served as a busy port for transat-

lantic trade. Our heroine, Laura Silva, is a young woman who escapes a troubled background to find refuge in Madeira’s unique forest. There she discovers plants and flowers with healing properties that she uses to help the people of the island. She catalogues her findings in a vast herbarium – an annotated and illustrated book of medicinal plants – but the book goes missing.

Through our transmedia experience, visitors to Madeira will embark on a quest to find the ancient book of knowledge. They must uncover one of two possible story endings, which will translate into two different future scenarios. What impact will past knowledge and present action have on our shared future? The story will unfold using a location-aware mobile platform, traditional media such as handwritten journals and letters, and interactive artefacts that will be placed in significant locations as part of the immersive experience. The story will not only provide a sense of the current state of experience design, but will also encourage audiences to reflect on our complex relationship with the natural world.

Day 2

FoAM

The future is already here – it’s just unevenly ridiculous^[1]

11 For a laboratory whose raison d’être involves re-imagining possible futures and prototyping them in the present, a central concern in FoAM’s experiments is how to imagine the future while being in the now. How do we find ways between the inevitable and the unthinkable? How do we attempt to open up conceptual spaces between the “is” and the “otherwise”?

After a few years of primarily practice-based inquiry, we recently began a foray into the formal methods of future studies (aka. strategic foresight, forecasting, futurism, etc.). We have attempted to extrapolate and translate these into a manageable form of messy pragmatism. We hacked, borrowed, mashed and (mis)interpreted in both structured and open-ended settings; including serving food futures as a tasting dinner, offering personal scenario building services or using foresight techniques for some rather unstrategic topics such as “doing nothing” and “lucid dreaming”. One of the central concerns in each setting is how to intertwine the intellectual, conversational and somatic explorations of futures grounded in the extended present.

A central paradox found in the foresight techniques we explored lies in the unknowability of the future and our inability to reliably predict significant events. While most serious futurists understand and work with this, the response usually involves changing the cone of possibility or attempting to improve predictions (e.g. prediction markets, expert judgement, etc) But what would emerge if we abandon the idea of prognosis all together? (e.g. antifragility, non-predictive analysis, etc). What would familiar futures techniques look like when we remain in the present?

During DE14, we’ll describe our approaches to some commonly used techniques such as scenario planning and horizon

12 scanning, and present some of the more fluid and slippery processes to contrast the predominantly rational methods of conventional foresight; including pre-hersals, future pre-enactments, conversations in pubs, improvisation, alternate realities, role playing and experience design.

[1] The Gibson-Dator Corollary

TREVOR HALDENBY

Bringing The Future to Life: Pervasive Transmedia Scenarios

Trevor Haldenby's major research project, *Bringing the Future to Life*, was initiated at OCAD University and describes a technique for applying design processes associated with transmedia storytelling to the materialization of speculative future scenarios.

How could this technique could be used to engage mass audiences in a simulation of the decision-making processes and experiences that might arise in the near future as a consequence of different exponential growth curves and disruptive social, technological, and economic innovations? How could works of digital design fiction, artifacts from the future, and enhanced theatrical interactivity be employed in chorus to evolve a new pervasive species of experiential scenario?

A case study of the project ZED.TO: ByoLogyc is used to demonstrate how an interdisciplinary team led by Trevor Haldenby called The Mission Business used

this technique among others from design research and cross-platform storytelling to create a year-long transmedia narrative exploring the future of the "lifestyle biotechnology" industry. This pervasive transmedia scenario spread across diverse media ecologies in 2012 and 2013, engaging thousands of active participants from the arts, the academy, and the arcade to significant acclaim. The goal of the project was to engage in a process of research through design, by which diverse stakeholder communities could all find themselves written into a story and emerging business model built around the exploration of a dystopian future.

JUSTIN PICKARD

In sync? Uncertainty, expectation, and the practice of foresight

Drawing on academic work on expectation and uncertainty, a set of questions about power and ethics, and my first-hand experience of a range of foresight practices, this talk looks at the communication and synchronisation of ideas, visions, and images of the future.

Arguing that the representation of strategic foresight and futures work as a neutral, technocratic, depoliticised, and top-down, expert-driven practice is not simply wrong, but actively disingenuous, I will agitate for a reappraisal of the profession in a wider context – something

to be understood as a social undertaking, and only one point in a much wider field of strategies and tactics for dealing with the future. The talk concludes with a look at the practical implications of this broader approach, and a series of recommendations as to how, in a time of societal turboparalysis and looming climate disaster, this community of practice could best use its energies to advance the field.

JULIAN BLEECKER

A Catalog Of An Extraordinary Future When It Becomes An Ordinary Today

There's a future whose fiction is from today. It's the future of desired seamless interoperability, cars that drive themselves perfectly, voice response systems that understand your every word, bluetooth systems that pair to your phone to your car radio without a hitch. It's the future we're advertised we will get if we're patient enough. Then there's the future that we get, which ends up looking very much like the present – full of possibility, yet extraordinarily ordinary.

How does one account for ordinary futures? Can we imagine a future that isn't full of extraordinary experiences, products and services?

To Be Designed (TBD) is a design fiction product catalog that takes today as a baseline and projects into a possible near future. A group of designers, curators, artists, writers and engineers gathered in Detroit to consider that near future in

order to make this design fiction product catalog. We discussed and debated. We established various social contexts, economic situations, the evolution of things, the shift in the state of the art, of technology, of social formations and aspirations. We asked ourselves: Given the state of things today – the nascent engineering aspirations, half-promises for innovation – what sort of ordinary, everyday future might we obtain? What would it look like? What would work, and what would break? What would be the new, blasé normal? Of the things we assume will be in that "Future" future – the things that are to be fascinating and full of promise – what is going to be underwhelming, constantly in need of reboots, make us less-healthy, cause more accidents, lead to product returns and company failures?

Julian Bleecker is a designer and technologist at the Adventure Lab at HERE/Nokia Design in Los Angeles and the Near Future Laboratory. His design practices focus on hands-on making, writing, prop-making and designed fictions. He has a BS in Electrical Engineering and an MS in computer-human interaction. He earned his PhD from the University of California, Santa Cruz where his doctoral dissertation focused on science, fiction, technology and culture.

<http://www.nearfuturelaboratory.com>

Mara Dionisio was born and raised on the Island of Madeira (the 'Pearl of the Atlantic') and studied Informatics Engineering at the University of Madeira. Her postgraduate work focused on Human-Computer Interaction, and while she was writing her Master's thesis on location-aware storytelling she discovered a passion for designing experiences that make users feel completely involved in the story. After two years as a lecturer in Informatics, her interest in designing interactive experiences became stronger than her love of teaching and she returned to research. She enrolled in the Master of Entertainment Technology at Madeira Interactive Technologies Institute (M-ITI), a joint program run by Carnegie Mellon University and the University of Madeira, and since then her interest in location and themed-based entertainment continues to evolve. Mara hopes that in the future she will be able to design and build interactive installations that are both engaging and immersive.

<http://www.m-iti.org/people/mara>

FoAM

Maja Kuzmanovic and Nik Gaffney are the founders of FoAM, a distributed laboratory for speculative culture, located at the edges of art & science, design & technology, nature & everyday life. Find out more at <http://fo.am>

Trevor Haldenby is a graduate of the CFC Media Lab, and OCAD University's graduate program in Strategic Foresight and Innovation. As interactive producer and design consultant he has managed digital projects including the popular virtual world Habbo Hotel, and Earth Rangers' Bring Back the Wild kid-powered crowdfunding campaign.

Trevor is an imaginative designer and researcher who focuses emerging technologies on exciting ideas. He is a graduate of the CFC Media Lab, and OCAD University's graduate program in Strategic Foresight and Innovation. As interactive producer and design consultant he has managed digital projects including the popular virtual world Habbo Hotel, and Earth Rangers' Bring Back the Wild kid-powered crowdfunding campaign.

In 2012 Trevor founded The Mission Business, a boutique consultancy that brings scenarios about the future to life as interactive live experiences. Award-

winning projects include ZED.TO, a pervasive simulation of a biotechnological apocalypse that appeared at Autodesk University and the 2013 TED conference; Visitations, a 21st century ghost story set in and around Toronto's Drake Hotel; and Byology: Shadowfall, a provocative exploration of the future of asteroid mining, artificial intelligence, and astrobiology that launched the Autodesk IDEAS conference at NASA's Ames Research Center.

Trevor's artistic endeavours have won acclaim and re-drawn borders in digital storytelling; including Painting The Myth: The Mystery of Tom Thomson, New Media // New Trends for culture.ca, and his work as official photographer for some of Canada's most innovative organizations.

Trevor's research at OCAD University has involved collaborations with the Strategic Innovation Lab (Greg Van Alstyne), Game Play Lab (Emma Westcott), and Situation Lab (Jeff Watson and Stuart Candy). His interests align around emerging foresight methodologies, design fiction and tangible futures, and research through transmedia storytelling.

He lives in Toronto with his wife, son, and a bewildering array of cameras and computers.

<http://www.trevorhaldenby.com>

Julian Hanna is an Assistant Professor at Madeira Interactive Technologies Institute (M-ITI) and the University of Madeira. He has also taught at the University of Lisbon and the University of British Columbia in Vancouver. His research on modernist literature and culture has appeared in publications such as the Journal of Modern Literature, Modernism/Modernity, the Journal of Wyndham Lewis Studies, and the International Journal of Scottish Literature, as well as a book, Key Concepts in Modernist Literature (Palgrave Macmillan, 2009). Since joining M-ITI in 2013 his research has shifted toward Human-Computer Interaction, with a particular focus on interactive digital storytelling. Along with Future Fabulators, his other recent projects include the Madeira Story Generator, CitizenX, and SARAMAGO. His teaching duties include courses in language and literature as well as creative writing.

<http://www.m-iti.org/people/julian>

Eva Lenz is Ph. D. candidate in Prof. Dr. Marc Hassenzahl's workgroup at the Folkwang University of the Arts (Essen, Germany). She focuses on design for an "aesthetic of interaction" and Experience Design. After completing her studies Industrial Design, she returned to university in 2012 after gaining new experiences in the research and development department of Dräger Safety AG & Co. KGaA, Lübeck.

<http://www.marc-hassenzahl.de/>

Justin Pickard is a researcher, technology futurist, and anthropologist in-training. Currently based at the STEPS Centre global policy research group, Justin

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is working towards a PhD on infrastructure and practices of uncertainty in urban India, where he will be conducting field research from the autumn.

An alumnus of London-based multidisciplinary design practice Superflux, Justin's work focuses on the interplay of new technology, grassroots innovation, and international development. He has taught foresight and innovation to American high school students, facilitated design futures workshops, and been part of a science communication project on prosthetic vision, which involved stumbling around north London with an inert lump of 3D printed plastic taped to his face.

Justin has spoken at events including FutureEverything, Lift, and Improving Reality, and has written for Arc, Emirati literary journal The State, and The Guardian's science policy blog. Current obsessions include open source hardware, climate change, energy transitions, and the ethics of in-vitro meat. He holds an MSc in Science and Technology Policy from the University of Sussex, and an MA in Digital Media from the University of London.

<http://justinpickard.net/>

Scott Smith is the founder of Changeist, a lab, research tank and studio created to identify and make sense of weak signals of change. His work is built on over 20 years' experience tracking social, cultural, technological and economic trends, and helping organizations navigate complex futures.

Before founding Changeist, Scott served as director of research applications and futurist at Social Technologies (now Innovaro), a foresight and innovation company, leading visioning around consumer lifestyles, social values and emerging technology. Prior to this, he spent a decade managing emerging technology research in New York City, Washington, DC, and London. He has advised some of the largest, NGOs and government agencies worldwide, including Nokia, UNICEF, Ford, The New York Times Company, and NASA.

Scott recently co-authored and launched Winning Formula, a project for the Near Future Laboratory, supported by FutureEverything, National Football Museum, Centre for Contemporary Culture Barcelona, and Fundación Telefónica, looking at the future of data, sport and culture.

He has guest lectured at the RCA in London, and has been a returning speaker at LIFT and FutureEverything, spoken at SXSW, EPIC and Improving Reality, and run workshops from Japan to India to Finland. He was co-developer and advisor for the Futures Institute at the Duke University TIP program and is currently a visiting lecturer at IED Barcelona in futures, innovation and design. He is also a commentary writer for global business site Quartz.

<http://changeist.com/>

Peter Von Stackelberg

I have more than 20 years of experience as a professional futurist working in strategic foresight and innovation. During that time, I worked with a broad range of clients including Shell, Texaco, Honda R&D (Los Angeles design unit), Hasbro, and numerous other Fortune 500 companies. I also have more than 25 years of experience designing computer-based and web-based learning materials, e-commerce websites, and online content and worked for 15 years as a journalist, news photographer, and freelance magazine writer.

My master's thesis (completed in December, 2011) for a Master of Science in Information Design & Technology focused on the structure and design of transmedia narratives and the application of storytelling principles to the design of fiction and non-fiction transmedia stories. Over the past two years I have been worked as a worldbuilder and story architect on several transmedia projects.

For the past seven years I've taught senior level undergraduate courses in Managing Technology & Innovation, Strategic Management, Systems Thinking, and related courses in the business school at Alfred State College of Technology (SUNY). I have used a wide range of foresight methods (e.g. trend identification and assessment, scenarios, environmental scanning, Delphi surveys, and system thinking) in corporate and academic settings.

My published works include hundreds of newspaper and magazine articles, numerous futures briefs and reports, two peer-reviewed articles on innovative futures methodologies, two massively open online courses (MOOCs), and an e-book titled Technology & the Future: Managing Change and Innovation in the 21st Century. The e-book is the #1 Best Seller in Amazon.com's nanotechnology category.

I have a B.A. in Journalism (Ryerson University), M.S. in Studies of the Future (University of Houston-Clear Lake), and M.S. in Information Design & Technology (SUNY IT).

<http://transmediadigest.com/>

Data Ecologies 2014 is part of Future Fabulators - a project made possible with the support of the Culture Programme 2007 - 2013 of the European Union, BKA, Land OÖ and KulturLinZ. Future Fabulator Partners: FoAM (BE), Madeira-ITI (PT), AltArt (RO) BKA, Land OÖ and KulturLinZ.

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Time's Up



Culture



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