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Mr. John Doe
Earnest Academic Press Inc.
Street Address
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Dear Mr. Doe,

About a decade ago a number of ideas I was researching on came together and I saw a possibility for a fundamental shift of perception, revealing a different way in which the creation and use of information as a whole can be conceived and organized. During the intervening time I first focused on developing various theoretical and practical consequences of this insight, and then on presenting them in an approachable way, so that they may have an impact. The book "*Information Must be Designed*," which is the subject of this proposal, is a result of that work.

In the enclosed material you will find the details of my proposal, specifically:

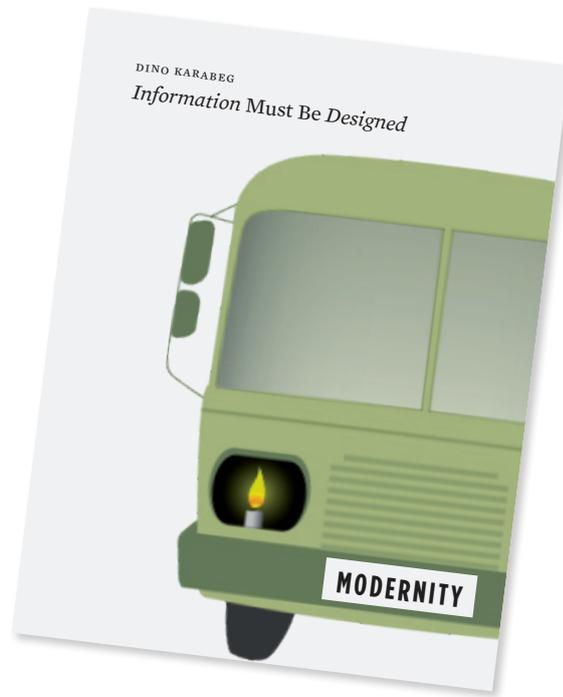
- Book prospectus
- Table of contents
- A sample of the text (Foreword and Introduction)
- My CV

The book is already written and has been designed, preliminarily, by Fredrik Eive Refsli, an upcoming Norwegian book designer.

I look forward to hearing from you.

With kind regards,

Dino Karabeg



Prospectus

REASONS FOR WRITING

On a seminar titled “The Scientific Community and Climate Change,” which was held earlier this month at the University of Oslo, Lord Robert May of Oxford and Mrs. Tora Aasland shared the podium. Lord May’s curriculum vitae includes such titles as ‘The President of The Royal Society’ and ‘The Chief Scientific Advisor to the UK Government.’ Mrs. Aasland is the Norwegian Minister of Science and Higher Education. The purpose of this seminar was to inform us, Norwegian academic researchers, about the state of the art of the climate change research and about our related challenges. In his speech Lord May pointed out that the habitual approach in the press, where a ‘balanced’ opinion is provided by giving voice to both sides of an issue, had an unfortunate consequence that the public believes that the opinions about the climate change are divided. In truth, claimed Lord May, the climate researchers are unequivocal about the fact that the climate change is an alarming effect of human activity, and that we must change the way we act. He emphasized as his main point that the question is not what needs to be done, but whether we will be able to implement the changes that are obviously necessary. Minister Aasland pointed out that the world is now facing two potential crises – the economic and the environmental one. A critical task is to give the public suitable information, so that necessary agendas can be given mandate, and so that the attitudes, the priorities and the ways of living may be adjusted.

The book “*Information Must be Designed*,” which is the subject of this proposal, is a premeditated response to the above call for action:

- The degree in which we researchers are able to service the above request is obviously limited by our specialized methods and often esoteric disciplinary interests and terminology. The book introduces a method that makes it possible to create academic results for general use, about questions of general interest such as ‘What do we need to do in response to our global condition?’ and ‘How can we make our pursuit of wellbeing more effective?’ The book is also an example of the proposed method, where the main result is an answer to the mentioned two questions.
- The book makes a case for an academic practice where instead of automatically following the inherited disciplinary routines we consciously respond

to the contemporary needs of the people and the society, aiming to create the information that can make a large positive difference. This practice is introduced as belonging to a more general approach to information that is called *information design* (in the book this term is given a more precise and somewhat different meaning than what is usual).

- The book summarizes in an accessible way the results of over a decade of developing and practicing *information design* in an academic setting, including publications, example results and applications.

I emphasize that the book I am proposing is not about the climate change or about any such specific problem, but about the way in which information is created and used. Since information is such a basic tissue in the social organism, it is not difficult to anticipate how inadequate information may aggravate complex problems, and how suitable information may facilitate their solution. My goal when writing this book was to show that a number of seemingly unrelated purposes, including the one to which Lord May and Minister Aasland were urging us to respond, can be served by changing the way in which information is handled.

For me as an academic researcher, the work that is presented in “*Information Must be Designed*” has had a related but different appeal. In academia, as our profession is commonly understood, our main task is to create coherence and clarity in the *idea* world. The book shows how several well documented information-related anomalies can be remedied by developing the consequences of a single general insight.

OUTSTANDING FEATURES

A method for bringing simplicity and clarity into a complex situation is a distinguishing characteristic of my proposal. As I show in the book, both simplicity and complexity are ‘in the eyes of the beholder;’ they are consequences of our way of looking. The method that is introduced in the book, called *polyscopy*, has provisions for creating and communicating simple yet accurate ways of perceiving complex phenomena. A simple way of understanding our contemporary global condition is offered already on the cover of the book.

Another characteristic of the proposed book is the approach to problem solving it represents. Published proposals for handling large contemporary issues range from ‘reducing the CO2 emission’ to ‘holistic thinking’ and ‘spiritual attitude towards life.’ A question that is often left open is ‘What can we do, realistically, to make the necessary changes more probable?’ An answer offered in the book is to focus on the available *structural* interventions whose aim is to make the things functional, or in other words, to shift focus from symptoms of dysfunction to the underlying structural causes. It is demonstrated that the solutions that result from this change of focus may be straight-forward, and that the apparent problems may be seen as opportunities — for deeper insight into causes, for structural change and for comprehensive improvement.

In addition to being an academic text, the book is also, and indeed primarily, a call to action and an action plan. Because of this double purpose, the book is narrated on two levels. On one level, which is represented by its structure and the quoted literature, the book is a careful academic argument. On the other level, reflected by its style, the book is a popular text, which brings across its points in terms of metaphorical images and anecdotes.

The proposed book addresses an uncommonly broad mix of subjects that are united under its main message about the need for *information design*, such as:

- Establishing facts about questions of general interest
- The nature of wellbeing
- Overcoming the post-modern challenges and creating truth and meaning
- Synergizing positive global change with new directions in business
- Subtle ways in which information may influence our choices
- How should information be structured to avoid the overload
- When can we say that we are properly informed

- Assimilating the heritage of the world traditions
- Why are the healthcare costs so high
- Visual techniques for conveying direction-setting insights
- What should information be like so that we may make a better use of it
- Guidelines to lifestyle and value choices

A characteristic of this book is an innovative use of visual information, specifically a technique called *ideograms*, to palpably convey the nature of a situation and what needs to be done. In *polyscopy* the *ideograms* play a similar role as mathematical formulas do in physics. This results in a ‘science’ studying basic question about our lives and times whose results are radically more accessible to general public than the usual results in science.

INTENDED AUDIENCE AND MARKETING CONSIDERATIONS

I have endeavored to create a book that has a wide popular appeal, delivers a message and spreads a meme. The strategy I have chosen was to challenge beliefs that are nearly protected by taboos, by claims so precise and so carefully justified that controversies are easily resolved.

My primary target audience is well-educated, versed in current issues and prepared to hear some entirely different tones on already familiar themes.

The book has potential to be picked up by opinion leaders in several diverse groups, including:

- Academic people wondering how to contribute positively to key contemporary issues
- Designers interested in the academic foundations of their discipline, or in its role in making the world a better place, organized within communities such as ‘PhD Design,’ ‘Transforming Transformations’ and ‘Metadesign’
- People interested in bodywork or spiritual practice wondering how their insights may be incorporated into the mainstream
- Entrepreneurs looking for the next pool of clean opportunities
- Philosophically minded academic workers interested in the foundations of their profession
- Designers of Internet-based methods for ‘harnessing the collective intelligence’ such as the members of ‘Global Sensemaking’

In addition, the book may be used as a text book or a supplementary text in several disciplines, including the media science, computer science, sociology, anthropology and political science. The presented material has already been used in an inter-disciplinary course at the University of Oslo Computer Science Department. The purpose of this course was to teach university students from diverse backgrounds how to use information technology, and information itself, in innovative ways.

TECHNICAL DESCRIPTION AND STATUS

The book manuscript has already been completed. The manuscript has been preliminarily designed in Adobe InDesign by Fredrik Eive Refsli, an upcoming and already well respected Norwegian book designer. The manuscript has 280 pages and 145 figures. What is still missing are the photographs, which are presently only place holders borrowed from the Internet.

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Foreword

In this era of breathtaking global change, which we are calling ‘the Information Age,’ our information is flagrantly unsuitable for the vital role it *must* fulfil in this age—the role of providing us correct vision and awareness, so that we may orient this change in a favorable direction. Far from being the pinnacle of progress, our handling of information is what hinders us from truly progressing. The underlying reason, I am going to claim, is that our very approach to information is *traditional*. The purpose of this book is to propose an alternative.

I am calling this alternative *information design* at the risk of misunderstanding, because the same term has been used with different connotations. To understand information design as it is defined in this text, it is best to cross over and meet *information design* on its own premises. In *information design* we can redesign concepts, recycle words and create fresh and new ways of speaking. By doing that, even somewhat used up words like ‘information’ and ‘design’ can be given agile new meanings and put together in a new way. I use italics when I want to emphasize that I am referring to the *designed* meaning of the concept.

The main goal of this first book about *information design* is to lay the foundation. The book will extend a single claim, that for a variety of reasons, both fundamental and pragmatic, we can no longer automatically rely on our inherited or habitual ways. Our creation and use of information now need to be consciously directed, based on explicitly stated premises, or put simply, *information* must be *designed*. The challenge I have undertaken when writing is to render a careful academic argument in support of this claim that is both accessible and entertaining.

To show how *information* can be *designed* and what the consequences of this course of action might be, I will elaborate on a concrete *information design* methodology called *Polyscopic Modeling*, and give examples of *information design* in practice.

On the more practical side, *information design* is conceived as a space (both in the abstract sense of ‘framework’, and in the actual sense of ‘profession’ or ‘department’) where new thinking can develop. I envision it as a space where we can make concerted progress towards a cultural revival, and in that way contribute to the solution of the sustainability-related and other contemporary issues, or of the ‘world problematique’ as the Club of Rome called them.

The ultimate goal of *information design* is to help us deal effectively with the ills and perils of modernity by beginning a new direction of progress and a new phase of cultural evolution. But as this book will show, before we can do that, we must first complete the part of our modernization that we have unduly neglected—we must modernize our handling of information.

ACKNOWLEDGEMENTS

Information design is a result of the work of a large number of historical people, who are too numerous to name and often well known. My contribution, if any, has been in the simple act of *designing* the word ‘design’ and applying it to information, which provided a framework for highlighting and combining already existing ideas and for putting them into practice.

I first of all wish to thank my closest collaborators and friends, Boas Krøgh Nielsen and Fredrik Eive Refsli, for their unreserved and many-sided help and support. And once again Fredrik for designing this book visually, and Siv Mannsåker for the graphical presentation of the figures.

The specific initial variant of *information design* theory and practice that is described in this book has grown at the University of Oslo Department of Informatics as in a winter garden, until it was ripe enough to be tasted and robust enough to be transplanted. I am indebted to the Department of Informatics for providing the environment where *information design* could develop, and to my students and colleagues who contributed to this development, especially to Rolf Guescini, Jan Egil Hagen and Roy Lachica. I wish to thank the leadership of the University of Oslo Flexible Learning Project for sponsoring the Information Design course development, and to Steinar Moum, Per Sirra and J.M. Taraldsen of the University Center for Information Technology for technical help.

Parallel to this academic development, steps have been taken to bring *information design* into public and commercial use. I am grateful to William Fagerheim of Mind the Gap, Håvard Grjøtheim of GAN, Reidar Holtskog of National College of Art and Design, Jeanette Luytkis of Futt, Boas Krøgh Nielsen of former Norwegian Corporate University, Henrik Tschudi of Flux and to all others who have contributed their valuable time and ideas to the IBUS (Information-Based bUusiness and Society) Project. I am thankful to the leadership and staff of former Norwegian Corporate University (Bedriftsuniversitetet) for hosting and sponsoring the IBUS project.

I owe the insights that led me to *information design* to my teachers, especially to Ljubomir Jeftić, János Komlós, Sang Kyu Shim, Javad Nurbakhsh and Li Jun Feng.

Warm gratitude is due to Alma Culén for helping me during the formative stages of this work.

Special thanks are due to friends and colleagues who read various versions of this text and suggested improvements, especially to Pål de Vibe, Boas K. Nielsen, Fredrik E. Refsli, Natasza Sandbu, Fiki Schilor and Ann Schumacher.

Above all, I am grateful to my parents for their unwavering support and to Linda, for being there and making a difference.

Introduction

*To reinvent the future, everything must be reinvented,
even the method to be followed.* — AURELIO PECCEI

BEFORE WE BEGIN

I would like to introduce my theme gently, by first speaking about something that is already familiar, and then guiding you deftly towards that which is new. But every possibility I can think of seems misleading.

I could, for example, begin by talking about contemporary issues, such as the climate change. I might point out that, according to expert opinions, which now seem to be heading towards a consensus, certain negative global trends will have to be reversed if we should have a sustainable future. I could then tell you that there is a natural way to facilitate such a change, namely by creating and using information in a way that provides necessary vision and orientation. But then you would be misled into believing that this book is about sustainable development.

I could also begin by telling you about the changes in our understanding of science, truth and reality that have been developed through modern physics. I could quote the scientists' claims that 'we have to learn to think in a new way.'¹ I could then point out that our conventional confinement to traditional disciplines in the academia keeps us confined to old ways of thinking, and that changes in the way we conceive of and handle information are now called upon for fundamental, academic reasons. But then you would be misled into believing that this is a text in philosophy of science.

I could begin by pointing at the heritage of the world traditions, both ancient and modern, which has recently become accessible owing to dramatic improvements of the technology of communication, but which remains divided across various traditional communities and worldviews. I could then point out that there is a natural way to integrate this heritage and to benefit from it, namely by providing a tradition-independent way of communicating and establishing facts. But then you might be misled into believing that this book is 'alternative.'

I could just as well begin by talking about information technology, by observing that the radical technology change we are witnessing is inviting us or even compelling us to rethink our handling of information. But then you might conclude that this book is for the readers with technology interests.

I could also begin by talking about information manipulation, as my father suggested. Being a lawyer, he is most ready to adjoin *information design* from this end. "Just say that your book is about liberating thought and speech," he advised me, "and everyone will understand what you are talking about. We all know that

we are being manipulated.” But then you might think that *information design* is about political and legal questions around information.

The reason why any such beginning would be misleading is that this book is about all those themes at once. But when I say this, then you are really getting a wrong impression, because I am making the matter seem far more complex than it is.

My simple point is that all the mentioned concerns and causes can be served by a single shift of perception, and by the reorganization that follows from it. Our handling of information can be reconstructed in a simpler and more natural way, so that everything fits and works.

Not wanting to misguide you, I will begin this book by explaining this main point. I will begin from the end, by giving you a glimpse of the book’s conclusion.

THIS BOOK IN A NUTSHELL

This strange-looking bus with its enigmatic under-text is the message of this book in a nutshell.

Roughly,² that message is that the way we habitually create and use information, or our *informing* as I am calling it, is like taking a pair of candles and using them as headlights in a bus. There is a better way to do it, suggests the Information Design Challenge *ideogram*. In a *culture* that has become *modern*, *information must be designed*.

What this means, why this is the case and what consequences such design might have, all that can be guessed by looking at this *ideogram*.

What strikes us immediately is incongruence: The candles in the picture are placed into a role that they obviously cannot fulfil. The licence plate of the bus suggests that the picture should be interpreted metaphorically, that the bus represents the ‘modernity,’ or our contemporary condition. The text in the *ideogram* suggests that the picture is really a statement about *modern culture* and its *informing*. The text explains that a combination of a *culture* that is *modern* and an *informing* that is *traditional* is in a similar way incongruent as a bus is with candle headlights. So the whole *ideogram* is suggesting that it is a *traditional informing* that is placed into a role in our *culture* that it cannot fulfill, namely into the role of providing vision, orientation and guidance.

Because of this inadequacy of our *informing*, suggests the Information Design Challenge *ideogram*, our condition is like the condition of the people in that bus—we are being taken somewhere, at high speed and in a dark night, without seeing the road or the destination. For all we know, we might be using our best efforts and our fascinating technology to do no better than go faster to a place where we may not want to be.

Is it really possible that in spite of all our scientific prowess and technological vigor we might be making such a simple but far-reaching error, something as ill-advised as using candles as headlights in a bus, and in that way putting at risk our entire civilization?

The Information Design Challenge *ideogram* explains also in what way such an uncanny error could develop. Nobody in his right mind would design candle headlights. The only way a bus could end up with such misplaced lighting is if the people who created it never even considered the options, if they simply took the source of illumination they already had, which was developed much earlier, with old technology and for some completely different purpose, and adopted it for this new purpose without thinking.

It is this ‘simply taking over without considering the options’ that we must be cautious of,⁴ suggests our *ideogram*. Could we have done something of that kind with our *informing*?

Indeed we could! Practically without exception, our information is created within professions that are *traditional*, in the sense that what is being done and how is automatically taken over from the past. A physicist, for example, learns from the previous-generation physicists what a physicist is supposed to do and

Information Design Challenge *ideogram*



Modern culture with traditional informing
is like a bus with candle headlights

does that. And so does a philosopher, and a journalist, and a fiction writer. Every one of our information-making professionals does his or her job by pursuing an inherited routine. None of us has it in the job description to look at our society or *culture* as a whole and investigate what roles information needs to fulfil in it, and what information should be like in order to be suitable for those roles.

The problem with the bus in our *ideogram* can be remedied simply by designing the headlights instead of automatically relying on the lights that happen to be there. Could it be similar with our *culture*? Can the way we create and use information indeed be *designed*? Could the positive effects of such design be as dramatic as our *ideogram* suggests?

THIS BOOK AS EXAMPLE

You may now be wondering what *information design* might look like in practice? Suppose that we choose to *design* the way we create and use information. What sort of information might result from such design? How could *designed* information help us redirect our efforts?

While several examples of *designed* information will be presented in this book, one example you have already seen – the Information Design Challenge *ideogram*.

This *ideogram* shows us something that we cannot see with naked eye, namely our *culture*. And by doing that, it alleviates what may well be the main cause of our error. The candle headlights in a bus are impossible because the bus is a physical object that we can see. A similarly misconstrued *informing* may easily remain undetected because the *culture* we cannot see. By showing us our *culture*, the Information Design Challenge *ideogram* shows us what we need to do.

Already we see that this first piece of *designed* information, the Information Design Challenge *ideogram*, has the capacity to correct our vision and help us avoid a sweeping, possibly grave error. We can no longer simply rely on the *informing* we have inherited from the past, without examining it critically. *Information* must be *designed*! By *designing information*, an incongruent and risky condition can be turned into a safe and sane one. By *designing information*, we can provide our *culture* the required vision. This single act of *design* can help us use all our resources in safer and better ways.

But this simple message, although necessary, is not yet sufficient. We are talking about a new way of comprehending and handling our situation. Can we rely on this message enough to pursue the action it suggests? In what way can we follow this new course?

The rest of this book will give answers to such questions. The Information Design Challenge *ideogram* is only the beginning of his first example of *designed information*. The complete example is this entire book.

CLAIM AND JUSTIFICATION

This first example of *information design* consists of the *main claim* and its ‘proof’ or *justification*, as I prefer to call it. The claim, that *information* must be *designed*, is made on the title page and explained here, in Introduction. This claim is ‘proven’ or *justified* in four chapters, and offered to you for adoption in Conclusion.

The claim that we cannot and should not rely on *traditional informing* to keep us informed, that *information* must be *designed*, is *justified* by using *polyscopy*, the method that is described in the book.

What makes this *justification* possible is that in *information design* we can *design* the main concepts used in the argument, instead of relying on their *traditional* meaning. This allows us to speak in a precise way about the things that would otherwise remain ambiguous and vague, such as *informing* and *culture*. By *designing* concepts I will be able to *design* a certain sufficiently clear way of looking, or a certain *scope* as I am calling it, and I will give this *scope* to you to look through. If by looking through my *scope* you will see what I am claiming, then you will be able to verify my *main claim* yourself.

I will be pointing at certain trends and situations related to information and

informing, and your task will be to look at them through the provided *scope* and see if you can recognize in them the basic pattern illustrated by the Information Design Challenge *ideogram*. To show the incongruence of our present *informing*, I will be pointing at large information-related anomalies. To show that a suitable *informing* can be *designed*, I will elaborate on an example of such *design*, a prototype *informing* called Polyscopic Modeling *methodology*⁵ or more simply *polyscopy*.⁶

BOOK OVERVIEW

Each of the four chapters covers a distinctly different set of concerns. While sequential reading gives the advantage of introducing the ideas gradually, you may also skip directly to those themes that interest you.

The general line of argumentation that is repeated in each chapter is that certain considerable changes have been taking place recently (in information technology, in the assumptions that underlie truth creation, in the risks and opportunities we need to be able to respond to, and in the power-related conditions around information) and that our *informing*, by virtue of being *traditional*, was unable to adjust to those changes. The result is that our *informing* no longer suits the role and the situation it finds itself in, and that conscious re-creation or *design* must be used to resolve the anomalies and continue progress.

What is different in each chapter is the change and the anomaly that we choose to focus on.

Chapter One is motivated by the information technology change. When our traditional ways of creating and using information are made efficient by information technology, the result is chaos, or ‘information overload,’ as it is more usually called. Instead of being the light that shows us the way, information becomes the fog that hides it! Is it still useful to create more information? By developing a *methodology* we can *design* methods for re-structuring information. *Polyscopy*, our *designed* method, can help us organize the vast information heritage we have, so that we can see what is essential in it and make it accessible. *Polyscopy* allows us to ‘rise above the fog’ and get a clear overview. Combined with new Internet technology, *polyscopy* offers ways to make education adaptable to the needs of the learner, to support grass-roots value change and global vision creation, to make academic research and communication more effective and to provide guidelines for website design and navigation.

Chapter Two is about *truth* or about reliable and agreed-upon information. We need such information to be able to see clearly what goes on and agree upon a course of action (‘steer our bus’). Fundamental discoveries in 20th century science discredited the assumption that ‘truth’ means ‘correspondence with reality,’ based on which our traditional approaches to truth have developed. The presumed correspondence with reality also had another problem—it gave us as many reality pictures as there are traditions, and just as many ‘truths.’ Can the *traditional* approach to truth still give us the *truth* we can live by? In Chapter Two *information design* appears in the role of a new symbolic space, free from traditional assumptions and beliefs, where new approaches to *truth* can be developed based on explicitly stated conventions, and in synchrony with the state of the art in science. In this new space, the traditions can meet and merge and we can create common *truths*. On this new foundation we can develop a general method for *truth* creation that preserves the advantages of the scientific approach to *truth* and avoids its disadvantages. Our goal is to be able to give reliable answers to the basic questions about our condition and our world that now must be answered.

Chapter Three is motivated by the cultural change from traditional to modern, and by the risks and opportunities associated with sustainability and globalization. Can *traditional informing* still provide us the guidance we need? Researchers claim that we are ‘driving in a wrong direction’ without being sufficiently aware of that to change course. Are we using information for no better purpose than to entertain us, or to maintain a fixed worldview and thereby

a comforting sense of meaning? In *information design* we create meaning ‘by design,’ to give us awareness. In Chapter Three *information design* appears as a framework in which our need to be properly informed, rather than the traditional ‘reality mapping,’ serves as value matrix to set directions in *informing*. Within this new framework we *design* criteria that information needs to satisfy, and we create methods that enable us to fulfil them. *Polyscopy* allows us to communicate key insights from the divided traditions and make them accessible to modern people. *Designed* methods help us create reliable information about values, lifestyle, well-being and contemporary global condition, and thereby aid us in direction choices.

Chapter Four is about socio-economic power and its relationship with information. Without doubt, substantial power is invested in ‘directing our bus,’ by influencing consumer and other choices. What can we do to secure that information and information media will not be instruments of that power? Is *traditional* democracy still capable of protecting us from power misuse? *Information design* brings us to a new understanding of power, which shows how we may be disempowered without noticing. By founding the creation and use of information on an explicitly stated convention, *information design* subjects the power of information to democratic control. By giving us new ways of seeing and speaking, *information design* empowers us to think and act in new ways. From the discussion in Chapter Four *information design* emerges as a deep-reaching and necessary form of political action.

Conclusion highlights the main points from the four chapters and offers a clear overview of the two options, *traditional informing* and *information design*. It is argued that *design* must replace *tradition* as a necessary ethical stance and a way of being in the world, because it empowers us to free ourselves from dysfunctional habits and destructive power dependencies and enables us to self-organize. *Information design* can be understood as a natural first step in a transition from *tradition* to *design*, which can illuminate the way to *design*. The final conclusion, whether we should continue relying on our *traditional* ways of creating and using information, or make a change and follow the *design* way, remains your to decide.

NOTES

- 1 See Hans-Peter Dürr, J. Daniel Dahm und Rudolf zur Lippe, The Potsdam Manifesto 2005 “We have to learn to think in a new way”. <http://www.vdw-ev.de/manifest/>.
- 2 My claims and definitions will become more precise as we go along. We must postpone proper definitions until Chapter Two, where the *information design* way of defining concepts is explained. Until then, an intuitive understanding of concepts will serve us well enough. A glossary of *designed* terms is provided at the end of the book.
- 3 As we shall see in Chapter Two, I am using the word *culture* in a very general sense which includes not only what is commonly subsumed by that term such as good manners and fine arts, but also aspects of many other things such as science, technology and economy. *Culture* is close to what is usually called ‘civilization.’
- 4 I emphasize this point which is often missed: *Tradition*, as this word is defined in Chapter Two, is not characterized by a certain ‘traditional’ way of doing things, but by this ‘simply taking over without considering the options’ attitude and the corresponding way of developing *culture*. My *main claim* is that this way of developing our *informing* can no longer be relied on and that *design* must be used.
- 5 The name Polyscopic Modeling and the idea to base the creation and use of information on a *methodology* was introduced on the Einstein Meets Magritte conference in Bruxelles in 1995, and subsequently published as Dino Karabeg, Prospectus for Polyscopic Modeling. In D. Aerts et al. (Eds.) *World Views and the Problem of Synthesis*, Kluwer, 1999. The summary of the main ideas appeared as Dino Karabeg, *Designing Information Design*. *Information Design Journal* 2003;11(1). The methodology definition was published as Dino Karabeg, Polyscopic Modeling definition. In: R. Griffin et al. (Eds.), *Changing the Tides*. IVLA Book of Selected Readings, International Visual Literacy Association, 2004.
- 6 I use the term ‘Polyscopic Modeling’ to refer to the *methodology*, which is a written convention, and *polyscopy* to refer to the practice which follows from this *methodology*.

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UNIVERSITY OF ZAGREB, 1977: B.S. in electrical engineering/control theory.

MAIN RESEARCH INTERESTS

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EMPLOYMENT HISTORY

UNIVERSITY OF OSLO COMPUTER SCIENCE DEPT., 1992–CURRENT: Associate Professor.

UNIVERSITY OF MICHIGAN AT ANN ARBOR, 1991: Visiting appointment.

OAKLAND UNIVERSITY, 1990: Visiting appointment.

UNIVERSITY OF BORDEAUX I (FR.), 1989: Visiting appointment.

UNIVERSITY OF SOUTHERN CALIFORNIA, 1988–89: Visiting appointment.

UNIVERSITY OF CALIFORNIA AT SAN DIEGO, 1982–88: Research and Teaching Assistant.

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PERSONAL

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