



## Dataviz Show S01 EP01 - London vibes

Welcome to the Dataviz Show, a video podcast on the magical world of information design. Some of you might ask why Dataviz Show? It might seem like a trivial name but I want to give you a slightly higher reading, a little more sophisticated, an etymological reading. Show in English SHOW but actually in English it also means SHOW, so if we think about it, information design is precisely that discipline that allows you to show the meanings hidden within the data. But let's not stop here ... if we pass to the Italian SPECTACLE we arrive at the Latin verb SPECTARE which means to watch, so if I really have to say the heart of this video podcast is precisely this in this term in this verb in the verb to look because for me the deeper meaning of information design is precisely to conceive this discipline as a lens through which we observe the world a lens that is essential because it allows us to understand its complexity and to appreciate its infinite richness and here I am silent because now I am introducing the first episode is titled London Vibes because we will go to London and we will also talk a little about music not only about data visualization. The protagonist of the episode is Tiziana Alocci information designer, art director winner of international awards, Italian but who lives in London. The chat with Tiziana will help us to better understand the infinite facets and the infinite shades of this magical world of information design. Welcome Tiziana I am pleased to have you as a guest for the Dataviz Show this podcast dedicated to information design and data visualization. I am pleased to leave as the first guest with you because I have always followed you either for La Lettura or for the Market Cafe Magazine so I always have and always mark you within my paths as well as an information designer from which to take ideas for the techniques that you use and for your projects so thank you i'm very happy i usually try as i think they will ask you how you became information design talking already asked many times i like to try to ... so to ask the question in a slightly different way i da I am always like saying I believe in this phrase of a South American poet who says that the art that life is the art of encounter what I mean that often and willingly we take some paths because maybe we run into a person in an event in a I project into something so there is a bit of randomness even in the encounters we make and lose I wanted to ask you how your career developed before studying your study path how are you at rivata to study at the polytechnic when it was still perhaps not so obvious in Italy to do that kind of course of study this is a good question because we actually say that this meeting with the visualization of data took place right after an extremely casual encounter. bachelor's degree in industrial design at the University of Genoa and here we are talking about 2009 more or less I was writing in a forum before Facebook before social media the Forum of School where I met a person who introduced me to this degree course specialist in communication design at the Politecnico di Milano I was looking for something else in reality I still did not have clear ideas on how to continue my studies or whether to continue them completely and this person told me look I am doing this course in data visualization that it's a very new thing and we are

very few in class because why but it is very interesting out of a look at the work I do that we do and try and I took a look at these works and for me it was just an instant match a bit because for the background in industrial design that I have that so let's say pushes all the production that I do to have a very important function so not only be based on the shape on the exact aesthetics but it must have a really important functional component a bit like in industrial design when a person designs an object it must be functional then let's talk of aesthetics and everything and then apply these limitations of the number data usually has graphics that are purely aesthetic nice to see for me it was a bit of a wonderful thing like its own a match in heaven so I said ok alright I want to do it and I moved seas and mountains to graduate as soon as possible and immediately afterwards I started the master's degree in communication design at the Politecnico where actually these two very intense years only concentrated on the production of data visualizations a bit 360 degrees so we studied semiotic anthropology and in fact I really like this multidisciplinary of this exact data visualization in fact my thesis was a semiotic analysis of the images used to represent the news I can add ask a question since from this or from this let's say degree address from this course of the polytechnic then many information designers have come out who now have also created this movement a bit in Italy in short they have given that is what happened in Italy what perhaps had happened a few years earlier in the other Anglo-Saxon countries especially Professor Ciuccarelli who is there in short, he laid the foundations for the development of this discipline also in Italy I can know who was with you in your years your other classmates who then maybe they have become famous or in any case year if there is someone you remember in particular in short with whom but now of my course probably many who work in different studios and others let's say well-known characters such as Federica Fracapane Giorgia Lupi we have not met we have 1 or 2 years of difference okay it was my curiosity well then scrolling through your resume looked on Behance I saw that you worked in various agencies so after graduation you continued working in this sector both in Italy and abroad here and you are currently in London so let's say you went to work there it was even there a chance or in any case a life event that brought you there by chance or in some way fortuitous or because of the type of profession you carried out you considered it more useful to live in London in a context where certainly the market also offers more possibilities for this kind of profile but let's say a combination of the two I was in a hurry to graduate as soon as possible and therefore I didn't do Erasmus but I did an internship abroad I did an internship in London where, however, the reportage was more focused on photography, which in any case I it was extremely useful and extremely useful especially because I spent three months in London where I am a bit acclimatized and then my parents have a little left to say I am very happy I could try to live here the alternative was still to stay in Milan I am from Genoa to stay in a city without a sea as well then think big let's say that London and living in London is nice for those who have been there in Milan I was born in Milan but I am transplanted to Veneto I do not miss Milan surely there is more than here where I live but here surely London is really a different scale I had wonderful work experiences in Milan where I came into contact with very good professionals so I have a very good memory but I graduated very quickly at 24 I was already graduated and a week after graduation I went to London I was lucky enough to find let's say work in a data visualization studio pretty soon after more or less a

month and a half two months of exhausting research over everything but it is what we say that the school I did in Italy is very well known and that is the polytechnic of Milan is very well known in the United Kingdom and because at the time there was not even a data visualization course here, an academic university course and at the time the polytechnic of Milan was probably the only one perhaps in Italy I hope not to be wrong but one of the very few in Europe and so let's say this school was very well known is that certainly opened the door for me to many many opportunities and then fortunately in 2018 I joined the University of the Arts in London where I have been teaching now since 2018 where I teach data visualization in the first English master's course on data visualization yes so well in short it is also a satisfaction because often and willingly re there is a bit of this feeling that the Anglo-Saxon countries on this front perhaps by tradition maybe started earlier are later however there is more sensitivity perhaps to these issues but here we have brought our know-how our preparation is certainly a beautiful thing. I ask you another question, always reading your path a bit, trying to interpret it by catching some ideas that intrigue me a lot. We live in an era that is biased towards digital because it is there for all to see so the project struck me a lot. of the Market Cafe Magazine therefore something a magazine is gaining ground also in other areas in other sectors on other topics but I really like it I am a proponent of phygital or in any case of a return also to contents that are that have the possibility of being touch yourself reading a magazine gives me a different pleasure than watching a video an online visualization as if how the project was born if I may ask? Certainly then the project was born here too from the meeting of two people to manage it is me and Piero Zagami Piero Zagami is ... we worked together in a studio here in London and it so happened that during one of our aperitifs it is correct we were in a pub having an aperitif, one spritz leads to another and we talked but we could make a project to personal since the times we worked mainly in digital and but we both have a fairly traditional background so print design so on I am very passionate about independent publishing I collect many magazines and therefore fearful talking about it there is no independent magazine on data visualization that we we do what we try to do something like that and then we came up with this idea a bit like a joke a bit so especially then being a completely independent project we do not receive funding from any advertisements advertisements just a job of passion we decided we do it as we want so there are no rules and therefore this paper product that we are now in the seventh week that we launched the first in 2017 had started working on it in 2016 which apparently is the first independent magazine in the world completely dedicated on visualization to data visualization which always does to me a little smile because it was literally born from two people like us we are not the famous of data visualization but a project of which we are very proud because it is a very irreverent product but that brings in a lot of people from all parts of the world who probably don't have a lot of coverage on social media or in general we go looking for very particular projects that each edition has its own theme so everything must be very linked to the theme there it is this very strong conceptual approach that I carry out in every project I do being a little linked to conceptual art so everything must have a meaning you cannot do things randomly the idea that guides our production so let's then go and look for these special projects we interview people we layout the magazine we print it and then we distribute it now since the pandemic has started we have a distributor who

distributes our orders before instead we did everything by hand we know until at least two years ago all the people who the magazine is ordered for us, there is almost this familiar relationship from the shop downstairs and the interesting thing was that even here before the pandemic launch of each magazine we had a launch party an event where there were 100 150 people here in London we rented a space we called a DJ to play we rented all the kick drum equipment and so on instead it was a bit more formal part ok some talk people present their piece and so on then free beers we put on some music and people did some networking but without having a bit with the formality of the classic networking events with the exchange of business cards so on that's what it was one of the best moments because just how nice I would come to London then now it seems so far from the pandemic context that we live an incredible thing yes exact but they were truly wonderful events and now we hope maybe later to be able to resume because in my opinion then even a little here the community needs it then we are two Italians in London so quite expansive with respect to exact we challenged the system a bit but we hope to continue And. While listening to you I like it with some ideas, for example, I seemed to grasp that it perceives a bit like saying a concept of mainstream information design there is a bit of mainstream in our sector too, that is, there are, as you say, maybe some projects of the characters. which by now have also reached a level of popularity and maybe there are others who, even though they are doing excellent projects, maybe they are not so there is a little need, maybe even to give voice and space even to the less famous but equally good maybe or however very interesting here this is something that I share it must be said that despite all the information design still a very niche discipline therefore very famous are very famous inside our bubble of the moment that we talk about information design or data visualization with anyone the general public nobody knows not even what this thing is so all the niche disciplines there are obviously more famous names more famous people but here is the more I document and the more I do research the more I realize that there are really many many many many extremely talented people who do this job what I do so even this concept of being unique we are not unique now I ask you a question that I prepared expressly for you because I caught looking at your works I think you are a music lover here when I do when I talk about information design and I try to make it clear that inside information design there is a sea so with many currents and many different insights data journalism is rather and declinations here I like I always do the example and I always say information design is a bit like music in the sense that you are the musicista but then play jazz you can play rock then play pop music everyone then also has a passion maybe you are able to play but maybe you like more to play rock rather than trying to make this leap so what kind of information designer are you rock, music classical how you like you jazz how would you define yourself if I am asking you a question I am a bit sorry but I would say maybe confused about the series that fusion mix a bit of everything what is extremely important to me in any production I try and the basic idea is this if you precisely at the speech I made earlier about conceptual art that in the end for me the final data visualization the final project does not even have that great importance on a conceptual level because perhaps for the first backgrounds in industrial design that is, he could continue to design an artifact without ever stopping there is no final point in design planning and it must not seem forward indefinitely so how important it is at the end of the 'final object

instead of all a path that takes place so I tend to document every aspect of production all the different phases why I do what I do and how things are connected to the point that the final product is important from the point of view of the works that are commissioned to me but at my conceptual level quite up to a certain point so for example it is more than defining different come different styles of music even if in any case I have a predisposition for electronic music it is more to understand at a conceptual level where we start from what we want to do and then what we learn along the way and then the final artifact can be everything maybe nothing who knows many times this happens with the data that we have an initial idea and then we take the data they begin to visualize them and in the end we realize that the data tells us another story by trying I try to grasp what you told me you are almost like a composer music for example for a film in the sense that it is absolutely the knowledge of music and all that is needed but based on what it has to tell and sustain it chooses a certain type of sound and rhythm and all that is needed does not matter. 'important is that you represent and communicate that concept is that and that and that story I like as a definition as I said before one of the points or ways with which I have known and I appreciated your work was also looking at some views you made for the Corriere della Lettera insert, as perhaps I was telling you before to give stimuli and contaminations to those who perhaps are always with their heads between business sales data every day profits margins these things sometimes I say on Sunday when I leave the house go and get the insert from the Corriere that in any case you will find them views that have nothing to do with your work but that can give you stimuli from which you can learn a lot then them I push on Sunday morning to go and get the insert a curiosity how it takes place how at least in your case how it takes place how you approach a project of a visualization you have the theme and then you are free to research let's say to express yourself at your leisure it works like this or there is something more to see the data are already a bit like saying set or in any case they are already understood in the specific case of La Lettera yes yes in the specific case de La Lettera project as well as but usually this data visualization is accompanied by an article newspaper articles so usually there is a basic idea an editorial line that is communicated to designers like me so maybe the topic is for example chemical elements and then from there then begins a research phase that I usually do and I speak only on the basis of my experience I do both the research of the data and then the visualization which in any case is an extremely normal practice indeed something that I prefer to do as information designers also focus on research and when I teach I always say that there is this split 80/20 so in reality the work that I do is eighty percent research and design so well there is really a lot of research not just research for as far as numbers are concerned, data but also the search for visual analogies shapes because we make them because we use a circle instead of a square and so on, so this at 80 for hundred of having really a lot of time the conceptualization of the stories how many stories can we say with the data we have what angles they can take and so on when we say this we say framed done and finished then we talk about everything else then the colors graphics aesthetics and so on that to a 20 percent specifically in my case as especially as regards La Lettera I use a visual style that is very easy to replicate so many details desaturated neutral colors geometric shapes complete shapes So if I go a bit on autopilot and I'm not so long ago a lot of visual research obviously you already know in advance if you will be on a single

vertical page or if you will be on double or single single or double is the first question this is the question I wanted to ask you about my curiosity and you already know how long in advance they give you the right assignment for if I can ask you that is how much time you have to work so it depends depends if you depend a little on many factors now exactly I don't remember why I did some at the turn of 2009 2020 and it depends there is no deadline ... well I wanted to ask you if instead the pleasure of talking about the latest project what are you working on now you have finished working in these weeks if it takes then let's say that a bit my production is divided into two areas which I collaborate with several 2018 I am freelance and I opened my studio in London and I collaborate with brand agencies different organizations so that is the most institutional part of the work I do so I have several commissions I work with them on dashboards very large and important interactive projects is let's say it's the production that makes me pay the rent then there is a whole parallel production that is a slightly more artistic production that let's say it also helps me a little with regard to research and then to range on other fronts and now I am concentrating a lot on now ... let's say from the 2019 so far so it's been like three years now that I've been concentrating on sonifications then the visualization of data starting from the songs from the sounds from the melodies and I started in 2019 collaborating with a Berlin electronic music record label and we made the covers of these covers that's right these are vinyls and therefore even here with a return to the press we have printed 3 now but we have made many digital releases so in total there are 11 eleven pieces and what you use used to trace the sound in some way that is use some instrument in particular or measure or measure the decibels and I'm not an expert and so let's say you have some numerical data that you then transform how the mechanism works mo we usually start from a music file so from the track that you decide to view usually I receive the entire album it is enough time to listen to each track the one that is most similar at that moment then I select it and then it depends for a moment what we go to visualize times only the waveform sometimes the spectrum times the frequency different types of sound characteristics of the song of the music so now I'm focusing a lot on this one on this production here and there are a number of other things that will come out in the coming months related to this side by side now this month here at the beginning of 2022 I started a collaboration with an English creative director we are visualizing the emotions related to the lyrics of a project called LYRICS TO LIVE BY and through the definition of eight colors a color for each emotion this project on Instagram we publish a photo a day we go to visualize the emotions related to the songs that are expressed by one person per song that then tell us their story and why those feelings those emotions arose and it is these pictures where the completely different approach compared to the views that those who showed earlier why more a delicate approach of shades of colors that come together and precisely because emotions are not so strictly defined influences the other and therefore these combine the unique colors this project that will last throughout 2022 releasing an image then a view a day and then maybe if he had picked up some par you why not even if that because we will have 365 different different pieces and let's see what to do with them in short there are so many ideas now we have just started well congratulations because I really like this seriality also in communication and it takes and I know how long ago I started designing a what then did I have to say leave because I know that it is really demanding

however it requires a considerable effort of perseverance so it is really demanding I Tiziana thank you I have 100 more questions to ask you but I do not want to create a monstre episode of the podcast so I will stop here I hope that everyone is happy because maybe this I wanted to say that in a while maybe we could reply and you will tell us maybe something else is and nothing who never knows that one day when all this is over maybe it will be a little bit it will be a little 'weakened maybe there will be the possibility to meet us or in London one of your events because at this point inside you have intrigued me so much you p This environment is not at all anyway any new project or initiative of yours we will absolutely give you hospitality or we will try to promote it also on Cartesiani.it thanks it was a pleasure thanks to you I think it was thanks to Tiziana the best way to start this podcast and I really want to close this first episode with this image of a party in London sipping a mojito maybe chatting about data visualization maybe I can't wait if you liked this first episode subscribe to Cartesians. it subscribe to the podcast Dataviz Show and see you at the next episode CURTAIN !!!