

A SOLUTIONIST MINDSCAPE
EDITION
03

EVERY
ONE'S
BUSINESS

READER BEWARE. MIND-ALTERING IDEAS ARE CONTAINED WITHIN

WHAT THIS IS, PARTLY



Everyone's Business is an experiment in discrete exuberance. The present moment flows along, and carries us all with it. We each are sovereign members of the earth, containing within, multitudes of gifts, skills, intuitions, waiting to be stoked into a type of energetic creativity, that has the potential to create an even better world for us all. Human development is a lifelong, heroic, messy endeavour which thrives in shared purpose, and knowledge. Consider this a playground for the mind, and permission to take the act of living as seriously as needed, to enjoy it as fully as possible.

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BLOSSOM MOONS



A moorhen with blossom-laden feet.
A recent pilgrimage to the wild moors of the Peak District.
A cup of rooibos tea shared with a friend, beneath the moon.

How many subtle nods there are, in the waking and sleeping moments, that something truly wild is happening all around us, at every moment. I may even go so far as to call it uncanny.

Welcome to Edition III, a curation of ideas out at large in the world. Design and innovation feature prominently in this edition. It happened by chance; like a chapter in a book, each publication of Everyone's Business is a distilled,

singular exploration of the latest and perennial concepts that have been capturing my imagination and personal practice as a designer, writer and curator, for that particular month; however, once all the chapters come together, there is a story there that ties it altogether. Or so I hope.

I have an especial draw to people who seek to reinvent systems that over time have calcified, or experiment in novel ways in cultures that have an established code: education in the arts and sciences falls into the first category which is explored through the work of James Dyson and Max Richter and Yulia Mahr in this Edition, and the craft of skateboarding falls into the latter, with thoughts from Oliver Pernovich, of Skateistan. Knowledge is essentially infinite, and total knowledge may actually be impossible. However, refining our powers of perception, sharpening our understanding and thinking in new ways, this is where the magic, and key, lies, to unlocking the solutions, hope and excitement, of tomorrow.

Dignity is a concept that seems to effervescently ripple its way in and out, throughout this Edition too. It appears in the words of textile designer Bernat Klein, on its relationship to good design; it appears again in the words of Bertrand Russell, where he writes about wresting people from the clutches of work-life that seems to swallow whole, peoples' sense of agency and self-expression. It has me thinking too; I wonder if dignity is the litmus test against which to test one's behaviour, one's conduct, one's actions out in the world, and thoughts within? Are my words, or my actions, adding to the dignity of myself, the person I am interacting with, the solution or design upon which I am working, or am I enacting a form of desecration - favouring instead expediency, ease or self-interest. Plenty to ponder here.

And with that, I bid you happy reading.

Always,
Hardeep, often referred to as, H
[@antsthesizeofwhales](#) [@perse.london](#)
[Edition I](#) [Edition II](#)

origin: noun of action from past-participle stem of the Latin contribuere, "to bring together, add, contribute."

CONTRIBUTING VOICES

- Aza Rasan
- Steve Evans
- Lee Cronin
- Abigail Schama
- Oliver Percovich
- Design Emergency
- Your Undivided Attention

SOME OF WHAT TO EXPECT

DIGNITY

A meditation on dignity and beauty, masquerading as a book review. Shelley Klein's 'The See-Through House', is the apple of this internal, ruminating eye. With thanks to the additional voices featured.

ON

In lieu of our regular monthly dispatch from a creative at-large in the world (Edition IV will see the return of regular programming), we have curated three different vantage points; pick your own adventure.

NUMBER DROP

Letters are very useful carriers of information. Numbers too, can be incredibly articulate. In this Edition we look at the long arc of time, and the extraordinary stories that are enmeshed within it.

POST-WISDOM

Man mastered tools, then knowledge, and most recently, space. What comes next...? This is not a rhetorical question, do you know?

FURTHER

STIMULI

FUTURE PROOFERS

A zero waste town in Japan, floating schools in Nigeria, green green walls across the Sahel...you get the gist.

TRISTAN HARRIS

You may be familiar with the billboard thought experiment i.e. if one could commandeer a billboard, what would be shared upon it and where would it go? A design ethicist opines.

MULTI-SCALERS

From hands wetted with clay and patience, to moon-Mars-and-beyond missions, played out in a global, interconnected planetary ecosystem, forget multi-taskers, Homo sapiens are multi-scalers.

FAILURE

The language used to critique an idea, is a delicate dance. Teaching failure as a technical feature of the process could be considered an important shift in semantics.

FOR YOUR CALENDAR: The annual Lyrid meteor shower is active from April 14-30 and will peak the night of April 22; meteors are best observed before sunrise.

AND A BIT MORE

SLEEP

A short, deep, sleep-deep dive into the world of composer, Max Richter. As well as touching upon 'Sleep', Max's eight hour magnum opus, this piece works in tandem with the dispatch [Ingenuity](#), that follows, which explores Max's foray into education.

INGENUITY

What career to choose? Is there a weightier question than this, that we present to children in the seemingly innocent question, "what do you want to be when you grow up?" The James Dyson Institute is creating one answer to this question.

ARCHITECTURE OF CONTEMPLATION

Our regular series which we find particularly enchanting: we ask, what are the spaces, and places, that expand one's sense of being, or offer respite, even contemplation? This Edition, a chemist and an entrepreneur unfurl their minds' response.

A STUDIO OF OUR OWN

A discussion with ceramicist Abigail Schama. Two cups of tea were consumed in the process.

LEARN TO SKATE

Skateistan started with one person - Oliver Percovich - who found himself in Kabul, with a skateboard in hand. Play, confidence, equality, such are the traits inculcated by the organisation's combined arts and skate programmes.

SUI GENERIS

This interview seeks to share the stories of remarkable communicators, often educators, who possess the desire to share the knowledge and experience they have accrued for the illumination of others, however that may take form. We have learned from a MacArthur Fellow what makes a good educator, and from a GP revolutionising primary healthcare through social prescribing, how to achieve change. In this Edition, Steve Evans, a highly purpose-driven, sports educator at Derwen College, talks us through the life-changing power of sport and community. What drew us to Steve's story, is the level of ingenuity he brings to his work, to build confidence in the lives of those that can often be sidelined, or marginalised.

WHAT'S IN A PRICE

Whilst still a law student, Lina Khan reframed the underlying theory of monopoly law, and through Amazon, showed the stifling impact on innovation when monopolies go unchecked.

DESINNOVATION

We just coined a new word, or neologism, to be precise, and perhaps, pretentiously. What is the interrelation between good design and innovation?

[more of what to expect:](#)

[THE LEARNER](#); [DESIGN EMERGENCY](#); [PLENTY MORE – ALL YOU HAVE TO DO IS SCROLL AND PERUSE.](#)

ON FEAR

Barry Lopez, 'Arctic Dreams', 1986

'Eskimos do not maintain this intimacy with nature without paying a certain price. When I have thought about the ways in which they differ from people in my own culture, I have realized that they are more afraid than we are. On a day-to-day basis, they have more fear. Not of being dumped into cold water from an umiak, not a debilitating fear. They are afraid because they accept fully what is violent and tragic in nature. It is a fear tied to their knowledge that sudden, cataclysmic events are as much a part of life, of really living, as are the moments when one pauses to look at something beautiful. A Central Eskimo shaman named Aua, queried by Knud Rasmussen about Eskimo beliefs, answered, "We do not believe. We fear."'

ON IDLENESS

Bertrand Russell, 'In Praise of Idleness', 1932

'In a world where no one is compelled to work more than four hours a day every person possessed of scientific curiosity will be able to indulge it, and every painter will be able to paint without starving, however excellent his pictures may be. Young writers will not be obliged to draw attention to themselves by sensational pot-boilers, with a view to acquiring the economic independence needed for monumental works, for which, when the time at last comes, they will have lost the taste and the capacity. Men who in their professional work have become interested in some phase of economics or government will be able to develop their ideas without the academic detachment that makes the work of university economists lacking in reality. Medical men will have time to learn about the progress of medicine. Teachers will not be exasperatedly struggling to teach by routine things which they learned in their youth, which may, in the interval, have been proved to be untrue.

Above all, there will be happiness and joy of life, instead of frayed nerves, weariness, and dyspepsia. The work exacted will be enough to make leisure delightful, but not enough to produce exhaustion. Since men will not be tired in their spare time, they will not demand only such amusements as are passive and vapid. At least one per cent will probably devote the time not spent in professional work to pursuits of some public importance, and, since they will not depend upon these pursuits for their livelihood, their originality will be unhampered, and there will be no need to conform to the standards set by elderly pundits. But it is not only in these exceptional cases that the advantages of leisure will appear. Ordinary men and women, having the opportunity of a happy life, will become more kindly and less persecuting and less inclined to view others with suspicion. The taste for war will die out, partly for this reason, and partly because it will involve long and severe work for all. Good nature is, of all moral qualities, the one that the world needs most, and good nature is the result of ease and security, not of a life of arduous struggle. Modern methods of production have given us the possibility of ease and security for all; we have chosen instead to have overwork for some and starvation for others. Hitherto we have continued to be as energetic as we were before there were machines. In this we have been foolish, but there is no reason to go on being foolish for ever.' Read on [HERE](#)

ON IDENTITY

Tarsila Do Amaral, 1920s

'I feel myself ever more Brazilian. I want to be the painter of my country. How grateful I am for having spent all my childhood on the farm. The memories of these times have become precious for me. I want, in art, to be the little girl from São Bernardo, playing with straw dolls, like in the last painting I am working on.... Do not think that this tendency is viewed negatively here. On the contrary. What they want here is that each one brings the contribution of his own country. This explains the success of the Russian ballet, Japanese graphics, and black music. Paris has had enough of Parisian art.'

Homo habilis – handy man...

POST
WISDOM

...Homo sapien – wise man... Homo spatius – space man...

Podcast: Your Undivided Attention
Two Million Years in Two Hours: A Conversation with Yuval Noah Harari
[Here](#)

WHAT'S IN A PRICE

ABSTRACT. Amazon is the titan of twenty-first century commerce. In addition to being a retailer, it is now a marketing platform, a delivery and logistics network, a payment service, a credit lender, an auction house, a major book publisher, a producer of television and films, a fashion designer, a hardware manufacturer, and a leading host of cloud server space. Although Amazon has clocked staggering growth, it generates meager profits, choosing to price below-cost and expand widely instead. Through this strategy, the company has positioned itself at the center of e-commerce and now serves as essential infrastructure for a host of other businesses that depend upon it. Elements of the firm's structure and conduct pose anticompetitive concerns—yet it has escaped antitrust scrutiny.

This Note argues that the current framework in antitrust—specifically its pegging competition to “consumer welfare,” defined as short-term price effects—is unequipped to capture the architecture of market power in the modern economy. We cannot cognize the potential harms to competition posed by Amazon's dominance if we measure competition primarily through price and output. Specifically, current doctrine underappreciates the risk of predatory pricing and how integration across distinct business lines may prove anticompetitive. These concerns are heightened in the context of online platforms for two reasons. First, the economics of platform markets create incentives for a company to pursue growth over profits, a strategy that investors have rewarded. Under these conditions, predatory pricing becomes highly rational—even as existing doctrine treats it as irrational and therefore implausible. Second, because online platforms serve as critical intermediaries, integrating across business lines positions these platforms to control the essential infrastructure on which their rivals depend. This dual role also enables a platform to exploit information collected on companies using its services to undermine them as competitors.

This Note maps out facets of Amazon's dominance. Doing so enables us to make sense of its business strategy, illuminates anticompetitive aspects of Amazon's structure and conduct, and underscores deficiencies in current doctrine. The Note closes by considering two potential regimes for addressing Amazon's power: restoring traditional antitrust and competition policy principles or applying common carrier obligations and duties.

Read the full paper by Lina Khan [Here](#)

Powering
MindsCultivating
Spirit

S L E E P

The premise: to construct a musical composition that brings strangers together for eight hours, that sends them to sleep.

Yes, really.

This was, and is, the ambition of Max Richter's composition, *Sleep*, captured in a documentary by Natalie Johns. Over the course of eight hours the listener, or rather sleeper, is lulled through a landscape of respite and repose, compiled by composite layers of strings, synthesisers and a soprano. The documentary goes into some detail on the thought process behind the piece: the desire to provide a haven for modern man, alienated from the very ecosystem he once used to live in accordance with, to pause the pace of a life that demands a constant pace of being and doing.

The experience of *Sleep* as a live performance is an act of trust between both Max and the audience, and also between each member of the audience. Overnight to lay amongst strangers, to sleep in the presence of those to whom we have no connection, but will see us at our most vulnerable and without guise, is a profound gesture of collective compassion. The audience may do as they wish over the course of the performance, they may sleep, sit, perambulate; in the documentary we even see people overcome with movement, overtaken by a rhythm perhaps from deep within which Richter's *Sleep* uncovers.

In Richter's own words, *Sleep* is a 'lullaby' and therein lies both its disarming beauty, and also a touch of melancholia - lullabies are typically seen solely as the domain of the child, but the desire to feel secure, enfolded, at peace, surely is a need that one never does, nor need, grow out of?

With his partner in music and in life, Yulia Mahr, Max channelled a lifetime's worth of personal values and ideals in the piece. This is clear from his own words overleaf, that accompany the documentary, where he liberates a daily kind of magic and places into the heart of often lofty, ossified grand theatres and opulent music halls.

What's more, alongside the poetry of *Sleep*, the research into the different cycles of sleep, and the most conducive rhythms to employ to compliment the neurological undulations, reflects Max's fascination with this state of unconsciousness and how we straddle between worlds, of our own making or those imposed upon us.

And this is where the plot thickens, or rather, the dream spills over into reality.

Yulia and Max have founded Studio Richter Mahr, a self-described 'studio of the future':

'The studio is a laboratory, it's about creative possibilities in an experimental setting.'

The space is to be a playground for the same child that enjoyed the lullaby, who seeks a space to play and create, without the grown ups coming in and trying to rouse them into a frenetic world.

The studio is somewhat of a Gesamtkunstwerk - a place that embodies at each touch point what Yulia and Max hope to nurture here. Alongside cutting edge production facilities, the enterprise is powered by sophisticated solar and heat-pump technology, ensconced within 31 acres of woodland. The interiors are clean, unfussy, pure, somehow. The inside mimics the serenity without.

And that's where hit pause on Max and Yulia for now, with a bold vision of what music could be, in the experience, and in the making, of it.

WATCH, LISTEN: *Sleep* | [Here](#)

SLEEP IS AN EIGHT-HOUR LULLABY

'This whirlwind of a life – so fast, so little time. When I look at my children I wonder where they will find rest. Those moments of being that they used to have as tiny babies, arms outstretched, trusting of the world.

I've long wanted to write something that might soothe them, so this is my personal lullaby for a frenetic world – a manifesto for a slower pace of existence.

It's a piece that is meant to be listened to at night. I hope that people will fall asleep listening to it, because the project is also a personal exploration into how music interacts with consciousness – another fascination for me. We spend more time sleeping than we do anything else – in the average life it amounts to several decades. What a miraculous part of our lives, this state of suspended animation existing between being and non-being (and for me personally, where all my work is actually done).

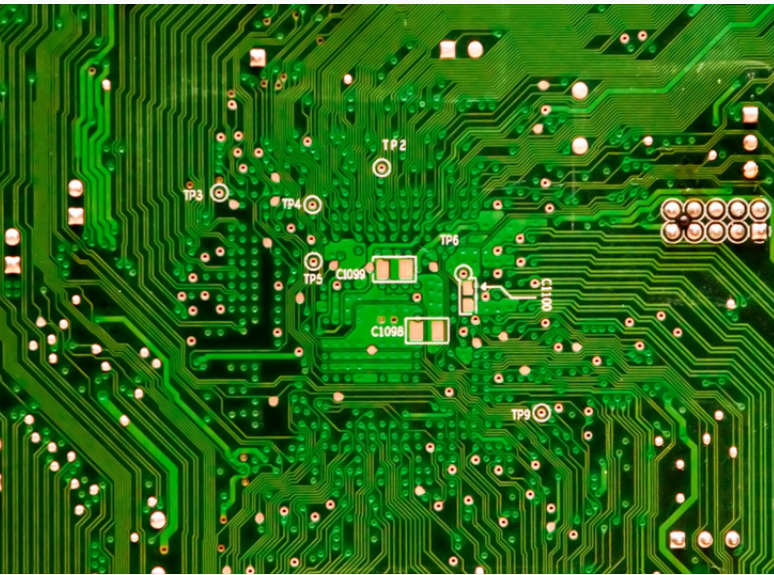
What happens to music here?

Are there ways in which music and consciousness can interact other than in a wakeful state?

Can music function as a truly shared creative space?

I'm perpetually curious and questioning about performance conventions in classical music, our rigid rules that dictate what music we can appreciate, and how. Somehow in Europe, over the last century, as complexity and inaccessibility in music became equated with intelligence and the avant-garde, we lost something along the way. Modernism gave us so many stunning works, but we also lost our lullabies. We lost a shared communion in sound. Audiences have dwindled. All my pieces over the last few years have been exploring this, as does SLEEP. It's a very deliberate political statement from me.'

Max Richter



Powering
Minds

Cultivating
Spirit

INGENUITY

This story contains many numbers, but really, there is one particular figure, a year to be more precise - 2016 - that set the wheels in motion.

For over two decades the name and face of James Dyson - a full-time tinkerer, engineer, thinker-in-chief - has been well recognised by the millions of humans who have used products that first started off as mere neurons firing together in one mind.

Fast forward to 2016, with a projected shortage of 1.8 millions engineers in the UK alone, by 2025, James was in search of a solution to a problem: how could the next generation of minds see the beauty and possibility of engineering, and consider pursuing a career in this field?

The answer came in the form of a state-led incentive: in discussion with the then Minister of State for Universities, Science, Research and Innovation, James was encouraged to make use of the Higher Education Research Bill (read the [factsheet](#)). The bill liberated the sole provision of education, especially in the areas of research and innovation, to originate within universities, allowing credible, well-vetted specialist providers to set up their own institutions.

The Dyson Institute of Engineering and Technology was the result. There are several components of the programme offered here that are so reasonable, and common sensical, one is left wondering why this model is not more prolific.

Time is split between two competencies: first, the traditional teaching, academic projects, self-study, revision and generally typical university student exploits, and second, working with Dyson engineers on live Dyson projects. That's right - doing actual, real-world, life improving work; an engineer not just in name, but in kind. The format of the four year programme is that of a hybrid degree-apprenticeship model. Students are both learning cutting edge knowledge in the fields of mechanical engineering, specialising over time, as well as applying their skills to real problems, in a dynamic, live, work environment.

Students, as long as they achieve a 2.1 or higher, are guaranteed a job at the end. There is no tuition fee, solely accommodation expenses. Instead, you actually get paid to be there, as well as accessing annual leave and study leave.

The intake numbers are small yet in comparison to the thousands that come through the traditional higher education institutions. For now, that is. But the sense one gets is that since its inception, the Institute has been refining its offering, in true engineering style, iterating to optimise both the experience for students, and to nurture energised, ingenious and hungry students, who are ready to solve real engineering problems from day one.

“My attitude has always been to take on high-potential young people, give them immediate responsibility, and mentor them through. It’s not an easy option to choose, but that’s why we are developing some truly exceptional engineers.”
(James Dyson)

The Institute is here for the long haul, which speaks to a broader agenda of optimism: the talent is here, the desire to be useful and active in the world is far more common than not, and that with the right balance of tutelage, peer support and orthogonal thinking, a generation of problem solvers and hope builders will scatter far and wide: seeds of promise and renewal, to help continue to engineer a better future, for all.

EXPLORE: The Dyson Institute of Technology and Engineering | [Here](#)

3 VALUES OF THE JAMES DYSON INSTITUTE

DIFFERENT

We're brave explorers, curious and excited by the unknown. Using engineering logic and ingenious thinking, we create our own future, overturning conventional wisdom.

AUTHENTIC

We work together to create new and exciting experiences that are entirely our own. Nothing is borrowed.

PIONEERING

We explore, discover and learn for ourselves, to form revolutionary ideas. Then we iterate and refine, developing fast to stay ahead. Never satisfied, we believe everything can always be made better.

'Design is core to successful innovation. Great design means putting the needs, wishes and behaviours of people at the heart of the innovation process, so that new ideas are truly desirable as well as being technically feasible and financially viable. Design brings ideas alive and makes them tangible, providing the impetus for growth and ultimately value to shareholders. Good design is for people and the planet, an increasingly critical focus.'

UK INNOVATION STRATEGY: LEADING THE FUTURE
BY CREATING IT
PAPER

LEARN TO SKATE

OLIVER PERCOVICH, SKATEISTAN
IN CONVERSATION WITH
EVERYONE'S BUSINESS

What is the connection between empowerment and skateboarding?

(OP) When you step on a skateboard you are stepping on a magic carpet which allows you glide around the streets. This magic carpet connects you with a global community which you can love and feel loved by. That can make you feel invincible. Then the tiniest rock can make your magic carpet throw you to the ground. Skateboarding is empowering because it allows you to do things that you thought were impossible as well as teaching you that to progress at anything you need to fail lots of times before you can do it really well. This skill, of picking yourself up out of the dirt, that is learnt by all good skateboarders opens up a world of boundless opportunities.

At Skateistan, we use skateboarding as a tool for empowerment. Lessons learned inside the skatepark translate to lessons learned outside of it, giving children a chance to become leaders for a better world. The lessons you learn through skateboarding enable you to build your confidence to make healthy and positive decisions for your life, and that's what empowerment looks like to us.

How has your identity as a skateboarder shaped how you think of, and approach to, problem-solving?

(OP) Firstly there is DIY attitude to problem solving. You don't rely on others to solve problems for you, you have a crack at it yourself. Then there is the creative element. How can I be as creative as possible in solving a problem I have. Then if the problem isn't solved in the first instance you can always have another go. Real skateboarders are creators. They create their own style, own tricks, own businesses and their own way of doing things rather than borrowing from or copying others.

What is someone missing, who does not skateboard, about its power to transform one person by engagement in a community?

(OP) If you do not skateboard or know skateboarding you are missing taking part in a global creative community that can empower and support you.

By introducing the idea of skateboarding to new communities, children understand the value of inclusion and are able to make friends with children from different backgrounds, which in turn helps to build peaceful relationships between communities. In this way, skateboarding is a tool for inclusion by strengthening and building more nurturing communities.

LEARN TO SKATE

OLIVER PERCOVICH, SKATEISTAN
IN CONVERSATION WITH
EVERYONE'S BUSINESS

“By introducing the idea of skateboarding to new communities, children understand the value of inclusion and are able to make friends with children from different backgrounds, which in turn helps to build peaceful relationships between communities. In this way, skateboarding is a tool for inclusion by strengthening and building more nurturing communities.”

'Teach
failure
as a
technical
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not a
criticism
or
opinion.'

TEACHER FEEDBACK
A JAMES DYSON FOUNDATION PROJECT

2000

years before the Red Cross was created by Jean Henry Dunant, to aid all wounded soldiers after the battle of Solferino in 1859, Bhai Kanhaiya Ji, a disciple of Guru Gobind Singh, one of the Sikh Gurus, in 1704 offered water and a healing balm to all soldiers at the Battle of Anandpur, regardless if they were the perceived enemy.

25

years, the time taken by Peter Marinkovich to create the first ever gene therapy to treat recessive dystrophic epidermolysis bullosa (RDEB), a genetic condition that causes widespread skin blistering. The therapy involves inserting new collagen genes into the skin of a patient, via an engineered herpes simplex virus (non-active). After three months, 71% of the wounds treated had completely healed, compared with 20% of those treated with the inactive gel (placebo). Read the paper [here](#)

NUMBER

DROP

15

years in, the Great Green Wall is an African-led initiative to grow an 8,000km natural wall of trees and plants across the entire width of Africa by 2030; an act of audacious future proofing.

364

000 years, one estimate of how long eyes took to evolve from a collection of light sensitive cells to the eyes humans have today, at an assumed annual improvement rate of 0.005%.

26

years ago Sehmus Erginoglu began clearing a waste site in the historic southern city of Mardin, Turkey and then started planting trees. Today it is home to 11,000 trees. In neighbouring sites and villages Sehmus has also been a prolific planter, with over 30,000 trees planted at this point. He is 72.

461

years, the closeness in years that we are to Cleopatra's reign than Cleopatra was to the building on the monuments; in 2580 BC the Great Pyramids were built, 2510 years before Cleopatra was born.

10,000

years, the time it would take a classical computer to perform a specific calculation, that in 2019, Google announced its quantum computer had achieved. This phenomenon is known as quantum supremacy.

98

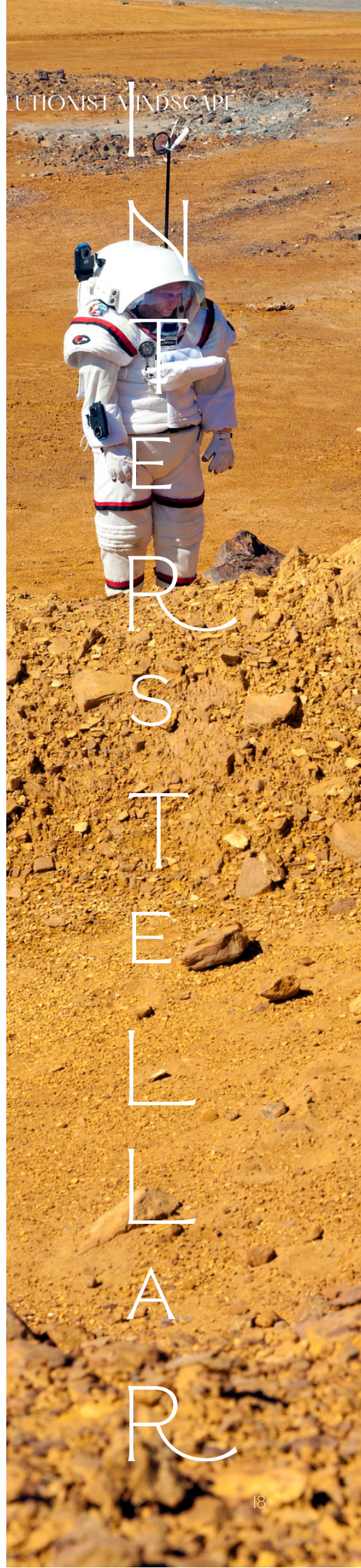
years old, from her kitchen, Nisharat Kaur Matharu cooks traditional Indian meals for the charity, Hope for Southall Street Homeless. Nisharat was two years old when she was abandoned on a pile of rubbish, by her newly remarried father and step-mother. To this day, 'sewa' - the Sikh concept of selfless service - powers Nisharat's desire to help those in need.



LOCAL



GLOBAL



A SOLUTIONIST MINDSCAPE
INTERNET

A STUDIO OF OUR OWN

with Abigail Schama; **Ceramicist, Co-founder The Mews Coachworks**

“In a way, the whole thing is a painting.”

Abigail Schama’s gaze fondly caresses the ceramic laden walls, as she sits lightly upon her stool, tea mug in hand, in the midst of her studio. The Mews Coachworks, established in 2018, is first and foremost a place of work for Abigail and a cohort of fellow female makers, thinkers and writers, but that is only the first page of what is unfolding as a rich, playful, life-affirming novel co-written by each member of this unique community.

Abigail’s journey into ceramics came indirectly. Trained formally as a painter, shaped by the early influences of Cy Twombly and Rembrandt, and then re-directed into ceramics, through the guiding hand and eye of her teacher Akiko Hirai; the odyssey has been as textured and unexpected as one of her vessels.

It is clear that the act of making is a whole body experience for Abigail. From working directly with the ‘clay body’, a technical term used by ceramicists using this medium, to seeing her pieces move, “I like to think you can see my pieces dance a bit”, to a dialogue that emerges between vessels, as in the case of her Listening Devices, that somehow commune in the space between as they sit upon the shelf, waiting for their owners to lay claim to them, and add their voice thereafter once subsumed into their own lives. Each piece created by Abigail is highly individual, a thought bubble made real, or more accurately perhaps, a tapestry of emotions, mediated by the eye and hand, expressed through clay. The process of making itself is deeply intuitive, as much as it is a physical phenomenon.

(H) Do you have any routines or ritual that you enact at the beginning or at the completion of a piece?

(AS) It’s telling to me that I can describe the emotional relationship to the work in progress much more naturally than the beginning or completion of a piece. I feel that way about the space and community also..the shape shifting is what is life enhancing. The first minute of looking after I’ve unwrapped the work in progress is critical. Also useful is the view from the floor as well as in a dimmed light. The clarity of thought I can receive from practicing yoga in the same space. A work is always most exciting to me when unfinished. I return obsessively to the unresolved; again, this is using my anxiety and sense of unrest to propel the creative act. I like to sleep on a piece before committing to its being complete...ideally it isn't complete even after it has left the studio as it then should interact with a new space.

Moving from the specificity of Abigail’s work, what is most arresting about the entire enterprise - The Mews Coachworks - is the vision that Abigail, and her co-founder and creative seamstress, Sarah Jameson, have for the space.

In a tour of the studio, I enter the main floor but quickly snake up a small staircase via a pocket-sized kitchen, into a long nook, which houses the less ‘messy’ members, that favour the pen or knitting needle for their craft. One has a view from the balcony down below: the landscape is that of a series of potters wheels, a long working bench, a sink splashed and dashed with all manner of clay and glaze residue, a wall adorned with unique glazes created by Abigail, and a series of comfy chairs and irreverent flora scattered about. May Morris’ Women’s Guild of Art, Woolf’s writing lodge at Monk’s House, the astronomy room of Maria Mitchell at Vassar College in the nineteenth century come to mind - hallowed spaces created by women, playgrounds for collaboration or deep solitude, the archetypal room of one’s own, which for Abigail and Sarah, is much more vital and alive as a room of our own.

A STUDIO OF OUR OWN

(H) Can you describe what elements are important in cultivating a community where people feel a sense of belonging?

(AS) For myself, making space for creating is itself the most creative and satisfying act in itself. Community means likemindedness in a space of shared creative language and interdisciplinary exploration. Belonging means a shared sense of ownership and responsibility for the creative space. At Mews Coachworks, we leave domestic identities and other relationships outside; replicating a kind of surrogate family, there is a swell of kinship. We eat together and take general interest in each other's lives. We have cultivated a garden, which is outside and requires regular attention.

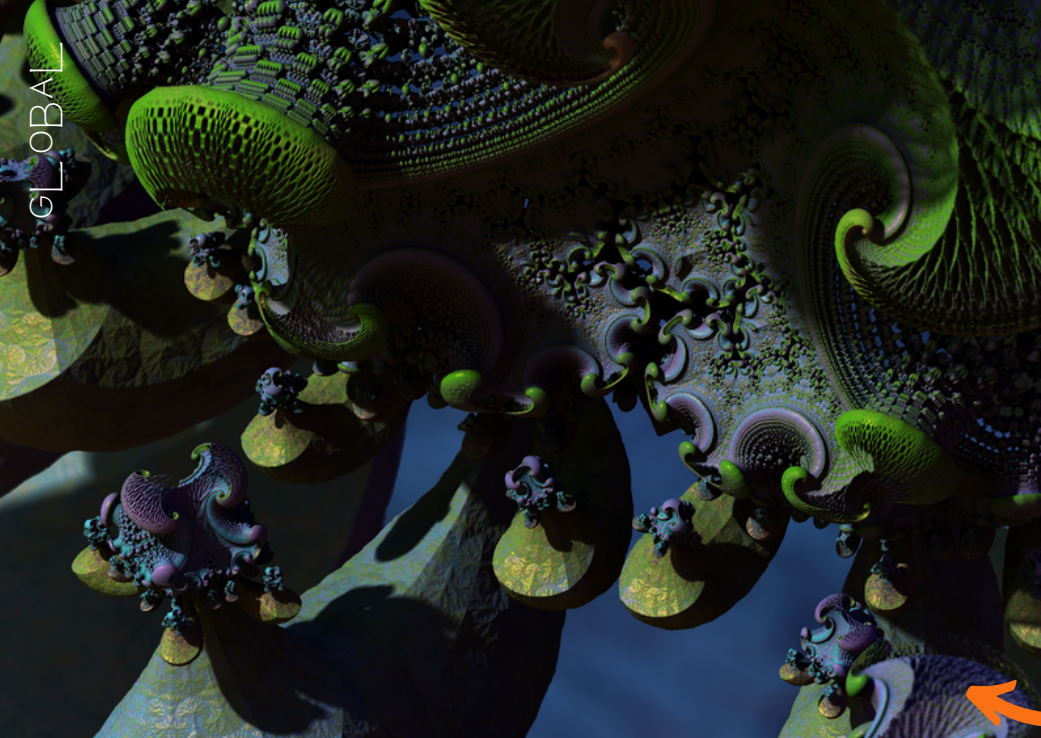
Our community is wider reaching than the studio members. We have honorary members and members who have left the neighborhood...these people continue to be very much part of the fold. There are the two night class tribes. I can find that work quite demanding as well as often nourishing of my own process. There are friends developed through the work with CPU (Camden Psychotherapy Unit). And satellite groups who became part of the relationship during the Pandemic when we continued to work creatively through Zoom.

Yet these pressures within the communal space can be an engine for productivity. I value working among those with whom I'm at ease enough to look internally and work intuitively. Lack of confidence is what holds one back. Nourishment comes from practicing and experimenting as much as possible without judgement. The only constant or expectation being change, which is driven above all by a curiosity in our own and our neighbours' creative process. We seek to foster an atmosphere of mutual support, which means constructive criticism and encouraging others' development with care and thoughtfulness.

Against the backdrop of a railway line that the Coachworks backs on to, the humming flow of locomotion outward mimics the industrious serenity contained inside. When the studio is in full swing, laughter and play rubs along with production and commerce, the latter of which contributes to supporting the work of the Camden Psychotherapy Unit (CPU). What's more, the Mews Coachworks hosts ceramics classes, studio sales to raise money for the CPU, exhibitions in honour of Design Week, creative writing workshops and charity dinners. It is a place where conversations occur, where things are made, processes happen; there is no way in which the pieces crafted in this space could not absorb the aliveness that emanates from every bristle, vessel and human. This is a land of possibility; the demands of the outside world are asked to remain at the door, within there is room to experiment, to share, to create and expand.

(H) What do the words scarcity, and abundance, mean to you?

(AS) In an abstract sense, one is a shrinking and one an enlarging. Living with scarcity of basic resources reduces our concerns to the essentials, such as food and shelter. So the starving artist stereotype is not helpful. I am very privileged to have the physical space as well as emotional and intellectual, and the time to think about these things which is vital for a creative practice. Where abundance is concerned, clay itself is the best example. And the possibilities and definition of collaboration are infinite. The place itself holds an abundance of skill, knowledge, wisdom, diversity and language.



Thought Renders by Alexander Reben Works created by collaboration between a human and a machine:

1. A computer algorithm generates an adjective–noun phrase
2. The artist thinks about this phrase while the computer reads his brainwaves and body–signals
3. The computer uses this data to generate fractal flames
4. The computer searches the internet for images of the phrase, which it uses to create a color palette
5. The computer shows the artist several results, measuring his brainwaves and body–signals, it uses artificial intelligence (A.I) to select which he likes best
6. The final result is rendered for printing

The **Great Green Wall** is an African-led movement with the aim to grow an 8,000km natural wonder of the world across the entire width of Africa. Once complete, the Great Green Wall will be the largest living structure on the planet, x3 the size of the Great Barrier Reef. Famine, climate change and chronic economic inequality are the ills this wall aims to remedy.



Makoko Floating System — MFS™ — by architectural firm NLÉ, is a simple way to build on water by hand. It is a prefabricated, modular, floating A-frame, sustainable timber structure that can be locally produced, assembled and disassembled, quickly and manually for developments on water, in advanced or developing regions around the world.



DeepMind launches **Ithaca**, the first deep neural network that can restore the missing text of damaged inscriptions, identify their original location, and help establish the date they were created.

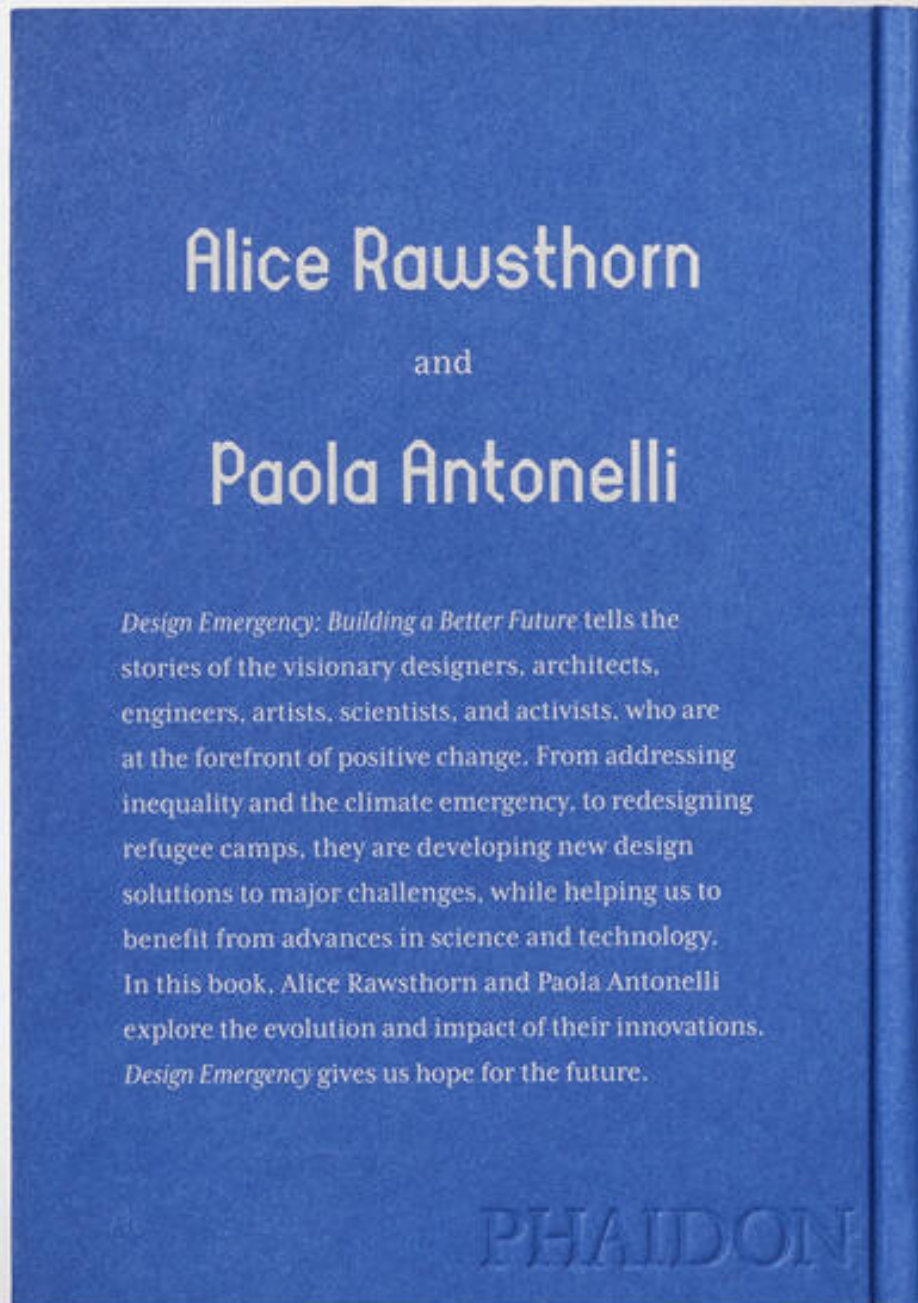
Kamikatsu, in the mountains of the Shikoku region, is home to nearby 1,500 people. Back in 2003, the small community was the first municipality in Japan to set itself a target of zero waste. Through their collective efforts, the residents of Kamikatsu now recycle more than 80% of their overall waste.



Collaborating expert historians achieved 25% accuracy when working alone to restore ancient texts. But, when using Ithaca, their performance increases to 72%, surpassing the model's individual performance and showing the potential for human–machine cooperation to advance historical interpretation, establish relative datings for historical events, and even contribute to current methodological debates.

With thanks to Alice Rawsthorn and Paola Antonelli, from whom some of these wonders were sourced. See one page scroll along.

COMING
SOON



"In most books, the questions are usually more important than the answers,
but in this book the answers are just as important as the questions.."
- IRMA BOOM

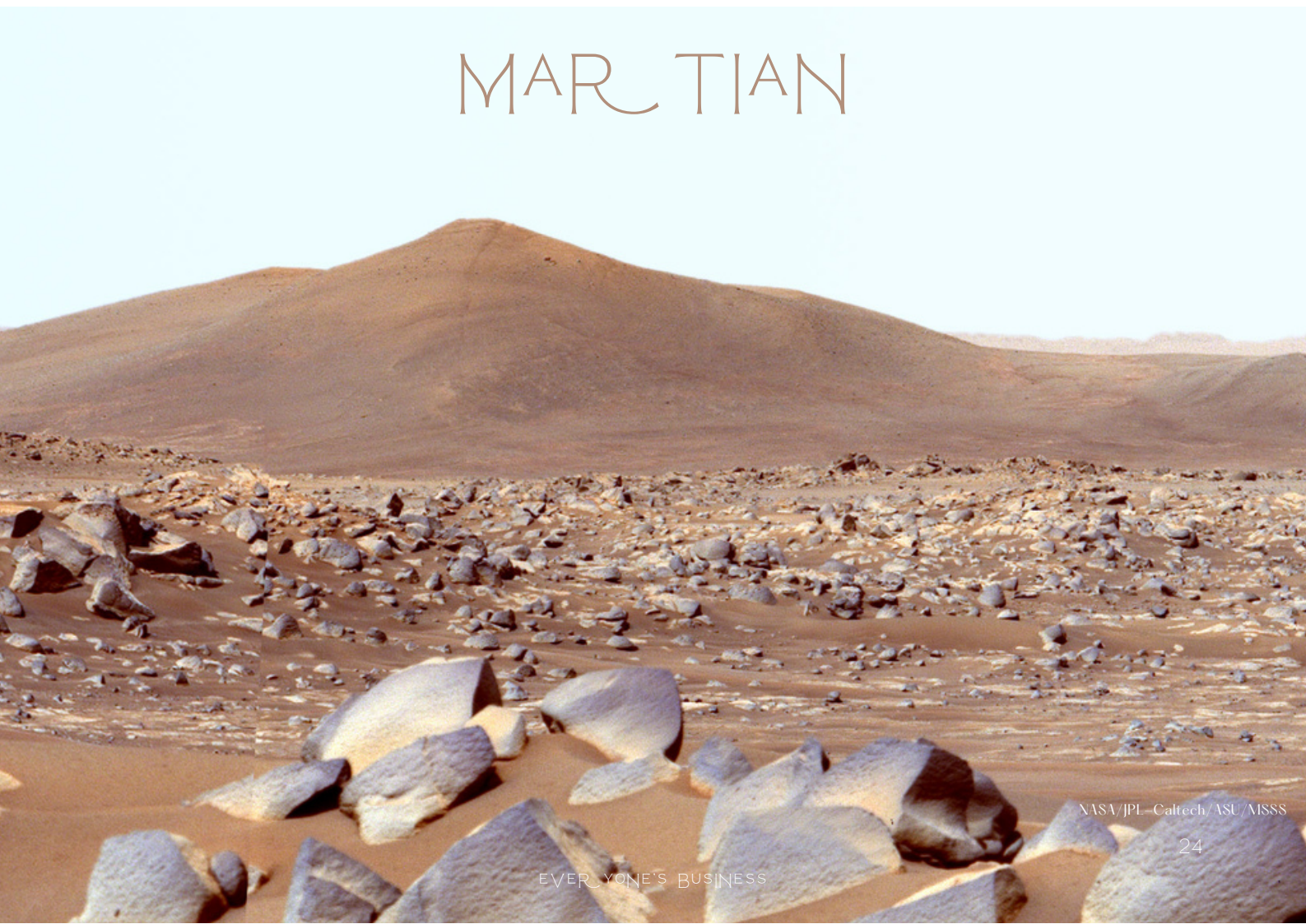
THE BOOK: Design Emergency: Building a Better Future;
Alice Rawsthorn, Paola Antonelli | [Here](#)
READ: Wallpaper* + Design Emergency | [Here](#)



EARTHLING

Moonwalk Consortium photo. Bruno Stubenrauch, 2016

MARTIAN



NASA/JPL-Caltech/ASU/MSSS

'The first time I saw photographs of a planet taken at ground level, I was shaken. The photos were from Mars, they showed a plain of sand and rock extending towards a mountain that towered up in the distance, the light pale grey as it is on certain autumn mornings. What was so astounding about it? I suddenly realised that it was a place, as concrete and physically real as the frost-covered garden where I have just been standing, gazing at the sky. I understood that it was local. That the spirit of place, what the Romans called *genii loci*, existed there too. And perhaps that is how we should imagine the universe, not as something alien and abstract, all those dizzying numbers and vast distances, but as something nearby and familiar. The wind whipping up a snowdrift beneath an outcrop somewhere in the Pleiades, the air full of swirling snowflakes which in the faint gleam of the moon resemble veils, and the sound of the wind forcing its way through the gulch, wailing, almost whining. A door banging in a house on a desert-like plain near Achernar, a circular lake in a forest on the outskirts of Castor. It is a pleasing thought.'

KARL OVE KNAUSGAARD
"THE LOCAL"

THE LEARNER

A SOLUTIONIST MINDSCAPE

DAY

23 ~~106~~ / 2017

'If the answer isn't simple, it's probably not the right answer.'
- TIM FERRISS

Seen ~~Ad for~~ the V+A exhibit on Balenciaga - look to see with MK?

Heard Joe Gebbia of Airbnb - talking about Samara, refugee housing projects in Japan; designing community

Read 'modern society has perfected the art of making people feel necessary' (!?)

Discovered Just discovered a new fruit! LOQUAT Spotted the tree at a nearby mens street... waiting for it to ripen

56

THINK

What patterns can I see in what I discover daily?

& definitely enjoying post-casts more - listening to them as I walk lots & reading discover ordinarily & lately, feel a lot of non-fiction 'feel' again - I need to want it

& I'm not very active - something else a little false boasting?

Action.

Book Balenciaga
- ASK friends -
dinner -> meeting
- Tag along

(H) When I designed The Learner, it came from a personal desire to keep record of the fleeting moments of life, that I do not always want to fleet through me. To commit moments to a more fixed surface than my memory. To chronicle the many versions of me that I will try on, walk with for a while, and then discard, over a lifetime of trial and error; a place to bear witness to the journey undertaken. Here, I share an entry from a few years back; more recent notes are too close in time, for me to share. The soul is capable of blushing. More, [here](#)

THE 7 STEPS

A SOLUTIONIST MINDSCAPE

SHERRY TURKLAND

'Solitude and sociality go hand in hand.'

Abby Rockefeller Mauzé Professor of the Social Studies of Science and Technology at [MIT](#) | Founding Director of the MIT Initiative on Technology and Self

Listening to Sherry speak is beguiling in both its simplicity and disarming pragmatism. From talks at [Google](#) (a touch ironic) to podcasts such as with theoretical physicist [Sean Carroll](#), the work of the esteemed professor clearly resonates at a fundamental level; technology, and our interaction with it, shapes and impacts the fabric of reality itself – as fundamental as it gets.

A trained clinical psychologist, Sherry's work intersects at the meeting points of technology, empathy, and ethics. Sherry was early in perceiving the deleterious downstream effects of technology on human interaction, having initially been a firm believer in the promise it held. In her own words, Sherry studies, and writes about, the 'subjective side' of people's relationships with technology. In her latest book, a memoir entitled [The Empathy Diaries](#), Turkle combines her personal coming-of-age with the path that led to her pioneering research on technology and the human condition. Here, from her book [Reclaiming Conversation: The Power of Talk in a Digital Age](#), we share her seven steps for reconnecting with the self, your self, which is always on, but could do with being off, from always being on. See how you fare.

ONE

Act with intention.

TWO

Participate however you can in public conversations.

THREE

Remember the presence of a device already signals that your attention is divided even if you do not intend it to be.

FOUR

Accept what research has made clear: uni-tasking is the next big thing, there's no such thing as multi-tasking, do one thing at a time.

FIVE

Don't try to be perfect.

SIX

Cultivate solitude.

SEVEN

Obey the seven minute rule: it takes at least seven minutes to see how a conversation will unfold, you have to let it unfold and not go to your phone before those minutes pass. If there is a lull in the conversation, let it be.

TRISTAN HARRIS

Co-founder The Center for Humane Tech;
Host of Your Undivided Attention podcast;
Netflix's Social Dilemma

A while back we asked former Google Design Ethicist and co-founder of The Center for Humane Tech, should he be given free reign of a billboard, what message would he impart upon it, and where would it go?

what:

“For any thought
in your mind -
“Is that true?
Could I be
absolutely sure
it’s true?””

where:

San Francisco / Silicon
Valley 101 Freeway

SU| GENER|S

with Steve Evans; **Sports Coordinator, Derwen College**

Researching Steve is a practice of observing someone who embodies that which another impactful leader, Yvon Chouinard, founder of Patagonia, describes as, "a master in the art of living (sic) draws no sharp distinction between his work and his play; his labor and his leisure; his mind and his body; his education and his recreation." Steve is as much his job, as he is himself; combining his passion for teaching and sport with a belief in the inherent potential of the students under his tutelage. His work at Derwen College - a specialist college for young adults with special educational needs and disabilities (SEND) - covers the gamut from traditional sports and athletics, to heading up the Duke of Edinburgh's Award. Steve is feted for his excellence as an educator and mentor. Here is a portal into his universe.

(H) Using physical education as a means of uncovering a student's potential, is clearly a passion. Where does this desire to educate come from?

(SE) By nature, I think I am a caring person and I want to help people. So, working in the Special Educational Needs and Disability (SEND) sector is a passion, as I want to give these young people the same opportunities and experiences as others. I believe that sport is a powerful thing that can influence the progression and development of any young person. As well as the physical benefits of taking part in sport, it has the ability to unite, develop life skills, raise self-esteem and make a young person more confident. To see any young person achieve in sport and develop as a person is incredibly rewarding and motivating. This journey is inspiring and fuels my desire to educate and maximise opportunities and experiences for the young people at Derwen College. I am a great believer that a happier and healthier young person is more likely to go on to achieve greater things in life.

(H) What is/are your criteria when deciding which new initiative to introduce to your students?

(SE) For many young people with SEND, sport and exercise can be off putting words – this may be because of previous experiences or lack of opportunity. However, we want to give the very best opportunities for the young people at Derwen College. We need to find ways of breaking down barriers and engaging young people in sport. We want to find something for everyone and this can be through creating better opportunities or looking at new exciting initiatives. New initiatives are a great opportunity to introduce excitement and generate interest. New initiatives can also be very motivating for the staff involved which can generate enthusiasm and improve practice.

(H) Having interacted with hundreds of students, what have you found are the core ingredients that make an effective, and inspiring, educator?

(SE) Any educator has to have a keen interest and passion in the subject they are delivering. This passion comes across to the learners which inspires and generates excitement and a keenness to learn. All educators are also role models and this plays a vital role in the development of a young person. Young people will learn and develop from the example set by an educator, which in turn will help prevent negative behaviours, teach healthy habits and promote self-esteem. We also believe that building trust with the learners helps create a better learning environment, and in turn supports and nurtures the young people through College life. A good relationship between educators and learners is key to achieving in education, and at Derwen College we laugh together and we learn together.

SU| GENERALS

continued

(H) What role does trial and error play in your approach to teaching?

(SE) As an educator, you can't be afraid to try new things. Sometimes things don't go to plan but that's not a problem. You just have to recognise this, reflect and then reload with a new idea.

(H) What does physical education provide for the students that you work with, which differs from a pure academic approach?

(SE) Physical education provides a release and an opportunity to develop in an environment outside of the classroom. Learners come to Derwen College to develop independence and skills for life and work. Physical education provides opportunities to do all these things but through team games, sport and exercise. All present learning opportunities and a chance to embed and develop skills.

(H) Which book have you reread most often, and why?

(SE) If I'm honest, I don't have much spare time for reading. My day job, and evening and weekend commitments to supporting students in accessing a packed timetable of activities, as well as being a Duke of Edinburgh's Awards leader, and having a young family, keep me very busy. Nowadays, my reading is restricted to work, and children's books!

(H) What do the words abundance, and scarcity, mean to you?

(SE) I have a positive attitude to life and try to live by an 'abundance mindset'. I firmly believe that there are plenty of opportunities out there for everybody if you have faith in yourself and are willing to put in the necessary effort. Derwen College's values are dynamic, diverse and dedicated. We truly are dedicated to ensuring that each and every student is given the tools and opportunities to reach their goals, whether that be employment, independent living, or the chance to participate in activities which they are passionate about.

We encourage students to believe in themselves, and reach for their goals. Positivity, optimism and the willingness to take risks are vital to success. Our learners are continually breaking down barriers and achieving things that they, and their families, never thought possible. Each success, leads to further success, as they realise: "I did that, so what else can I do?"

Being part of a student's journey to realising their capabilities is incredibly rewarding and inspirational.

Thank you, Steve.



'Good design defends dignity just as surely as bad design destroys it. To design means to care about people as individuals. Or, perhaps, it means simply to care.'

–BERNAT KLEIN

Laura and Kate reviewed the book on IG

'(Shelley) includes jewel-like details of what the experience of living in the house was like, the fall of light, the sense of space, the texture of materials and objects within, the placement of everything dictated within...'

[@BOOKCLUBREVIEWPODCAST](#)

DIGNITY

Cherine reviewed the book on IG

"The way we react to literature is subjective, it not only varies from person to person but very often according to one's state of mind. 'The See-Through House' struck a cord with me in a way that probably would have bypassed me a few years ago. It is a daughter's ode or homage to her father and his beloved house High Sunderland, a unique modernist glass structure he commissioned in the Scottish Borders in 1957...

Klein infuses her narrative with the most piercing elegiac prose, especially when she relays her journey of grief and depression. But her memoir is also threaded with humour as a result of the familial banter between father and daughter a reflection of the complexity of their frustrating but loving bond.

I had no idea what to expect with this 'choice' but I found myself continuously scribbling in margins, underlining passages, such is the intensity of Klein's introspection and power of her prose."

[@CHERINE_CHOUSES](#)

'My father was the house. The house was my father.'

–SHELLEY KLEIN

'The See-Through House' by Shelley Klein entered my own house in the form of a gift several months earlier. I had scanned the first few pages and then perfunctorily added it to my 'to read' pile of books. I cannot tell you precisely what it was that drew me back to it. But as soon as I passed through the gateway of the first two pages, I was in the house, that glass house, with Shelley, her father and the weight of decades of life lived. This book is part personal memoir, part eulogy for a thoroughly beloved father and lastly, part biography of Bernat Klein, a textile designer who used colour as an antidote to the chaos and suffering he saw in an ever-changing world. Reading through Shelley's work I am struck as to how true the old adage runs: the whole is far more than the sum of its parts. We have the house as a canvas for ideals, for family life, for comfort, for the messy complication of living. But this is only the first layer. The house, the atmosphere evoked by Shelley, seeps in at a molecular level; I found the reading of it an ennobling experience. And I am not the only person who felt this, as you can read here... –H

Taran photographed High Sunderland

"During this period of lockdown I have had the opportunity to delve into the archives, and rediscovered some real gems, which seem to evoke a sense of calm, minimalist beauty amid the current situation.

Simply put, having the opportunity to shoot one of the UK's finest examples of mid-century modernist masterpieces was both an emotional and unforgettable experience for me."

[@TARANWILKHU](#)

Is this how memory works too? One reflection leading into

another. each memory creating a network of glittering, intricate threads that vibrates just under the surface of consciousness?

Nietzsche, in his January essay, talks of 'architecture for those who wish to pursue knowledge' and 'expansive places for reflection.' What are these spaces, the principle of design, the underlying ethic, and how can we enfold these ever more keenly into our daily lives?'

Each edition I reach out to individuals that, through their words, work, character or gestures, have piqued my curiosity. I have asked them where lies their solitude, their peace, their rest? Some responses have indeed entailed the frequenting of physical spaces – something the metaverse will need to account for, no doubt. But of equal consequence is that these spaces reside in all manner of 'places' that do not call for the formal architecture voiced by Nietzsche.

Walking along a wide expanse of road one morning, I overheard a woman praying as she walked ambled along the street, her words floating on the wind. Her place of respite was lodged within those utterances.

Later that same day, as I sat in a coffee shop, the barista brought over a glass of water, completely unsolicited, and rested it discretely next to me as I lightly tapped on my keyboard; in that brief interlude, a gesture so simple, but caring, pulled me up and out of my screen. In that moment of suspension, in the space between her and I, I felt a ripple of peace.

For Edition III I reached out to Lee, and Aza.

Lee Cronin is a chemist who looks at the fundamentals of life on earth. He seeks to architect inorganic, complex, functional molecular structures; essentially life not of this planet.

Aza traverses a world of metaphor, matter and attention. He seeks to reinstate the humane back into human, moving seamlessly between the world of bytes and brushstrokes.

So where does Lee, would-be-architect of a non-god particle, find solace?

And Aza, where is this place of respite?

ARCHITECTURE OF CONTEMPLATION

LEE CRONIN

Prof. Lee Cronin FRSE, FRSC,
Regius Chair of Chemistry
School of Chemistry | University of Glasgow

"I often spend time in my home-workshop where I build my own experiments to escape from the world and work on problems that need me to be distracted by building experimental architectures. Sometimes I 3D print mathematical objects or play oscilloscope music to help me cope with the uncertainty of science."

[@digitalchemistry](https://twitter.com/digitalchemistry)

AZA RASKIN

Co-founder Center for Humane Technology
Earth Species Project
Your Undivided Attention

"This space, specifically, is the body. The body within a practice of intentional motion. Where muscle and breath in dialogue with un-negotiable physics so saturate being that the present can no longer be confused for a thin abstraction in our runaway minds."

[@aza.wtf](https://twitter.com/aza.wtf)

A MOST SAGACIOUS ANIMAL

scholarships | grants | awards

DEEP MIND: a scholarship project for the study of AI, to bring a wider range of experiences to the fields of AI and computer science: [HERE](#)

JAMES DYSON AWARD: an international design award open to current and recent design engineering students, offered by James Dyson Foundation, James Dyson's charitable trust, as part of its mission to get young people excited about design engineering. [HERE](#)

THIEL FELLOWSHIP: \$100,000 of funding, a vision or idea at play or in the works, intensive mentoring and accelerated resource allocation. One condition: drop out of college / university. [HERE](#)

RYMAN PRIZE: an annual NZ\$250,000 award for the world's best discovery, development, advance or achievement that enhances quality of life for older people. [HERE](#)

NATIONAL LOTTERY PROJECT GRANT : for UK dwellers, in association with the Arts Council England, grants are available from £1000 to £100,000, for ideas in support of arts, museums and libraries projects. [HERE](#)

AMBASSADOR'S SPECIAL SELF HELP FUND: a grass-roots grant assistance program that allows U.S. Ambassadors to support local requests for small community-based development projects within Kenya. Grants range \$1000 to \$10,000. The SSH philosophy is to help communities to help themselves. [HERE](#)

NVIDIA INCEPTION: a free accelerator designed to help tech startups evolve and iterate faster. Disciplines applicable: AI and deep learning, data science, HPC, networking, graphics, AR/VR, and gaming. [HERE](#)

THE WOLFSON FOUNDATION: funding for both people and places is available, largely in the UK. Grants are directed towards initiatives focused on improving the civic health of society mainly through education and research, in the fields of education, science & medicine, health & disability, heritage, humanities & the arts. [HERE](#)

CASA WABI

In this section we seek to spotlight novel means by which the human desire and perhaps compulsion, to create, produce, innovate, marries with principle and a consideration for people and planet. Fundación Casa Wabi is a non-profit, civil organisation that aims to promote collaboration and social commitment through art; the foundation's leading belief is that a personal encounter with art has a positive, enriching impact on the quality, and direction, of one's life.

OF CAPITAL AND MEANING

The Space

Created in 2014 by Mexican artist Bosco Sodi, the foundation takes its name from the Japanese concept of 'Wabi-Sabi', which accepts and honours, a world view of the ephemerality, and imperfection, of a material cosmo. Casa Wabi, located on the Oaxacan coast, was designed by Tadao Ando. The brief: create a space that engenders interaction between residents situated at the foundation, and the indigenous communities of the region. The foundation acts as an incubator for creativity and exploration, with residency programs, a mobile library, exhibition spaces, a clay workshop for children and adults alike and a film program, offered across three different sites.

"Organic buildings are the strength and lightness of the spiders' spinning, buildings qualified by light, bred by native character to environment, married to the ground." FLR

The Anthropologists

Casa Wabi's integrated work with the local communities of Oaxaca is based on research undertaken by historian Genaro Guevara and anthropologist Denise Lechner, both of whom are active members of the community. The foundation was initially conceived of as an artists' retreat, but under guidance from Guevara and Lechner, the programme in place now integrates schools, artisans, cooperatives and other members of the communities into a productive and interdependent collective.

The Chicken Coop

The Foundation clearly has impacted the local area, attracting investment from private individuals. Bosco was concerned that the influx of wealth would create difficulties for longtime residents - a not uncommon feature once the domino effect of gentrification sets in, however communally minded. Initiatives have subsequently been developed to counteract these impacts. One such project is a small store for the community at the back of the Casa Wabi plot, that sells groceries and daily essentials to locals at a fair price. A ceramic kiln on-site allows for local communities to create, and sell, traditional homewares. For the land too, there is a consideration for impact. Gloria Cabral and Solano Benítez's composting pavilion offers lessons on rejuvenating the local terrain, there is the charred-wood chicken coop created by Kengo Kuma, and, Mexican architects Ambrosi Etchegaray, have designed a nursery for guayacan, an endangered local plant species.

Communal Capital

Fundación Casa Wabi is a non-profit organization that relies fully on fundraising and donations. During the pandemic, as funding became limited, Bosco self-funded the programmes that were possible. All the funds gathered are reinvested back into the space, to maintain the building, the programmes and to foster further connections with local communities. Capital here is used to fulfil a civic purpose, through the arts. Projects of this scale and vision require significant investment to come into being - individual philanthropy as much as corporate donations, make a difference - and then plenty of hope and grit to keep them going. Every person involved with the Foundation is a stakeholder, and steward, of its continuing success, and effectiveness in the future

TERMS OF ENRICHMENT

Iktsuarpok (n.)

Inuit; the feeling of anticipation when you are expecting someone;

the impatient excitement that makes you constantly check to see if they're coming.

LETTERS TO THE EDITORS

A SOLUTIONIST MINDSCAPE

"Who, though they should adduce no reason, would convince me with their authority alone." — Cicero



Write to us.

Share with us what made sense, what didn't.

Tell us something we could have done better, to make this better, for more individuals.

Tell us ways in which something featured here had an impact on your individual day-to-day, or 50-year view, of life?

What would you like us to make everyone's business in the next edition?

Send in your thank you, to be featured, if you like.

Any other thoughts. Helpful ones, hopefully.

ASK@PERSELONDON

THE END OF THIS EDITION

we so hope there was something
of service,
in here,
for you.

THANK YOU

Everyone's Business is a for-all endeavour
Hardeep of perse.london oversees this endeavour
To receive the next Edition directly into your inbox, connect [here](#)
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