



FLUX©NOMY4D

Jala Jekingalin



LALA DEHEINZELIN

ADVISOR ON NEW ECONOMIES

FUTURIST

With a solid background in performing arts, movies and television, Lala is one of the few world specialists in Futurism + New Economies. A high level international advisor and speaker, working in four continents, she has worked for all the sectors of society that lead sustainable and innovative processes: local and national governments; multilateral institutions; NGOS and startups; corporations and institutions.

Leader and creator of the Crie Futuros (Create Futures) Movement and one of the founders of the Center for Future Studies of the Pontifícia Universidade Católica, the Brazilian node of the Millennium Project (based in the U.N).

She designed and has coordinated the first Brazilian Post Grade in Creative and Collaborative Economy (2014-2015) at Escola Superior de Propaganda e Marketing, ESPM, Curitiba) to share her methodologies and tools.

After 2015 this method was named Fluxonomy 4D, and it is a set of tools to foster the socio-economic Transition. They work simultaneously in the 4 dimensions of society: cultural, environmental, social and financial (the 4D).

Each dimension is related to one of the new economies: Creative + Sharing + Collaborative + Multicurrency



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TRAJECTORY

The pattern between the phases of her trajectory are:

- (1) Pioneering, always a step ahead of her time. **(2)** Search for solutions for a better world: the “how to” in a systemic perspective **(3)** The privilege of working with leaders in every phase **(4)** Transdisciplinarity and diversity of sectors **(5)** Working simultaneously in macro and micro level.

1) The first phase, in the cultural sector, as an awarded choreographer, multimedia performance director, producer and presenter, in the fields of theater, movies and television. Throughout the years she worked with important names of the Brazilian artistic and cultural world. Examples:

- the first play she created/directed became a cult because of the mix of different languages.
- Vale Tudo/TV Globo, one of the soap operas she was as an actress, also became a cult, and was presented in dozens of countries.

2) Afterwards, as a multimedia creator and director she designed and produced communication strategies for communication and promotion for large Brazilian and multinational corporations. Next step was with the main Brazilian awards for NGOs (1994-2001). Examples:

- **Exhibitions and cultural installations** (Santo André City Hall, Architecture Bienal, Bunge, Cenpec, SESC, Sebrae SP, Pólo Petroquímico); Japanese Immigration Centenary
- **Actions and cultural and promotional events** (several awarded) for among other clients: Abril Publishing, BMW, Avon, Brahma, Boticário, Esso, Hyundai, Tintas Coral, Luxaflex, Möet & Chandon; Phillips; Nestlé; MTV; local, state and federal governments; Sebrae; Natura

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3) From 2000 on she worked for those that lead development processes such as several agencies of the UN System (UNCTAD, PNUD, UNESCO) and other multilateral organizations such as AECID and OEI ; national and local governments in Brazil and abroad like the BNDES- the Brazilian Bank for Social and Economic Development; Federation of Industries; SEBRAE- Brazilian Service for Support to Small and Medium Enterprises in many states. Examples:

- Advocacy, working with leaderships on the issue of Creative Economy and Development in several Brazilian states and Ibero American Countries, working with mayors and leaders in the cultural sector.
- Special Advisor in the formulation and implementing of projects related to Creative Economy, Culture and development for the South- South Cooperation Unity of PNUD/ONU; AECI- Spanish Agency for International Cooperation for Development; UNESCO; Ministry of Culture; São Paulo City Hall; PNUD; governments of São Paulo, Paraná, Alagoas, Ceará, Paraíba and Espírito Santo states; São Paulo Fashion Week; Abrinq - Association for Children Rights; Itaú Social Foundation; CENPEC, Centro de Pesquisa em Educação e Cultura.

- Developed special projects such as the *International Center of Creative Economy of the Culture Ministry*, UNCTAD and SU-SSC, as well as *the Fashion Reference Center of Sao Paulo* (Sao Paulo City Hall and São Paulo Fashion Week) (implementation not yet started).
- Coordinator of dozens of seminars and meetings on the theme of Creative Economy and Development, among them: Creative Economy Forum, Shanghai World Expo 2010, Creative Economy Series for the World Cultural Forum 2006, Seminars of the National Bank for Economic and Social Development and within the Sao Paulo Fashion Week.
- One of the Curators of the Creative Corridor, exhibiting best practices in Creative Economy at the UN Pavilion at the Shanghai World Expo 2010
- Among other international groups of experts she has been part of, we name: Brazilian representative of the Nurturing the Creative Economy (Scotland, march 2008) invited by the British Council; the first work group on how to implement the (then) recently approved Cultural Diversity Convention, invited by UNESCO (Spain, July 2007); first work group for the implementation of the Ibero American Cultural Letter (Dominican Republic, march 2008); Juror of the Somos Patrimonio Prize, Colombia 2008 AND Evaluation of Programs of the actuation of the Ibero American States organization (Spain 2009).

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- For the United Nations (World Trade Organization, UNESCO, PNUD) and the Governments of Mozambique and Cape Verde National plans to expand trade and development through collaborative and creative economy.
- In many cities of Brazil and abroad : workshops in “Creating Collaborative and Creative Communities”, in which hundreds of participants propose actions for their cities and territories.
Examples:
 - SEBRAE Bahia + Instituto Arapyaú: mapping of possibilities for sustainable development for the “Costa do Cacau”
 - For the Rio de Janeiro City Hall and “Crio Redes”, an exercise in collaborative city planning in which 400 participants propose actions for the city.
 - For SESC São Paulo: Exhibition “Amazônia BR” , a sector dedicated to Desirable Futures for the Amazon.

4) An award from Spanish Cooperation and OI Futuros fostered the *Crie Futuros* and *Wikifuturos*: movement, methodology, and collaborative digital platforms aiming at the creation of desirable futures.

It is one of the few future studies techniques centred in socio cultural perspectives.

The movement was in eight countries from 2008 to 2009 and resulted in a series of activities in the next years, for instance the launching of *Desirable New World*, a collaborative book on life on 2042, in the Rio + 20 . The book was also published in Korea.

- *Crie Futuros* was presented as an innovation case in meetings directed to investigating the future, In the United States, Mexico, Spain, China, Japan, Bolívia, Chile, Colômbia, Argentina .
- In Colombia for instance (Bogotá, Medellin, Cali, Cartagena) , workshops with universities, the city hall of Medellin , Ministry of Culture, Museum of Antioquia and others resulted and almost two Thousand attendees creating desirable futures to reinvent the cities.

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5) From 2014 to 2018 the focus is in the systematization of her tools resulting in the Fluxonomy 4D.

Local Development: Some experiments on the application of the 4D Matrix were conducted in Brazil, Argentina, Venezuela, Colombia and Bolivia, in areas such local development through culture and tourism or collaborative solutions for city development.

Training: The Fluxonomy was applied through 3 telepresence classes of approximately one hundred people each, from 40 different cities. Approximately 50% of the participants managed to reinvent themselves as a professional and 30% created new businesses. The interesting thing is that these businesses were created among people from different cities, who met in the ecosystem of Fluxonomy.

Corporations and Institutions: the year 2017 was the year of application of Fluxonomy 4D to solve organizational issues, such as redesign of management processes; organizational structures; optimization of resources, teams and time; better achievement of the organization goals . Examples:

- The reformulation of the Natura Musical Program (from the cosmetic company of the same name) was so successful that it became a guest case for SXSW, one of the biggest innovation festivals in the world.
- The 2018-2028 strategy design of SESC Rio Grande do Sul (Commerce Social Service ,acting in 200 municipalities of the state), resulted in an optimization of 47% in some of the institution's processes (communication, hiring and purchasing, decision making).



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PUBLICATIONS

- **Desejável Mundo Novo/ Desirable New World.** São Paulo: Ed. Do Autor, 2012. Versão publicada também na Korea 2014.
- Coordinator and co-author of **Economia Criativa e Desenvolvimento Local** (Creative Economy and Local Development (Sebrae, 2010, Brazil);
- One of the organizers of the four volumes of **Cadernos de Economia Criativa** (IN-MOD / Sao Paulo Fashion Week 2007-2010, Brazil);
- Preface for **Creative Monetary Evaluation** (2009);
- Introduction to the **Compendium of Sustainability Indicators of Nations** (2008)
- Chapter on **Creative Economy - a Comprehensive Outlook** (2012);
- Chapter in **Sustaining Life** (Brazil, 2011);
- Chapter in **Gestionar en clave de interculturalidad.** OROZCO, José Luiz Mariscal (coord). México: CONACULTA, 2015.
- Chapter in **Economia Criativa Inovação e desenvolvimento** , Editora Universidade de Minas Gerais 2016

And articles in publications on culture, sustainability and development in the Ibero-American context.

RESOURCE OPTIMIZATION + STRATEGIC MANAGEMENT

Entrepreneurship

Futurism

Corporations

Publicity

Arts and
Transdisciplinarity

Biology and History

ONGs

Governments

United Nations

Movement Crie
Futuros

Sustainability

Collective and
Collaborative Network

Advisory and Training



FLUX@NOMY4D

Result of 3 decades of practice
in dozens of countries

A world map with a network of glowing green nodes and connecting lines, representing global connectivity. The nodes are concentrated in North America, Europe, and Asia, with lines radiating from them across the globe.

FLUXONOMY 4D

TOOLS FOR THE
CURRENT WORLD

**RESOURCE OPTIMIZATION
+
STRATEGIC MANAGEMENT**

Present is exponential, how to solve it?

Solution: Technologies (hard) + Collaboration (soft)

FLUXONOMY: TECHNOLOGIES (HARD AND SOFT) FOR COLLABORATION



ABOUT FLUXONOMY 4D

Fluxonomy 4D processes are applied in micro level (redesign of professional careers; design of product and services; design of startups) or in macro level (redesign of organizational structures and procedures in corporations and public institutions). As we need tools to guide us through the biggest Transition in the history of mankind our combination of Futurism + New Economies metaphorically provides us with:

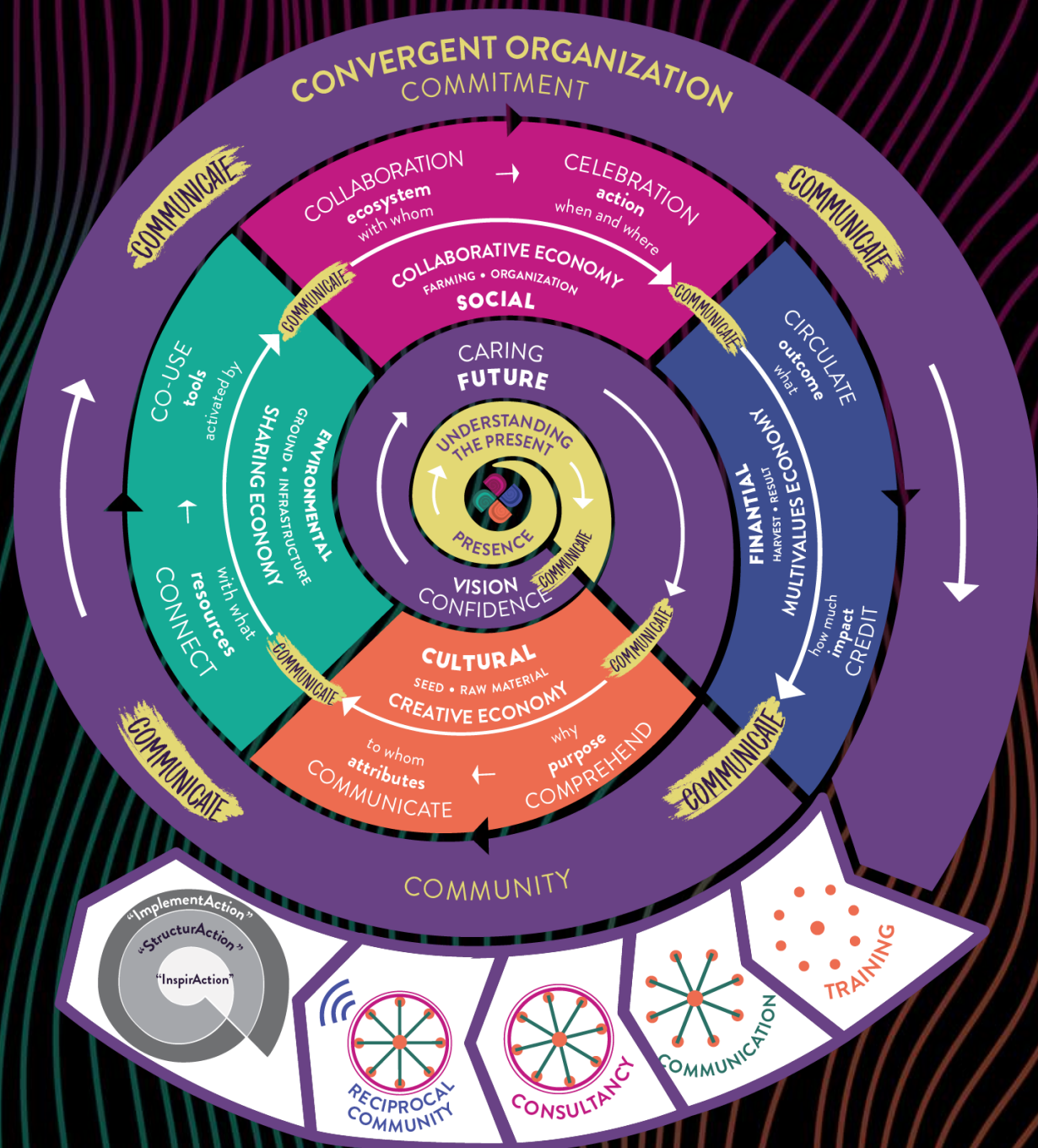
“LENSES in 4D”: understanding flows of resources, results and value in the 4 dimensions (4D Matrix): social, cultural, environmental and financial. Thus working in a systemic perspective, as the need of integrated processes is one of the challenges of this period.



“COMPASS”: to guide the 4D processes we build future visions based in desirable futures, since in a complex, exponential world it's impossible to know any probable futures.



<http://criefuturos.com>

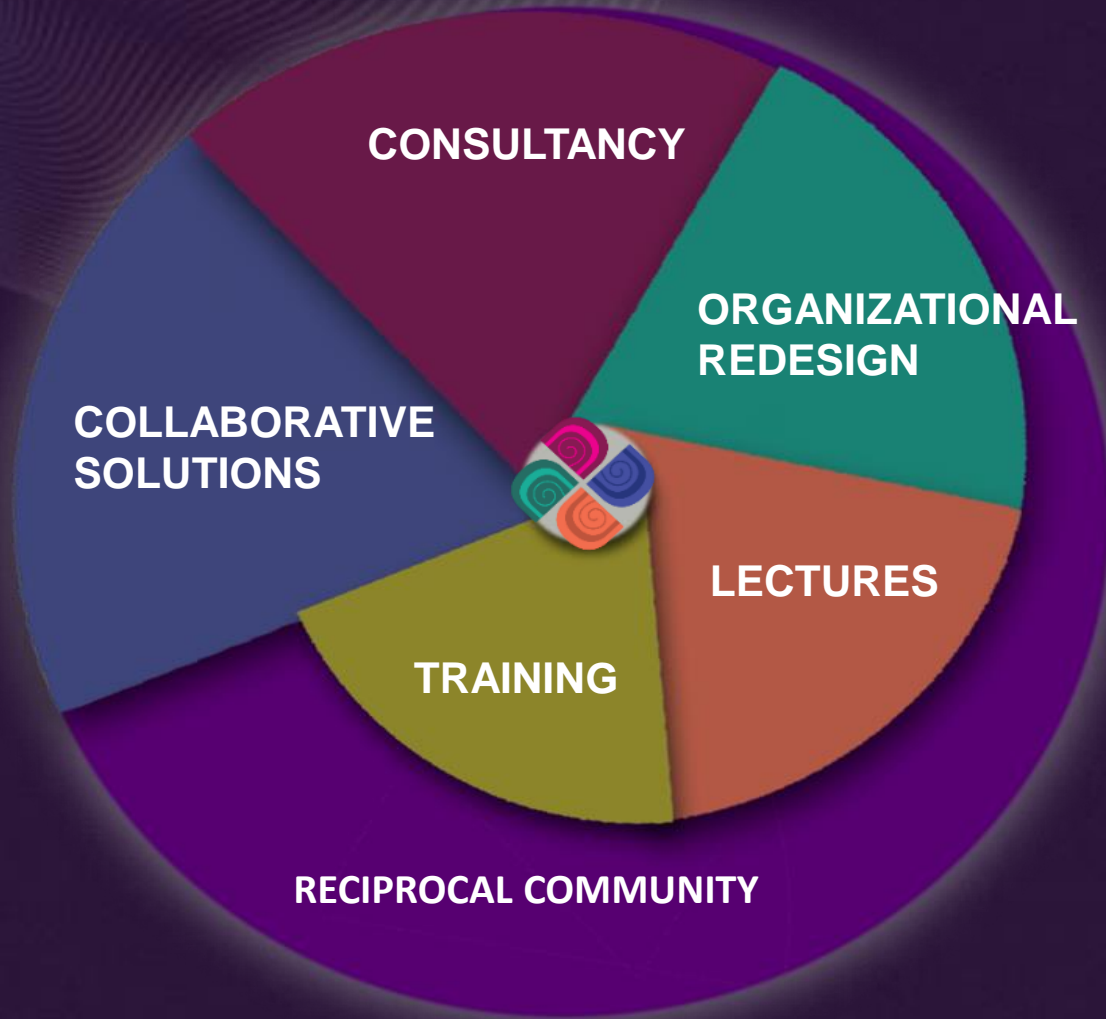


“MAP”:

Looking for patterns in the best practices collected in the different sectors she has worked with Lala systematized a path that have 7 steps:

- two Inspirational : Perception of the Present + Creation of Desirable Futures
- four Structural : the 4 dimensions and the related new economies
- and one of Implementation : the supporting community that can guarantee the continuity.

WHAT WE DO



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TEDXO'PORTO

CRIAR ESTILOS DE VIDA SUSTENTÁVEIS

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=2Z4VNXP04NK](https://www.youtube.com/watch?v=2Z4VNXP04NK)

TEDXJARDINS SALON

CRIANDO COMUNIDADES CRIATIVAS E COLABORATIVAS

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=H0AI9JJM43W](https://www.youtube.com/watch?v=H0AI9JJM43W)

TEDX MONTEVIDEO

CREAR FUTUROS DESEABLES

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=RBGGACXQZ00](https://www.youtube.com/watch?v=RBGGACXQZ00)

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