

# **Tackling Habanero.**

---

## **An exploration on ways to approach and sensitize to Post Conflict Topics in Colombia.**

A detailed black and white illustration of several habanero peppers, some whole and some cut open to reveal seeds. The peppers are rendered with fine lines and shading, giving them a textured appearance. Scattered seeds are visible around the base of the peppers.

Juan Pablo García Sossa

Universität der Künste Berlin 2017

Tackling Habanero  
Habanero Institute for Post Conflict  
Master Project  
Juan Pablo García Sossa

Prof. Joachim Sauter  
Prof. Alberto de Campo  
Alexander Müller-Rakow

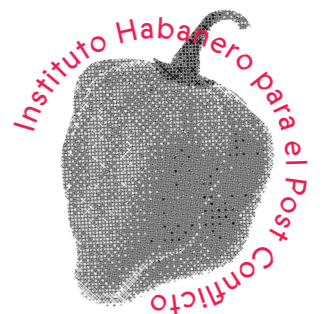
Universität der Künste Berlin 2017

Typeface: Prophet ([www.abcdinamo.com](http://www.abcdinamo.com)),  
GT Pressura ([www.grillitype.com](http://www.grillitype.com))  
Paper: 120 g/m<sup>2</sup> Metapaper Extrarough White

# **Tackling Habanero.**

---

# **An exploration on ways to approach and sensitize to Post Conflict Topics in Colombia.**



---

**Habanero\* is one of the spiciest chilies in the world.**

**End of the year 2016, the Colombian state and FARC guerrilla group signed a peace agreement ending an internal conflict that lasted over 50 years.**

---

**Peace negotiations took place mainly in Habana\*, Cuba.**

---

**This is still a very hot and sensitive topic in Colombia.**



---

\* For the purpose of this research, the city of Havana, Cuba will be written in its spanish version: Habana.

**Intro** \_\_\_\_\_ p 11

**Colombian Conflict &**

**Peace Agreement** \_\_\_\_\_ p 17

**Learning to Approach**

**Habanero** \_\_\_\_\_ p 27

A. Art as a Tool for  
Sensibilization \_\_\_\_\_ p 30

B. Design as a Tool for  
Reflection \_\_\_\_\_ p 36

C. Art, Design and  
Technology as a Tool  
for Action \_\_\_\_\_ p 44

**Habanero Institute for  
Post Conflict** \_\_\_\_\_ p 61

Real Magicalism \_\_\_\_\_ p 73

Principles \_\_\_\_\_ p 74

Approaches  
/Responses \_\_\_\_\_ p 77

Presence &  
Communication \_\_\_\_\_ p 121

Next Steps \_\_\_\_\_ p 129

## ABSTRACT

---

**At the end of 2016, the Colombian State and the Guerrilla Group FARC-EP (The Revolutionary Armed Forces of Colombia - People's Army) signed a peace agreement ending an over 50 year old conflict. Negotiations took place mainly in Habana, Cuba and it is still a very hot and sensitive topic for the country. Post Conflict comes to Colombia as if it was a Habanero, one of the spiciest chilies in the world. One, that due to its intense flavor, can divide between the ones who are into it, and the ones that hate it. There is hardly a middle point. Nevertheless, though the discomfort it might bring, its consumption can bring many benefits. Approaching Habanero is**

**something that can be explored and learned. This research is an exploration on approaches to Post Conflict topics in Colombia by means of cultural expressions through Art, Design and Technology. An investigation on how they can be used as tools for sensibilization, reflection and action in stranger-than-fiction situations: when reality can be so absurd that it can feel fictional. When the futures of some are the presents of others. This research explores how people could respond to a time (Post Conflict), find alternatives to relate to it, and explore different variations that give shape to the present and future time of a coming era.**

# Intro



## ME AND MY PRACTICE

---

I am Juan Pablo García Sossa. I'm a Berlin based Designer from Bogotá, Colombia, a place in the middle of the tropics and in the heart of the mountains.

As I grew older, I developed a fascination towards stories and anecdotes. I believe we live to collect and experience stories that we could tell later; stories worth telling.

I grew up among Magical Realism<sup>1</sup> and hard work stories. I experienced by first hand inequality, lack of opportunities and scenarios of crisis. But I also experienced sun, optimism, and ingenuity. A strange fuel that drives people to find a way for their needs, even by provoking or experiencing the most surreal situations, far away from traditional ways. Dynamics and situations that convince you that reality is very often much stranger than fiction. I developed a sort kind of love or fascination to this Tropical way of solving problems and finding answers to your needs. A fascination to design environments that blurred the lines between fiction and reality.

In 2015 I started the Project Tropical Virus | A Toolbox For Disruption.<sup>2</sup> It is an exploration on how technology is re-appropriated by popular culture in the tropics. It explores how this Popular Informal Knowledge takes the form of a virus and can spread over other territories with alternatives that rethink current models of living and systems. Tropical Virus imagines a bilateral exchange of knowledge around technology between the Global North and The Tropics.

I have built up a Personal Practice as a Designer around rethinking models and finding opportunities through new technologies. The translation of content and information into stories that include people and are relevant to them. My work is strongly influenced and inspired by dynamics found in popular culture, and reflect on the construction of it.

From the beginning of my research, there was an intention that the project would aim to develop tactics and strategies in a similar way Tropical Virus does but with much more tangible and visible expressions.

1 A literary genre or style associated especially with Latin America that incorporates fantastic or mythical elements into otherwise realistic fiction. (Merriam-Webster)  
2 Tropical Virus | A Toolbox for Disruption.  
<http://tropicalvirus.com>

**On September 2012 the Colombian State and the Guerrilla Group FARC-EP (The Revolutionary Armed Forces of Colombia - People's Army) started a negotiation for a peace agreement, that took place mainly in Habana Cuba.**

**On August 24, 2016, a final agreement was announced and called a referendum to ratify the deal.**

**On October 2, that same year 50.2% of voters voted against the agreement with 49.8% voting in favor.**

**On November 24, a revised peace deal was sent to Congress for ratification instead of conducting a second referendum. This final agreement will imply the ending of an over 50 year old conflict.**

As a Colombian Designer I felt a strong need to address this topic and respond to this historic moment. The Peace Agreement came from Habana, charged with intense spice and discomfort. This is a very hot and spicy Topic that touch many sensibilities. I felt the need to Learn to Approach this HABANERO called Post Conflict.

**This research explores approaches to Post Conflict topics in Colombia by means of art, design and technology in stranger-than-fiction situations and how these could be used to sensitize people to these topics, touch, inspire and provoke them to reflect and find alternatives to respond to the coming time.**

At the beginning of this investigation and from the time the peace negotiations started, I asked myself several questions. Questions that I would like to explore and find approaches to them. Questions such as:

**What does Post Conflict mean for Colombia?**

**What does it mean to enter a new phase or a new era?**

**If we<sup>3</sup> are living such a historical moment, how are we going to talk in the future about what we are living today?**

**How do we understand and perceive our Past (Conflict), Present (Agreement) and Future (Post Conflict)?**

**How are we constructing and preserving our memories?**

**What future visions would we like to pursue?**

**How do we respond to this coming time and shape it through different cultural expressions?**

**What's the role of Art, Design and Technology in Post Conflict?**

**Can we design our culture? Can we design gestures?**

**What happens when the fiction of some is the reality of the other and the other way around?**

**How can Speculative and Critical Design approaches be applied in stranger-than-fiction scenarios?**

**How can we relate to the post conflict topics we are facing, talk about them and shape our futures?**

These are questions that first appeared as a visceral reaction to the topic but soon transformed to a fascination to history, alternative realities and 'fiction for real' or 'real fiction'. They defined the direction where the research would lead.

It was clear that the first steps to take were to observe how a Post Conflict situation has been traditionally approached.

Around the topic of approaches to Post Conflict, there is certainly a general interest on security, infrastructure and economy, among others. As Arjo Klammer, professor in the economics of art and culture at Erasmus University, points out in his book *Culture and Public Action*, very often happens that "In the face of poverty and deprivation, spending on things cultural seems wasteful and is quickly judged immoral. Cultural needs, like the

need for identity and aesthetics, tend to be perceived as luxuries, most distant in Maslow's hierarchy of needs. If basic needs come first, then securing them is what development is about. People need food, clean water, before they can address cultural needs. Or so we are led to think."<sup>4</sup> This can be a typical reaction and was very often the immediate response to such a situation. Many people feel there is no need for an investment on cultural needs if this money and effort can be used to improve, for example, sanitary living conditions of a population. Main concerns can be economical, nevertheless, there also currently exist a recognition of the importance that culture plays in a Post Conflict scenario. Uwimana Basaninyenzi, communications officer from the World Bank's External Affairs Operational Communication department (EXTOC), indicates this recognition with an entry called 'The Art of War: Cultural Policies and Post-Conflict Reconstruction'. There's a relevant aspect of such an approach as "The cultural industries, which include film, music, crafts, architecture, and theater, among other art forms, provide important post-conflict benefits that facilitate healing, restore cultural identity, and rebuild national pride."<sup>5</sup> On one aspect, the cultural sector provides very often the space to address complex topics that are necessary to touch in order to heal. In a vulnerable situation with a great number of questions and an unknown future, the continuous construction and reinterpretation of culture is a necessary process. It is relevant to explore and evaluate how people can relate to the topics and time they are facing; how they can respond to a time. For the purpose of this research, these responses will be explored in the form of art, design and technology, as important agents that influence and shape culture.

Art, Design and Technology have shown in many cases to play a key role on influencing and shaping culture. Art, as a medium for awareness that exposes and reveals emotions. Design as the practice that shapes the everyday life and in some cases provides meaningful experiences. And Technology as a catalyzer for change able to boost new cultural patterns and break systems, especially when it is being popularly adopted or appropriated. This research explores how Art, Design and Technology can be used as tools for sensibilization, reflection and action.

This research is composed by a brief introduction to the Colombian Conflict and the Post Conflict as a Habanero, an exploration on arts, design and technology as tools for sensibilization, reflection and action; and a curation of responses to Conflict and Post Conflict Topics in Colombia and the construction of culture.

3 'We' refers mainly to Colombian people both inland and abroad.

4 Klammer, A. (2004) *Culture and Public Action*.

5 Basaninyenzi, U. (2012) *The Art of War: Cultural Policies and Post-Conflict Reconstruction*.

# Colombian Conflict & Peace Agreement

50.2% **NO**  
**YES** 49.8%

37.47% of participation



2/3 La Guerra (The War)  
Triptico Espejismos de Modernidad  
Guache + Gaia  
Biblioteca Nacional

The Colombian armed conflict is considered the oldest ongoing armed conflict in the Americas, beginning in 1964 and overcoming already half a century.

**Over 220.000 deaths, thousands of forced disappearances and kidnappings, and more than 7 million people displaced.**

With a population of 48.23 million people, the over 7.6 million registered victims of the conflict, represent a 16.9% of the population. One third of the victims are Children with 2.3 million displaced and 45.000 killed.

In 2016 Colombia was the country with the greatest number of internally displaced people with 7,246,000, ranking first over Syria with 6,326,000; and Sudan with 3,300,000. Colombia also presented 340,000 refugees in 2015, this time far from the 4,873,000 from Syria in the same year and the 2,666,000 from Afghanistan.

**180.000 of deaths (81%) were civilians**

Data from Centro Nacional de Memoria Historica (National Center for Historic Memory). Informe ¡Basta Ya! Memorias de Guerra y Dignidad. (2013) Database from UNHCR and IDMC (2016)

# EVENTS

## 1948

The assassination of the left-wing Mayor of Bogota, Jorge Eliécer Gaitán, leads to the 'Bogotazo', massive urban riots and, subsequently, to a period of civil strife known as 'La Violencia' that lasts until 1957. An estimated 250,000-300,000 are killed.

## 1970

Formation of left-wing M-19 guerrilla group.

Insights on Conflict.  
Colombia: Conflict Timeline. <https://www.insightsonconflict.org/conflicts/colombia/conflict-profile/conflict-timeline/> retrieved on May 25 2017

## 1986-1990

President Virgilio Barco Vargas (Liberal) continues the peace process but the period is marked by extreme violence, including from increasingly powerful drug cartels and paramilitary groups.

## 1991

New Colombian Constitution. It replaces the 1886 constitution and bans the extradition of Colombian citizens (this article was repealed in 1996), includes new human rights and for indigenous groups, and reforms Colombia's political institutions.

## 1958-1978

Top level political agreement to establish a 'National Front', whereby all government offices are shared between Liberals and Conservatives. Other political parties are banned.

## 1982-1985

President Belisario Betancur (Conservative) negotiates a cease-fire, grants amnesties to guerrillas and releases political prisoners. Negotiations fall apart when the armed M-19 guerrillas briefly seize the Justice Court in Bogota. Over 100 people die as the army move to retake the building, including 11 Supreme Court judges and several of the leading members of the M-19. The M-19 was subsequently much weakened.

## 1989

M-19 becomes a legal political party (M-19 Democratic Alliance) following a peace agreement with the government.

## 1993

Medellin drug-cartel leader Pablo Escobar is killed by Colombian security forces. Indiscriminate acts of violence follow.

## 1964-1966

The Revolutionary Armed Forces of Colombia (FARC) is founded, and goes on to be leading guerrilla threat to the Colombian state.

Leftist National Liberation Army (ELN) and Maoist People's Liberation Army (EPL) is formed.

## 1985

The FARC and the Colombian Communist Party found the Patriotic Union Party (UP), as part of the peace negotiation process between Betancur and the guerrillas. Since September 2002 the UP has had no legal representatives.

## 1990

Three presidential candidates are assassinated by narco-terrorists. President César Gaviria Trujillo (Liberal) is elected on anti-drug platform.

## 1997

The United Self-Defence Forces of Colombia (AUC) is established, an umbrella organisation of right-wing paramilitary groupings.

## 1998-2002

President Andrés Pastrana Arango (Conservative) initiates peace talks with guerrillas. After three years of convoluted talks, they end after the guerrilla kidnaps a congressman and other political figures.

# COLOMBIAN

## 2003-2006

Demobilisation of the AUC.

## 2006

The FARC launches 'Plan Resistencia', a final offensive to counteract military activities and, in view of the 2006 presidential elections, undermine the public's perception that the security situation has improved under Uribe's government.

## 2006

Uribe's second presidential election win, after a presidential re-election ban is revoked.

## 2008

Manuel Marulanda Velez, known as 'Tirofijo' and main leader of FARC-EP, dies of a heart attack.

## 2009

The FARC launches 'Plan Rebirth' to avoid defeat by intensifying guerrilla warfare – such as use of landmines, snipers and bomb attacks in urban areas. This plan is counteracted by 'Strategic Leap', a military offensive in areas where guerrillas still have a strong military presence.

## 2000

Pastrana launches controversial and unpopular Plan Colombia, with the aid of the USA, to put to a halt the flow of cocaine and heroine entering the USA over the Mexican border and to fight drug trafficking and rebels that benefit from the trade.

## 2004

Uribe launches 'Plan Patriota', which is widely seen as a continuation of Pastrana's Plan Colombia, and also controversial. With the financial support of the USA, it aims to uproot guerrilla groups in Colombia, gain military presence in remote areas of the country, traditionally controlled by the guerrillas, and introduce social programmes.

## 2006

Preliminary peace talks between the government and the ELN take place in Cuba. Formal negotiations are yet to start however.

## 2008

Release of Ingrid Betancourt, a high-profile FARC hostage, after over six years in captivity.

## 2009

Colombia and US sign Military Cooperation Agreement.

## 2001

The USA State Department adds the AUC to the list of Foreign Terrorist Organizations.

## 2002

Independent candidate Álvaro Uribe Vélez wins presidential elections.

## 2005

Uribe sets the Justice and Peace Law that reduces punishments for guerrilla and paramilitary members if they surrender their arms, renounce violence and return illegal assets.

# CONFLICT

# The third time's the charm

The current Peace Process is a third a peace negotiation in Colombia. It is the result of a combination of events and factors that led to the negotiations in Habana.

Kristian Herbolzheimer, from the Norwegian Peacebuilding Resource Centre, gives in his report *Innovations in the Colombian Peace Process* a compact overview of the situation and highlight factors that led to the current Peace Process.

---

In the 1990s Peace negotiations led to the demobilisation of some 5,000 combatants from five guerrilla groups. In 2006 some 30,000 alleged members of the right-wing paramilitary group United Self-defence Forces of Colombia (AUC) militia agreed to cease their activities. The list of politically motivated armed actors is currently headed by the Revolutionary Armed Forces of Colombia (FARC), and the National Liberation Army (ELN), a smaller guerrilla group initially linked to liberation theology, which has recently also agreed to enter a peace process with the government. At the same time, major criminal gangs (bacrim) largely recruited from former paramilitaries have become the main internal security threat.

The armed conflict between the government and the FARC began in the early 1960s with armed peasant movements that were initially linked to the Liberal Party. In 1964 the small and dispersed groups joined forces, in alliance with the Communist Party of Colombia, and started a military confrontation, after military pressure from the state backed by the U.S. In 1984 the government and the FARC reached a cease fire agreement that allowed the creation of a new leftist political organisation, as a first step in the guerrilla organisation's demobilisation. However, in the years that followed more than 3,000 members of this political organisation – the Patriotic Union – were killed by paramilitary organisations linked to the AUC, often in collusion with state security forces. The cease fire broke down in 1987 and the talks collapsed in 1990.

In 1999 the government and the FARC started a second major series of peace negotiations. The government agreed to demilitarise a territory the size of Switzerland in the Caguán region, south-west of Colombia, where the peace talks take place. However, the level of trust was low, the parties stuck in discussions around procedure, and they were consequently unable to address any of the long list of substantive issues. In 2001 the talks collapsed and in 2002 a new president, Alvaro Uribe, came on the promise to wipe out the guerrillas through the use of military force. Eight years of high-intensity war followed during which the government increased its military capacities and FARC's power was considerably weakened.

## **FACTORS TRIGGERING THE CURRENT PEACE NEGOTIATIONS**

---

Uribe's military offensive between 2000 and 2008 triggered a third attempt at peace negotiations. While the government was unable to defeat the rebels, it did severely reduce their offensive capabilities and limited their sphere of action to geographically far-flung areas. The FARC was proud of its ability to resist the formidable government offensive, but realised that it would never achieve a military victory over the state. At the same time, other countries in the region saw leftist politicians come to lead through the ballot instead of the bullet: Evo Morales in Bolivia, Rafael Correa in Ecuador and Hugo Chávez in Venezuela; and, more symbolically, also former guerrilla combatants become leaders such as José "Pepe" Mugica in Uruguay and Dilma Rousseff in Brazil. The third major factor that influenced the FARC was the death from natural causes of its historical leader, Manuel Marulanda, and the emergence of a new leadership with the vision and internal leverage to take on the challenge of a paradigm shift in the movement's thinking.

From the government's side, there were also circumstances that brought back to consideration the negotiating table. Despite the positive developments on the battle field and, above all, the government's success in turning the vast majority of public opinion against the FARC, a complete military victory proved to be elusive. Moreover, the successful targeting of high-ranking guerrilla leaders could become counterproductive, because it risked leaving the FARC without the political capacity to engage in constructive peace negotiations. At the same time the government had adopted a reform and modernization agenda that included normalizing the tense relations with neighboring Venezuela and Ecuador, addressing long-delayed structural reforms regarding rural development and political participation, and addressing the problem of illegal drugs production. Finally, there was the moral pressure to prevent further loss of lives and the suffering of thousands of victims of human rights violations by both sides to the conflict, including the state.

## **STRUCTURE OF THE PEACE NEGOTIATIONS**

---

The Peace Process has been structured so that it is composed by three phases: Preparation, Conflict Termination and Conflict Transformation. In the Preparation phase, between 2011 and 2012, parties had confidential talks to discuss the agenda and methodology for the proposed negotiations, which led to the August 2012 Global Agreement for the Termination of the Armed Conflict. Formal talks began two months later. The inaugural session was held in Oslo, and then moved to Habana. The Global Agreement highlighted that the purpose of the peace talks between the government and the FARC in Habana was to "terminate the armed conflict", and stated that the third phase of the peace process would take place in Colombia after the signing of the peace agreement and would involve society at large.

The negotiations were framed around five issues – rural development, political participation, illicit crops, victims and conflict termination – and a procedural issue dealing with the implementation of the eventual peace agreement.

Peace talks took place without a cease fire. The government unequivocally insisted on this to demonstrate its strength and determination both to the FARC and to public opinion and the security sector.

---

Herbolzheimer, K (2016)

*Innovations in the Colombian peace process.*

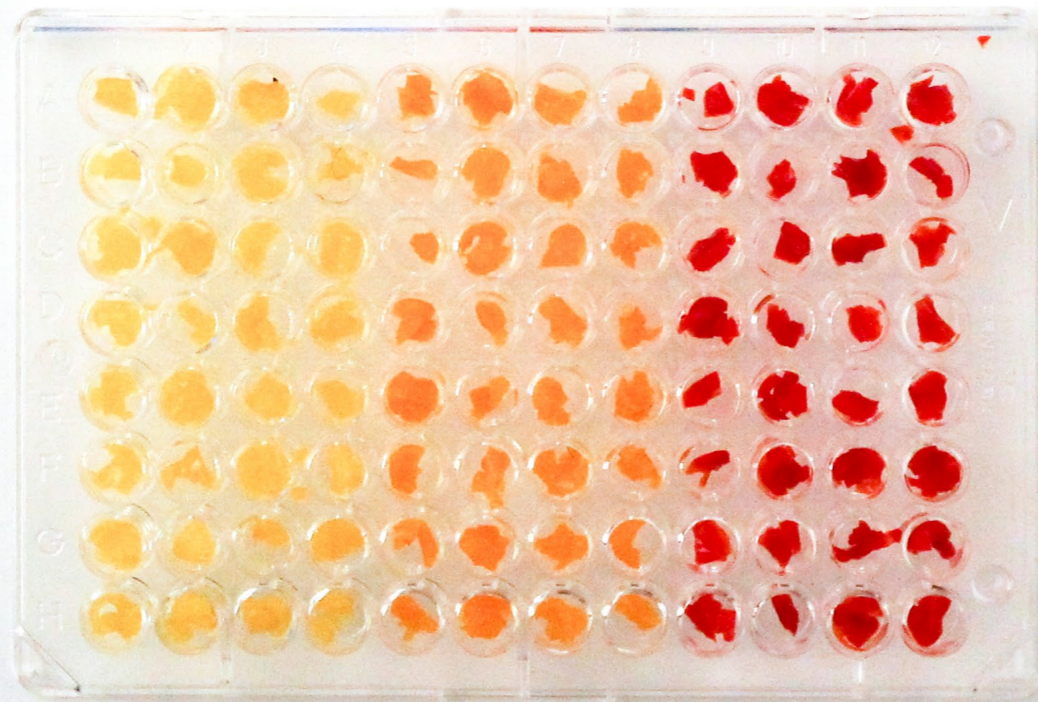
The peace agreement marks the end of the second phase of the Peace Process (Conflict Termination), according to the structure planned. It came with sensitive points that make clear again it is not a surrender, but an agreement and both parts will need to commit and compromise. It is a situation that brings discomfort not only to the negotiators involved but to Colombian society. After the turbulent way it had with the referendum's outcome (that better showed a polarized and divided country) and its later validation through Congress, Colombia arrives to the third phase of the Peace Process with an unclear panorama full of doubts and questions. The Conflict Transformation phase is meant to involve the whole Colombian society for broader dialogues and discussions. This Post Conflict time comes in form of a spicy Habanero with the only certainty that things will change as we know it.

## HABANERO ⚡

**Native to South America, Central America, and the Caribbean Islands, habanero peppers are the hottest of all commercially grown chili peppers. Habaneros boast more benefits than intense heat, however. They contain a high concentration of vitamins, minerals, dietary fiber and the compound capsaicin. Diets rich in the nutrients provided by habanero peppers may help prevent the development of a number of potentially serious medical conditions. Habanero chilis are very very hot, rated 100,000–350,000 on the Scoville scale. (Paprika and Pimento are 100–1,000)**



# Learning to Approach Habanero



---

In many cases the culture sector has proven to play a protagonic role in Post Conflict situations. In the aftermath of the 1994 genocide in Rwanda, art was used as part of the national reconciliation effort, exploring how by means of film, music, crafts, architecture and theater, national audiences expressed complex emotions, re-examined established models and ideas, and improved their emotional well-being.<sup>9</sup> Similarly relevant has been the Afghan Film Project<sup>10</sup> in Afghanistan which has supported local filmmakers to tell stories of the people and is contributing on the collective building of a national identity. In many Post Conflict situations there is a general interest, both local and international, on supporting arts and culture, and Colombia is another case for that. Several national and international institutions are being created to tackle the challenges that Post Conflict will bring. An example of this is The German-Colombian Peace Institute (CAPAZ; in German: DKFI) which reflects the need and interest on researching and supporting the peace process on topics “dealing with the past /culture of memory, prevention of conflict and organization of a post-conflict society.”<sup>11</sup> Particularly interesting here is how past, present and future are connected and how there is a link between memory and construction. This relates to some of the initial questions of this research that wondered about how are we going to talk in the future about what we are living today; about this present called Post Conflict. This brings to another kind of response to this time, from a Top Down perspective. A response that is concerned with the historical aspects of Post Conflict. This is the efforts shown by the Colombian government to build the symbols that mark and shape the coming time. An example of this is the ‘Balígrafo’ (Bullet Pen) used to sign the peace agreement. It was a pen made out of a bullet with a text engraved on it that says ‘Las balas escribieron nuestro pasado. La educación, nuestro futuro.’ (Bullets marked our past, Education will write our future.) Made by the Ministry of Education, with a clear message, it shows the potential of narrative objects in the time that is coming. A starting point on the construction of the memories of the future, and the aim to design culture and the gestures that will give shape to the futures that Colombia would like to pursue. Another example of this, is a point from the peace agreement. There is the intention to melt the guns and weapons from FARC and construct with them three monuments that will be in New York, USA (United Nations), in Habana, Cuba, and in Colombia. It is not clear yet, neither who would be responsible to make the monuments nor the content of them.

In general terms, this can be a collective exploration and construction of the gestures that will give shape to the coming time, independently of the name it has (Post Conflict, Conflict Transformation, or something else). Something that can be done from a Bottom Up

---

9 Basaninyenzi, U. World Bank (2012) From Kigali to Kabul: The Role of Art in Post-Conflict Reconciliation. <http://blogs.worldbank.org/publicsphere/kigali-kabul-role-art-post-conflict-reconciliation> retrieved on May 25 2017.

10 [afghanfilmproject.com](http://afghanfilmproject.com)

11 [instituto-capaz.org](http://instituto-capaz.org) retrieved on May 25 2017.

perspective. Coming from grassroot dynamics, manifestations from popular culture, and basically the individual. Discovering and embracing the different ways we can relate to the Topics we are facing. Going from recognizing them and acquiring some level of awareness, coming to stages of reflection and getting to action for an active construction of time. A place were these topics can be addressed and explored.

---

Different aspects from culture in regards to Art, Design, and Technology were considered as strategies to approach political and social topics.



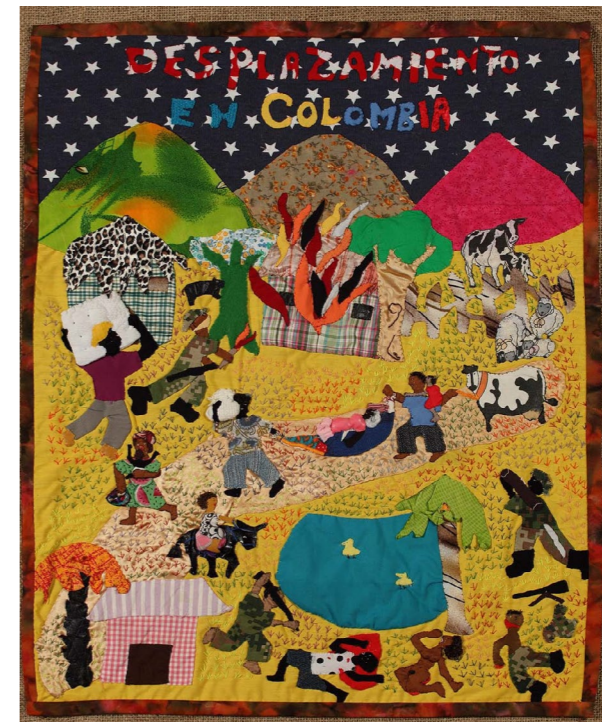
Balígrafo (Bullet Pen).  
The pen used to sign the Peace Agreement.  
Ministry of Education Colombia.

# A. Art as a Tool for Sensibilization

12 Art of Conflict  
Transformation Event Series. (2012)  
Transforming Threads Of Resistance:  
Political Arpilleras & Textiles By Women  
From Chile And Around The World.

Through out time many artist have developed their practice around political topics. Topics that relate to the system and models within we live or respond to a particular situation such as dictatorship or war times. Art has shown to be in many cases an interesting approach to such topics as it could reveal and communicate particular details about them in an appealing way that ultimately creates some awareness.

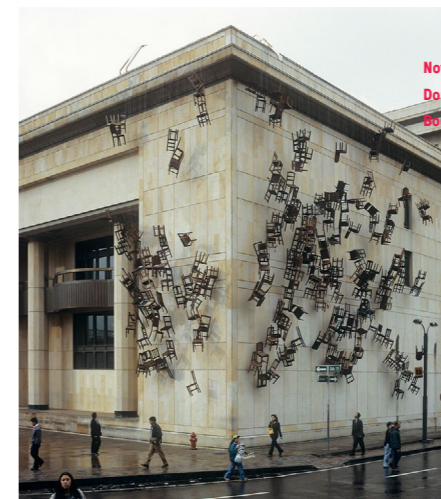
This kind of approach can be understood as a direct reactive response to a current situation. As a tool for catharsis and denunciation, these dynamics usually respond to a critical time and expose points that otherwise can be ignored or forgotten. 'Arpilleras' are an example of that. These are brightly colored patchwork pictures that depict scenes of hardship and violence that a population experienced. Well known in Chile as a response by a group of women during the military dictatorship of Augusto Pinochet, Arpilleras are also found in other countries that have faced state violence such as Peru and Colombia. A topic addressed here was the forced displacement and massacres in the country side, making the piece a manifestation of resistance but also a tool for making this problematic visible and remembered. In the foreword to Tapestries of Hope, Threads of Love: The Arpillera Movement in Chile 1974 – 1994 by Marjorie Agosín (1996), chilean writer Isabel Allende says: "With leftovers of fabric and simple stitches, the women embroidered what could not be told in words, and thus the arpilleras became a powerful form of political resistance."<sup>12</sup> From this case there are two interesting things to remark. The first one is how Arpilleras spread as a grassroots communication tool for violence awareness through America, and even reaching Africa (Zimbabwe), and Europe (Northern Ireland). It started as a dynamic from people in a specific context and later took the form of a tool or an approach that could be adapted to similar situations of violence, still reaching an awareness. The second point to highlight, is the fact that it started with workshops by the Chilean Catholic Church. This technique was in some way taught, but whether it was or not, a remarkable thing is that it provided a space to address, what couldn't be otherwise told in words.



Colombian Arpillera Mujeres tejiendo  
sueños y sabores de paz.  
Mampuján, 2010.

13 Moreno, L. (2010).  
 Troubled Materiality: The Installations  
 of Doris Salcedo. A Journal for the  
 Interdisciplinary Study of Literature.

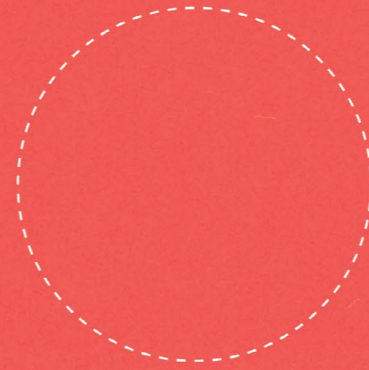
Another case of Art and politics in the Colombian context is the artistic practice of Doris Salcedo, who frequently responded to war time topics by making disappearances visible. From the victims that the Colombian Conflict has caused there is a significant group of disappeared people that often is either unnoticed or forgotten. In her installation-based work, Salcedo uses unusual locations or exhibition spaces to create environments that are politically charged and are meant to construct memory and fill the gaps of history. In her work 'Noviembre 6 y 7' (2002), it is been commemorated the seventeenth anniversary of the violent siege of the Palace of Justice by M-19 Guerrillas and the government's counterattack. In 53 hours (the duration of the original siege) she placed several wooden chairs against the façade of the building, "as creating 'an act of memory'. Her goal was to re-inhabit the space that was forgotten."<sup>13</sup> From this practice and approach to conflict topics, it is important to highlight the way Doris Salcedo, by reappropriating objects from the everyday life and public or open spaces, charge them with political value, and aims both for awareness and construction. She not only aims to visualize, otherwise unseen or forgotten events and situations but also by doing this, constructs at the same time symbols of memory. Anchors to topics that remind the value of being able to recognize and address them as she does with the victims of the conflict and specially the disappeared.



Noviembre 6 y 7  
 Doris Salcedo  
 Bogotá, Colombia.

As a direct response to a situation, Art can be used as a tool for awareness that communicates a position and a topic in an own space it creates. In order to being able to talk about topics and bring them to the table to discuss them, it is required to first be able to recognize them. Similar to conceiving the existence of something by naming it. The construction of these spaces is important to start the conversation, but sometimes this approach, as a direct response to a topic, tend to be more fixated to the Present and the Past than the future. The recognition and awareness of the now; today and yesterday: The Memory. How would it be to look to the coming time? To the Future?

Space for Sensibilization provided by Art.  
A space for recognition and discussion.



# B. Design as a Tool for Reflection

14 Koskinen, I., Zimmerman, J., Binder, T., Redström, J., Wensveen, S. (2102) *Design Research Through Practice: From The Lab, Field, And Showroom. (Designing Back From the Future: scenarios, fictions, methods p. 5)*  
15 Dunne, A., Raby, F. (1999 / 2005) *Hertzian Tales.*

When facing Post Conflict Topics, it is important to acknowledge that they not only belong or refer to the past (conflict), and the present (the agreement) but specially to the future; the time that comes after the conflict.

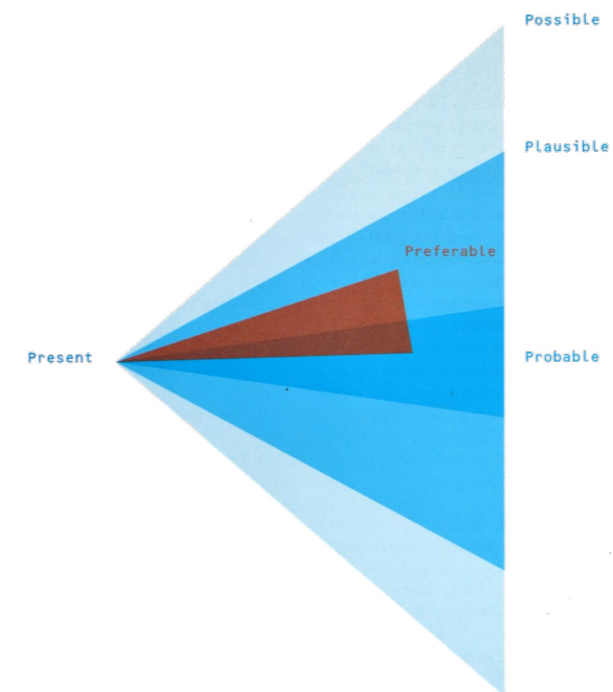
Design techniques come in as an interesting approach to the projection of the future, and the materialization of it. “When Herbert Simon famously defined design as an activity that tries to turn existing situations to preferred ones, he pointed out a crucial feature of design – it is future-oriented. Designers are people who are paid to produce visions of better futures and make those futures happen.”<sup>14</sup> From the multiple definitions that design can have, taking as a reference Herbert Simon’s one, from the most basic form of design there is an intention to shape the future; to influence it. By turning existing situations to preferred ones or keeping them from changing, the power of shaping the everyday life, has inevitable an influence in culture and in the future. This is specially the case of one of the disciplines that develops from Design; one that specifically focus on the future. This is Speculative and Critical Design.

Critical Design is a discipline mainly impulsed by Anthony Dunne, Fiona Raby and the Royal College of Art (UK) that uses speculative design proposals to challenge narrow assumptions, preconceptions and givens about the role products play in everyday life [...] its opposite is Affirmative Design: Design that reinforces the status quo.<sup>15</sup> In these projects, future scenarios are developed and communicated by the use of design that brings fiction to familiarity, close to the everyday life. In these futures, trends and topics are further examined to discover the different possibilities a scenario will bring but specially the implications it will have. It is strongly impulsed by the opportunities technology can bring and also its consequences. Very often it can happen that when looking at the future, people will envision shy or narrow possibilities. The future is very open but it can be hard to reveal all the different colors and shades it can have. “The

**Anthony Dunne, former Head of the Design Interactions programme at the Royal College of Art (RCA), United Kingdom, and currently at The New School in New York refers to fiction as ‘what if ...’ scenarios that stimulates questions, a desire for change. The Design Interactions programme developed critical and ‘estranged’ futures to stimulate discussions, under an approach called critical design, with the intent to develop a ‘parallel design activity that questions and challenges industrial agendas’ Dunne & Raby (2001).**

16 Dunne, A. (2001) *Design Noir: The Secret Life of Electronic Objects*. P. 8.  
17 Willis, A-M (2014) *Designing Back From the Future: Scenarios, Fictions, Methods* p. 2

future forecasters have a conservative role, predicting patterns of behavior in relation to technological developments. They draw from what we already know about people, and weave new ideas into existing realities. The resulting scenarios extend pre-existent reality into the future and so reinforce the status quo rather than challenging it.”<sup>16</sup> Anthony Dunne already knowledge this situation in *Design Noir*. We live in a time where technology can suddenly change everything as we know it but future trends tend to follow and reinforce our current models of living. Design and technology have the potential to catalyze new cultural patterns that reinterpret the models we live in and are constantly changing and swapping realities. This has been constantly proven, especially when technology goes mainstream and is adopted by popular culture ad it happened already with technologies such as internet and smart phones. The interesting thing about Speculative and Critical Design is that it provides a ‘time’ to test and reflect about the different futures that could happen, and start a conversation about the preferable futures we would like to pursue or the other ones we might like to avoid. Anne-Marie Willis, Professor of Design Theory at the German University in Cairo, points out the purpose and value of such a practice as scenarios are not meant to be predictions of the future, or tell that the right way or the wrong one. They are a means to project likely, possible or plausible future circumstances, in order to reflect on them and to inform action to be taken.<sup>17</sup> This practice bring to the table to ideas. One that enables the consideration of different futures and not a static and unique one, and the possibility to prepare yourself already in case such a scenario happens. These different possibilities of futures suppose an evaluation of possibilities and implications but furthermore it works as a trigger of imagination and inspiration. One that would have already open the door the different/alternative possibilities and welcomes the different ones that could come.



Cone of Preferable Futures  
Based on Stuart Candy's Depiction  
Dunne & Raby, *Speculative Everything*  
MIT Press 2014

An interesting example of a Speculative Design project that builds and creates a 'time' is The Golden Institute by designer Sascha Pohflepp. This is a fictional institute situated in an alternative past where president Jimmy Carter won the elections on the 1980's and used his second term to develop the country around renewable energies on a scale comparable to the Apollo program. Infrastructure is build aiming to use the energy of thunders, cars are modified and a whole alternative reality is constructed. The project introduces the past as a way to talk about the present and the future, triggering thoughts that make possible to conceive other kind of present realities and present futures. Such scenarios "... remind us that future is never a blank space ahead of us, it is littered with what the past has thrown into it. Given this situation, we have no choice but to plan for the future, which is why we need to further develop the ability to create future scenarios that can inform the design interventions needed to be made now."<sup>18</sup> There is a link between past, present and future. Beyond the popular saying that those who cannot remember or doesn't know their history are condemned to repeat it, it is an interesting exercise to conceive a bifurcation in the past an realize that we live in one of the endless possible futures. When we are able to imagine such worlds we can partially prepare ourselves to whatever future or time is coming, and it can be easier to see it as a memory than a projection of a blank future. Very often, these projects act as stimuli for a so called lateral thinking. Thought triggers that rather to move forward, move sideways, and are able to provoke bifurcations in the different futures we can think of and conceive.

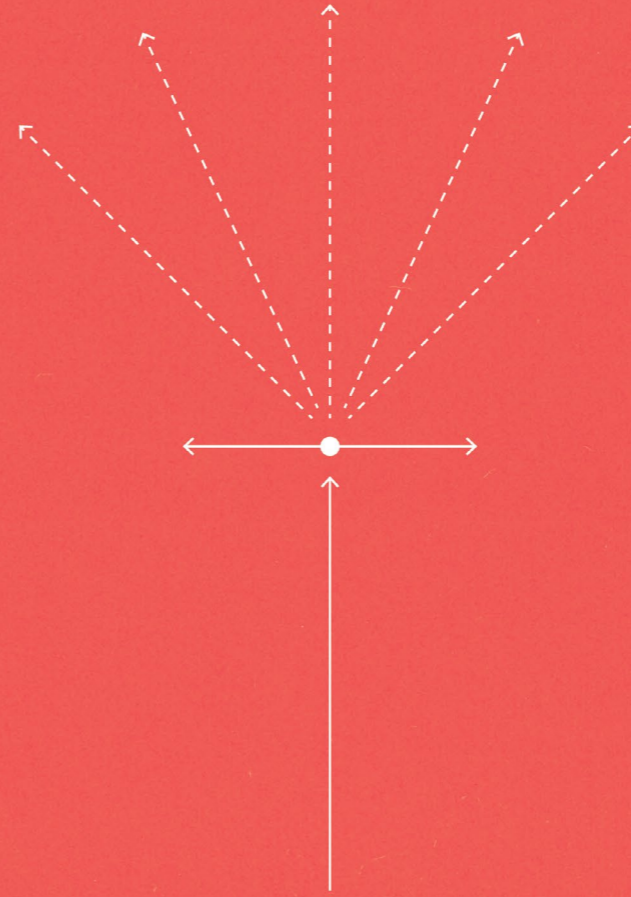


The Golden Institute  
Sascha Pohflepp



The act of sensibilization and reflection not only makes possible the recognition of a topic or situation but also its evaluation and projection. This is possible by the creation of the 'time' where these alternative realities are possible and could happen. When fiction turns familiar and close to reality. Nevertheless the discipline has been also criticized in the sense that its provocative technics by blurring fiction with reality (the absurd and the familiar) are highly effective on starting a discussion around a topic but hardly leaves the academic world or the galleries. As a consciously approach that rather brings more questions to the table than answers, there is hardly a situation in which they could face the 'real world'. How this future mapping could turn also into action? Into future making?

Time for Reflection provided by Design.  
Lateral Thinking and different  
bifurcations for the future.



# C. Art, Design and Technology as a Tool for Action

19 Landwehr, D. (2014)  
Political interventions p.149  
20 A decentralized  
development model that encourages  
open collaboration. Generally a computer  
program in which the source code is  
available to the general public for use or  
modification from its original design.

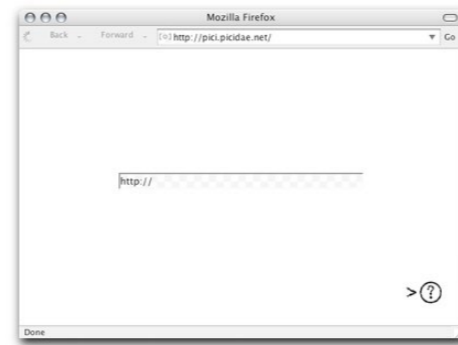
For the Post Conflict society Colombia is willing to construct, it is very important to be able to recognize the challenges we are facing or might face and to reflect on them by projecting and mapping different kind of futures. Additionally, a necessary element for this construction is precisely taking the first steps and take action for the futures we would like to pursue.

In that sense, Digital or New Media Art might be an approach that can lead to action and has also been used as a way to respond to political topics. This in a way that not only creates awareness on a rather unnoticed topic, but is also meant to be a tool for action. This is an approach that uses technology to actively challenge our current models of living and systems. An approach that expose greyzones between what is legal and illegal; what is possible and what is not, and develop tools that take advantage of them. This is the case of the artistic practice of Christoph Wachter and Mathias Jud, two swiss digital artists that live between Berlin and Zurich. Their work is can be considered as subversive and provocative because very often it calls into question and challenges models and behaviors that are commonly taken for granted. They give back to the people or consumers, the keys and the access to the tools of the digital era, and an understanding of the context that regulates them. They also give them with these keys, the responsibility to question and reshape the paradigms, the moral values, and the social behavior of our contemporary society. The current models within we live and the system of how things should work. Driven by an Open Source<sup>20</sup> culture, they develop software and hardware, under the framework of art interventions that result as tools to respond to certain political situations such as internet censorship. With Picidae (since 2007), New Nations (since 2009) und qaul.net (since 2012), they have not only exposed this issue but also reacted to it with projects easy to replicate and use, that can be helpful for individuals facing these topics. Picidae is a server that generates pictures of blocked websites so that they can not

by identified by targeting words. Some governments, corporations and services block contain that contain words such as 'sex'. A website such as 'habaneroexperts.com' could potentially be banned since it contains the word 'sex' in its domain. With Picidae websites are simulated by images and thus can be accessible in places where they would otherwise be censored.

New Nations project develops on the idea that each country has an Internet Domain such as .de for Germany or .co for Colombia, and creates new Internet addresses (ccTLD) for unacknowledged groups such as the Tibetans, the Tamils, and the Uigurs, among others. This project explores new forms of global togetherness and communicative exchange by providing a digital space for recognition for these groups of people.

The term qaul is Arabic and means opinion, say, talk or word. Qaul is pronounced like the English word 'call'. qaul.net is a Mesh Network as an alternative to expensive or faulty infrastructures that provides a space for voice calls, file sharing, and twitter like messenger. Its name comes as a reaction to the Arab Spring in which in countries such as Egypt, Internet was restricted and blocked.



Artistic Practice of  
Christoph Wachter  
and Mathias Jud



---

21 Landwehr, D. (2014)  
Political interventions p. 150  
22 Landwehr, D. (2014)  
Political interventions p. 158

From the artistic practice of Wachter and Jud it is relevant to remark how do they effectively appropriate technologies to explore a more protagonic role of the individual in how we shape our society and future. "... they invite the consumers to actively participate in the political, economic, and cultural system in which they live. Unmistakably, the artists affirm the responsibility of the individual in shaping our society and the moral values upon which it is based."<sup>21</sup> This seems to be an interesting approach to such a time like the one that is coming for Colombia. Post Conflict or Conflict Transformation time demands an active involvement of the individual on the futures we could have and the phase we could shape. An opportunity to rethink how things were, and currently are and act by constructing what it could be. This artistic approach provides the space to identify, reflect and act on topics from the cultural system people are situated.

Relating to this approach, it can be developed furthermore the idea that providing this space that can be understood and perceived as a place that doesn't 100% belong to reality, is in fact the situation that enables that such actions can take place, and be conceived. "The legal freedom of artistic expression opens up a space in cultural arbitrage; it is a game with legal forms in cross-border data travel ("picidae") as well as local regulatory networks ("qaul.net"). Most of their actions could hardly be realized without the freedom of artistic expression. A useful loophole is helpful here; programmers would call it an "exploit". Art brings along its own legal framework - but the law has no prerogative to decide whether something is art or not."<sup>22</sup> Dominik Landwehr, analyzes in his book Political Interventions, exactly how the own framework and space that art provides, is the one that enables that such projects or tools as the ones from Wachter and Jud can be realized and take place. The fact that their pieces can hardly be categorized or tagged brings them the separation from 'reality' that is enough for both addressing topics and develop them. He examines the subversive character that these projects may have and admits that again this separation

of reality is a needed and important process in digital political interventions. "...isn't the concept of subversion based on the option of positioning oneself outside of the "system" that is supposed to be infiltrated? But in what cultural or political context does this place outside of the system of "the real" - the state, the economy, the institutions, etc. - still exist?"<sup>23</sup> A comparable idea is the one that while being abroad, many people get to know a place very well, and it is the place they belong. Being able to separate from the image for a while, enables very often the possibility to contemplate the 'Big Image'. Landwehr then adds, as the existence of such a place comes to question, "The French philosopher Jacques Rancière writes: "There is no real world that is outside of art. [...] The real is always a subject of fiction." (Rancière, Jacques: Der emanzipierte Zuschauer. Vienna 2009, p. 91)"<sup>24</sup>. This is a perspective which brings one more time, fiction to consideration. Very often fiction is being used as a space to develop thematics that can be compared to the ones from reality, as it happens in great number of novels and films. With disciplines such as Speculative & Critical Design, awareness and reflection can be achieved, but how could this techniques be brought to reality and provoke action?

---

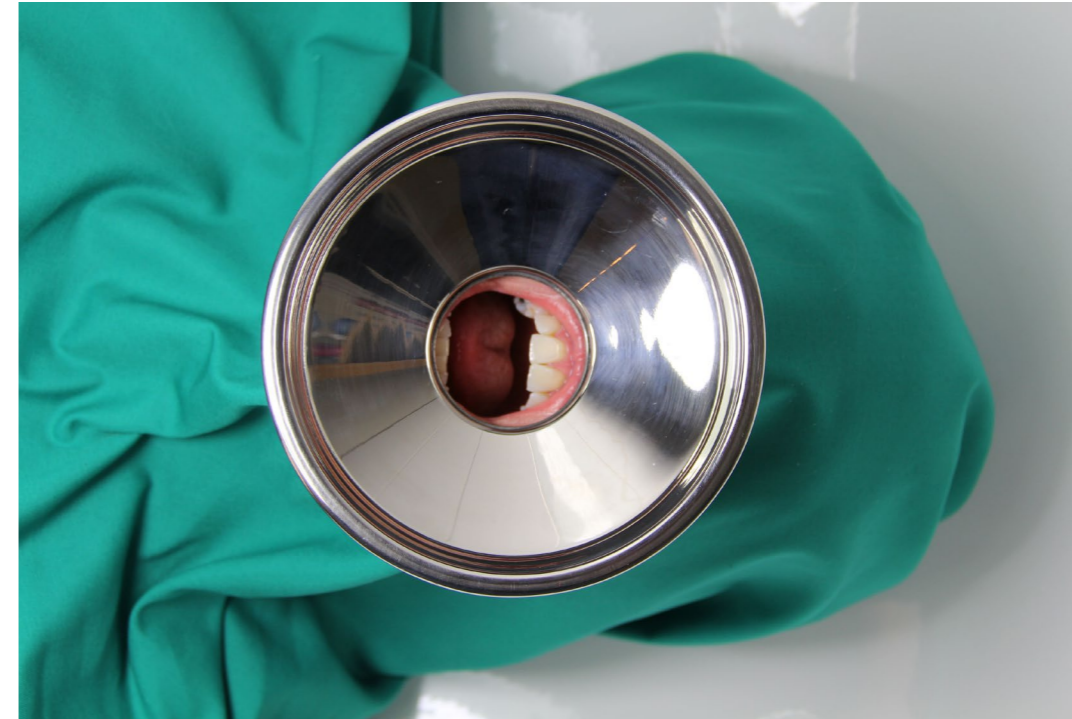
23 Landwehr, D. (2014)  
Political interventions p. 165  
24 Landwehr, D. (2014)  
Political interventions p. 165

25 Prado de O. Martins, L. and Vieira de Oliveira, P.J.S. (2014) Questioning the "Critical" in Speculative & Critical Design, *Medium – Designing the Future*. <https://medium.com/designing-the-future/5a355cac2ca4> retrieved on May 27 2017.

26 The Brazil Business (2012) Introduction to Cesta Básica. <http://thebrazilbusiness.com/article/cost-of-living-in-brazil-ndash-cesta-basica> . retrieved on May 27 2017.

27 Al Jazeera (2017) Venezuela Military Controls Food as Nation Goes Hungry. <http://www.aljazeera.com/news/2017/01/venezuela-military-controls-food-nation-hungry-170101195414433.html> . retrieved on May 27 2017.

In many Speculative & Critical Design projects, designers develop dystopic futures that happen to be present realities in other territories of the world; as in Latin America.<sup>25</sup> An example of this is the project Republic of Salvation by Michael Burton and Michiko Nitta. This project was presented in MoMa's Design and Violence exhibition and is part of the larger After Agri project. Designers developed a dystopic future scenario, in which the government is forced to implement a strict food-rationing policy in which individuals get food according to the job they have. This is a scenario which is not so far from present realities in South America, like in Brazil. Ração Essencial Mínima (minimum essential ration) or Cesta Básica Nacional, is a group of basic products that is provided to all Brazilian workers, and is supposed to be enough for a family to use them during a month. In 1938, Getúlio Vargas, Brazil's former president, introduced the Cesta Básica Nacional which its products vary according to the three big areas of Brazil: the Southeast region, the South/Mid-West region and the North/Northeast region. They are part of a program named PAT (Programa de Alimentação do Trabalhador or worker's nourishment program).<sup>26</sup> Also not so far from the situation, is what it is happening in 2017 in Venezuela where much of the country is starving and the military manage the country's food supply, putting generals in charge of everything from butter to rice.<sup>27</sup>

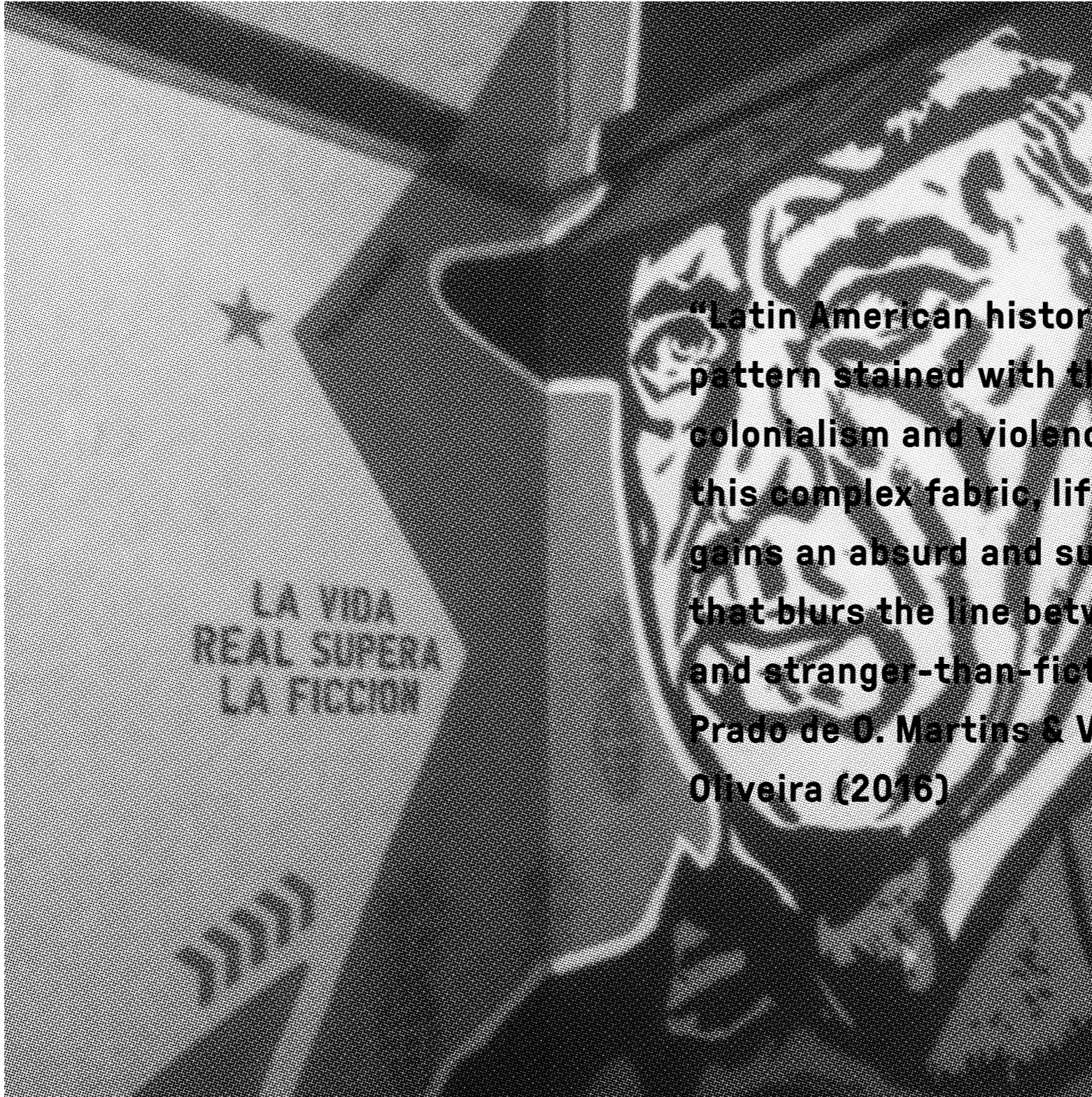


Up  
Republic of Salvation.  
Michael Burton Michiko Nitta  
Left  
Cesta Básica Nacional  
Ração Essencial Mínima  
Brasil

Speculative & Critical Design is discipline that was born and has been developed mainly in the Global North. But how can these techniques be applied in the Global South? What happens when the futures of some are the presents of others? What happens when reality is so absurd that it can be stranger than fiction? Speculative and Critical Design has been successful as a provocative thought-triggering approach when it blurs the line between fiction and reality, by making a scenario familiar enough so it is possible to imagine it. What happens when it is the other way around? "... many subversive strategies operate precisely with this difference between the real and art; they manoeuvre along this border and provoke questions about the justification for this differentiation. In some cases, this may come very close to playfully dissolving this difference."<sup>28</sup> For many artist and designers, a sweet spot for provocation and a thought trigger practice, it is precisely to develop on the border between what is real and what is fictional and blur the frontier. A place where alternative measures can be conceived and serious matters can be reinterpreted.

'Design Fiction for Real' or 'Real Fiction' might be the application of Speculative & Critical Design techniques to stranger-than-fiction situations. These can be a tool for not only generating the 'space' in which topics can be recognized, evaluated and performed, but also the 'time' in which they can develop. Anne-Marie Willis, appropriately remarked in her paper 'Designing Back From the Future: Scenarios, Fictions, Methods' the importance of considering different perspectives of time. "'Homogenous empty time' plus the idea of universal progress created an idealized vision of peoples and nations moving in the same direction, be it at different speeds. Yet the actuality is different: time is fractured. One nation's past is another's future – industrial workers of late twentieth century China re-lived Europe's industrial revolution – the same economic forces, the same exploitive conditions, two centuries later. Today, according to the logic of economic development, many nations today are going backwards, modernity seeming like a brief interlude."<sup>29</sup> So

if one Nation's Past is another's Future, and the Future of some is the Present of others, it would be possible to tackle present realities in a similar fashion as speculations are being constructed. Only that it is no longer needed to construct a dystopic future for this but it is only necessary to respond to a present coming time full of uncertainties where the only thing sure is the presence of change. Thus explore ways in which the discipline can be pushed, go beyond the gallery and be applied in reality, provoking both reflection and action.



\* Prado de O. Martins, L. and Vieira de Oliveira, P.J.S. (2016) Breaking the Cycle of Macondo: Design and decolonial futures. How can the ideas of timelessness and anachronism contribute to the decolonization of design practices in Latin America? p. 1

Left Graffiti in Bogotá by Toxicómano

25 Prado de O. Martins, L. and Vieira de Oliveira, P.J.S. (2014) Questioning the “Critical” in Speculative & Critical Design, Medium – Designing the Future. <https://medium.com/designing-the-future/5a355cac2ca4> retrieved on May 27 2017.

26 The Brazil Business (2012) Introduction to Cesta Básica. <http://thebrazilbusiness.com/article/cost-of-living-in-brazil-ndash-cesta-basica> . retrieved on May 27 2017.

27 Al Jazeera (2017) Venezuela Military Controls Food as Nation Goes Hungry. <http://www.aljazeera.com/news/2017/01/venezuela-military-controls-food-nation-hungry-170101195414433.html> . retrieved on May 27 2017.

Speculative and Critical Design hasn’t been fully explored yet in the context of the Global South. Design itself as a discipline is still very young or unrecognized in many territories. Nevertheless there are interesting cases in which these techniques have been reappropriated in tropical areas. A starting point is the work made by Álvaro Vieira Pinto (1909 – 1987), a Brazilian philosopher who, between the years 1960 and 1970, developed a criticism of cybernetics that anticipated many issues discussed in recent studies of Interaction Design, particularly in Human Computer Interaction (HCI) and science, technology and society (STS). “He understood both past and future as shaped by the present, a present open and creative due to constant change. Each moment offers men and women the opportunity to design the future that they imagine and the past that they believe has happened. Everyone projects herself into the unknown future, and not only in the context of proposing long term scenarios, but also in simple actions such as hammering a nail. A sense of purpose is necessary and always present, though not necessarily acknowledged.” His conception of time is a starting point on the interpretation and construction of time and realities. An understanding that enables change in both past and future by actions of the present. This is a framework that can be potentially relevant in the Post Conflict time, as there are concerns both on clarifying the past and construct stable memories and build the society for the coming time. The actions taken today have influence in how we relate to the past, how we project and construct our future and also how we build the future memories that deal with the current present.

Design and technology may not have an origin in the Global South or the tropical areas but they are being constantly, not only adopted but also reappropriated. Being adapted to their local context, being misused and acquiring new meanings and understandings.

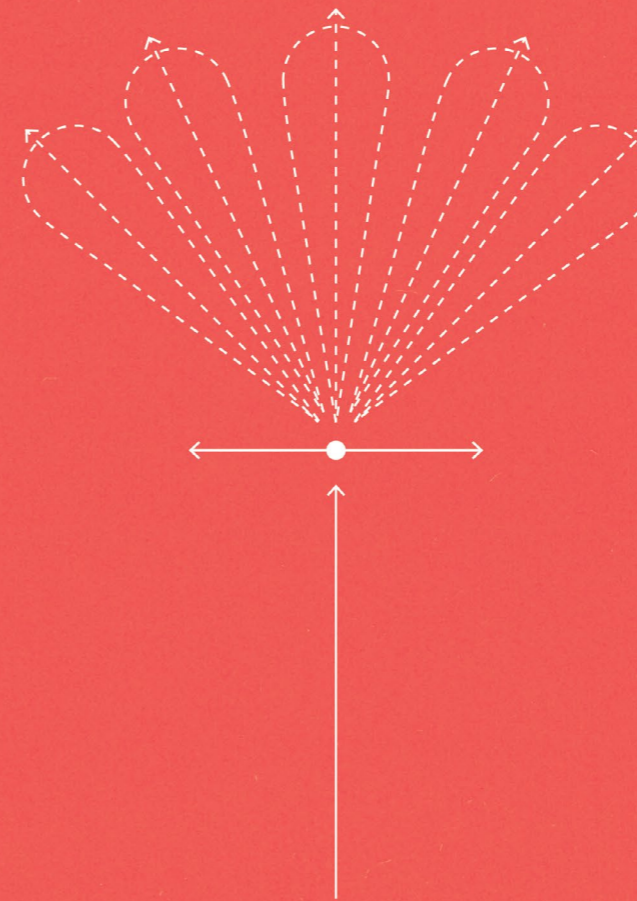
A south american metaphor for that is cannibalism. Since Oswald de Andrade’s Cannibal

Manifesto (1928), Cannibalism is used as a metaphor in Brazil for handling the cultural influence of ‘more developed’ countries. In this metaphor, locals, in this case Brazilians, should eat the imported concepts and digest them, returning a more appropriate version to the local condition. This is similar to what indigenous people did, by eating captured enemies in honor of their strength, and in hope they will become part of the tribe. Modern south americans should, in a similar way, dare to blend the global and the local, the mass production and the crafts, the erudite and the popular culture, and so on. The attempt to localise critical design in a different place cannibalised it into a different approach, what is being called ‘Design Livre’ (Instituto Faber-Ludens 2012 Brazil). Design Livre (Free or Open Design) projects focus on local issues while adopting principles from the Open Source culture like releasing their source code and open their design process for participation. Their intention is that that their projects not only stay on a level in which there is an individual reflection but furthermore a collective participation. It seeks popularity by developing themes of popular interest and offering tools and mechanisms for popularity and participation. This school is inspired by Brazilian musician Gilberto Gil’s notion of Usopy. –the future that is already in use (Savazoni and Cohn 2009)– “[it] tries to develop design fictions that are constructed at the same time they are used, relying on participation to keep the future open-ended. The project is collective and open, but comes to an end when the participants lose interest on it.” This challenges one common notion of Design Fictions that typically takes place in the future. The existence of this ‘time’ or fiction comes alive while it is been used and moves away when it isn’t anymore. In this approach, there’s a construction of space and time as a way to respond to political topics



Cannibalism Illustration

New Media Art, Design Livre and a variation of Critical and Speculative Design in the Global South bring to the possibility of the construction of both spaces and times for the awareness, development and action of political topics. They suspend from 'reality' and develop and build a space and time while it is being used; while it is being occupied. Distinctions between fiction and reality, and present and future are no longer important anymore. There won't be the need for a tag as long as this space and time is believable enough to be understood and conceived. And at the same time absurd enough it can provoke emotions and thoughts that develop furthermore. It is the possibility to playfully rearrange realities and construct and give shape to the zeitgeist we would like to pursue now.



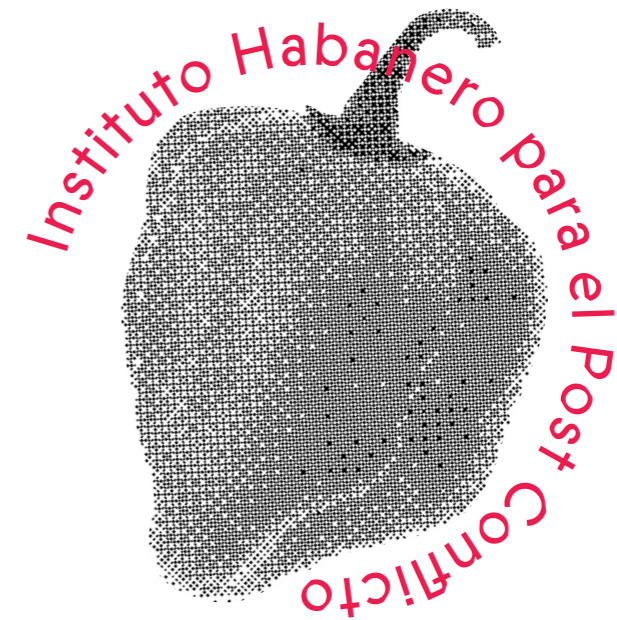


Habano Institute for Post Conflict



# Habanero Institute for Post Conflict

In this research it has been explored the different possibilities that Art, Design and Technology can bring when they are used to tackle complex political topics. Particularly interesting is to see how by achieving sensibilization, reflection and action, they develop spaces, times, and times combined with spaces, respectively. This leads to the foundation of the Habanero Institute for Post Conflict: a response to the Post Conflict time Colombia is facing, constructed in a time and space, that lies between fiction and reality. A time and space meant to construct symbols and gestures that define the different realities that can be reorganized. An institute specialized on the research of responses to Post Conflict. It has the mission to investigate how people could relate in different ways to the time that is coming and develop a growing collection of responses that aim to shape this coming era. A collection of cases both realized and impuled by the institute, and manifestations performed by individuals and the popular culture. The Habanero Institute for Post Conflict acknowledges that war times were hard and post conflict times can be even harder. It is alright to be shocked and afraid of what is coming. The institute is willing to collectively explore how we Colombians can shape this coming time. One time that seems to be very spicy, but for sure there is going to be a lot of flavor.



---

Responding to Post Conflict Colombia and shaping it.



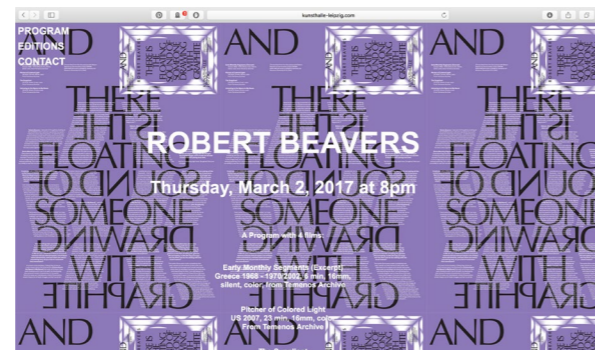
**Discovering Utopia:  
Lost Archives of Soviet Design**

Discovering Utopia is a project exhibited at the London Design Biennale 2016. It introduced the visitors of the exhibition to never-before-seen soviet design pieces. The post war time was marked by an enthusiastic response of both realized and unrealized pieces in the realms of architecture, objects and products, and infrastructures, that marked and shaped the soviet time. In the USSR there was a unique design system headed by the All-Union Research Institute of Technical Aesthetics (VNIITE). This archive of soviet pieces gives shape to a time and also brings the possibility of developing alternate histories of the unrealized designs and systems.

One of the main goals of the Habanero Institute for Post Conflict is the construction of an archive of responses to the coming time in Colombia. The collection of symbols and gestures that will mark the time to come and will help to develop and map the different futures we (colombians) would like to pursue. As an active exercise of construction and archiving, it will permit not only construct different futures, but also different realities that can be reorganized.

**Kunsthalle-Leipzig**

Kunsthalle-Leipzig.com is an Art Gallery initiated by an artists that organizes exhibitions with proper invitations and programs. The name 'Kunsthalle' is used as a more institutionalized and formal way that makes it feel as it belonged to the city of Leipzig. It is also closely similar the the official Art Gallery Kunsthalle Der Sparkasse Leipzig. The view and understanding of the art gallery changes as it borrows the formal name of 'Kunsthalle' provoking as well that very often its more protagonic that the one from the city.



The resignification of the initiative by appealing to a formal categorization for a bottom-up action, is a strategy that the Habanero Institute borrows as way to find the sweet-spot between fiction and reality.

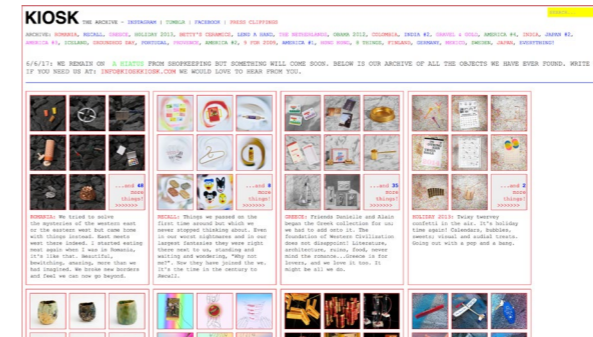
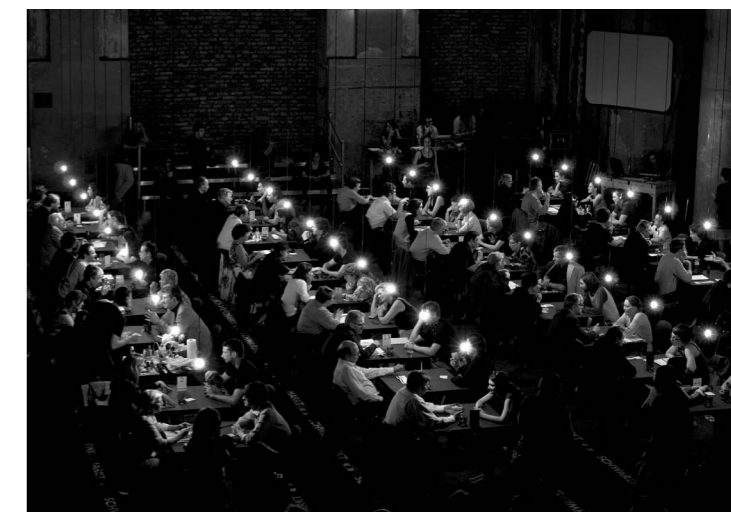
# References

**Mobile Academy**

"The Mobile Academy always changes location, time and theme, maintaining a consistent intensity and a growing sense of doubt. Established in 1999 Mobile Academy is a project by Hannah Hurtzig with changing collaborators." mobileacademy-berlin.com

It is a traveling non-static place that has produced and staged performances and assemblies in public and semi-public spaces around the idea of producing, sharing and distributing knowledge. It develops collective spaces for learning, dialogue and perform the art of conversation. One of its most well-known projects, is The 'Black Market for useful and useless knowledge'. It has been produced 18 times in different places such as Warsaw, Istanbul, Vienna, Berlin, and Paris.

Both the traveling and collective knowledge-gathering aspects are lessons that the Habanero Institute aims to appropriate. Reaching a big range of people from different places and with different backgrounds.



**Kiosk**

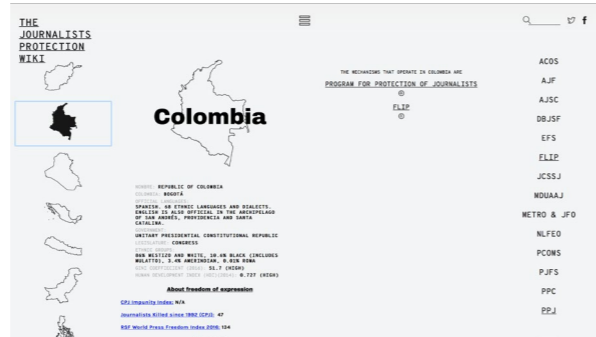
Kiosk is an Archive of iconic and representative objects from different places around the world. The collection of objects constructs a material essence of the identity of a place. The collection of objects includes the ones from countries such as Romania, Sweden, Japan, and Colombia and thematic collections such as 'Obama 2012'.

The digital archive character of Kiosk, is something that the Habanero Institute pretends to work on. A web space where symbols, gestures and icons from a culture are gathered all-together. It is remarkable as well, the focus on objects as cultural expressions that mark the identity of a group and time.

# Digital



Páteř 2116 - Jan Novak



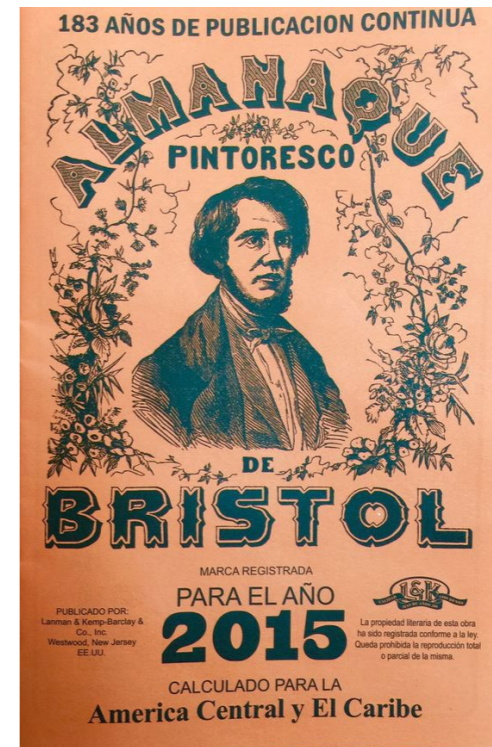
Journalist Protection Wiki



# Popular



Bogotálogo



Almanaque Bristol



Combo Chimbita

How would Post Conflict Colombia be?

---

THE HABANERO INSTITUTE FOR POST CONFLICT INVESTIGATES AND EXPLORES RESPONSES TO THE COMING TIME IN COLOMBIA.

IT RESEARCHES DIFFERENT WAYS IN WHICH PEOPLE CAN ACTIVELY RELATE TO THE TOPICS AND SITUATIONS WE ARE FACING BY CONSTRUCTING THE SYMBOLS AND GESTURES THAT WILL GIVE SHAPE TO THIS TIME.



28 **Alarma en el Centro de Memoria Histórica: Mindefensa se mete en la dirección de la entidad.**  
<http://pacifista.co/alarma-en-el-centro-de-memoria-mindefensa-se-mete-en-la-direccion-de-la-entidad/>

Beginning of April 2017. The Colombian Ministry of Defense is part of the board of The National Center for Historic Memory.<sup>28</sup> This situation puts in doubt the impartiality that the center will have in the future, specially on the construction of a possibly official memory, since the Ministry of Defense has been an active actor in the Colombian conflict. This decision made by the government reinforces the idea of history been written by the victors.

This leads to the need of the construction of an historic archive with different points of view and involving every subject of society. One archive that can complement the one by the Center of Historic Memory. An archive that starts already constructing and collecting the different responses Colombians have to Post Conflict and represent the Memories of the Future.

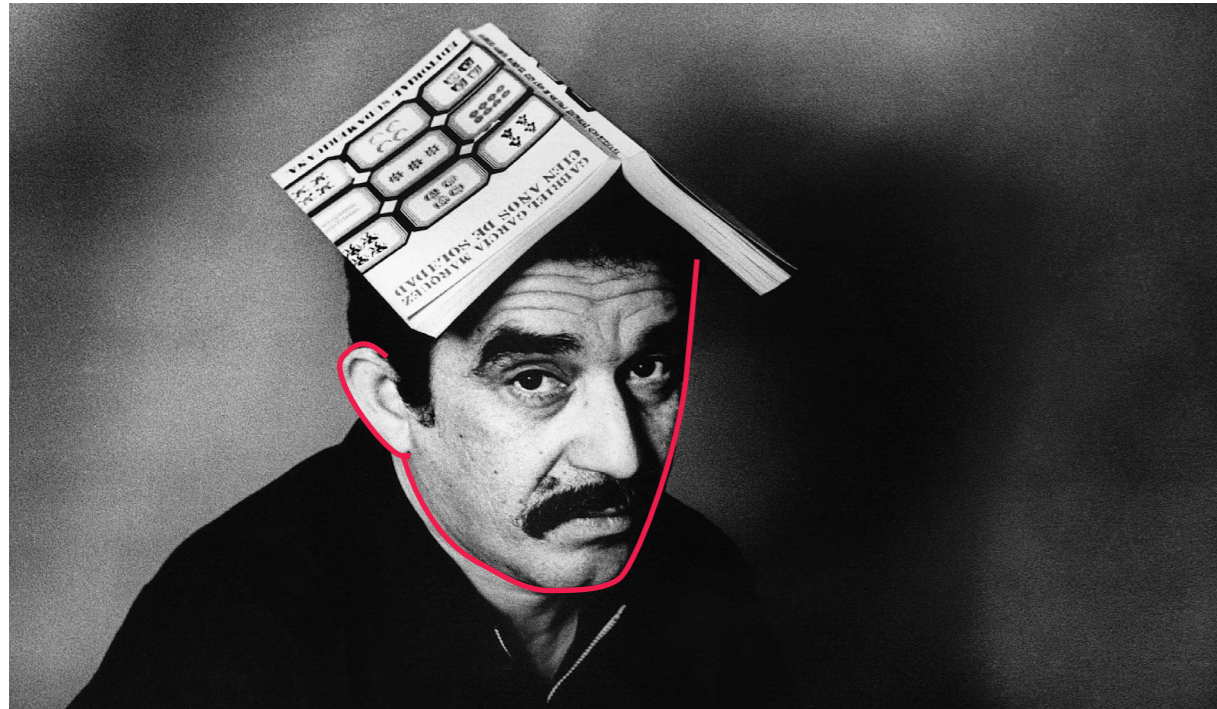
The Habanero Institute for Post Conflict not only investigates different ways to relate and respond to the coming time in Colombia, but also gathers together these manifestations as an archive for Post Conflict Colombia.



MINDEFENSA



**Centro Nacional  
de Memoria Histórica**



Gabriel García Márquez with first edition of One Hundred Years of Solitude.



# Real Magicalism

The Habanero Institute for Post Conflict uses the method of Real Magicalism. This method refers to Critical and Speculative Design techniques, applied in stranger-than-fiction scenarios in the Global South. Being Colombia the Land of the Magical Realism, the literature movement with Gabriel García Márquez as its biggest exponent, it is not a big surprise that the country experience plenty of absurd realities. Realities that very often are far more stranger than fiction.

One Hundred Years of Solitude was one of the greatest novels written by the Colombian author and is considered one of the most representative pieces for this literature movement. It is the story of a six generation family in the fictional village of Macondo, but can also be written as the history of Colombia and South America. "It is about love and war, is full of visions, ghosts, languid women who live under clouds of butterflies and a secret prophecy, that is fulfilled the moment it is deciphered."<sup>29</sup>

One Hundred Years of Solitude has its 50th year anniversary on the year 2017 when Colombia enters the Post Conflict time after signing together with FARC a peace agreement on 2016. This marks the end of over half a century of conflict, and begins with the question how the next 50 years to come are going to be. Real Magicalism is there to tackle the different situations coming with this time, and reorganize realities.

29 9 Amazing Books That Feature Magical Realism  
[http://www.huffingtonpost.com/katharina-hagena/9-amazing-books-that-feat\\_b\\_4732119.html](http://www.huffingtonpost.com/katharina-hagena/9-amazing-books-that-feat_b_4732119.html)

# Responding Principles

Responses to a certain period of time (in this case Post Conflict) are manifested taking different shapes and forms that construct a cultural identity.

From festivities, holidays, food, music, language, and objects, among others, symbols and gestures from a culture are constructed.

The Habanero Institute for Post Conflict revolves around the question How Post Conflict Colombia would be. It analyzes and constructs different responses that take the form of a cultural manifestation. It also evaluates how would it possibly be if already established Colombian symbols and gestures acquire new meanings and understandings.

The different Approaches and Responses to Post Conflict constructed and collected by the Habanero Institute belong to a category of a cultural expression and build a new symbol or resignify an older one. Thus provoking tension, confusion an excitement on an audience that can be triggered and encouraged to build their own visions of the futures and realities.

# Resignifying Symbols



Kurator Rex - Video Art on Post Conflict & Utopia



Traditional Colombian Hits of the Year Record

---

# Approaches / Responses



# Colombian Reunification National Day



All the historical events that Colombia has experienced in the last months brings the possibility to consider having a new national holiday. Something like Colombian Reunification National Day, that is meant to be a day to remember the end of the violent conflict between the Colombian state and FARC-EP.

But when would this holiday take place? There have been so far several dates with important events:

September 4 2012 - Begin of the negotiations.

August 24 2016 - End of the negotiations.

September 26 2016 - Official signing of the Agreement.

October 2 2016 - Referendum rejecting the Peace Agreement.

November 24 2016 - Sign of Revised Agreement passed through Congress.

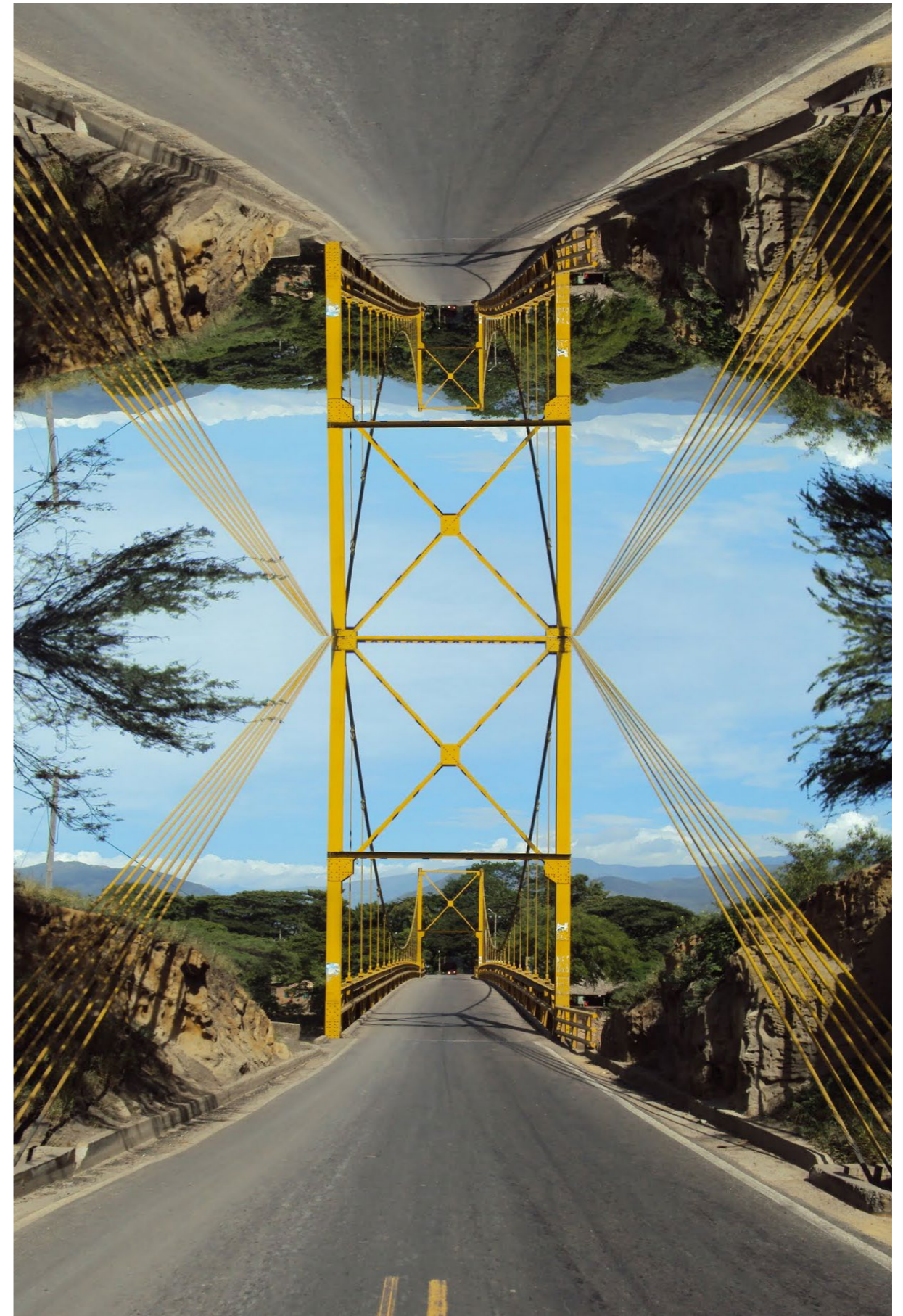
June 27 2017 - Farewell to Arms. (Día D+180+27).

Is this going to be an arbitrary decision? Are we collectively deciding on that?

Is this going to be a holiday that takes place every 4 years like the time it took to negotiate it? Is it going to be celebrated every 50 years as the time the Colombian Conflict with Farc lasted? Is this holiday replacing an older one?

Which economical implications will it have? Considering that Colombia is one of the countries in the world with the most Holidays (But also short vacation days). And that we Colombians have interesting dynamics of moving every holiday to Monday so that we have every time a long weekend, or as we call it in Colombia: un Puente (A Bridge). A decision made in order to promote tourism and celebrate the possibility of traveling again by road.

Are we placing this new holiday on purpose between two other holidays so that we can take free the whole week? Or maybe we do consider placing it on the 27th of June so that we have 4 holidays in three weeks.



**January**

M T W T F S S  
2 3 4 5 6 7  
9 10 11 12 13 14  
16 17 18 19 20 21  
23 24 25 26 27 28  
30 31

**April**

M T W T F S S  
3 4 5 6 7 8  
10 11 12 13 14 15  
17 18 19 20 21 22  
24 25 26 27 28 29  
30

**July**

M T W T F S S  
3 4 5 6 7 8  
10 11 12 13 14 15  
17 18 19 20 21 22  
24 25 26 27 28 29  
31

**October**

M T W T F S S  
2 3 4 5 6 7  
9 10 11 12 13 14  
16 17 18 19 20 21  
23 24 25 26 27 28  
30 31

**February**

M T W T F S S  
1 2 3 4 5  
6 7 8 9 10 11  
13 14 15 16 17 18  
20 21 22 23 24 25  
27 28

**May**

M T W T F S S  
1 2 3 4 5 6  
8 9 10 11 12 13  
15 16 17 18 19 20  
22 23 24 25 26 27  
29 30 31

**August**

M T W T F S S  
1 2 3 4 5 6  
7 8 9 10 11 12  
14 15 16 17 18 19  
21 22 23 24 25 26  
28 29 30 31

**November**

M T W T F S S  
1 2 3 4 5  
6 7 8 9 10 11  
13 14 15 16 17 18  
20 21 22 23 24 25  
27 28 29 30

**March**

M T W T F S S  
1 2 3 4 5  
6 7 8 9 10 11  
13 14 15 16 17 18  
20 21 22 23 24 25  
27 28 29 30 31

**June**

M T W T F S S  
1 2 3 4  
5 6 7 8 9 10  
12 13 14 15 16 17  
19 20 21 22 23 24  
26 27 28 29 30

**September**

M T W T F S S  
1 2 3 4  
5 6 7 8 9 10  
11 12 13 14 15 16  
18 19 20 21 22 23  
25 26 27 28 29 30

**December**

M T W T F S S  
1 1 2 3  
4 5 6 7 8 9  
11 12 13 14 15 16  
18 19 20 21 22 23  
25 26 27 28 29 30  
31

# Otro Puente?



# Paloma Habanera



And if we in Colombia, do decide to have a Reunification Holiday, what are we supposed to do on that day? We could potentially come up with a new national dish that celebrates this coming-together combining the diet of the jungle of rice, lentils and beans with some bird of the diet of the city.

One visionary chef Manolo Ángel, envisioned this dish by laying on the stairs in front of the Cathedral, looking at the pigeons in Bogotá's main plaza:

Plaza de Bolívar.

- Post Conflict is coming, and it changes everything! That's why I'm coming with a new dish for Post Conflict Colombia: Paloma Habanera (Habanera Pigeon or Dove). It is meant to combine both the diet of the jungle and the city. To reflect an approach to Post Conflict with sweet and satisfactory tones but also spicy and aggressive ones.

Paloma Habanera

Food

Marinated Chicken

Lemon, Honey, Olive Oil, Garlic, Habanero and Coriander

Brown Lentils with onions cooked in a pressure pot.

White Rice with onions.

Sweet Plantain cubes.

Lettuce and Tomato Salad.

Drink

Aguapanela with Lime (Sugar cane juice with lime)



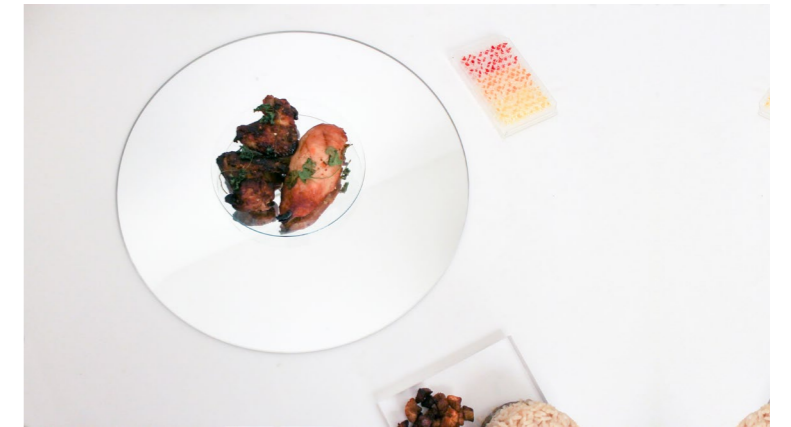
# Paloma Habanera

# Bring it to the table



---

# Paloma Habanera



# As Water for Chocolate

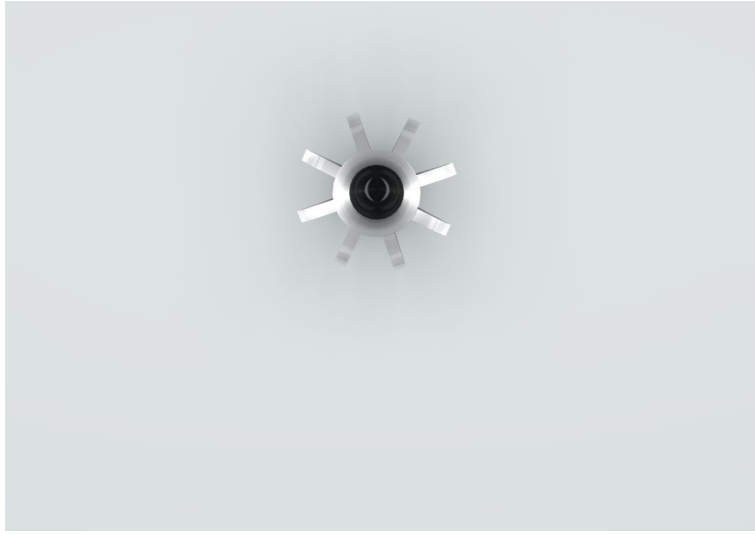
Like Water for Chocolate. Colombians are very emotional and passionate, something that makes quite often difficult to talk about political topics where everything seems to be Black or White, Yes or No, Capitalist Pig or Castro-Chavista Communist.

One of the many Colombian iconic objects is an Aluminium Pitcher made for either preparing Aguapanela (Sugar Cane Tea) or Hot Chocolate, which is later combined with white cheese that melts inside it.

For the Post Conflict time, the iconic Aluminium Pitcher has more handles. Handles for sharing Hot Chocolate and discuss about Post Conflict topics.

One handle per each actor of the Colombian Conflict. We all belong to the same country and are confronting the coming time together.





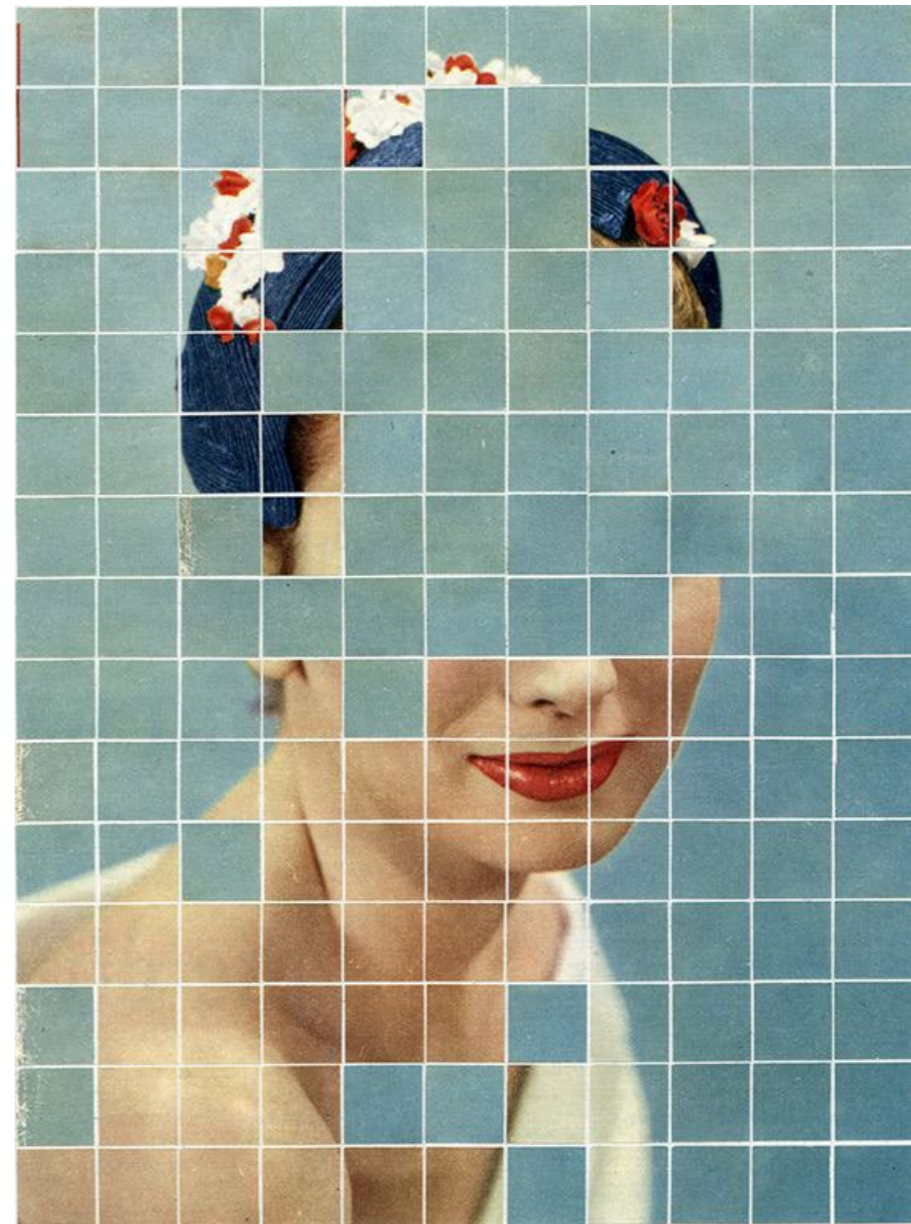
# Me and the Other



With Post Conflict, comes the necessity to construct the figure of the other in different ways and tweak our language.

We used to refer to the other as Rat, Terrorist, Castro Chavista, Paraco and more recently using the word Fariano (that belongs to FARC culture) as an insult.

We need to be conscious of the differences that make us the same and develop a new understanding and vocabulary to name the Other, that may oppose to the One but at the end belong together.

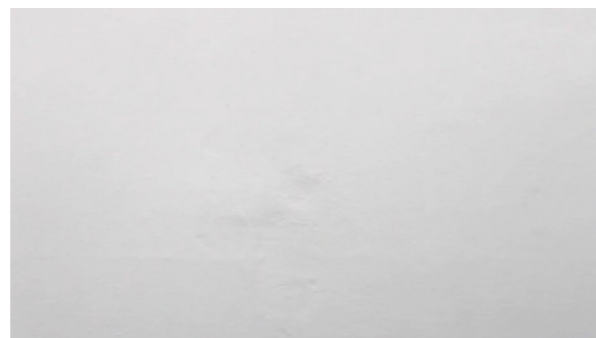




An installation with a one way mirror or an observation glass, separating a space into two. It permits the reflection of oneself on it, while being able to see behind it, a person standing opposing to each other. Thus combining the reflection of oneself on the projection of the other, bringing together the people standing on opposite sides divided by a wall.

# Saludo Post Conflictivo





In the Post Conflict time, a new way of approaching people appeared. Post Conflict Colombian hand gesture emerged as a new kind of greeting and a way to seal agreements.

It starts with a common hand shake, that turns to fists that clash. This moment can be understood as the Conflict.

After the clash, the two hands come together making a clamp with the pointing and middle finger. They hold each other and separate quickly to generate a sonoric 'click!' of clashing finger bones.

This moment can be understood as the Agreement. Both parts come together and engage but need to compromise each other for a possibly hurting but highly sonoric 'click!'.

Post Conflict Colombia is a time to start the 'click!'

# Picó El Picoso Sabroso



Collage of Picó El Coreano



Palenque Records AfroColombia Remix | Remix



Picó El Picoso Sabroso is a Pickup Sound System for Post Conflict Colombia. It revolves around the possibility of having a Picó that portrays and appropriates the coming time as they already did with El Coreano (The Korean) that depicts the Korean war where Colombians fought as well, or Picó Fidel, el Ministro de la Salsa, that turns the revolutionary force and energy from Fidel Castro into beats of Heavy Salsa.

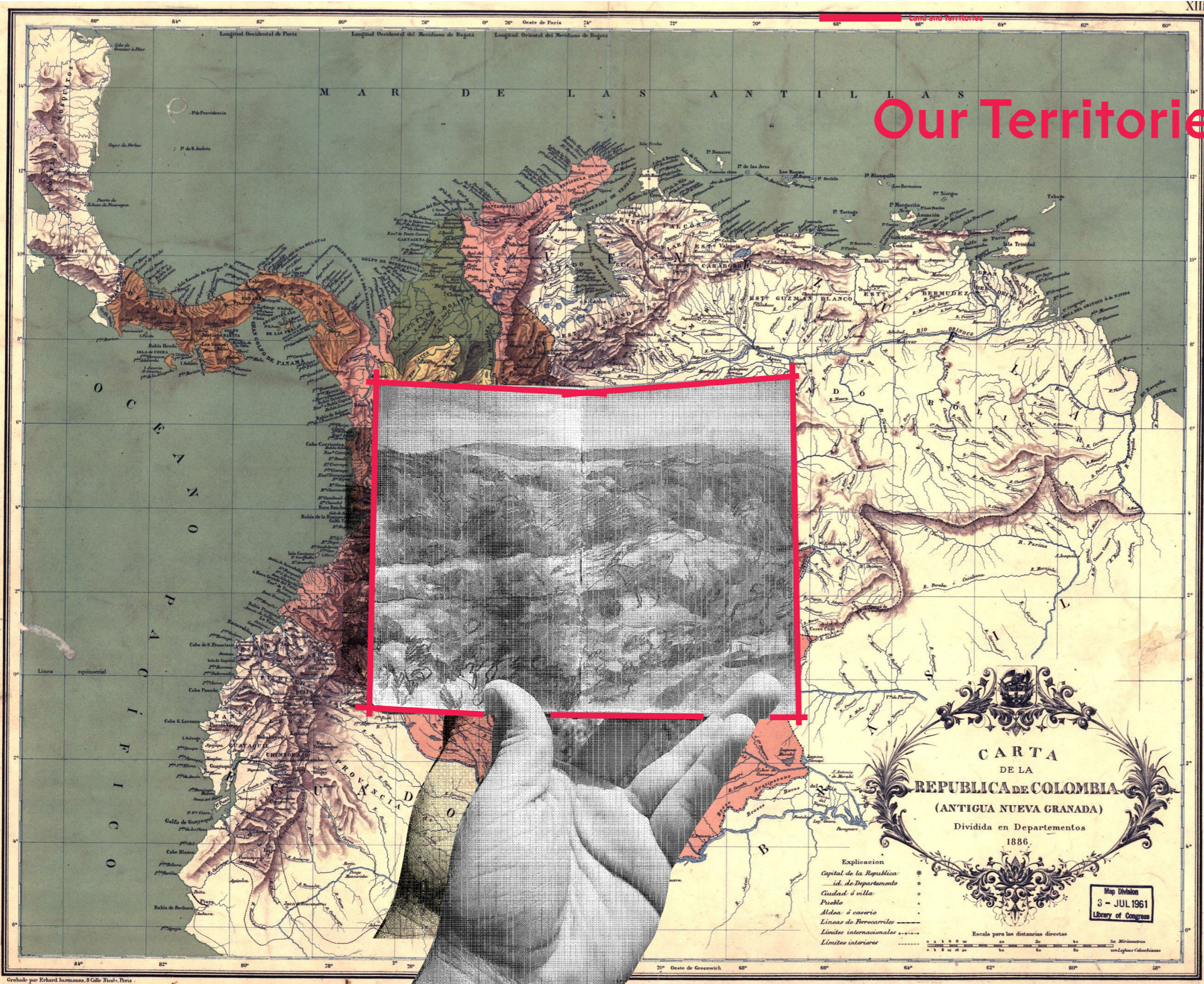
With the peace agreement and the integration of FARC to civil society, slowly it has been discovered all the different cultural expressions that were hidden in the Jungle for over 50 years. One of them is Farian<sup>30</sup> Music (FARC Music) which ranges from reggaeton, salsa, and merengue rhythms with subversive and revolutionary lyrics. For many Colombians it was a shock to listen to this music for the first time. It feels as a forbidden fruit.

Picó El Picoso Sabroso mixes Colombian and Farian music through open air raves of Salsa, Champeta, Merengue and Reggaeton.

It opens with the song 'Yo No Sé Mañana' (I Don't Know About Tomorrow) from Luis Enrique.

<sup>30</sup> New adjective used to refer to something that belongs to FARC Culture.

# Our Territories



110

111

Map Division  
3 - JUL 1961  
Library of Congress



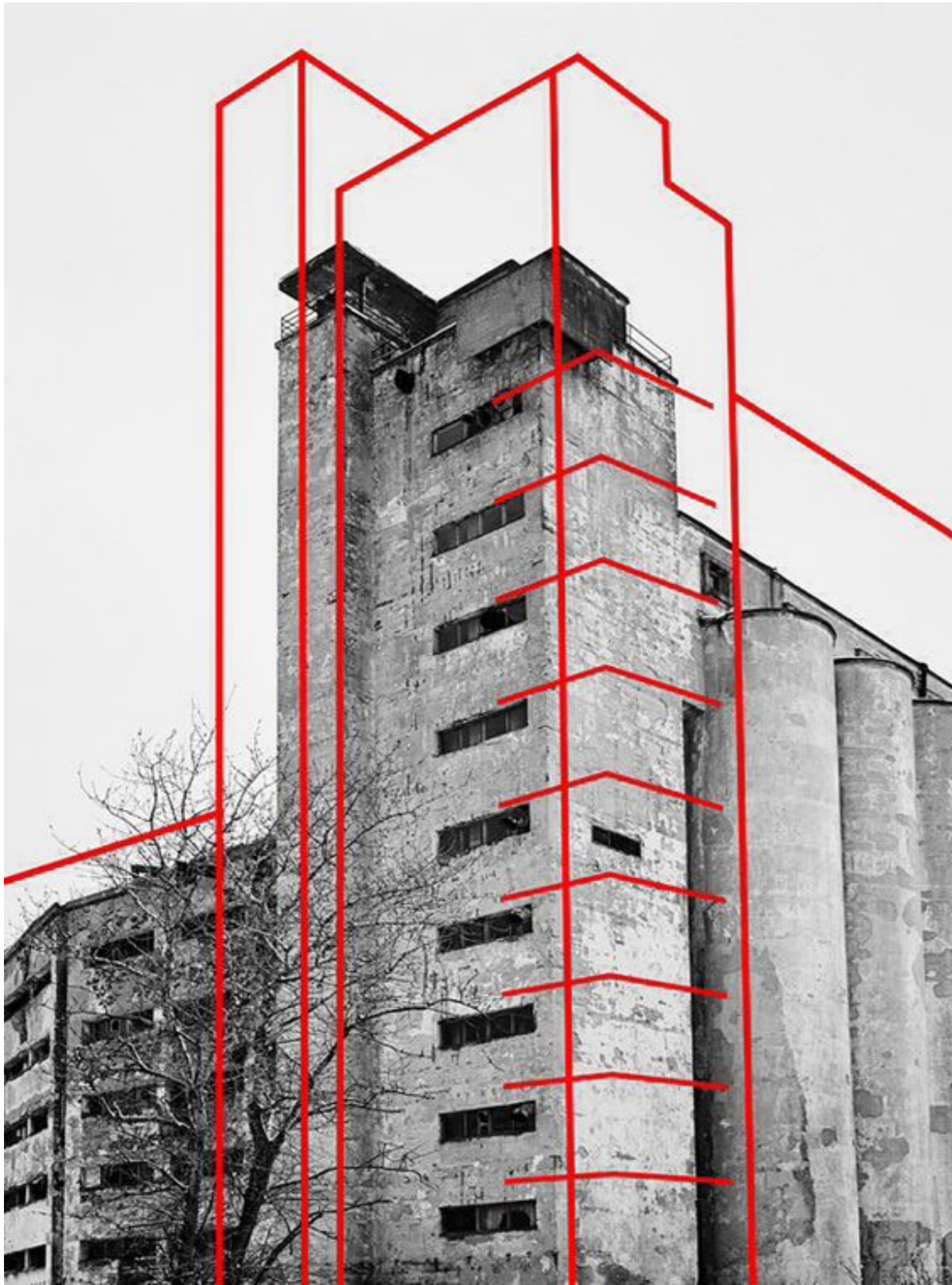
Now that FARC integrates to civil society and stops controlling vast amounts of Colombian territory, there is a big question on what would happen to it.

It would be necessary to reclaim these areas and protect them before they are been exploited by minery.

It has been a couple of months since the Peace Agreement and considerable parts of jungle and forest have suffered from wood exploitation.

New national parks and protected areas could come as part of the Post Conflict and the possibility of having a tree planted for every victim of the Colombian conflict as a living Memory reservoir.





# De La Habana viene un Trato cargado de...

This is a web experiment to enable the recognition of the topics and elements that Post Conflict time is bringing to Colombia, by providing a space to express oneself, share impressions and talk about them. More over, it is the possibility to give a chance again to have visions and dreams (something that a couple of years ago was something not conceivable because of its absurdity)

It resignifies a Colombian word game called 'De La Habana viene un barco' (From Habana comes a ship). This game ask participants to include things that respond to a category in the cargo that this ship is bringing.

For Example:

From Habana Comes a Ship full of Juice

From Habana Comes a Ship full of Juice, and water

From Habana Comes a Ship full of Juice, water, and soda

From Habana Comes a Ship full of Juice, water, soda, and beer

In this occasion the game is called

From Habana comes a Deal full of...

Here are some of the impressions collected.

Reconciliation

Friction

Ignorance

Difficult times but not impossible to handle them

Time for learning again to dream

A New Air

Uncertainty

The need to be conscious that this is the beginning of the end of war and we need to work more now

More times of Narcotraffic

• H A B A N E R O •

Colombia entra en el tiempo de Post Conflicto  
¿Qué viene ahora?

# DE LA HABANA VIENE UN TRATO CARGADO DE:



Esperanza en Colombia y admiración en el extranjero

Incertidumbre

Tiempo para aprender a volver a soñar

Personas que no han teñido educación y acostumbrados a obtener todo a la fuerza.

Tiempos difíciles pero no imposibles de manejar. Personas negativas que hay que cambiar.

Piezas de rompecabezas para armar un país

Incertidumbre

habanero.club

· H A B A N E R O ·  
Colombia entra en el tiempo de Post Conflicto  
¿Qué viene ahora?

DE LA HABANA  
VIENE UN TRATO  
CARGADO DE:

Energía!

Enviar

Esperanza en Colombia y admiración en el extranjero  
Incertidumbre  
Tiempo para aprender a volver a soñar  
Personas que no han teñido educación y acostumbrados a obtener todo a la fuerza.  
Tiempos difíciles pero no imposibles de manejar. Personas negativas que hay que cambiar.  
Piezas de rompecabezas para armar un país  
Incertidumbre

habanero.club

· H A B A N E R O ·  
Colombia entra en el tiempo de Post Conflicto  
¿Qué viene ahora?

DE LA HABANA  
VIENE UN TRATO  
CARGADO DE:

Enviar

Energía!  
Esperanza en Colombia y admiración en el extranjero  
Incertidumbre  
Tiempo para aprender a volver a soñar  
Personas que no han teñido educación y acostumbrados a obtener todo a la fuerza.  
Tiempos difíciles pero no imposibles de manejar. Personas negativas que hay que cambiar.  
Piezas de rompecabezas para armar un país

---

# Digital Presence

The Habanero Institute for Post Conflict has a web space under  
[www.instituto-habanero.co](http://www.instituto-habanero.co)

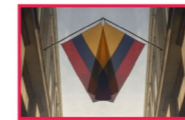
It is used as a digital archive for Post Conflict Colombia, by gathering different responses both from the Institute and individuals into a space that pretends to construct the Memories of the Future.

THIS IS



**THE HABANERO INSTITUTE FOR POST CONFLICT INVESTIGATES AND EXPLORES RESPONSES TO THE COMING TIME IN COLOMBIA. IT RESEARCHES DIFFERENT WAYS IN WHICH PEOPLE CAN RELATE TO THE TOPICS AND SITUATIONS WE ARE FACING BY CONSTRUCTING THE SYMBOLS AND GESTURES THAT WILL GIVE SHAPE TO THIS TIME.**

**PALOMA  
HABANERA**



---

# Physical Presence

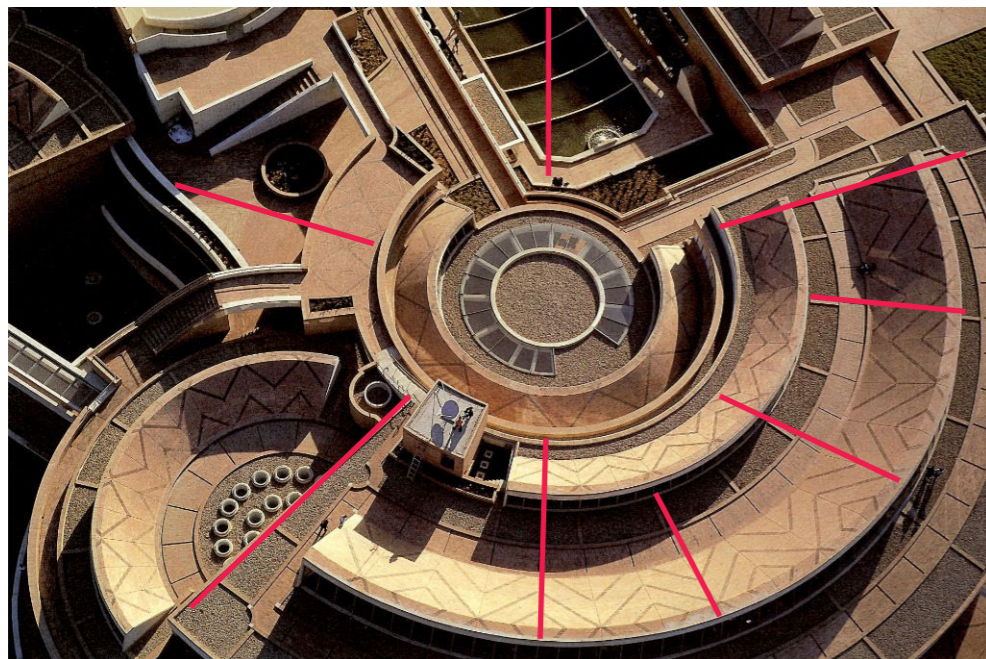
The Habanero Instituto for Post Conflict is a traveling space that is replicable and visit Colombia's main cities, as well as the countryside and specially the territory that has suffer the conflict the most. It is also present in international territories not only to inform about the Colombian conflict but more over as a space for responding to local realities of uncertainty by constructing new ones and rearranging them. Learning from Colombia and Post Conflict Colombia.

The physical space gathers the different responses to Post Conflict with the form of an exhibition, organizes a dinner with the Habanero Pigeon or Dove, and workshops and performances that promote knowledge exchange and exercises of reality creation and Real Magicalism.



---

# What's next



The Habanero Institute for Post Conflict is meant to be a space and time that suspends from reality and situates itself between fiction and reality. The character of the institute and the approaches it displays had different reactions inside a colombian audience and an international one.

For some there is confusion to distinguish what is real and what is fiction and what the purpose of the institute is financial-wise. Many feel nervous with some of the approaches and with mix feelings. In general aspects the Habanero Institute triggers emotions and informs about current topics and situations that are not so well recognized or conceived. It awakes a lot of interest in the different topics it addresses and communicates them in a way that touch the whole population no matter their education, background or economical situation. This is because culture appeals to everybody and is easier to relate to Post Conflict topics when they are transported or translated close to you. Many of the Approaches excite and trigger own visions on the audience.

This is the beginning of the Habanero Institute. As next steps it would be the inclusion of more responses to Post Conflict made by collaborators and individuals, the diffusion and communication of the Institute and the Archive for the general public in Colombia, and a series of space interventions of the Institute in several places in Colombia and abroad.

The main goal of the Institute is to bring topics to the table so that we are able to recognize them, talk about them and take action on the different futures and realities we would like to have. Post Conflict seems to be spicy but for sure it will have a lot of flavor. Picoso Sabroso.

---

# References

## Books and Articles

Data from IDMC, UNHCR

### **Centro Nacional de Memoria Histórica.**

(2013) ¡Basta Ya! Colombia: Memoria de Guerra y Dignidad. Resumen.

**Klamer, A.** (2004) Culture and Public Action.

**Herbolzheimer, K.** (2016) Innovations in the Colombian peace process.

### **Art of Conflict Transformation Event**

**Series.** (2012) Transforming Threads Of Resistance: Political Arpilleras & Textiles By Women From Chile And Around The World.

**Moreno, L.** (2010). "Troubled Materiality: The Installations of Doris Salcedo". A Journal for the Interdisciplinary Study of Literature.

**Dunne, A., Raby, F.** (2001) Design Noir: The Secret Life of Electronic Objects.

**Dunne, A.** (2005) Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design

**Dunne, A., Raby, F.** (2013) Speculative Everything. Design, Fiction, and Social Dreaming

**Koskinen, I., Zimmerman, J., Binder, T., Redström, J., Wensveen, S.** (2102) Design Research Through Practice: From The Lab, Field, And Showroom.

**Willis, A-M** (2014) Designing Back From the Future: Scenarios, Fictions, Methods

**Landwehr, D.** (2014) Political interventions. Edition Digital Culture.

**Prado de O. Martins, L. and Vieira de Oliveira, P.J.S.** (2016) Breaking the Cycle of Macondo: Design and decolonial futures. How can the ideas of timelessness and anachronism contribute to the decolonization of design practices in Latin America?

Freese Gonzatto, R., van Amstel, F. M. C., Merkle, L. E., Hartmann, T. (2013) The ideology of the future in design fictions.

## Websites

**Basaninyenzi, U. World Bank** (2012) The Art of War: Cultural Policies and Post-Conflict Reconstruction. <https://blogs.worldbank.org/publicsphere/art-war-cultural-policies-and-post-conflict-reconstruction> - retrieved on May 25 2017

**Insights on Conflict.** Colombia: Conflict Timeline. <https://www.insightonconflict.org/conflicts/colombia/conflict-profile/conflict-timeline/> retrieved on May 25 2017

**Basaninyenzi, U. World Bank** (2012) From Kigali to Kabul: The Role of Art in Post-Conflict Reconciliation. <http://blogs.worldbank.org/publicsphere/kigali-kabul-role-art-post-conflict-reconciliation> retrieved on May 25 2017

**Prado de O. Martins, L. and Vieira de Oliveira, P.J.S.** (2014) Questioning the "Critical" in Speculative & Critical Design, Medium – Designing the Future. <https://medium.com/designing-the-future/5a355cac2ca4> retrieved on May 27 2017

**The Brazil Business** (2012) Introduction to Cesta Básica. <http://thebrazilbusiness.com/article/cost-of-living-in-brazil-ndash-cesta-basica> . retrieved on May 27 2017

**Aljazeera** (2017) Venezuela Military Controls Food as Nation Goes Hungry. <http://www.aljazeera.com/news/2017/01/venezuela-military-controls-food-nation-hungry-170101195414433.html> . retrieved on May 27 2017

## Pictures

**Intro Picture**  
Picture by Juan Pablo García Sossa

**Habanero Picture**  
Picture by Juan Pablo García Sossa

**Balígrafo**  
<https://www.elheraldo.co/nacional/asi-se-fabrico-el-baligrafo-de-la-paz-268280>  
<http://www.joelapompe.net/2016/03/25/weapon-bullet-pen-rsf/>

**Colombian Arpillera, Mujeres tejiendo sueños y sabores de paz**  
[http://www.slate.com/blogs/the\\_vault/2014/09/10/history\\_of\\_quilting\\_arpilleras\\_made\\_by\\_chilean\\_women\\_to\\_protest\\_pinochet.html](http://www.slate.com/blogs/the_vault/2014/09/10/history_of_quilting_arpilleras_made_by_chilean_women_to_protest_pinochet.html)

**Noviembre 6 y 7 - Doris Salcedo**  
[http://www3.mcachicago.org/2015/salcedo/works/noviembre\\_6\\_y\\_7/](http://www3.mcachicago.org/2015/salcedo/works/noviembre_6_y_7/)

**Space for Sensibilization provided by Art**  
Illustration by Juan Pablo García Sossa

**Cone of Preferable Futures - Speculative Everything. Dunne & Raby.**  
<http://a-pare.de/2014/dystopian-presents-and-dismal-futures/>

**The Golden Institute - Sascha Pohflepp**  
<http://pohflepp.net/The-Golden-Institute>

**Time for Reflection provided by Design**  
Illustration by Juan Pablo García Sossa

**Artistic Practice Wachter & Jud**  
<http://www.wachter-jud.net>

**Graffiti Toxicómano**  
Picture by Juan Pablo García Sossa

**Republic of Salvation - Micahel Burton Michio Nitta**  
<http://designandviolence.moma.org/republic-of-salvation-michael-burton-and-michiko-nitta/>

**Cesta Básica Nacional**  
<https://www.blogadao.com/imagens/2013/02/produtos-cesta-basica.jpg>

**Cannibalism**  
[https://munchies-images.vice.com/wp\\_upload/Cannibals.23232.jpg](https://munchies-images.vice.com/wp_upload/Cannibals.23232.jpg)

**Space and Time for Action provided by Fiction for Real. Reorganization of realities.**  
Illustration by Juan Pablo García Sossa

