

## **Sutton, London**

### **Communications Chilean Pavilion/ London Design Biennale, 2016**

#### **After Nyne Magazine**

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#### **Sutton**

**Can you give After Nyne a brief look into how Fab Lab has developed, and the main goals behind the lab?**

#### **FLSCL**

After to live in Europe a couple of years Tomas and I, we understood that all this methodological approach that fablabs have to transform ideas into prototypes were an extraordinary way to get involve with our Latin-American environment, meaning that we understood that using this path we can use design and applied innovation to answer question related with our scarcity and social complexity. For us, a fablab is not about machines, technology and 3d printing, its about questions, and if these questions are involved with our society and community we can do something to contribute. We are *fabricating society* lets say.

In general terms, **FabLab Santiago** is a cutting edge exploration space focus on design projects, research and academic. Based in Santiago, Chile, FabLab Santiago creates opportunities over the base of new digital fabrication techniques and the understanding of the context in order to open windows to modify the built environment through projects.

The platform has three programmatic foci: academic, social and professional fields.

FabLab Santiago is member of the international fablab network (fablabs.io) and has several agreements with different social foundations, academic institutions and government agencies in Chile.

In addition FabLab Santiago was recognized as "Centre of Entrepreneurship & Innovation 2015" by the National Council for Culture and the Arts (CNCA) and it will be the host for the 13th International Fab Lab Conference and Festival FAB13 in 2017. Besides, FabLab Santiago has been awarded several national and international funding such as FONDART, CORFO and Ille de France in order to develop three different scale projects: City and Territory (Smart Cities), Matter and Space, Devices and Gadgets.

#### **Sutton**

**· Could you talk more about the history of Chilean design and how you see it developing?**

#### **FLSCL**

Chile is a border, a line, a sort of island hanging from the Andes, thus, our history related with design -and when we talked about design we are using the whole dimension of the verb-, is compulsory linked with this isolated environment.

As many countries of Latin America, Chile has been using foreign models to understand the epoch most of the time, thus, we interpreted them and we used as a way to filter what is good or bad for us. Considering some exception of this rule, most of the time we are still discovering our way. Despite this, nowadays you can see a stronger reflection and identity in Chilean architecture, design and even cinema production.

Perhaps the most influential Chilean design identity is the way of face precariousness. Afterward, this lacking give us the energy to innovate and answer the question assuming the “noise’s error” as a final expression. I mean, at the end we know how to work using the error as part of the final expression of everything. If designers understand these phenomena, then they can use them as a way to express our territory or using architectural concepts our inner tectonic.

### **Sutton**

· **Can you talk through the work for the London Design Biennale, how did the Counter Culture Room come about and what inspired the work?**

### **FLSCL**

Basically, as we say before, we live in a country where the geography creates an isolated scenario and an extremely and intense nature, full of natural disasters such earthquakes, tsunamis, volcanoes, downpours and so on. At the same time this curious territory is almost falling from the continent to the ocean because the Andes Mountains push us all the time to the horizon.

Thus, assuming this sort of island, the way that we built our society was over the base of the emergency, scarcity and a certain way of timeless feeling of all things we do to face it. As a consequence our subconscious perhaps does not ready to understand the important of design as a relevant knowledge to transform our society. As a matter of fact, design is a relevant knowledge for us because we use it from precariousness; thus, we can say that our territory is dealing all the time with Utopia.

Within these ideas Allende’s government was a real approximation of Utopia’s island. He created a vision, which demanded design to crystallized it and offer a sense of reality of his ideas. Cybersyn was one of the strongest examples to assume this necessity. Thus, a multidisciplinary team integrated by designers, engineers, scientists and even politicians took place in an attempt to organize a society, an economy and a production model to dilute the centralized power disseminating it among the community. The “brain” of Chile’s utopia was a series of technological, industrial, graphics and communications designs that celebrates the human creation, testifying that design constantly yearns approach the Moro’s island expanding the body of cultural knowledge with the intent to improve our lives. The room was a piece of work for the social and political revolution.

The relevance of Cybersyn is its capacity to presents a new organizational system of our society understanding the Internet’s present and even its future consequences and phenomena but forty-five years ago. This is why this adventure wanted to transform the way to give governance to people, meaning that they wanted a counterculture revolution.

The main idea of this staging is to provide the understanding of this mythological project from the experience of the historical context and the operation room in itself, and how the context’s information was transformed into digital data, or in current words: from bits to atoms. Mainly, the narrative line will explain how this project is one of the most relevant concrete worldwide experiences that change the understanding of our world, changing our vision from the mechanical world (Newton) to the digital world (Einstein).

### **Sutton**

· **How do you think the Counter Culture Room will help Chilean creators, and how do you see the lab progressing in the next few years?**

### **FLSCL**

It is too high-sounding to think that this installation will help creators. We think that if we can transmit some relevant concept for us we will be satisfied.

About how FabLab Santiago will be in the next years, we are hard working to generate a space to contribute into public issues, in order to create social impact and promote public policies. Within these targets, to be the host for the 13th International Fab Lab Conference and Festival FAB13 in 2017 is an incredible opportunity to make a transversal platform to work with governments, private companies, academic institutions, creators and the fablab international network to crystallize the idea of *fabricating society*.