

PRODUCTIVE CHAINS OF PEACE

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ABSTRACT

This project was developed by ASOMENORES, a social foundation which aims the resocialisation of criminal Juvenile Offenders' Law in Bolivar Department in Colombia, in association with the Industrial Design Programme from *Jorge Tadeo Lozano University* in Bogota, and other stakeholders from the Bolivar region. The main goal of this project was to contribute in social and economic reinsertion of young offenders within society by developing labour and social skills, and, therefore, helping them to improve their livelihood and life quality. The strategy consisted in a participatory design and implementation of the project named "Popular Design, Productive Chains and Peace Building" in the municipalities of Cartagena and Turbaco (Bolívar, Colombia). The project envisioned not only teaching to these minors inmates how to build handicrafts, but also included the construction of sustainable productive chains providing great value to their artisanal work. These *NEOCraft* strategy (handicrafts renovation movement) included the handmade products transcendence, its environmental responsibility, the use of natural materials and waste management. Therefore, the fundamental value of the craftsmanship lies on its cultural and ancestral tradition that gives uniqueness to the product, separating it from the mass and global consumption of branded products. For ASOMENORES, and for this specific project, the social rehabilitation and reinsertion into society depends on various factors: one of them is the psychological rehabilitation provided by the penitentiary; another factor, the intervention was originated by this project through the construction of productive chains. The strategy was focused on determining skills' assessment of each participant. From that starting point, the result was the development of individual, technical and competitive advantages. These advantages emphasised over their culture, traditions and perspectives, where was planned to create and innovate with systemic awareness, inclusive and participative added value. It is expecting once the participants are released, they will be prepared, with proper tools, to be part of different companies as employees or create their own business. In this way, there is a high probability of decreasing their chances for these young guys to commit an offence again. The innovation of this project lies on the fact that different aspects such as the legal and social components are being intervened from the *Design's Perspective*, aimed to achieve institutional changes where all the stakeholders will be benefited from the project, starting with young inmates and their families, and those involved in the training process such as psychologists, teachers and penitentiary guardians, and foremost, the Industrial Design students who managed and experience the development of an educational process from a sustainable productive standpoint.

Keywords: Design, NEOCraft, production chains

1 INTRODUCTION

The research process started in the summer workshop called "*Popular design, production chains and peace building*" held by *Jorge Tadeo Lozano University*. A contextualisation over the Caribbean, a Colombian region, regarding the issues related to probation in minors. This research process continued in Cartagena City and Turbaco Town, along with ASOMENORES (Rehabilitation of Young Offenders from Criminal Law Association) began an exploration within communities in Bolívar Department. The Colombian society faces numerous problems affecting the daily life of people; problems ranging from drug trafficking to corruption, passing through violence. This phenomenon carries its causes among political exclusion, poverty, profound social imbalances, and mainly, the impediment of human development due to inequality. These situations seek to meet their interests and needs according to their possibilities, resorting on several occasions to illegal acts, as in many

situations is the only way to survive in a society with few opportunities for all. However, this reality does not hit only to adults; on the contrary, Colombians are everyday witnesses to the increase of criminal acts committed by children and adolescents, whom, for several reasons, become part of the illegality. Because of this, in Colombia, the authorities were forced to define a regulatory framework for the application of justice, created specifically for young offenders of the law, called: "Code of childhood and Adolescence". Law 1098 of the Congress of the Republic of Colombia (2006).

Based on this code, within the restorative justice plan of ASOMENORES, productive training workshops were taught by the national service of learning, SENA, in carpentry, tailoring, bakery, gardening and handicrafts. The fundamental idea of the intervention from participatory design was to motivate the youth to engage some job tasks in their free time, in offices as a part educative process in labour relation, also, tending the sustainability of a string productive, and thus, guarantee their successful return to society. Therefore, they serve during their sentence, empowering their knowledge towards an alternative for social reintegration and a common benefit towards peace building.

The regulatory framework from the *'The Childhood and Adolescence Code'* is contained between the different systems of justice, which it can appointed the reparative, distributive, remuneration, with an emphasis on the restorative justice.

2 PROBLEM AND PROJECT

In accordance with ASOMENORES, this case study, also, considers that rehabilitation and successful social return of youth depends on several factors: on one hand, it is about respect to their psychological rehabilitation provided by the penitentiary; and other, it is given by the intervention carried out through the creation of productive chains that are encouraged and studied through the summer course, at university with freshmen from Industrial Design, by following a methodological process concerning intervention, assessment and positioning, inmates' skills and capacities which are taken into account to provide competitive advantages for their future employment. The main beneficiaries developed capabilities to implement their learning for their lives outside the institution, with a considerable probability of getting decent jobs that will improve their quality of life and their families, reducing possibilities of committing a criminal act for a second time. The methodology tends to identify certain cultural and contextual aspects. It was proposed the intervention of industrial design as a mediator and facilitator that enhances the possibilities offered by the juvenile prison space, to stimulate the creative capacity of young people in social restoration process. The mentioned intervention strengthens the plan of restorative justice within ASOMENORES, through the proposal of different supply chains, using various tools and strategies of partnership to help build a sustainable system, which affects the lives of young people.

Cartagena, according to DANE (2009), is the fourth city with industrial production in Colombia. Since the beginning of the 21st century, the city is experiencing a growth in the construction area ranging from the construction of large shopping malls, multiple skyscrapers, it has completely changed the urban landscape of the city (Frank 2000, p. 137). This growth leaves the room for the vulnerable population and accentuated inequality, concentrating incomes in the wealthy Cartagena and accentuating the problems of poverty in the destitute suburbs. Urban growth has been caused by the increase in the participation of industrial activities and services, as well as the process of migration of individuals from rural areas. This generates high levels of poverty in cities and the presence of belts of misery in large cities; It is these belts where come from many of the young people who are deprived of freedom. ASOMENORES is facing the biggest socio-economic difficulties of the city.

Contextualising the actors involved in the development of this project in circumstances of probation, in ASOMENORES, and knowing that this Association is committed to the promotion, guarantee and restitution of the rights of Colombian children, it is needed to know the law that protects them, their rights and duties and thus ensure that the actions to be carried out are relevant and also sustainable.

The 1098 Act of 2006 (8 November), which issued the code of childhood and adolescence, aims to ensure comprehensive protection to children, girls and adolescents. This code is defined and principles, scope and content of the rights and freedoms, guarantee the rights and prevention, restoration measures, the administrative and judicial procedure, authorities are made explicitly competent, criminal responsibility for adolescents and the principles relating to the care of the children and child victims of the offences. These laws are of utmost importance for the implementation of the project, as they contribute to the work that is done in ASOMENORES, where keep youngsters under probation requires clear each one of these aspects, to not violate the right for any reason of none of

these young people. Regarding industrial design as a discipline that intervenes and tends towards restorative justice for social design, it tries to bet according to the terms of the project to an approach of social innovation, as a transformation of the activity of the designer: "every designer has in its possession the challenge and the possibility of changing things, today more than in the past" (Manzini). That's why it is appropriate to develop an academic project from industrial design, social and participatory approach that contributes significantly to the juvenile prison context and the restorative approach managed for individual development of young people in conflict with the law. Industrial design has the ability to propose tools that provide solutions to social problems based on creativity and innovation as cornerstones of transformation; tools that allow the development of a project of life on the actors, away from his criminal past. Speaking in economic, social, political and environmental terms, there is a need to rethink instituted progressive models. It could be argued that never before had made evident the need to rethink alternatives that are looking for a complete transformation in each of these areas: "what the world asks loudly, on the other hand, are creative and innovative solutions that promote" sources of income, to ensure a sustainable growth of the Nations and to contribute to their competitiveness in a globalised world"(Lopez and Jerez, 2013, p.13). Here is where social innovation as the appropriate means of relevant and necessary social transformation in the global context, it is exposed it is successful to develop academic projects from industrial design, with social and participatory approach, which significantly contribute to the juvenile prison context and the restorative approach managed for individual development of youth in conflict with the law. One of the biggest challenges throughout the summer course of different promotions has been promoting entrepreneurship, employment and productive inclusion of young offenders, through recognition of businesses or educational institutions that could provide in their life plan, allowing them to find job opportunities according to their interests. It has undoubtedly been achievements by means of the style of design resources that improve products and experience they already have different techniques they can handle, thanks to the knowledge imparted by the Allied ASOMENORES SENA, and through co-creation and the motivation of young people to develop ideas, implement new techniques and knowledge in the production chains, which allowed the creation of innovative products that respond to market dynamics and met demand.

3 A SOCIAL INNOVATION ASSIGNMENT

In all the productive chains of this project was conceived to social design as the manager to generate a dialogue between the parties, as a human communication, looking for the way to have "a good understanding of social relations, of" "the culture in which they move and the way of being of groups and social classes" (Muñoz, 2013, p. 1). One of the most important objectives of social design is to take into account the context to interpret, communicate and offer contact points that facilitate mutual understanding with a restorative vision; In addition, interact from within the community and thus to be able to act, proposing solutions to starting from the development of concepts such as popular design, social innovation, community involvement, *NEOCraft*, restorative justice and reintegration. The purpose was to broaden the spectrum of possible interrelations that responded to the approaches that structure directly and indirectly the productive chains that were developed in the course of summer.

Each chain is developed in a particular context, which industrial design must adapt, understand the specificities of the same and the complexity that this requires, taking into account each population group and thus provide a relevant response and sustainable. The process of industrial design in this project rescues contributions from the education, culture and popular economy, by the context in which it was developed. This development came from the knowledge sharing, a process of education and continuous learning among young people deprived of freedom of ASOMENORES and the Jorge Tadeo Lozano University freshmen. Thus, popular education was a factor of utmost importance in the development of the project, because it is led by young people themselves who were empowered so that they could change their social status. Young people in ASOMENORES did not have an economic system, which was proposed following the popular economy, which rescues the co-design, empowerment, solidarity, collective, bringing restorative justice work, which takes on greater importance to the same income.

In terms of popular culture, apart from the standards of the hegemonic society, which does not include all the people in your production system, or addresses fully all the market and the needs of the subaltern culture? He is accepted, then, that the culture is organised in different ways to meet their own needs, to develop and strengthen at the same time independent, own and authentic practices.

Thus, we could understand the subordinate company or popular culture according to García (2004, p. 154), as a set of tastes and habits sensitive spontaneous of people of the common, the people, their interests, their social relations, material production and the production of meanings.

In the process of design in this project were rescued contributions of culture as a source of creation, creativity and the value that it gives to personal identity, and the imagination as an engine of fictitious scenarios that allow you to speak of endless possibilities. To generate bonds of trust and friendship was essential, since it guaranteed the participation and understanding of young people, who in the midst of various activities involved based on their knowledge and thoughts, so a dialogue of knowledge's and together to build the process inside the creative-productive work. Dialogue of knowledge's that framed the vision of a possible future, allows discussing the plan of life for young people, which is essential to influence within the possibility of reintegration into the criminal act.

Used items such as communication and constant interaction, on the basis of the dialogue as a base, where they learned and taught each other, process in which young people could realise their capabilities valued them and thus give way to that process would be given in a manner participatory and transformative, according to Arteaga (2012, p. 34): For the construction of peace is important to intervene to improve the situations of inequality and disadvantage are living in Colombian society, in this particular case, in the Department of Bolivar. As it mentions construction of peace of the Jorge Tadeo Lozano University Observatory, one must contemplate important factors at the time of intervention in a specific social group, which are: identity, diversity, and service, equal opportunities, for this project in particular, social justice and development, culture. In this regard, it was noted that there are similarities in both these aspects, between the individuals involved and it is concluded that they share the same identity that distinguishes them from others that look similar. This occurs because every young person has a Department of the Atlantic coast of the Colombian Caribbean as place of origin and that most that are part of the workshops have great taste towards musical rhythms of Afro-Colombian culture identity of the people of Cartagena. This gives rise to a collective homogeneity, which according to Sciolla (1983, p. 43) has "the ability to differentiate itself from its environment, define its own limits placed on the inside of a field and maintain over time the meaning of such a difference and delimitation ", i.e., have a temporary duration", meaning that within this group of young people are features at a cultural level which generate contrast with people from other parts of the country. Part of the actions undertaken to facilitate the development of restorative juvenile justice are within the practices of the workshops mentioned above. Courses revolve around the craft skills; for tailoring, bakery and craft chains, is much more prominent the ability of the product made by hand, which makes that these chains are the most attractive option of participation by young people who are trained at ASOMENORES.

According to the occupational study of artisanal sector, making handicrafts from Colombia, in the country it has more than 300 000 artisans, distributed in all regions, with significant representation in the Atlantic coast and the coffee. Occupations are classified, according to their creator, in three large groups: in the first instance we find indigenous handicraft, which care should be taken to preserve the historical legacy of artistic, functional and social traditions, whose ends are useful, rituals and aesthetic. Secondly, popular traditional handicraft, representing African and mestizo communities that have received influences in different orders of other cultures (European, Native American), making their products in evidence of the trans culturalism and transformation in accordance with the materials offering their habitat and the new needs of functional, aesthetic and spiritual order. And finally, contemporary crafts, *neocraft* or *NEOCraft*, which was used as a strategy of development and most of the established supply chains, where from the cultural, the concept of handicrafts merges with the "popular art" understood as that set of essentially manual character-producing activities, carried out by a single individual or a family unit, whose products are designed to cover specific needs.

These new expressions, such as the *NEOCraft*, starring an important evolution from the materials, tools and work processes used, the forms of the product and the degree of customisation of the works, are inserted as any other productive activity in the market and the industrial economy. So, bring many changes that have to do with the manufacture of the products, as in the case of modification of the designs according to demand, tending for the production of useful and aesthetic objects from the framework of the trades, in whose processes formal and technical elements from other socio-cultural contexts and the application of aesthetic principles of universal tendency that are expressed by the quality and cultural factors surrounding individual creativity merge.

These cultural factors encourage different forms of production, and expand the range of offers for

different markets, which are essential part of the economic system of consumer societies, so we we're going to assess the traditions, natural things, the field, the handmade product and the sustainability of the environment. According to the current Colombian context and to the initiative that the government strategy "Buy Colombian" mood that flourishes with the dollar rising, leads is that we elect to buy domestic products as a way to revive our own economy, because the circulating money stays in the country and undoubtedly benefit all businesses that have to do with production chains and tourism, if we move to the context of our case study, Cartagena a tourist destination for excellence of national as foreigners tourists.

4 SIGNIFICANT EXPERIENCE

After carrying out fieldwork in Cartagena, on the market as a future allied as suppliers and marketers of the raw materials and products, result of the productive chains intervened, analysed the agreements with the organisations already established with ASOMENORES and new companies that could serve as new strategic partners. According to the Directorate General of agricultural promotion of the Ministry of agriculture and irrigation of the Peru (DGPA, 2006, p.15), refers to productive chain as "set of economic agents that are interrelated by the market since the provision of inputs" production, processing and marketing as far as the final consumer".

Under this definition is part of the project, it was necessary to carry out a management that would involve all stakeholders in those chains, taking into account both the home and the marketing. These strings are of vital importance since they allow to contribute economically to the society and in this case a group of young people from ASOMENORES, where the performance of all the links of the chains were key elements to develop an income lucrative business additionally and for the benefit of young people in the process of social reintegration.

The establishment and intervention in the production chains as a set of operations were essential to obtain goods and services planned within designed processes that facilitated the transformation of materials and objects, but that at the same time aroused the interest of traders and businessmen to take part in those chains. This project of a social nature held the relationship cost-benefit of all investment. In this aspect, the students were able to open some channels of marketing, they established connections with suppliers and marketers that they will allow cyclical and sustainable production of productive chains, generating a profit as a result economic for young people and the supply of raw materials, on the one hand for the chain of craft, and secondly, for the bakery chain.

He was also achieved to ensure the sustainability of the project, maintaining the links created between providers, ASOMENORES and marketers with the ability to expand. The permanence of the signed conventions rests on the commitment of each one of the companies, but mainly on officials of ASOMENORES, who are maintaining a connection with external stakeholders to the chains, allowing the timely supply of raw materials, as well as the distribution of products and collection of money.

In terms of social innovation in this significant experience, we send you the interpretation of Croizer & Friedberg (1993, p.19, Howaldt and Schwars, 2010, p. 26): Social innovation can be interpreted as a process of collective creation in which the members of a particular group learn, invent and design new rules for the social game of co-operation and conflict, or a new social practice, and in this process acquire the necessary cognitive abilities, rational and organisation skills. In this way, social innovation is seen as the generator of new pockets of change for communities or companies who lack the full satisfaction of any of your needs. In the case of this project, the social innovation would come through the design of a process and a more functional place, which has a good continuity, could be taken as a true innovation, (Howaldt and Schwars, 2010, p. 26): An innovation is social to the extent that, transported by the market "with or without profit", it is socially accepted and widely diffused throughout society or certain sub-areas of the society, transformed depending on circumstances and, at last instance is institutionalised as new social practice. As with all the other innovations, "new" does not necessarily mean "good", but in this case it is "socially desirable" in a broad and normative sense. Although no doubt the project was well raised, only it will be a social innovation when it is applied and accepted by society that revolves around it, because only in that way will change lives, and that will be the only proof of the effectiveness of the same. This confirms that the design is applicable outside the industry, in a focused, local context not only to economic growth but to moral, ethical, emotional and academic growth. Then, is becoming increasingly clear that industrial design has a task in a context not industrialised.

5 CONCLUSION

Thanks to the management of design in the development of the course, it was able to open different marketing channels, establishing strategic connections with suppliers and consumers in Cartagena. This allowed the production cyclic, generating a benefit for young people and officers of the entity by the self-sufficiency, ensuring the sustainability of the project within the entity and maintaining open distribution channels looking for expanding, in terms of industrial design, innovation in tools, the hybridisation of knowledge and the desire to be part of this project. It was a methodological approach to peace-building, making young people adopts new techniques and the implementation of new processes and behaviours in exchange with other people from same age profiles. Consequently, after passing through by ASOMENORES, the production chain and the tools proposed can be replicated in a place of work and at home. Thus, project and the response that was achieved are sustainable and replicable. An economic hope can be opened for young people, by overcoming inequality and disadvantages in society, making of this project a self-sustaining approach, by training young people to be self-sufficient and be aware of the objectives of restorative justice and social reintegration. The industrial design is not autonomous, it obeys to following steps as co-ordination, integration of factors considered from the findings of this project, starting from the symbolic and cultural, to academics and professionals. Popular design allows to give answers for further reflection about the context diversity from the particularity of actions. Approaching the population and carry out an exchange of knowledge, which allows the designer to understand another reality of its own work. The design requires tools enable to enter to a context and respond to different problems by no altering negative actions of any community, procuring to offer sustainable answers in context. Popular design provides industrial designer the need to build social tissue by conceiving a proposal design and working collaboratively.

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