

'Maraña' as a Dysphoric Notion for Staying with the Trouble of the Revolt and its Memories

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This article aims to present the notion of *maraña* (tangle), a concept useful for addressing the complexities inherent in a world in crisis, where practices, relationships, meanings, and materialities have become so intertwined that traditional design approaches and related disciplines fall short in adequately understanding social phenomena. Through an analysis of the Mauricio Fredes Memorial—raised to preserve the remembrance of a protester who died as a result of the repression during Chile’s 2019 social outburst—we propose an entangled reading of the site, identifying its components, aesthetics, practices, and relationships with its surroundings. The main findings highlight how this Memorial aligns with remembrance practices associated with human rights violations in recent history, and how, through an insurgent co-design logic, the site integrates material and symbolic elements of the revolt into public space.

Keywords

insurgent co-design

social outburst

situated knowledge

place of memory

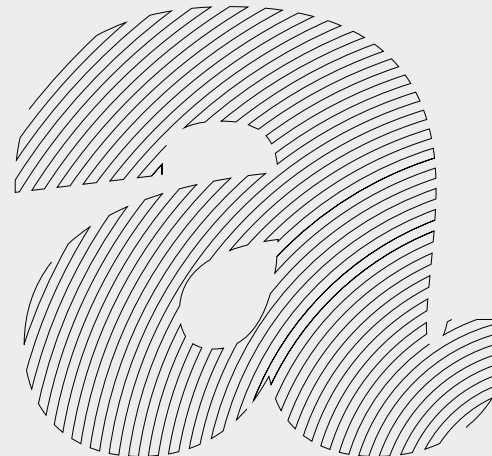
public space

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INTRODUCTION: STAYING WITH THE TROUBLE OF THE REVOLT AND ITS MEMORIES

Drawing primarily on *Staying With the Trouble* by Donna Haraway (2016) and *Dysphoria Mundi* by Paul B. Preciado (2022), this article seeks to develop the notion of *maraña* (tangle) (Hermansen Ulibarri & Fernández Droguett, 2024; Hermansen Ulibarri & Guerra, 2023) as a theoretical-methodological and political tool for thinking and transforming, from a transdisciplinary and situated approach, the issues inherent in a world that has entered a state of global boiling. Haraway (2016) characterizes this world as the Capitalocene—a crisis-ridden world resulting from two centuries of a capitalist mode of development.

This global crisis not only pertains to ways of life and transformations inherent to this context, but also to the ways of knowing, world-making, and inhabiting its phenomena. The global boiling we are experiencing involves not only a neoliberal governance regime that enforces an economy that subjugates bodies according to patriarchal and colonial epistemologies (Preciado, 2022), but also forms of resistance that entangle practices, relations, memories, imaginaries, and aesthetics in opposition to the material and spiritual domination of bodies.

To account for the potentialities of the notion of *maraña*, we will analyze the Mauricio Fredes Memorial, built by mobilized citizens in 2019 during the Chilean social outburst. This revolt, which began on October 18, 2019, in Santiago,

was triggered by an increase in subway fares. The protests quickly escalated into a mass mobilization against structural inequalities, police repression, and the neoliberal model inherited from the Pinochet dictatorship. The memorial, which commemorates the death of this protester during police repression, was built, maintained, and reconstructed through an insurgent co-design logic (Fernández Droguett et al., 2023; Hermansen Ulibarri & Fernández Droguett, 2024). This logic is shaped by co-creative rupturist practices of occupying and transforming public space, through which protesters collectively design based on shared knowledge and others that emerge through the practice itself.

Another characteristic element of insurgent co-design is the distancing from authorial design logics, as the transformation of public space involves more or less spontaneous practices by individuals and groups who do not necessarily plan or work in a structured or synchronous manner. In this sense, these creative practices—emerging from shared knowledge and needs—constitute concrete forms of resistance in contexts of revolt, questioning and challenging the disciplinary positions of design, and allowing for its epistemological and methodological overflow.

From a critical and situated positioning of designing, we unfold an entangled view of social practices. Applying this perspective to the creation of the Mauricio Fredes Memorial, we focus on the emergent, complex, and intricate dimensions of this phenomenon. In doing so, we amplify the transformative and generative qualities of research, seeking to interweave political actions, knowledge, and practices. From this standpoint, we argue that these phenomena require dysphoric gazes (Preciado, 2022) that allow us, paraphrasing Haraway (2016), to stay with the trouble, moving away from positivist aspirations of objectively knowing and rationally and mechanically acting on social problems.

Entangling ourselves involves a radical ethics of epistemological engagement to address complex challenges—a critical, embodied, historically, and culturally situated attentiveness that avoids stereotypical and reductionist approaches. We understand *maraña* (Hermansen Ulibarri & Fernández Droguett, 2024; Hermansen Ulibarri & Guerra, 2023) as a contemporary condition of the social and its phenomena, characterized by dense interweavings of forms, materialities, meanings, and intersubjectivities, in which we are inescapably embedded. This condition cannot be understood in a fragmented way without losing its emergent configuration and the vitality and power that it performs (de la Cadena, 2015). Given its intrinsically intertwined nature, it is not evident where each entity and its agencies begin and end, exceeding (Haraway, 2016) the classical scientific rationality of modern epistemology, which tends to dissect phenomena, reducing them to the mere sum of their parts. Such reduction tends to objectify phenomena and extract their vitality, imposing a worldview that legitimizes control over their becoming.

As we noted at the beginning, the spatial memorialization created by mobilized citizens in homage and memory of Mauricio Fredes can be understood through the notion of *maraña*, as it involves emerging material and symbolic articulations that cannot be reduced to the sum of their parts. We consider that this phenomenon accounts for its entangled power as a form of memory and resistance that demands a complex perspective to account for its generative and problematizing dimension of social reality—in this case, of the political violence perpetrated against mobilized citizens.

As we have found in other studies (Fernández Droguett et al., 2023; Hermansen Ulibarri & Fernández Droguett, 2018), memory sites related to state-perpetrated political violence—which also account for resistances against that violence—not only enable remembrance and pay tribute to the victims, but also foster processes of deployment of meaning-making and affective engagement. These processes inscribe those who interact with these spaces in a complex set of temporalities, struggles, and aesthetics that are inherently entangled.

Following Dorlin (2018) and her philosophy of violence, responses to structural and institutional violences should not be framed merely from a reactive logic. Instead, these transgressions and insurgent co-designs should be inscribed within a political ethic where sustained practices of communal self-defense of subaltern bodies are constituted in a process of generating a collective self that, in the case of the Chilean outburst, involved an insurgent citizenry that sought and upheld the transformation of a social order that had become intolerable. Through the practices of constructing, defending, reconstructing, and maintaining the Mauricio Fredes Memorial in public space—and later other memorials to victims of state violence—a series of artifacts and visual inscriptions are materially and aesthetically entangled, aimed not only at remembrance but also portraying these individuals as active agents in the struggle for dignity.

STAYING WITH THE TROUBLE TO COEXIST IN THE MARAÑA

Following epistemologist Yakov Malkiel (1948) and his etymological work on the concept, the word *maraña* possesses a polysemic and suggestive nature that encourages situated interpretations that indexically compose its meaning—that is, in accordance with the phenomenon it refers to or the context in which it is used.

Following its own logic, *maraña* is entangled. Its rich etymology is as promiscuously intricate as it is fertile across countless contexts. We stubbornly use it in Spanish because, as Yakov Malkiel (1948) observed, this difficult-to-translate word reveals its richest range of meanings in this language. It can denote a set of threads, hairs, or similar things tangled and imbricated in such a

way that they cannot be separated. In botany, it can refer to a “brush, shrub, thicket;” in music, to a “tangled mass of chords;” in literary theory, to an “intricate situation;” morally, to a “deceit, trick,” whether human or demonic (Malkiel, 1948, pp. 150–151).

Each *maraña* is unique and contains intricately interwoven elements that are difficult to understand for those not inhabiting the entangled situation. However, it is possible to recognize a certain underlying continuity across its different meanings and uses. We will use the notion of *maraña* to refer to an entanglement of interdependent entities—living, material, symbolic—that cannot be separated without damaging the vitality and generative power of their imbricated relationships, where it is not evident where each one begins and ends, and whose metabolism exceeds (de la Cadena, 2015) the explanatory capacity of modern epistemology.

Therefore, the *maraña* implies not only a way of conceiving phenomena but also of inhabiting and looking at them. In this sense, we draw on the perspective of feminist philosopher Donna Haraway, who emphasizes the centrality of vision in her theory of knowledge. According to Borotto (2019, p. 255), Haraway’s entire body of work revolves around the concept of vision. For Haraway, vision is more than the physiological act of processing visual stimuli—vision is always imbued with sociohistorical significance, shaping the meaning of what is seen. As Borotto highlights, in Haraway’s work, these processes of signification operate through metaphor—that is, through uses of language that evoke multiple and complex images and interpretations, situating knowledge as emerging from specific visions, moving away from the literal and reductionist language of classical science, which seeks to produce reliable descriptions of the world but confine our perception within rigid and univocal frames:

Figurative language can make emerge in our visual field what has been arbitrarily excluded under the pretext of objectivity, rationality, and neutrality. The recourse to the use of metaphors thus becomes in Haraway a subversive gesture (Borotto, 2019, p. 273).

In this same vein, Caeymaex (2019) describes Haraway’s writing in *Staying With the Trouble* (2016) as a technique and pragmatics of meaning-generation, where words and images train our sensibility and encourage us to explore ways of living with others. While various concepts have been proposed to address these imbrications (complexity, assemblages, hybridity, rhizome, among others), we believe these terms fall short of fully capturing the characteristics of today’s world entanglements. The notion of *maraña*, therefore, invites us to engage in a perception of the whole that facilitates the generation of those situated, pertinent, and dialogical meanings that anthropologist Tim Ingold has referred to as modes of correspondence between social life and the ways of knowing it (2017).

MAURICIO FREDES MEMORIAL

During the social outburst, a significant portion of the demonstrations occurred in Chile's capital, Santiago, and particularly around Plaza Baquedano, the primary public space for political, cultural, and various other types of demonstrations. A few days after the revolt began, protesters renamed the square 'Plaza de la Dignidad' (Dignity Square). On December 27, 2019, during the massive Friday demonstrations held weekly around the square, 33-year-old Mauricio Fredes died while fleeing police repression. He fell into an underground electrical system pit approximately 1.8 meters deep, located one block away from Plaza de la Dignidad. To this day, it remains unclear how the pit, situated at the intersection of Ramón Corvalán Street and Libertador General Bernardo O'Higgins Avenue (commonly known as La Alameda), was opened. This area served as the main site of clashes between protesters and police forces.

According to the Forensic Medical Service, Mauricio Fredes' cause of death was asphyxiation by submersion. Despite investigations, the exact circumstances of his death remain unclear, and those responsible have not been identified. On the night of the tragedy, protesters lit candles at the site, and the following day, created a memorial in his honor. This memorial would constantly change its appearance, as municipal officials and police, following a policy aimed at erasing signs and traces of popular unrest, destroyed it multiple times. Each time, protesters rebuilt it.

The three photomontages we analyze depict the initial configurations of the memorial. They are composed of images captured by the authors of this text as part of a photo-ethnographic documentation of the demonstrations in January 2020. We have chosen photographic compositions because they enable an entangled vision to capture different perspectives and moments, so as not to reduce the analytical gaze to a sequentiality that could fragment the complexity and vitality we seek to grasp (Butler, 2009).

As shown in Figure 1, the memorial consists of an altar located on the sidewalk, at the site of the pit where Mauricio Fredes fell. Additionally, a mural has been painted on the wall of the building opposite the altar, accompanied by a series of graffiti and posters on the surrounding walls. In terms of its aesthetics, the memorial draws from traditions of memorials associated with the spatialization of memory related to human rights violations and their victims during the dictatorship. It also reflects popular expressions of homage to the deceased, such as *animitas* and other places of memory, which are maintained and materially intervened with commemorative artifacts like candles, flowers, posters, and other elements that honor the deceased.

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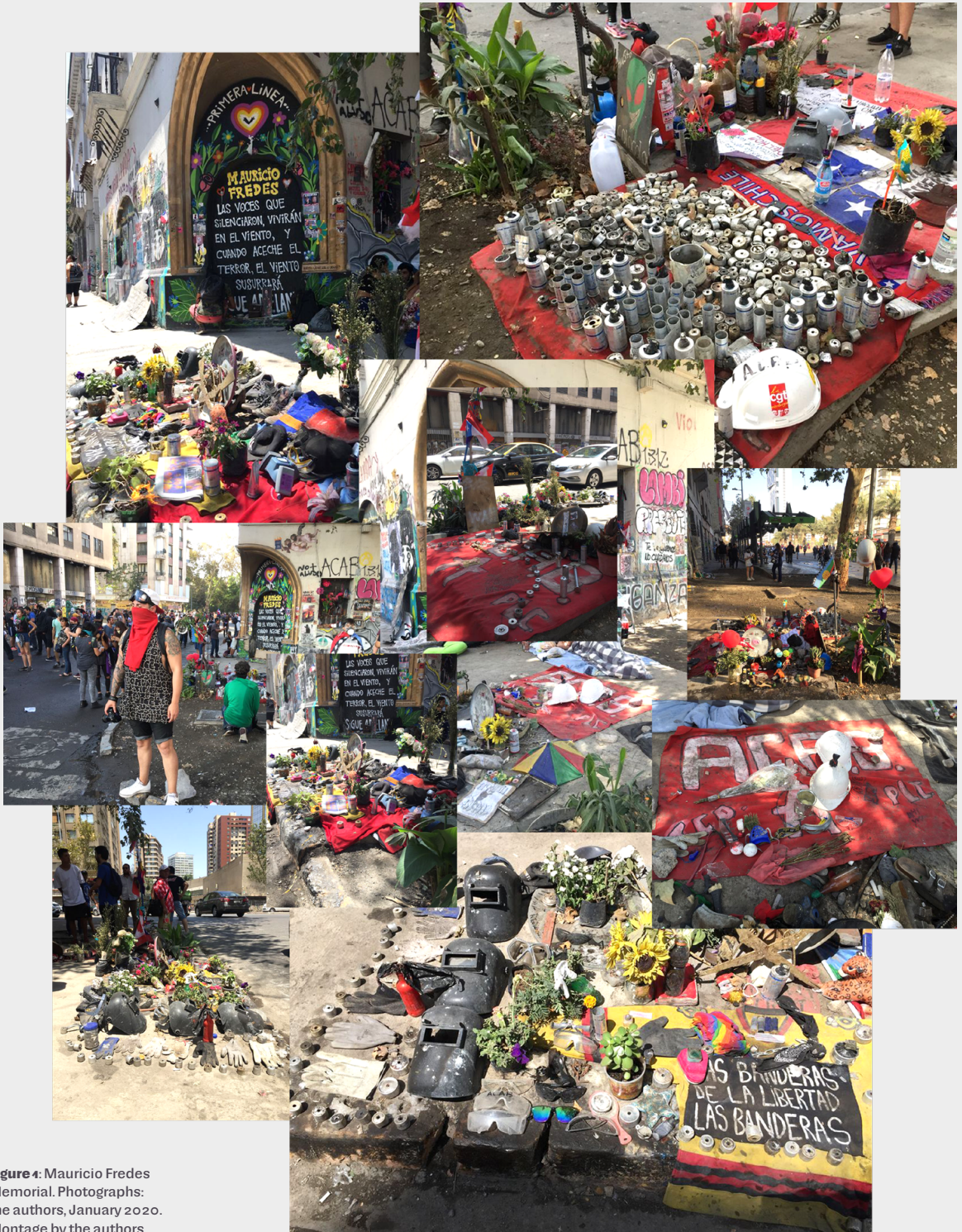


Figure 4: Mauricio Fredes Memorial. Photographs: the authors, January 2020. Montage by the authors.

By altar (Figure 2) we refer to overlapping red and yellow tarps spread on the ground, where protesters and passersby continually placed a wide variety of artifacts. Some of these objects (such as candles, flowers, and plants) are commonly used in other existing memorials in Chile. However, the presence of various artifacts specific to the social outburst—and their meanings—underscores the political and affectively situated nature of the memorial. For instance, we see various sizes of tear gas canister shells fired by the police, as well as objects used by demonstrators to protect themselves from repression—mainly helmets, goggles, and bandanas. Additionally, there are objects of resistance, including stones and slingshots. Finally, we see everyday items from the demonstrations, such as clothing, shoes, water bottles, and even some beer cans, sold by street vendors entangled with the demonstrators. Despite their material and symbolic differences, this collection of artifacts and aesthetics composes a space where the remembrance and resistance efforts of the various subjectivities deployed around the memorial are intertwined.

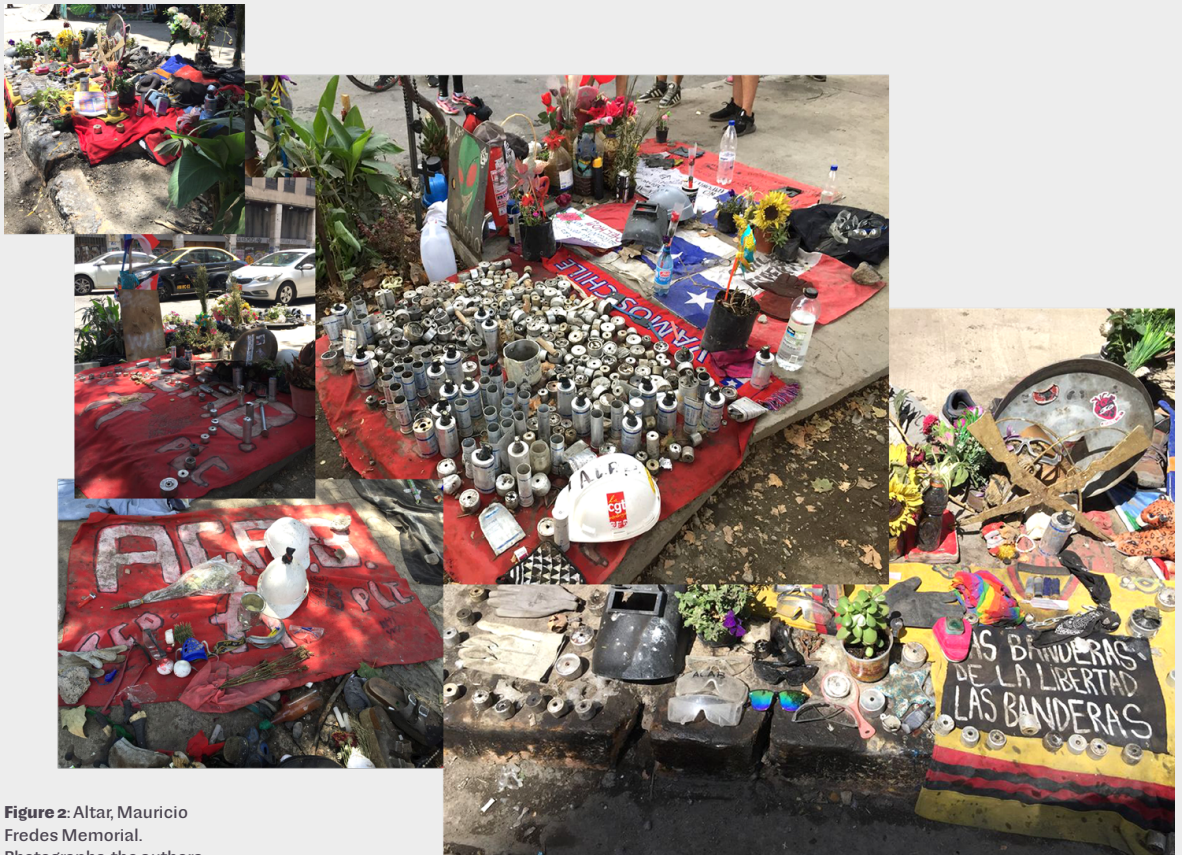


Figure 2: Altar, Mauricio Fredes Memorial. Photographs: the authors, January 2020. Montage by the authors.

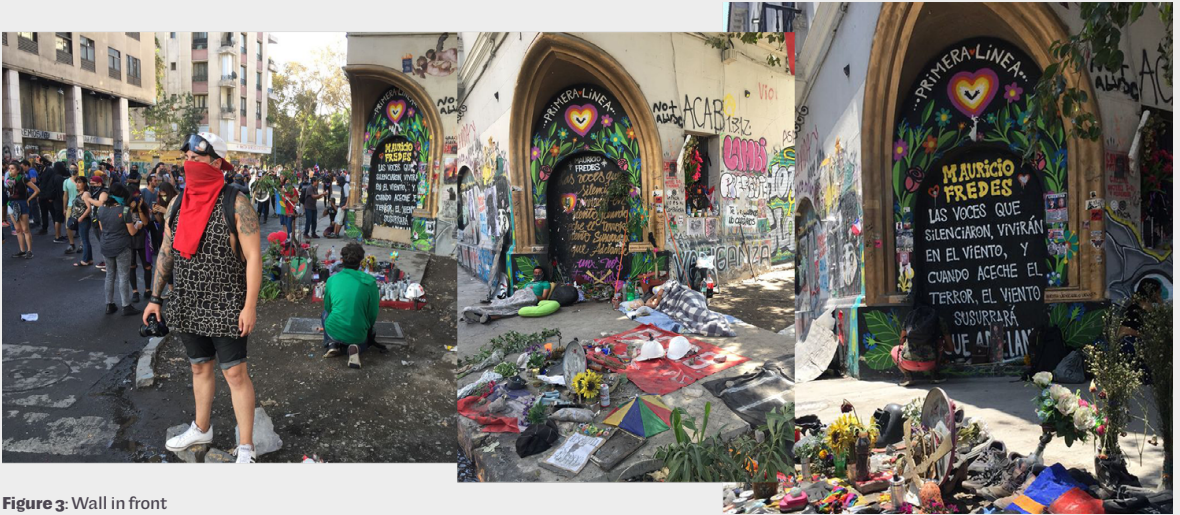


Figure 3: Wall in front of the altar, Mauricio Fredes Memorial. Photographs: the authors, January 2020. Montage by the authors.

On the wall in front of the altar (Figure 3), we see the mural featuring drawings of plants and flowers surrounding the name of Mauricio Fredes, as well as the verse, *Las voces que silenciaron, vivirán en el viento, y cuando aceche el terror, el viento susurrará SIGUE ADELANTE* (The voices they silenced, will live in the wind, and when terror stalks, the wind will whisper GO FORWARD). At the top, above a multi-colored heart, is the phrase *primera línea* (first line), referring to the name given to the group of protesters who directly confronted the police to protect the rest of the demonstrators from repression. The adjacent walls display posters and graffiti that reference Mauricio Fredes by his name or nickname (the Lambi), as well as other slogans from the revolt. In this way, the memorial is inscribed in the broader set of interventions around Plaza de la Dignidad, engaging in dialogue with the images, slogans, and transformations of this space. While these interventions are not necessarily visually coherent, they manage to constitute a territory of vital and affective coexistence that unites and amplifies the mobilized citizenry.

As we can see in the photographs, both due to its significance and location, the memorial was continuously inhabited by the protesters during demonstrations. In some cases, people would observe the clashes from the site, pay some kind of tribute, or adopt an introspective attitude. When the protest paused, some people met there. They cared for, repaired, or enhanced the place, and in the early days, some even slept there (Figure 3). As we pointed out regarding the notion of *maraña*, these practices reflect a way of inhabiting that, in this case, intertwines memory, resistance, ritual, and even everyday encounters, keeping this tragic death alive.

The images we see were common until mid-March 2020, when the lockdown measures due to the COVID-19 pandemic were implemented. Later, as these measures became more flexible, the site continued to serve as a meeting

and tribute point, but only the walls were intervened, as both the municipality and the police prevented objects from being placed at the site again. Subsequently, the site was renamed Memorial de Lxs Caídos (Memorial of the Fallen), in tribute to the 34 individuals killed by law enforcement officers during the social outburst.

For expositional purposes, we have systematically described the main characteristics and uses of the Mauricio Fredes Memorial. However, its vitality cannot be fully understood without a dense description of its surroundings as a metabolism of entangled materialities, practices, and relationships. Although there is no hierarchy in this entangling, we will refer to three prominent dimensions of its vitality: memory artifacts and resources; practices and modes of inhabiting; and the place and urban environment.

As we mentioned earlier, the artifacts and graphic interventions related to memory intertwine, composing a whole in which different forms of memorialization coexist inseparably. Popular culture, memories of the dictatorship, the struggles of social movements from recent decades, and the social outburst itself constitute a 'memory process' in constant entanglement, embedding the site in broad and diverse historical horizons. This implies that the uses and ways of inhabiting the memorial, along with interweaving memories, drive practices of struggle and resistance that intertwine in that environment and resonate beyond its boundaries. At the same time, the memorial's inscription in this urban center entails everyday uses and practices that constitute it as a node of organization, transit, encounter, and conviviality.

DYSPHORIA MUNDI AND EPISTEMIC PAIN IN THE MARAÑA AND THE MAURICIO FREDES MEMORIAL

Situating ourselves within the *maraña* implies recognizing ourselves through dysphoric gazes (Preciado, 2022) that enable us to approach social issues without claims to objectivity, but from a radical ethical disposition of epistemological involvement. Preciado frames the notion of *dysphoria* within a global condition of profound discomfort with the state of the world, driven by socio-ecological crises, structural inequalities, and the imposition of norms on bodies that restrict the free flow of identities and their potential for pleasure. Preciado calls for the reconfiguration of power relations by dismantling the normative systems that govern the metabolisms of bodies and relationships, spaces, and environments. Consistently, Preciado does not understand the body as merely an anatomical entity, nor dysphoria as a psychiatric concept denoting a pathological identity disorder; instead, they conceive the body as a *somatotheque* (2022, p. 19), a site of political-epistemic action, where technologies and power relations are instituted and deinstitutioned (2008, p. 194).

From the practices and meanings of the memorial, we observe how the body occupies a central place—both the absent body of Mauricio Fredes, broken in death, and the protesting bodies that unfold and animate the memorial. The memorial’s vitality operates through memory and resistance, but also through loss and pain, which can be examined through the notion of “epistemic pain” (Preciado, 2008). As Preciado describes in *Testo Yonqui* (2008), this pain involves hacking our somatotheque to dismantle and restructure the frameworks of knowledge and identity categories historically embedded in our bodies. Hacking one’s own body entails both physical transformation and a profound reconfiguration of identity, achieved by directly confronting the power structures that regulate and control bodies. Epistemic pain is, therefore, an intrinsic part of this process.

Building on the idea of epistemic pain, we can consider that the pain associated with the memorial is not only inscribed in the bodies that experience violence and loss. This pain also reverberates in the act of constructing and embodying the meaning of such loss and the meanings emanating from the lifeless body of Mauricio Fredes and other violently suppressed protesting bodies; and it is also the pain of symbolically and materially resistant bodies—in the sense of being ‘in resistance’ to the prevailing order. As Dorlin (2018) suggests, resistance involves the individual and collective care of the bodies that resist. Thus, resisting within entanglements requires an ethics, both of care and response-ability (Haraway, 2016) among all interconnected entities, as well as an ethics of dysphoric politics and confrontational struggle. This entails ongoing attention and consideration for those bodies and conditions that constitute themselves through the disposition of struggle and self-defense.

Perceiving, recognizing, and denouncing epistemic pain constitutes a call to a political ethics of response-ability. By confronting and undermining oppressive structures, the potential arises to build more just and equitable relationships. Dysphoria as a will to resist and response-ability within the *maraña* are inevitably sources of epistemic pain, as they transform our bodies, demanding a continuous reassessment of our actions and positions, as well as their impacts on the interconnected fabric of our coexistence in density.

All this poses a series of challenges for the discipline of design, as both collaborative and investigative practices must identify and emphasize this pain in individual and collective bodies, so as to take responsibility for the reverberations involved in co-designing, from a position of resistance, spaces and practices that embody memories of state violence.

FINAL REFLECTIONS

As we have established, the memorial is entangled: it is impossible to stabilize, dissect, or objectify it without disrupting its vitality. As a

place in constant constitution, it serves as a site of creative and emergent transformation of the *polis* and its politics. Within this space, bodies and practices in resistance coexist, transgress, and entangle with the norms, uses, infrastructures, and flows imposed by the neoliberal city. We understand this resistance as generative of *polis* and politics, grounded in the logic of insurgent co-design (Fernández Droguett et al., 2023; Hermansen Ulibarri & Fernández Droguett, 2024).

During periods of heightened social conflict, marked by the intensive political use of public space, mobilized citizens develop co-creation practices that challenge and transgress the prevailing social order and infrastructure. Drawing on imaginaries and practices rooted in spatial memorializations—both popular and related to human rights violations in the dictatorship (Hermansen Ulibarri & Fernández Droguett, 2018)—those who demonstrate through co-design succeed in deploying new ways of building, inhabiting, coexisting, and envisioning worlds, bringing them into existence.

However, pain is also a constitutive element of this site of memory. As we observed with Preciado (2008, 2022), the current conditions of capitalism are a source of epistemic pain that, within the context of the Chilean revolt, was brutally expressed through repression and state violence. The memorial can be understood as an affective cohabitation of collective creation, capable of addressing epistemic pain and fostering a political ethic of response-ability and resistance that entangles and transforms bodies, spaces, relationships, affects, and imaginaries.

The purpose of this text, as an academic device within the field of design, is to preserve these dimensions of social phenomena, avoiding their fragmentation under a logic that prescribes a supposed epistemological objectivity and an ethical and affective distance. We aim to expand the knowledge and practices of design through dialogue between disciplinary positionings and citizen and community expressions. In this sense, one of the projections of this study is to be able to account for the forms of inscription and correspondence of those who design and research in the phenomena to be known and transformed, since, as situated individuals, it is unavoidable that we find ourselves, in one way or another, entangled.

As we have discussed in previous works on insurgent co-design during the social outburst in Chile (Fernández Droguett et al., 2023; Hermansen Ulibarri & Fernández Droguett, 2024), the distinctive features of this type of memorial site, characteristic of the revolt, are its emergent nature—lacking previous planning but sustained by common horizons and memorial, political, and popular knowledge—and its challenging condition of the established urban order and materialities. These political vitalities prompt us to rethink design and its related disciplines, breaking with authorial logics, state and/or corporate productivity-driven

planning, and the denial or invisibilization of social conflict, proposing “an alternative created by subordinate communities, recognizing citizen practices that destabilize hegemonic power relations through the recovery of a social imaginary of justice” (Fernández Droguett et al., 2023, p. 130). **D**

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