

MEMÓRIAS FOTOGRÁFICAS: UM CONTRIBUTO DE DESIGN SOCIAL PARA UMA ORGANIZAÇÃO HUMANITÁRIA



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Mestrado em Design de Comunicação



NOVEMBRO 2022

RESUMO

PT

O presente estudo visa organizar e classificar o espólio fotográfico da Cruz Vermelha Internacional elencando datas e momentos históricos organizando-os numa linha temporal dinâmica e interativa.

A organização e catalogação do vasto arquivo fotográfico que este organismo possui, permitiu a criação de um projeto editorial intitulado de “Red Cross Memories” em formato de *photobook*, revista, cartazes interativos com a utilização de realidade aumentada e de um website que apresenta e disponibiliza o arquivo fotográfico da instituição à comunidade civil e académica, recorrendo dos princípios de UX/UI Design. Estes suportes de comunicação permitem (re)descobrir, (re)visitar, (re)valorizar o património histórico-fotográfico/museológico/antropológico da Cruz Vermelha.

A catalogação de fotografias dispersas da Cruz Vermelha numa plataforma digital de fotografia documental, permite recuperar a dimensão histórica e social desta instituição de cariz social e humanitário. O projeto constituído por um conjunto de propostas analógicas e digitais que valorizam e promovem o património desta instituição permanece em construção, apelando à colaboração da comunidade neste legado que lhe pertence.

O presente projeto identifica as responsabilidades inerentes à relação do design com a sociedade e delimita a responsabilidade social, política e cultural do design de comunicação. As tecnologias digitais utilizadas neste projeto permitem projetar a ação humanitária realizada pelo movimento e estabelecem uma triangulação entre a instituição, a comunidade, e as intervenções de design.

Palavras-chave: Design Social; Fotografia Documental; Design Editorial; Web Design; Arquivo Fotográfico Cruz Vermelha.

ABSTRACT

ENG

The present study aims to organize and classify the photographic collection of the International Red Cross, listing dates and historical moments, organizing them in a dynamic and interactive timeline.

The organization and cataloging of the vast photographic archive that this organization has, allowed the creation of an editorial project entitled “Red Cross Memories” in the format of a photobook, magazine, interactive posters with the use of augmented reality and a website that presents and makes available the institution’s photographic archive to the civil and academic community, using the principles of UX/UI Design. These communication supports make it possible to (re)discover, (re)visit, (re)value the historical-photographic/museological/anthropological heritage of the Red Cross.

The cataloging of scattered photographs of the Red Cross on a digital platform for documentary photography allows us to recover the historical and social dimension of this social and humanitarian institution. The project, consisting of a set of analogue and digital proposals that value and promote the heritage of this institution remains under construction, appealing to the community’s collaboration in this legacy that belongs to it.

This project identifies the responsibilities inherent to the relationship between design and society and delimits the social, political and cultural responsibility of communication design. The digital technologies used in this project allow designing the humanitarian action carried out by the movement and establish a triangulation between the institution, the community, and the design interventions.

Keywords: Social Design; Documentary Photography; Editorial Design; Web Design; Red Cross Photographic Archive

AGRADECIMENTOS

À minha orientadora, professora Margarida Azevedo pela preocupação, disponibilidade e ajuda na concretização deste projeto.

A minha família pela paciência e apoio constante.

Ao João pelo incentivo, motivação e opinião crítica que foi essencial na construção deste projeto.

À Luciana pelo apoio desde a infância em todas as ideias e iniciativas.

A Joana Correia, diretora do departamento local de São João da Madeira da Cruz Vermelha, pela oportunidade de desenvolver este projeto.

A todos os voluntários da Cruz Vermelha Portuguesa, em particular, à Beatriz Correia, ao Rufus e à Eirini, pela participação neste projeto.

A todas as famílias de refugiados apoiadas pela Cruz Vermelha que aceitaram ser fotografadas.

A todos os fotógrafos que estiveram em situações de crise humanitária onde a Cruz Vermelha prestou apoio, pela sua coragem e dedicação.

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INTRODUÇÃO

ENQUADRAMENTO

O compromisso que o design de comunicação assume ao integrar novas abordagens e metodologias de design social insere-o num contexto político, social e ético mais amplo, interventivo e exigente. Nesta perspetiva, Victor Papanek (1972) preconiza o design com responsabilidade social e ecológica e a sua vertente multidisciplinar para solucionar problemas e satisfazer necessidades que precisam de ser resolvidas ou repensadas.

A prática de design de comunicação, transforma a forma como percebemos a informação e participa na mediação de novos significados. A exploração de novas soluções conceptuais, representações visuais e ferramentas digitais expandem os limites do que é possível permitindo especular sobre a mudança e as novas possibilidades.

É neste contexto que a presente investigação analisa conceitos e práticas relacionadas com a fotografia histórica e documental e o design de comunicação como elo de ligação entre uma nova experiência de utilização, e o arquivo/espólio fotográfico da Cruz Vermelha¹, e se desenvolve uma reflexão sobre a forma como o design de comunicação direcionado para a apresentação de registos fotográficos de cariz humanitário a partir de novas interações computacionais, geram impacto em organizações não-governamentais e nas comunidades em que estas se inserem. O projeto “Red Cross Memories” estabelece uma triangulação entre as ações e as memórias da instituição Cruz Vermelha, a comunidade, e a intervenção de design pela organização e catalogação do arquivo fotográfico da instituição.

A fotografia na narrativa da história humanitária desempenha um papel crucial para mobilização e consciencialização pública enquanto testemunho e prova factual/documental. A fotografia informativa e documental desperta emoções e gera empatia ao revelar o perigo e dificuldades de inocentes perante as adversidades que vivem diariamente. Uma fotografia pode evoluir ao longo dos tempos, de tal forma que a documentação fotográfica do passado passa a ser muitas vezes uma reflexão do presente que suscita novas intenções e mudanças para o futuro.

Tal como na fotografia, o design de comunicação adquire novos propósitos e integra na sua *praxis* uma consciência social coletiva. A presente proposta converte momentos e registos do passado em interações sociais contemporâneas através de contextos editoriais tão diversos, quanto um livro impresso e um website, que se articulam e complementam de modo coerente.

¹ O Movimento Internacional da Cruz Vermelha e do Crescente Vermelho é a maior rede humanitária do mundo. A sua missão é aliviar o sofrimento humano, proteger as vidas e a saúde das pessoas e preservar a dignidade humana, sobretudo durante conflitos armados e outras emergências. O Movimento está presente em todos os países e conta com o apoio de milhões de voluntários. (<https://www.icrc.org/pt/o-cicv>)

O designer como produtor, ou o designer como autor², na definição proposta por Ellen Lupton (1998), incentiva o designer a direcionar o conteúdo e a navegar criticamente pelos sistemas sociais, estéticos e tecnológicos pelos quais a comunicação flui. A globalização dos meios de comunicação e a propagação da auto publicação, proporcionada pela democrática utilização dos meios digitais, permitiu que o designer entrasse numa era de infinitas possibilidades de criação e mediação.

O projeto “Red Cross Memories” (Fig.1) desenvolveu-se através de etapas de *design thinking* (“Empatia”— Envolver/ Descobrir, “Definir”, “Idealizar”, “Prototipar” e “Testar”), abordagens de *Human-Centered Design* e metodologias de design social em organizações não-governamentais permitindo que a Cruz Vermelha adote uma outra abordagem de mobilização pública. Esta abordagem permite combinar estratégias de natureza social inclusivas, integrando a comunidade no processo de design. Ao interagir com estas memórias, surge um despertar de interesses e responsabilidades individuais em prol das causas humanitárias.

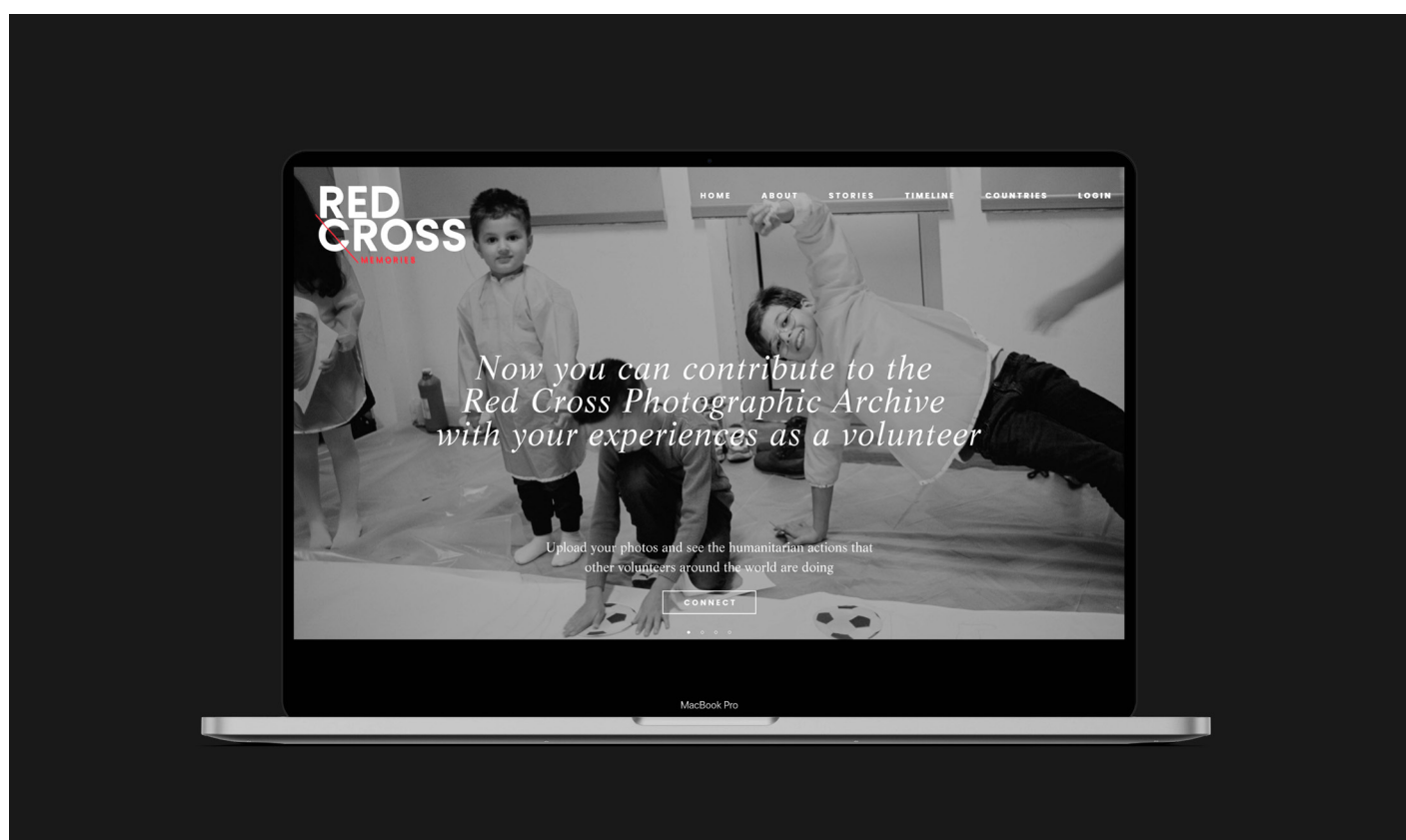


Fig.1 – Website “Red Cross Memories”.

² Walter Benjamin no seu ensaio “O autor como produtor” de 1934 defendeu a diluição de fronteiras entre géneros artísticos, entre a escrita e a leitura, a criação e a edição. No âmbito da disciplina do Design, nas décadas mais recentes, as suas ideias têm sido exploradas em torno da expansão do papel do designer para além de simples prestador de serviços.

MOTIVAÇÃO E RELEVÂNCIA

O projeto “Red Cross Memories” e a investigação subjacente à sua concretização decorreu de um interesse pessoal pela fotografia histórica e documental e uma vontade em aprofundar estudos no âmbito do design social. O acesso pessoal direto ao arquivo/espólio fotográfico da delegação da Cruz Vermelha de São João da Madeira potenciou o desenvolvimento desta reflexão prática.

Este projeto desenvolveu-se em paralelo com as ações de voluntariado realizadas na delegação da Cruz Vermelha Portuguesa de São João da Madeira. Após a dedicação ao ensino de português a refugiados e à captura de fotografias dos respetivos eventos surgiu a ideia e oportunidade de criar uma plataforma de partilha de fotografias e simultaneamente apresentar o arquivo fotográfico internacional da organização como apelo para a participação ativa nas atividades desta instituição que possui um enorme valor para a história da humanidade.

Aliando esta oportunidade aos objetivos do mestrado em design de comunicação, iniciou-se uma reflexão sobre a dimensão social do design e analisou-se a relevância/pertinência da sua utilização na organização e catalogação do arquivo fotográfico da instituição.

O projeto “Red Cross Memories” ensaia novas experiências de utilização de arquivos fotográficos de instituições humanitárias através da produção de novas abordagens e sensibilidades na prática do design. Esta atitude visa analisar estes objetos de design como processos de modelagem social e experiência humana, e de que forma a informação poderá alcançar, com sucesso, o público para despertar interesses e responsabilidades individuais a favor das causas sociais e humanitárias.

Na demanda de propósitos e motivações altruístas na prática do design, o número de projetos de voluntariado *Pro Bono* tem aumentado. Jan Van Toorn (2015)³ destaca esta condição de interveniente político com o poder de interferir na mensagem que projeta. O envolvimento social do designer permite que disponibilize as suas competências em prol da sociedade, gerando impactos positivos na comunidade, através da exploração de métodos alternativos que evitem a imposição e limitação imposta pelo acesso aos instrumentos hoje amplamente disponíveis.

Esta procura por projetos alinhados com as preocupações éticas e sociais do designer surge do descontentamento gerado por uma prática projetual direcionada exclusivamente para o comércio e industrialização. Ao questionar a função do designer numa sociedade centrada no consumo, Zwaag (2014) explica a importância de gerar soluções e oferecer alternativas para dissipar tabus e abrir os olhos, capazes de mover, confrontar e transformar. Mário Moura (2019) afirma que a contemporaneidade obrigou os designers a repensarem a importância do seu trabalho perante políticas sociais, humanitárias e sustentáveis em prol da consciencialização das problemáticas atuais. O poder e influência que o design tem na sociedade permitiu uma reflexão crítica sobre o seu propósito, questionando a sua recorrência na aproximação dos objetivos intrínsecos a uma sociedade de consumo que desvaloriza questões éticas, políticas e sociais.

³ Consciência Social do Designer (<https://estadododesign.wordpress.com/>)

Este projeto é um contributo para a investigação em design de comunicação, em particular a sua dimensão social, e as interações deste com a fotografia histórica e documental de uma organização humanitária. Para lá do objeto estético ou funcional promovem-se novas formas de interação e fruição de um vasto espólio fotográfico. A organização voluntária do arquivo fotográfico da Cruz Vermelha pretende agregar informação histórica e partilhar memórias que esta instituição criou ao longo dos tempos enfatizando os valores sociais e humanitários intrínsecos à sua missão. Mas também, potenciar novas formas de envolvimento e participação por parte de toda a comunidade, possibilitando a aproximação de todos os departamentos, locais e internacionais, da organização Cruz Vermelha.

O projecto “Red Cross Memories” é um projeto criado para toda a comunidade, quer pela partilha de conhecimento e obras fotográficas únicas e de extrema qualidade, quer pela intenção de tornar o arquivo fotográfico mais acessível e que possa ser paulatinamente atualizado pelos membros da Organização da Cruz Vermelha Internacional (Fig.2).



Fig.2 – Revista “Red Cross Memories”.

ESTRUTURA DO PROJETO

A atividade editorial vinculada à organização e disseminação da informação expandiu-se exponencialmente com a utilização diversificada de meios e suportes, físicos e virtuais o que fez com que o designer descentralizasse a imagem fotográfica do design.

O presente projeto pretende assumir um papel contrário e recorrer à imagem fotográfica como elemento principal das narrativas sugeridas. A relevância protagonizada pela imagem, ao longo do projeto, visa enfatizar a fotografia como expressão visual que congela um determinado tempo, lugar e acontecimento. Do mesmo modo, Maria João Baltazar (2009) evidencia a possibilidade de resgatar o passado através de uma consciência acordada no presente e que mobiliza o sujeito no sentido de uma nova possibilidade futura.

Para o desenvolvimento deste projeto constituído por um *photobook*, uma revista, vinte cartazes interativos de realidade aumentada e um website foram recolhidas e organizadas, por ordem cronológica e alfabética, 58904 fotografias de 193 países que pertencem ao arquivo fotográfico da organização humanitária Cruz Vermelha.

O *photobook* (Fig.3) organiza o arquivo fotográfico de forma a considerar as capacidades do utilizador em estabelecer relações entre a fotografia e o contexto geográfico em que inscreve e desafiar as narrativas convencionais através da participação induzida numa experiência visual que se transforma em conhecimento cultural. Os países, onde a organização da Cruz Vermelha presta apoio e tem sediado os seus departamentos locais, são apresentados por ordem alfabética.

A revista (Fig.4) contém artigos e fotografias do Movimento Internacional da Cruz Vermelha de diferentes locais do mundo descrevendo como este age perante situações de conflitos, emergências de saúde, desastres naturais e alterações climáticas. Estes artigos e reportagens fotográficas abordam questões globais urgentes e analisam estratégias inovadoras para enfrentar os complexos e aparentemente insuperáveis problemas das grandes crises humanitárias.

Os vinte cartazes de realidade aumentada apresentam fotografias de vinte países onde a Cruz Vermelha tem desempenhado um papel fundamental. A mensagem a transmitir incorpora não só informação mas também o contexto visual decorrente de um momento histórico inerente a dada cultura e região geográfica. Os cartazes transformam-se em *time-lines* interativas e convidam o espectador a conhecer a história destes países através da realidade aumentada.

O website (Fig.5) contém o arquivo fotográfico, histórias vivenciadas em tempos de crise humanitária, uma timeline interativa e uma plataforma onde os voluntários podem partilhar fotografias e experiências do seu departamento da Cruz Vermelha, com o objetivo de potenciar a utilização do arquivo fotográfico por um maior número de pessoas.

O projeto “Red Cross Memories” culmina com a organização de uma exposição, apelando à colaboração e participação ativa da comunidade neste legado que lhe pertence. Esta abordagem potenciada pela disseminação global das redes sociais e dos meios de comunicação, permite aferir analisar o impacto comunicativo do projeto na instituição e nas comunidades globais que partilham interesses comuns.

Esta investigação propõe o desenvolvimento incremental a partir da aplicação iterativa de conceitos e reflexões provenientes da experimentação e aplicação das diferentes formas gráficas e digitais que compõem o projeto. A análise das interações dos distintos suportes de comunicação visam promover ideias de progresso e desenvolvimento intrínsecas ao design de comunicação.

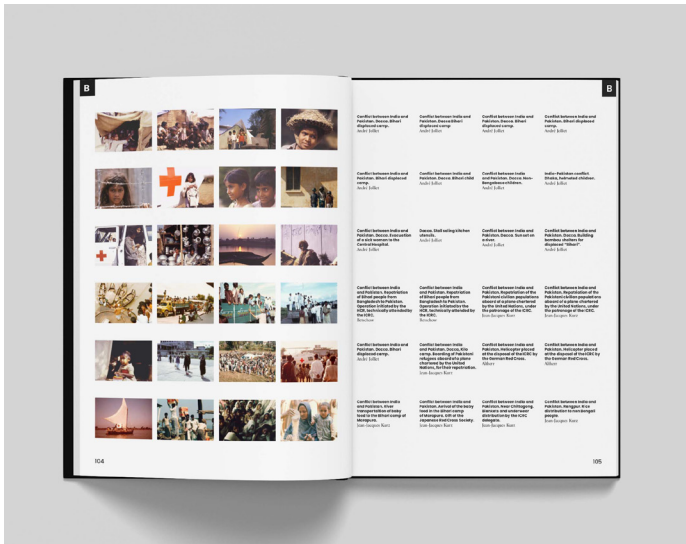


Fig.3 – Photobook “Red Cross Memories”.



Fig.4 – Revista “Red Cross Memories”.

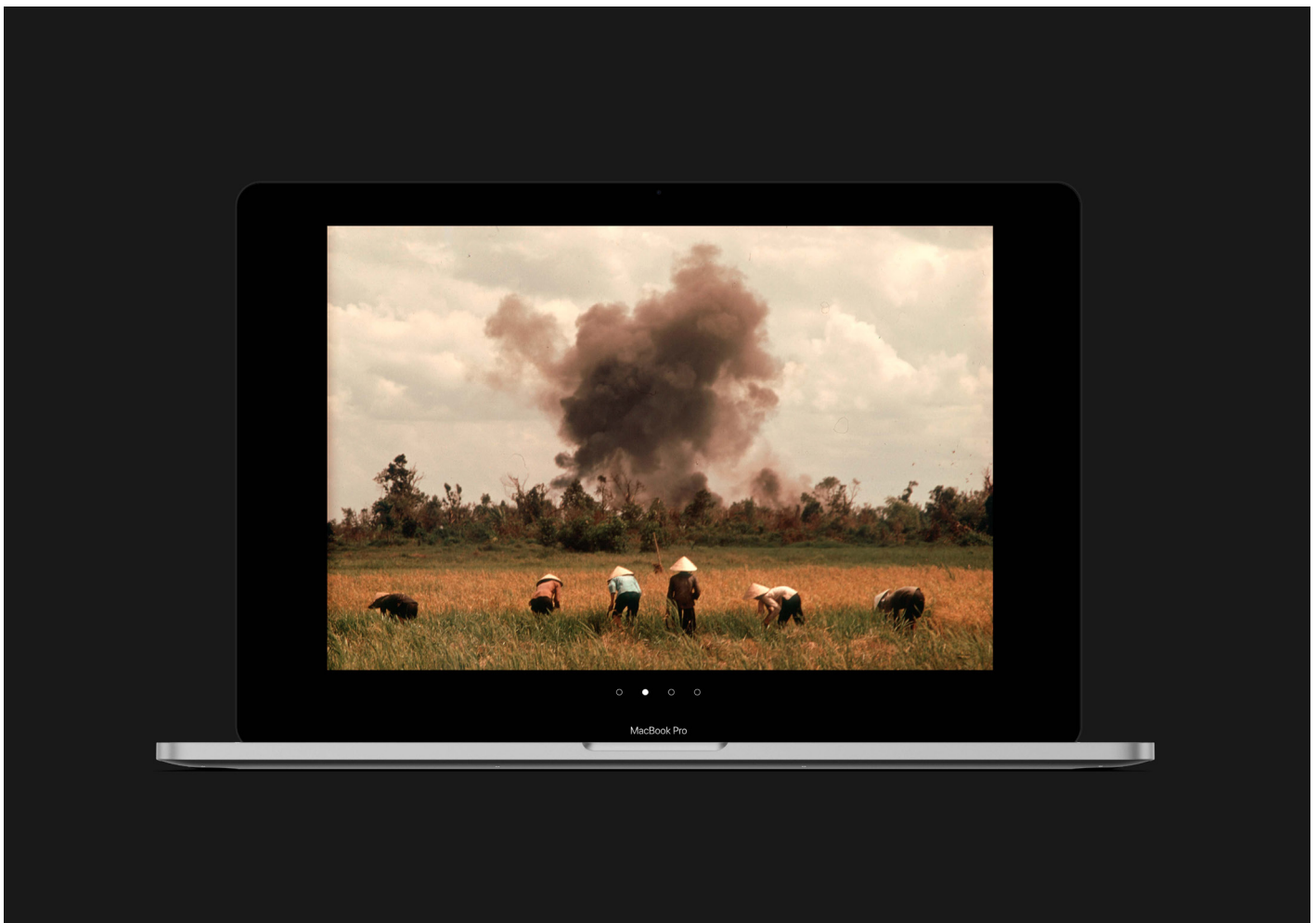


Fig.5 – Website “Red Cross Memories”.

CAPÍTULO I — TEMÁTICAS DO PROJETO

FOTOGRAFIA

UMA REFLEXÃO SOBRE A MEMÓRIA DA FOTOGRAFIA

O Daguerreótipo foi primeiro processo fotográfico a ser comercializado ao público no início da década de 1860. Com este acontecimento, estava-se consciente que a fotografia iria substituir a pintura. No entanto, pouco se sabia acerca da dimensão e poder da fotografia. Neste sentido, Walter Benjamin (1989) já afirmava que as primeiras fotografias destacam-se com uma beleza tão inacessível da escuridão dos dias dos seus antepassados. Observar uma fotografia possibilitava a criação de novos sentidos que vão além da realidade representada.

Nos anos pioneiros da fotografia documental surgiram nomes como Roger Fenton, fotógrafo britânico que fundou a “Royal Photographic Society” e tornou-se uma referência ao documentar eventos ocorridos na Crimeia. “Valley of the Shadow of Death” (1855) é a sua obra fotográfica mais emblemática e marcou o início da fotografia de guerra.



Fig.6 – Valley of the Shadow of Death, Roger Fenton, 1855.

A invenção da fotografia trouxe consigo o poder da representação visual de uma memória que permanece intacta ao longo dos tempos. A unicidade da fotografia é constatada por John Berger (1972) ao afirmar que cada imagem encarna um modo de ver, um determinado olhar a partir de uma infinidade de outros olhares possíveis.

Essa produção única e irrepetível da fotografia documental reforça o seu poder e eleva este artefacto que vai além da sua função informativa. Martine Joly (1994) contempla a distinção entre presença da fotografia e a ausência daquilo que ela representa. É esta ausência retratada pela fotografia que confere a sua relevância e magnitude, uma vez que as vivências históricas presentes em registos fotográficos documentais acarretam valor e sentido à existência humana. Para Martine Joly (1994), as imagens são o reflexo, e também produto de toda a nossa história.

No entanto, foram muitos os casos em que se tentou reproduzir e adaptar uma fotografia a diferentes perspectivas. Tal como se pode constatar na fotografia mais reproduzida de todos os tempos, “Raising the Flag on Iwo Jima” de Joe Rosenthal (1945) (Fig.7).

O ato de fotografar torna-se uma experiência individual que reflete a visão, intenções e personalidade do fotógrafo. Susan Sontag (1977) constata que as fotografias são evidências não apenas do que está lá, mas do que um indivíduo vê, não apenas um registo, mas uma avaliação do mundo.



Fig.7 – Raising the Flag on Iwo Jima, Joe Rosenthal, 1945.

A fotografia torna-se universal, independentemente do seu contexto histórico e cultural, quando usada como ferramenta de comunicação entre pessoas de diferentes etnias e culturas, havendo uma articulação entre espaço, tempo e imagem. Para Jaques Rancière (2008) a fotografia é uma produção humana destinada a estabelecer uma relação com o mundo.

A fotografia assume um papel crucial ao traçar e arquivar eventos históricos que identificam e caracterizam toda a humanidade. Pensar a fotografia como meio de registo do passado e transportá-la ao longo dos tempos para novos espaços, permite continuas interpretações e análises que levam ao alargamento do conhecimento e informação da nossa história e consciencializam o observador para um melhor futuro. Margarida Brito Alves (2021) acrescenta que uma imagem além de tudo o que nos traz do passado, projeta-se no futuro.

O PODER DA FOTOGRAFIA

Ao longo dos tempos, o uso da fotografia como meio de comunicação adquiriu novos objetivos, usufruindo do seu poder de persuasão, manipulação e provocação e alcançando uma escala global. Para John Berger (1972) em nenhuma outra forma de sociedade em toda a história, existiu tal concentração ou tão grande densidade de mensagens visuais.

As imagens cercam e definem a realidade do mundo, apresentam-se repetidamente como ilusões e apoiam-se em falsas mensagens e esperanças. Numa sociedade cada vez mais exigente e em constante mudança, a fotografia encontra-se associada à economia capitalista. Do mesmo modo que Rem Koolhaas (2001) critica um regime de desorientação planificada em nome da comodidade e da gratificação instantânea das massas, Susan Sontag (1977) declara que as imagens tornam-se indispensáveis para a saúde da economia, a estabilidade da política e a busca da felicidade privada.

Neste sentido, a materialidade sobrepõe-se à condição humana e a fotografia é, muitas vezes, usada em detrimento das necessidades do observador. Consciente do impacto e poder da fotografia, o fotógrafo com preocupações éticas, morais e sociais, depara-se com o desafio de criação de significado e valor, numa cultura que enfrentou a desigualdade, conflitos, violência e lutou por um ideal utópico de liberdade. Deste modo, John Berger (2003) reflete acerca da lacuna que a imagem preenche em áreas onde a palavra não é suficiente.⁴

⁴ Se a nova linguagem das imagens fosse usada de modo diferente, ela poderia conferir, por virtude do seu uso, um novo tipo de poder. Nesse espaço, poderíamos começar a definir com mais precisão aquilo que experimentamos em áreas onde as palavras se mostram inadequadas. (Berger, 2003).

DIMENSÃO HISTÓRICA E SOCIAL DA FOTOGRAFIA

O poder provocativo que a fotografia acarreta é também usado em prol de causas sociais e serve de apelo para diversos acontecimentos trágicos que ocorrem na história da humanidade. O fotojornalismo e a fotografia documental tornaram-se ferramentas essenciais na procura de sensibilizar o observador para os problemas da atualidade.

Neste sentido, a fotografia de guerra possui um papel informativo fulcral capaz de gerar sentimentos de tristeza e frustração ao observador acerca dos eventos trágicos retratados e levar à mudança perante os sistemas mundiais. Maria Joao Baltazar (2019) salienta que unidos por manifestos, intelectuais e artistas, acreditavam na transformação do dia-a-dia e na mudança social através da arte.

Robert Capa é considerado um dos maiores fotógrafos de guerra da história, ao documentar a Guerra Civil Espanhola. “The Falling Soldier” (1936) demonstra o poder da fotografia ao congelar um acontecimento histórico como nunca antes visto (Fig.8).



Fig.8 – The Falling Soldier, Robert Capa, 1936.

Salientam-se outros nomes relevante para a fotografia de guerra: Giles Duley, Nick Ut, James Nachwey e Don McCullin. Considerando o nosso interesse por este tema, e antecipando este projeto de tese, a revista “Legacy Behind the Scars” (2019) realizada no âmbito da Unidade Curricular de Projeto do primeiro ano de Mestrado em Design de Comunicação na ESAD, pretende apresentar o trabalho e perspetiva destes fotojornalistas e o impacto que a fotografia de guerra tem na sociedade. Nela apresentamos fotografias que fazem sobressair as cicatrizes das vítimas e são mensagens para dar a conhecer as realidades da violência e do sofrimento causados pela guerra.

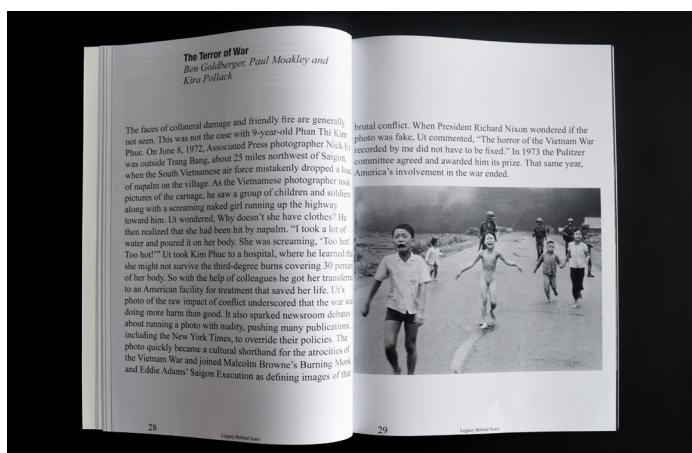


Fig.9 – “Legacy Behind Scars” Magazine, Beatriz Freitas, 2019.

Partindo da análise da montagem fotográfica de Martha Rosler (1997-1972) intitulada de “Balloons” da série “Bringing the War Home”, que mostra cidadãos vietnamitas em contexto de guerra com o fundo de imagens das casas de americanos (Fig. 10), Jaques Ranciere (2008) discute acerca do efeito político que a imagem deve produzir e refere que o espectador deverá estar já convencido de que o que esta montagem fotográfica demonstra é o imperialismo americano e não a loucura dos homens em geral.

Do mesmo modo, Maria João Baltazar (2019) reforça que a fotografia era muito mais que um simples instrumento mecânico de representação e era efetivamente um novo e extraordinário instrumento de visão.⁵

Esta dimensão histórica e social da fotografia é particularmente evidente em “Away from Home”, de Kursat Bayhan, expondo a realidade de imigrantes de Eminonu, Kucukpazar, uma das áreas de Istambul com milhares de jovens imigrantes que sobrevivem em condições desafiadoras (Fig.11).



Fig.10 – Martha Rosler, Balloons, 1967-1972.

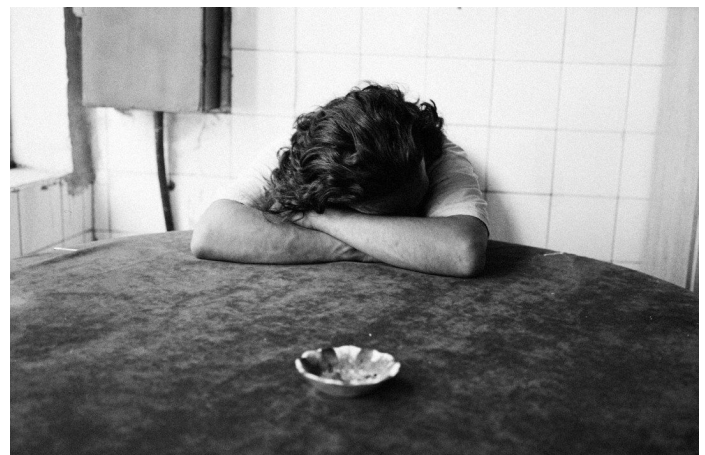


Fig.11 – Away from Home, Kursat Bayhan, 2013.

⁵ Interessava um sentido global, um propósito onde a pertinência de cada escolha estivesse justificada no encadeamento de uma mensagem visual própria ao processo fotográfico. Por isso à semelhança do poder comunicativo de uma sequência de imagens fotográficas, uma nova visão pode converter-se na arma mais potente ou na fotografia mais suave. (Baltazar, 2009).

O MOVIMENTO INTERNACIONAL DA CRUZ VERMELHA

CONTEXTUALIZAÇÃO HISTÓRICA

O Movimento Internacional da Cruz Vermelha foi fundado por Henry Dunant em Genebra em 1863. É considerada a maior rede humanitária do mundo, contando com o apoio de milhões de voluntários.

Após a Batalha de Solferino, Henry Dunant (Fig.12) fez um apelo humanitário à sociedade para que se organizasse em tempos de paz para prestar auxílio em tempos de guerra.

Com o apoio de quatro cidadãos de Genebra, fundou o Comité Internacional de Socorro aos Militares Feridos em Tempo de Guerra em 1863, designado desde 1875 por Comité Internacional da Cruz Vermelha.



Fig.12 – Lembrança de Solferino, Comité Internacional da Cruz Vermelha, 1859.

O Movimento Internacional da Cruz Vermelha, também designado Crescente Vermelho nos países Muçulmanos tem como principal objetivo aliviar o sofrimento humano, proteger a vida e a saúde e preservar a dignidade humana, sobretudo durante conflitos armados e outras emergências, como catástrofes naturais e acidentes (Fig.13).

Para prestar apoio em situações de crise no mundo, as Sociedades Nacionais da Cruz Vermelha trabalham em conjunto com o Movimento Internacional, e têm a responsabilidade individual de ajudar as pessoas vulneráveis no seu local.

Os sete princípios fundamentais que regem a coesão do Movimento Internacional da Cruz Vermelha e do Crescente Vermelho, e o seu trabalho humanitário são: Humanidade, Imparcialidade, Neutralidade, Independência, Voluntariado, Unidade e Universalidade.

A Cruz Vermelha Portuguesa está integrada no Movimento Internacional da Cruz Vermelha. A sua missão passa pela preparação e resposta a desastres, à saúde e assistência na comunidade local, dando apoio aos idosos e crianças e pelo ensino de primeiros socorros.



Fig.13 – ICRC.

O ARQUIVO FOTOGRÁFICO – ICRC

Os arquivos do Movimento Internacional da Cruz Vermelha, do Crescente Vermelho (ICRC), e do Comité Internacional da Cruz Vermelha (CICV) representam um património da ação humanitária em situações de conflitos armados e violência aos quais prestaram apoio ao longo da história. O arquivo possui gravações de som, filmagens, vídeos e fotografias que documentam a história da humanidade e preservam a memória das vítimas e daqueles que participaram no Movimento Internacional da Cruz Vermelha.

A coleção de fotografias abrange o período desde o final do século XIX até aos nossos dias e possui mais de 800.000 imagens, incluindo 125.000 em formato digital. De 2009 a 2013, um projeto de preservação foi realizado em cooperação com o Swiss National Sound Archive com apoio da Memoriav (Associação para a preservação do património audiovisual da Suíça). O CICV preservou/digitalizou 6.715 documentos originais. Atualmente, a coleção é adensada com novas fotografias por fotógrafos do CICV em todo o mundo, continuando a valorizar as atividades realizadas em favor das vítimas dos conflitos recentes.

No arquivo fotográfico estão presentes diversos temas de cariz humanitário, dos quais se pode referir a privação de liberdade, os problemas nutricionais (Fig.14), a assistência médica (Fig.15), a educação (Fig.16; Fig.17), os prisioneiros de guerra, a distribuição de socorro (Fig.18), pessoas desaparecidas (Fig.19), o serviço voluntário (Fig.20; Fig.21), pessoas feridas em conflitos armados (Fig.22), libertação e repatriação, escassez de água e saneamento (Fig. 23), forças armadas, a distribuição alimentar (Fig.24), os refugiados (Fig.25), as doenças infecciosas e os desastres naturais. Os fotógrafos da CICV retrataram estes temas ao longo dos anos e estiveram presentes nos eventos marcantes da história da humanidade.



Fig.14 – Mekele, Ethiopia. Dany Gignoux.



Fig.15 – Saigon, Vietnam.



Fig.16 – El Rama, Nicaragua. Roland Bigler.



Fig.17 – Pueblo Nuevo, Ixcán, Guatemala. Michele Poretti.



Fig.18 – Iloilo, Philippines. Jean Bastian



Fig.19 – La Mar, Oroncco, Peru. Renato Pajuelo.



Fig.20 – Gereida, Sudan. Boris Heger



Fig.21 – Waspan, Nicaragua. Philippe Merchez.



Fig.22 – Beirut, Rafik Hariri University Hospital, Lebanon. Stephen Gerard Kelly.



Fig.23 – Makmun, Thailand. Gérard Leblanc



Fig.24 – Kiyuma, Uganda. Paul Grabhorn.



Fig.25 – Nong Chan, refugee camp, Thailand. Gérard Leblanc





OS FOTÓGRAFOS EM CRISES HUMANITÁRIAS

A fotografia teve um poder inigualável nos momentos mais importantes da história da humanidade. Tornou-se um meio fundamental para gerar impacto na comunicação de desejos de mudanças sociais e políticas, uma vez que é capaz de transmitir mensagens instantâneas.

A fotografia em tempos de guerra e crises (Fig. 26–31) obteve uma maior relevância quando as intervenções mais frequentes nas zonas de guerra ocorreram após a circulação e distribuição de fotografias que refletiam a grave situação vivida pelas populações desses países.

Neste sentido, os fotógrafos que colaboraram com várias organizações humanitárias, incluindo a Cruz Vermelha Internacional, tiveram um papel fundamental para sensibilizar e apelar à ajuda humanitária, assim como inspirar para movimentos de mudança social.

No entanto, é importante referir o perigo a que estes fotógrafos se submetem diariamente na procura de trazer para o resto do mundo a realidade desumana que observam em diferentes países. Susan Sontag (1977) afirma que tirar uma foto é participar da mortalidade, da vulnerabilidade e da mutabilidade de outra pessoa (ou coisa).⁶



Fig.26 – Zabul province, Kak Afghan district, Afghanistan. Teun Anthony Voeten.



Fig.27 – Afghanistan. Jean-Louis Conne.



Fig.28 – Southern region, Vietnam.



Fig.29 – Iraq.

⁶ Apenas a fotografia de guerra combina voyeurismo e perigo. Os fotógrafos de guerra não podem evitar a sua participação na atividade letal que registam. (Sontag, 1977).



Fig.30 – Mekong delta, Vietnam.



Fig.31 – Mosul, Hay Tairan neighborhood, Iraq. André Liohn.





DESIGN E TECNOLOGIA

A TRANSFORMAÇÃO DIGITAL DO DESIGN

A evolução digital marcou a comunicação intercultural, o multiculturalismo e a utópica erosão de fronteiras, dando origem a uma globalização contemporânea ou aldeia global, conceito definido por McLuhan e Fiore (1967) para caracterizar um mundo interligado pelo crescimento tecnológico e a ascensão da internet. William Rowe e Vivian Schelling (1991) acrescentam que a globalização surge da maneira pela qual as formas se separam abordagens existentes e se recombina com novas formas em novas práticas.

A história da revolução digital remonta em 1940, quando Claude Shannon defendeu uma série de teorias de digitalização (conversão da tecnologia analógica para o formato digital) que deram origem à teoria de informação e ao estudo científico da comunicação digital. No entanto, o digital só teve a sua expansão global próximo dos anos 2000 com a comercialização do computador pessoal e a criação e avanços da *World Wide Web*.

A transformação digital possibilitou a incorporação do uso da tecnologia às soluções de problemas em diversos âmbitos de uma sociedade. Esta transformação modificou as estruturas de trabalho dos diversos setores e criou novas mudanças nas abordagens práticas de negócios e oportunidades, permitindo modernizar os serviços prestados (contrariamente ao que se fazia antes, o “material” passa a surgir depois do “digital”).

A difusão mundial das novas tecnologias permitiu o alargamento de projetos de design por todo o mundo, dando possibilidade à criação de produtos e plataformas que respondessem às necessidades e problemas de toda a humanidade. José Bártolo (2019) expõe que a consideração da cultura digital no atual contexto social, ecológico, económico e político é inegavelmente urgente.

O impacto das ciências computacionais na prática de design permitiu uma maior liberdade no processo de criação. Isa Clara Neves e Jorge Figueira (2019) informam que essas tecnologias transformaram e continuam a transformar o design, mudando rapidamente os seus processos, práticas e produtos.

A cultura digital não pressupõe necessariamente uma nova visão do futuro, uma vez que também reflete uma abordagem do passado com assuntos inexplorados e necessários trazer para o presente. Isa Clara Neves e Jorge Figueira (2019) promovem uma reflexão sobre os paradigmas técnicos emergentes que estão a remodelar fortemente a forma como vivemos.

O projeto “Flags for Peace” (Fig.32) reflete a globalização da cultura digital e a possibilidade do design servir propósitos de escala e dimensão elevada. Em tempos complexos, de acumulação de informação online é necessário recorrer aos *media* para criar propósito.

Ao longo da história houve várias tentativas de estabelecer uma bandeira da paz, mas nenhuma ganhou reconhecimento internacional e permanência. O projeto “Flags for Peace” reúne bandeiras que simbolizam a paz criadas por designers de todo o mundo, demonstrando a contribuição do design na união de pessoas, culturas e países.

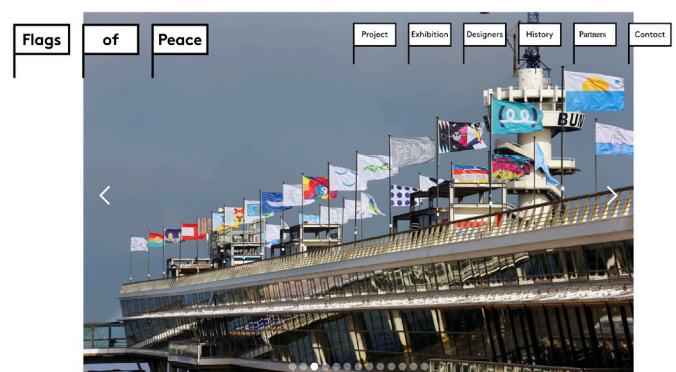


Fig.32 – Flags for Peace Project, 2015.

A IMAGEM E OS MEDIA

A exploração de novos processos e metodologias de design que se tornou possível através da evolução das novas tecnologias advém da intersecção entre os *media* e a imagem. A imagem computadorizada atingiu o seu auge com o surgimento dos meios de comunicação de massa no século XX.

As novas tecnologia não determinaram o fim da imagem e da arte e pelo contrário foram os meios impulsionadores na possibilidade de transformar a realidade e a representação do mundo através da imagem. A imagem apostou nos diferentes media para atingir possibilidades inéditas, e para Jacques Ranciere (2003), a imagem não deixará tão depressa de ser pensativa. Claudia Giannetti (2021) acrescenta que uma característica essencial da inteligência humana é a capacidade da mente de pensar sobre imagens.

As imagem mais do que registos documentais do seu tempo, permitem especular o futuro e redefinir a experiência do espectador através da criação de espaços imersivos que estimulem uma percepção intensamente fenomenológica em vez de ser meramente visual. Neste contexto, Margarida Brito Alves (2021) explica que o território da fotografia foi amplamente reconfigurado, uma vez que não só se desdobrou em diversas materialidades, como também criou diversas articulações com o espaço que a cerca.

Exemplo destas experiências imersivas cuja fotografia fazia parte desta dinâmica interativa salienta-se a exposição “This Is Tomorrow”, uma exposição de arte de 1956 na Whitechapel Art Gallery na Whitechapel High Street, no East End de Londres, Reino Unido, facilitada pelo curador Bryan Robertson (Fig. 33). Nesta exposição estavam presentes imagens em grande escala tiradas de revistas, publicidade, *outdoors*, fotos de Hollywood, além de um modelo tridimensional de uma garrafa de Guinness, um rolo interminável de filme sobre a frota da Marinha Real no mar, tudo acompanhado por uma *jukebox* tocando continuamente o som da música pop e a gravação de uma voz robótica.



Fig.33 – This is Tomorrow, Bryan Robertson, 1956.

Estas experiências imersivas têm-se verificado no design e desenvolvimento de websites, que cada vez mais adquirem novas interações digitais e exploram diversas ferramentas de multimédia. Exemplos de websites que apresentam interfaces inovadoras salientam-se: “Arts Experiments with Google — Pyramids of Meroe”, “No-Fishing” e “Plus U-Aid”.

“Arts Experiments with Google — Pyramids of Meroe” (Fig.34) é uma nova experiência digital imersiva no Google Arts & Culture, publicada exclusivamente na Al Jazeera. Tem como objetivo, a representação da última capital do Reino Kushite, das suas influentes dinastias e da sua herança cultural. No website o

utilizador tem a possibilidade de viajar no tempo através da exploração virtual das Pirâmides de Meroë no Sudão, um Património Mundial da Organização das Nações Unidas para a Educação, a Ciência e a Cultura (UNESCO).

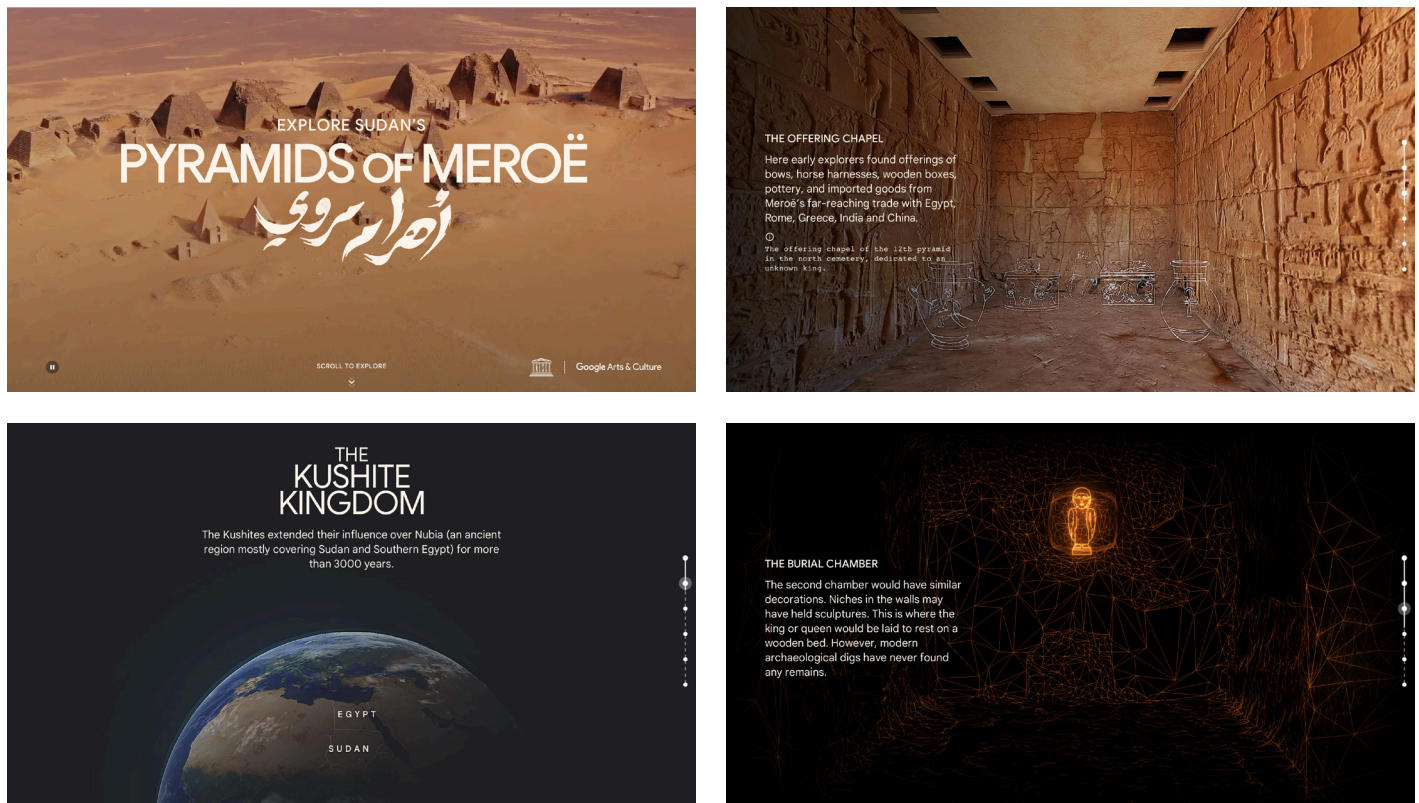


Fig.34 – Arts Experiments with Google — Pyramids of Meroe.

O “No-fishing.net” (Fig.35) é uma campanha criada para a Sea Shepherd para chamar a atenção para os danos irreversíveis das redes de pesca nos oceanos. Por forma a educar a população o site permite uma experiência interativa que mostra a frota de barcos e embarcações que a Sea Shepherd tem trabalhando ativamente. O utilizador pode explorar virtualmente os oceanos e obter informações em tempo real sobre a situação do oceano através de estatísticas pop-up. Através de cada doação é possível visualizar o número de redes que esta ajudará a remover do oceano.

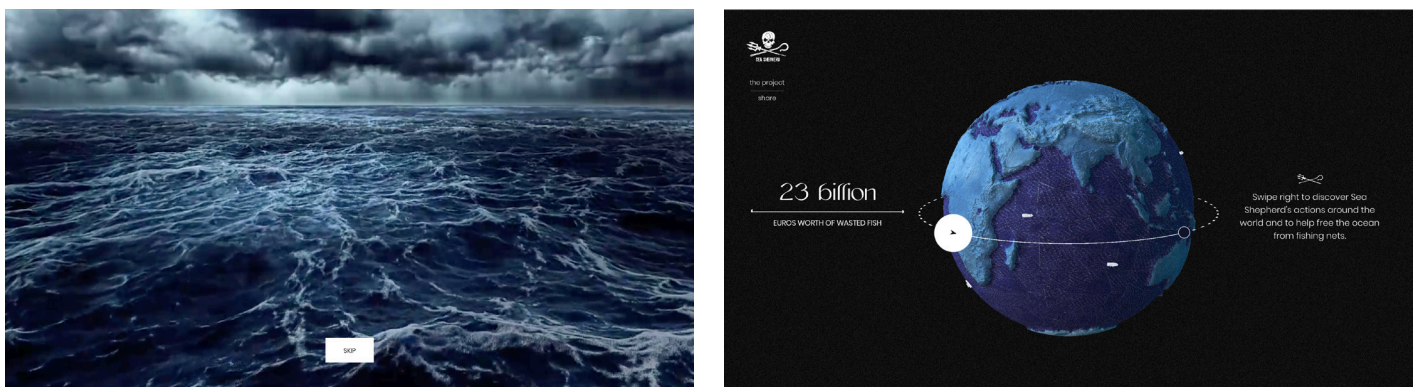
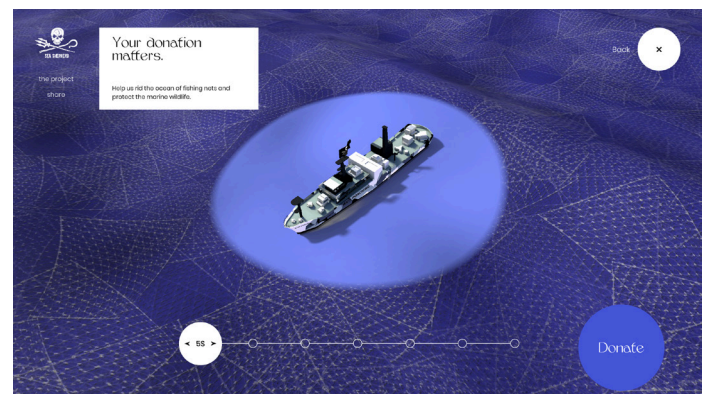


Fig.35 – No-fishing.net.



Fig.35 – No-fishing.net.



A fundação de caridade UAID, destinada a ajudar os militares com equipamentos e proteção desde o início da invasão à Ucrânia criou um projeto multimídia (Fig.36) que se baseia em factos reais sobre a guerra. O website contém elementos audiovisuais dos quais se salientam imagens e sons de violência e é apresentado através de uma narrativa na forma de correspondência entre um voluntário e um soldado, demonstrando a preocupação e apoio em tempos de guerra.

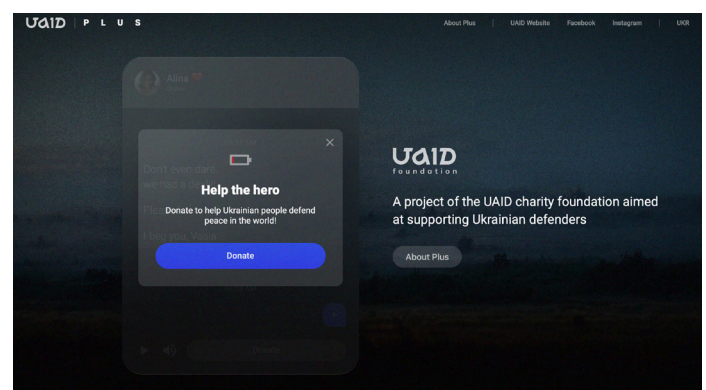
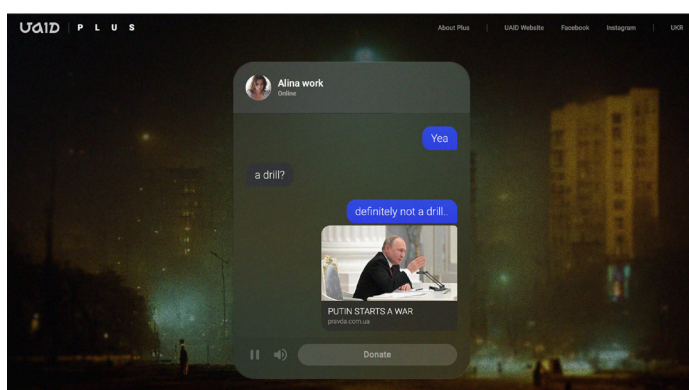
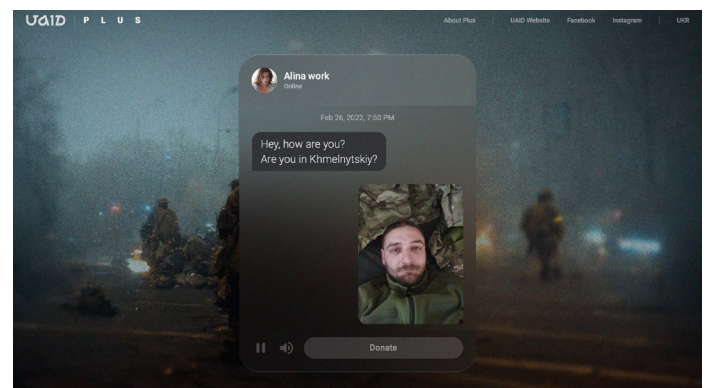
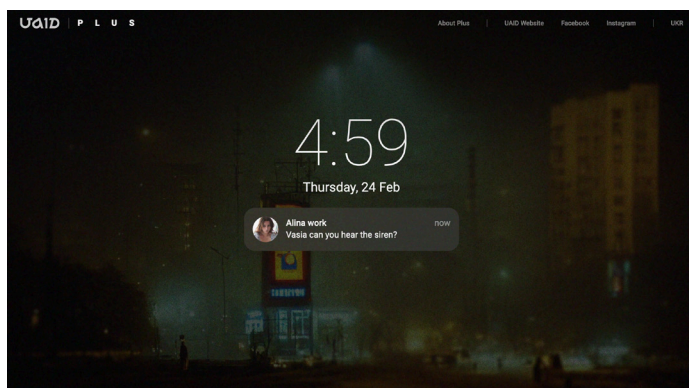


Fig.36 – UAID PLUS.

Em tempos de crises e guerras estas experiências imersivas são um bom recurso para apelar diversas causas de forma diferenciada e prestar contributo. Para além disto, o meio tecnológico permite deixar um legado de alcance global. Assim, Jacques Ranciere (2003) colmata que daqui em diante já não existe realidade mas unicamente imagens, ou inversamente, que já não há imagens mas tão-só uma realidade que incessantemente se representa a si próprio.

O CAMINHO DO DESIGN

O design tornou-se uma área multidisciplinar e foi-se moldando com a evolução do desenvolvimento das técnicas e ferramentas disponíveis ao longo dos tempos. Das diversas áreas tecnológicas onde o design tem tido impacto salienta-se a Realidade Virtual (VR), Realidade Aumentada (AR), codificação criativa e a arte computacional.

O campo da computação gráfica apesar de possuir implicações éticas e estéticas da linguagem visual algorítmica, é uma porta na criação de obras performativas e experimentais com um poder transformador único. Segundo Jacques Ranciere (2003), essas configurações, que são ao mesmo tempo simbólicas e materiais atravessam as fronteiras das artes, dos géneros e das épocas.

Os Estereoscópios deram origem à forma mais rudimentar da Realidade Virtual (RV), criada em 1838 pelo físico Charles Wheatstone. Só mais tarde, nas décadas de 50 e 60, é que a RV, foi criada na sua forma mais avançada. A Realidade Virtual é uma ferramenta tecnológica que permite transportar o utilizador para outra realidade, através do seu envolvimento por completo no ambiente virtual. Recorre a elementos gráficos 3D ou imagens 360º para garantir ao utilizador a sensação de presença nesse ambiente.

Para Steinicke (2016) a transição de interfaces gráficas de utilizador tradicionais para interfaces de utilizador imersivas é significativamente mais difícil de implementar, uma vez que a computação imersiva representa um paradigma de interface de utilizador complexo inteiramente novo e enorme e é muito diferente da maneira como interagimos com computadores até agora. A Realidade Virtual é um dos maiores avanços tecnológicos e está continuamente em desenvolvimento, havendo especulações sobre uma possível união desta com o “metaverso”, um “mundo” virtual, mas muito mais próximo do nosso real.

O termo “metaverso” surgiu em 1992 no livro “Snow Crash”, de Neal Stephenson, um livro de ficção científica que retrata a existência de uma realidade alternativa. O “metaverso” relaciona-se com o desenvolvimento da tecnologia blockchain, um mecanismo de banco de dados avançado que permite o compartilhamento transparente de informações na rede de uma empresa. O “metaverso” gera experiências imersivas e realistas, através de conceitos da vida real, como a exclusividade e a interatividade, onde os utilizadores têm posse total de seus ativos. Para isso, uma série de tecnologias além do blockchain podem ser utilizadas, como a Realidade Virtual e Realidade Aumentada (RA).

O projeto “Everdome” (Fig. 37) é um dos exemplos de um ambiente hiper-real e futurista idealizado para empresas e coletivos de design pioneiros que procuram apresentar o seu trabalho para um público da Web 3.0 num ambiente totalmente único. O “Everdome” especula a criação de uma oportunidade para impulsionar a sociedade para uma existência digital normativa através da exploração do poder criativo numa versão aproximada do mundo real dentro do metaverso.

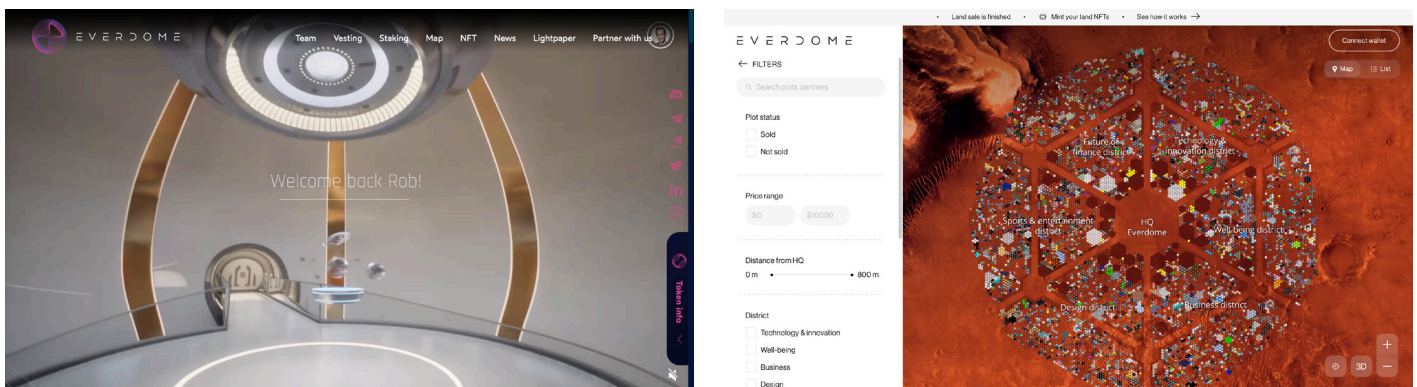


Fig.37 – Everdome.

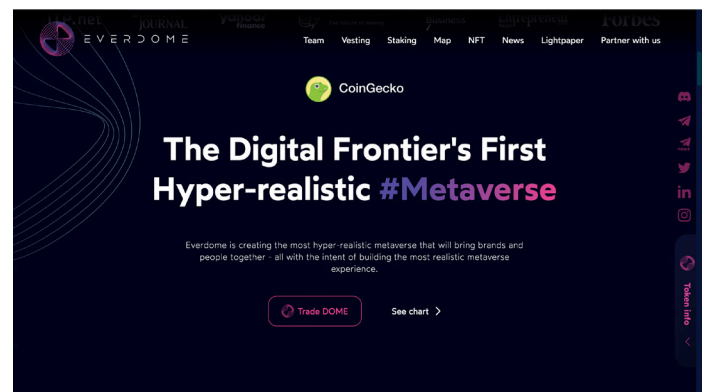
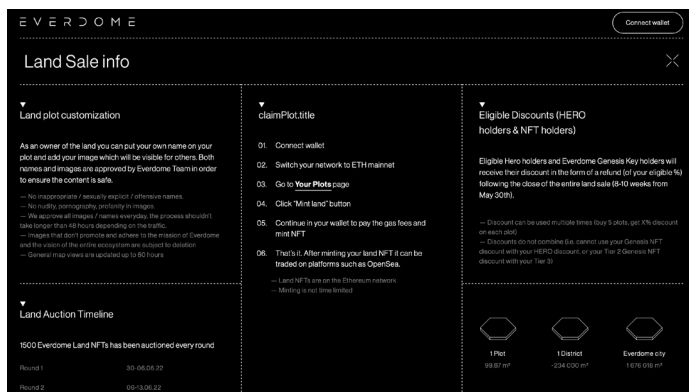


Fig.37 – Everdome.

Tal como a RV, a RA acarreta o poder de criação de ligação emocional entre espaço virtual e utilizador. No entanto, esta não tem a mesma capacidade de imersão em ambientes virtuais, uma vez que integra apenas elementos virtuais em ambientes reais através de uma câmara e com o uso de sensores de movimento. Neste sentido Wessel (2014) reforça que a realidade virtual surge como algo disruptivo e diferente de realidade aumentada, mais ligado à imersão, a um modo de experienciar conteúdos dentro de uma plataforma de computação, em que o utilizador fica completamente imerso num ambiente de software.

A realidade aumentada permite criar experiências significativas sobrepondo elementos virtuais ao mundo real e em tempo real. Segundo Carmigniani & Furht (2011), a realidade aumentada melhora a perceção e a interação do utilizador com o mundo real.

Com a RA, a percepção do utilizador acerca do mundo real é alterada, uma vez que os elementos virtuais parecem fazer parte deste. É possível criar essas experiências através de smartphones, tablets, computadores ou monitores montados na cabeça (HMD). Como exemplo de um projeto que leva a experiência imersiva da realidade aumentada para os smartphones é o projeto de Katie Mullins, “Google Cloud x The New York Times”.

“Google Cloud x The New York Times” (Fig.38), desenterra 8 milhões de fotos armazenadas num arquivo subterrâneo e recorre aos meios digitais para criar uma plataforma que converte passagens de tempo em interações sociais e convida o espectador a redescobrir o poder do fotojornalismo através da realidade aumentada (RA).



Fig.38 – Google Cloud x The New York Times, Katie Mullins.

Para analisar as ferramentas de RA disponíveis do mercado, elaborou-se um projeto na âmbito da saúde mental para o “Azemeis Seasons Sound Festival” com o intuito de consciencializar as pessoas para a importância da saúde mental. O projeto consistiu no design de sacos cujos elementos gráficos se movimentam através da app Artivive com o objetivo de criar uma experiência interativa e persuadir a compra destes, para que o dinheiro angariado seja doado à associação de saúde mental “SOS Voz Amiga”.



Fig.39 – “Azemeis Seasons Sound Festival”, Beatriz Freitas, 2021.

A aplicação “Artivive” permite que o público interaja com as exposições utilizando os seus smartphones, ligando a arte clássica à arte digital. Com esta plataforma, os cartazes do projeto “Red Cross Memories”, ganham uma nova dimensão digital e oferecem uma experiência dinâmica e inovadora ao utilizador acerca do arquivo fotográfico do Movimento Internacional da Cruz Vermelha.

Para além da RV e RA, a arte computacional é uma das ferramentas que maior impacto teve na arte digital, uma vez que o computador eleva o nível de possibilidades do trabalho criativo. A arte computacional (Fig. 40; Fig.41) surgiu aproximadamente em 1960, quando o computador se tornou parceiro do artista e foi considerado uma extensão radical de técnicas e media artísticas. Nora N. Kahn (2022), questiona como se pode reconhecer no conjunto da computação avançada, não apenas um reflexo, mas a lógica subjacente da tecnologia, as histórias que ela sussurra para nós fora da superfície.

A Web 3.0 marca a nova geração web (2010-2020) que engloba interações complexas, experiências imersivas e aplicações automatizadas capazes de alcançar uma globalização tecnológica nunca antes vista. Dentro da web 3.0, a codificação criativa pode ser um meio de ir ao encontro dos seus principais objetivos, tal como refere Karsten Schmidt (2009) a codificação é um caminho único para alcançar resultados em muitas *medias* diferentes.

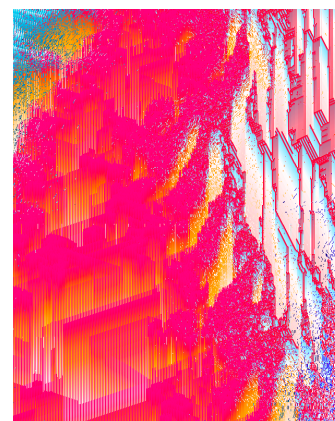


Fig.40 – C-SCAPE, Karsten Schmidt, 2022.

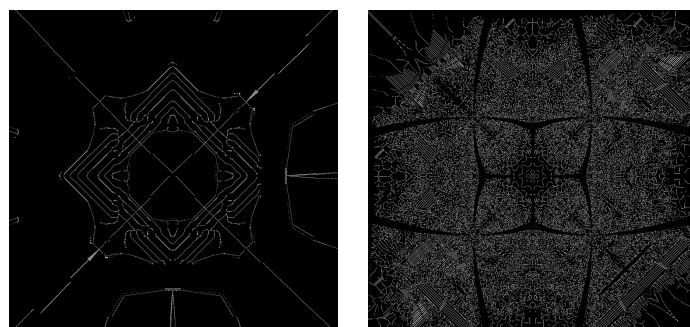


Fig.41 – 20211209-lace-24, Karsten Schmidt, 2021.

A codificação criativa usa software, código e processos computacionais com o intuito de criar formas e animações artísticas. Segundo, Stig Moller Hansen (2019), a codificação criativa é um processo baseado em descoberta que consiste em exploração, iteração e reflexão, usando o código como meio primário, em direção a um artefato de *media* projetado para um contexto artístico.

Para Tim Rodenbroker (2020), a codificação criativa é um processo iterativo baseado em pesquisa e reflexão experimental e relativamente sem motivo. Exemplo de um projeto de codificação criativa que reflete o poder transformador desta área, é o “Programming Poster” de Tim Rodenbröker (Fig. 42). O projeto faz parte do seu curso intitulado “Programming Posters”, onde desenvolveu mais de 40 sistemas de design generativo para mostrar as possibilidades visuais do design gráfico algorítmico.⁷

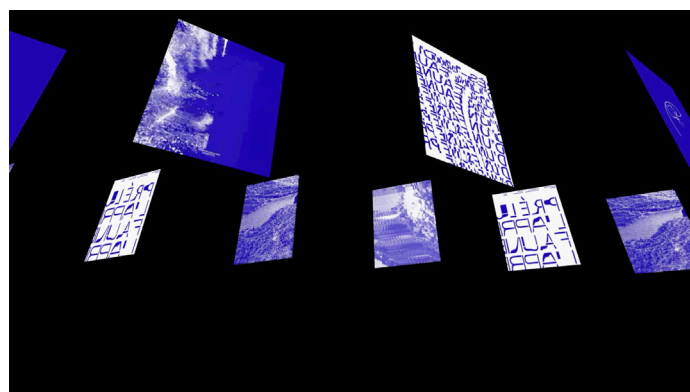
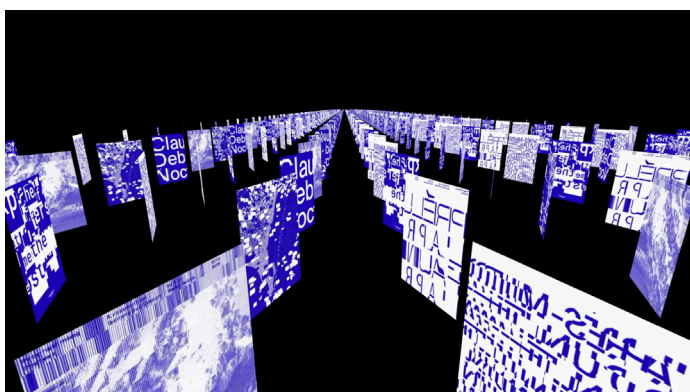


Fig.42 – Programming Poster, Tim Rodenbröker , 2018.

⁷ O cartaz impresso, principal meio de comunicação visual no espaço público, passa por transformações fundamentais. O “Poster 2.0” é muito mais que uma superfície com tipos, cores e imagens: é um aplicativo interativo, animado, sonoro, orientado a dados e intermediário. Envolve todos os sentidos e disciplinas. E funde design gráfico com tecnologias de ponta. (Rodenbroker, 2020).

DESIGN SOCIAL

CONTEXTUALIZAÇÃO HISTÓRICA

A reflexão acerca da função do designer numa sociedade centrada no consumo surge primeiramente em movimentos como Arts & Crafts, marcado por um forte impulso altruísta nas suas preocupações em relação à classe trabalhadora e na sua visão crítica dos efeitos da industrialização, em concordância com o espírito socialista que marcou a sua época. William Morris, figura central do movimento Arts & Crafts, juntamente com A.W. Pugin e John Ruskin deram origem às preocupações sociais e éticas dentro do movimento. Para Morris, o design era um recurso vital e poderoso para melhorar a condição humana, um meio democrático para a mudança social que, através do retorno ao artesanato, poderia promover a democracia e coesão social.

Em 1919, no ambiente de destruição pós-Primeira Guerra Mundial, surge na Alemanha a Bauhaus, a mais importante escola de design do século XX, responsável por espelhar o princípio do design como um serviço para a sociedade. Partindo do imperativo moral do Modernismo, a Bauhaus apoiava-se em ideais acerca de uma sociedade melhor seguindo princípios do funcionalismo.

Influenciado pela filosofia da Bauhaus, Jan Tschichold, publicou em 1928, o livro “Die Neue Typographie”, uma referência preponderante na tipografia moderna e na aplicação das teorias do funcionalismo na tipografia. Jan Tschichold (1928) defende que o objetivo do trabalho tipográfico deve ser a transmissão da mensagem da forma mais breve e eficiente, sublinhando os aspetos funcionais, sociais e comunicativos da tipografia. Os seus fundamentos foram importantes para a criação do “International Typographic Style”.

Em 1961, Vance Packard publica “The Waste Makers” onde critica a cultura consumista e condena especialmente a produção em obsolescência programada. O design social surgiu como resposta ao descontentamento dos designers perante o seu trabalho direcionado para a industrialização e comercialização e à sua responsabilidade na sociedade.

Em 1964, Ken Garland (1964) e um grupo de 21 colegas redigiram o manifesto “First Things First”, que mais tarde foi revisto por Rick Poynor (2000), publicado por várias revistas de design e de ativismo gráfico, como a “Eye”, a “Emigre”, e a “Adbusters”, e assinado por diversos designers que manifestam uma posição crítica discordante face ao contexto de empobrecimento e subserviência das intervenções de design contemporâneas.

Para Zwaag (2014), o termo design social compreende todas as disciplinas de design que apoiam um estilo de vida sustentável e que oferece alternativas para sistemas sociais e económicos multidisciplinares. As atuais circunstâncias políticas e económicas implicam novos pensamentos e soluções alternativas por parte de pessoas de áreas criativas, uma vez que é através de ideias e novas visões criativas que se implementam transformações que podem fazer a diferença. Bértolo (2013), acrescenta que o design social, enquanto método, abre portas à valiosa oportunidade de análise de problemas e desafios sociais vigentes, para que melhor e mais criativamente os possamos enfrentar.

O DESIGNER SOCIALMENTE RESPONSÁVEL

O design é uma área que se desenvolveu e afirmou enfrentando desafios, nomeadamente ao nível do seu reconhecimento como profissão com grande valor social. Numa sociedade cada vez mais exigente e em constante mudança, o design tem vindo a perder o seu discurso ideológico e cultural, por estar, cada vez mais associado ao consumo e à publicidade. De acordo com Andrew Howard (1994) não podemos separar o trabalho do designer do contexto social em que é recebido e da finalidade a que serve.

Walter Crane (1898) afirma de que toda arte é, principalmente, a projecção ou precipitação em forma material da natureza emocional e intelectual do homem. Neste sentido, a procura por um trabalho que não se limita à criação de produtos que apelam ao consumismo e se foca em sensibilizar a sociedade acerca de temas e causas ambientais, sociais e políticas foi o principal motivo dos designers pela escolha de trabalhos ou clientes socialmente responsáveis. Francisco Laranjo (2015) defende que o design assim como outras áreas concentra-se sobretudo no crescimento económico que advém dos seus serviços.⁸

Numa sociedade onde a informação é controlada pelos media, o design é utilizado como uma estratégia que procura trazer uma mudança social para a disseminação de mensagens a públicos diversos, abrindo novos espaços para o desenvolvimento e ação. A capacidade do designer em compreender a sociedade e desenvolver produtos e serviços adequados aos seus problemas torna evidente que estes profissionais são potenciais agentes transformadores sociais e políticos. Assim, a função do designer na propagação de informação e na projecção de possíveis futuros através das suas criações, é crucial.

Do mesmo modo que Victor Margolin (2002) reflete sobre um modelo social capaz de satisfazer as necessidades humanas, Gui Bonsiepe (2006) demonstra deferência para as necessidades dos grupos excluídos, discriminados e economicamente menos favorecidos. Com isto, o design social permite gerar soluções, oferecer alternativas, dissipar tabus e abrir os nossos olhos. É capaz de mover, confrontar e transformar a sociedade.

O design social apoia-se em processos de design para unir forças para estimular e consolidar uma mudança generalizada na mentalidade e no comportamento humanos. Do mesmo modo que Buckminster Fuller (1969) reforça que nunca se mudam as coisas combatendo a realidade existente e afirma que para mudar alguma coisa, constrói-se um novo mundo que torne o atual modelo num modelo obsoleto, Steven Heller e Veronique Vienne (2003) questionam a função do designer numa sociedade centrada no consumo.

⁸ Quando o principal objetivo dos governos ocidentais se concentra numa obsessão com o crescimento económico, o estado de crise aumenta naturalmente, não apenas em todas as camadas da sociedade, como também em todas as disciplinas; nesta conjuntura, o design não é exceção. (Laranjo, 2015).

DESIGN SOCIAL EM ORGANIZAÇÕES NÃO-GOVERNAMENTAIS

A contemporaneidade obrigou os designers a repensarem a importância do seu trabalho perante políticas sociais, humanitárias e sustentáveis em prol da consciencialização das problemáticas atuais. A prática do design funde-se com outras áreas de intervenção social devido a novas formas de comunicação que começaram a surgir.

De facto, a prática do design está associada à economia capitalista na qual o designer atua, ainda que não da forma ideal, com cada vez mais importância. No entanto, nem todas as soluções de design para multinacionais que apoiam o consumismo e a criação da cultura de consumo possuem um papel negativo na sociedade. Algumas trabalham de acordo com princípios de responsabilidade social corporativa, como por exemplo a fabricante de cosméticos inglesa “The Body Shop” e o seu trabalho contra o tráfico de pessoas, prostituição e prostituição infantil e testes em animais, entre outras causas.



Fig.43 – Forever Against Animal Testing, The Body Shop , 1998.

Outras campanhas com um enorme impacto positivo na sociedade e provenientes de uma multinacional são as campanhas da “United Colors of Benetton”, com o intuito de chocar o público através da fotografia. A campanha de 1992 (Fig.44) recorre a eventos que acontecem mundialmente para sensibilizar acerca de diferentes temáticas humanitárias.



Fig.44 – Real Life Campaign, United Colors of Benetton , 1992.

O maior trabalho de design social tem sido desenvolvido por organizações não-governamentais. Um excelente exemplo desse trabalho de design pode ser visto na comunicação visual adotada pela Amnistia Internacional nas suas várias campanhas pela igualdade e direitos humanos, entre outras questões da atualidade.



Fig.45 – Branding, Amnesty International.

Ao trabalhar com soluções de design social, direcionadas a uma determinada comunidade, devem ser tomados em consideração alguns fatores que permitem que a solução de design resultante seja mais acessível ao público e possua uma melhor e mais eficaz comunicação.

Noah Scalin e Michelle Taute (2012), exploram diferentes metodologias e analisam as decisões conscientes que os designers devem tomar e de que modo as suas intervenções afetam as outras pessoas e o planeta. Estas abordagens permitem combinar estratégias de natureza social inclusivas, integrando a comunidade no processo de design.

Um bom exemplo da prática destas metodologias, é o projeto Subjective Atlas que coloca a comunidade e o público no centro e inclui-os em todo o processo de criação. Subjective Atlas (Fig.46) tem como objetivo apoiar as comunidades no mapeamento dos seus ambientes de dentro para fora, a partir de uma compreensão baseada no local e fundamentada em experiências vividas.

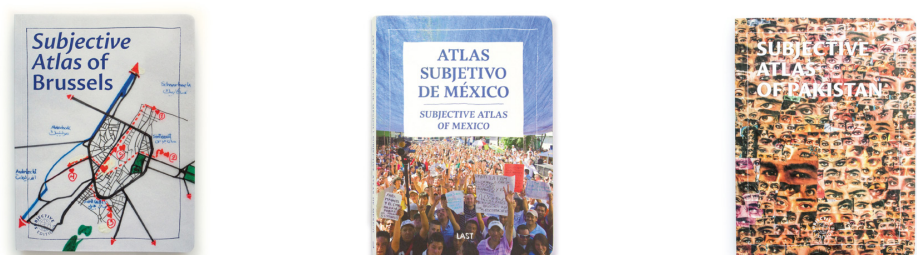


Fig.46 – Subjective Atlas.

Andrew Shea (2012) também apresenta estratégias para trabalhar eficazmente com organizações comunitárias, dos quais salientamos que os mais importantes no desenvolvimento deste projeto foram a construção de confiança, a identificação dos pontos fortes da comunidade, a utilização de recursos locais, a projeção com a voz da humanidade e dar propriedade às comunidades. Estas estratégias permitem o envolvimento da comunidade em todo o processo de design e que seja implementado e incorporado as suas experiências e *feedback* na solução de design.

DESIGN PRO-BONO

Pro Bono é a abreviação do latim *pro bonum* publico que significa *para o bem público*, ou seja é um serviço profissional realizado voluntariamente como serviço público. Deste modo, *Design Pro Bono* significa um serviço profissional de design realizado voluntariamente como serviço público.

O termo *Design Pro Bono* adquire uma maior relevância em 1971, no livro “Design for The Real World”, de Victor Papanek. Victor Papanek (1971) defendeu que cada designer deveria doar 10% das suas ideias e talentos ao serviço dos mais necessitados. Na mesma década, foi criada a Public Interest Communications, a primeira agência de comunicação sem fins lucrativos, dedicada ao *Design Pro Bono*.

Das diversas razões porque um designer opta por desenvolver projetos de design pro bono salientam-se a satisfação e realização pessoal, maior liberdade criativa e visibilidade e exposição pública. A prática de *Design Pro Bono* surge como uma oportunidade para os designers direcionarem as suas capacidades e criatividade num projeto capaz de beneficiar um grupo de pessoas, uma comunidade ou uma causa em que acreditam, trazendo-lhes o sentido de propósito que está muitas vezes em falta no seu trabalho profissional. Shea (2012) colmata que presentemente assistimos a uma (aparente) ascensão de motivações altruístas na comunidade de design.

O *Design Pro Bono* é uma necessidade em muitas organizações que não têm possibilidades financeiras. Neste sentido, é importante abordar a necessidade da divulgação e promoção do *design pro bono*, assim como consciencializar acerca dos benefícios deste na sua integração no ensino.

Primeiramente é necessário referir o papel do design de comunicação dentro de uma organização, uma vez que este permite uma maior visibilidade da organização e das suas causas e atividades para agariação de fundos, novos voluntários e outros serviços pro bono. Com isto, o *Design Pro Bono* garante um maior impacto positivo na organização e na sociedade.

Para apelar à importância do *Design Pro Bono* é importante que este seja promovido através da criação de incentivos governamentais e por sua vez integrado na sistema educacional, através do incentivo de criação de projetos de cariz social e humanitário e que envolvam directamente as organizações. Segundo Mário Moura (2011), deverá ser criada uma alternativa aos estágios não remunerados com estágios dentro de organizações não-governamentais, sendo que oferece as mesmas vantagens para o estagiário e não representa concorrência desleal ao trabalho remunerado.

Exemplo de um projeto de *Design Pro Bono* orientado para uma causa maior e com um impacto positivo na sociedade salienta-se “Little Sun” (Fig.47) do designer Olafur Eliasson que trabalha desde 2012 para criar um mundo próspero alimentado pelo sol, capacitando comunidades na África com energia solar e ações inspiradoras para um mundo movido a energia solar.

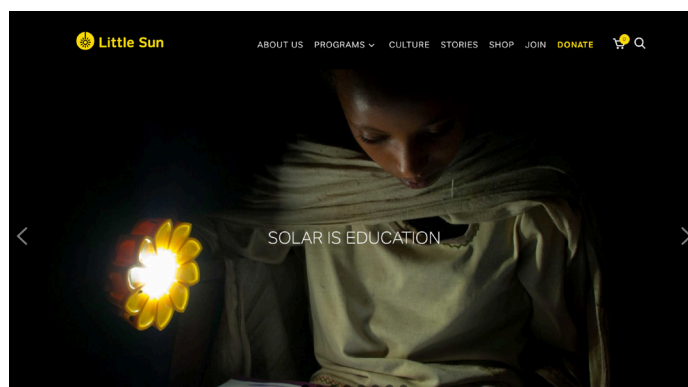
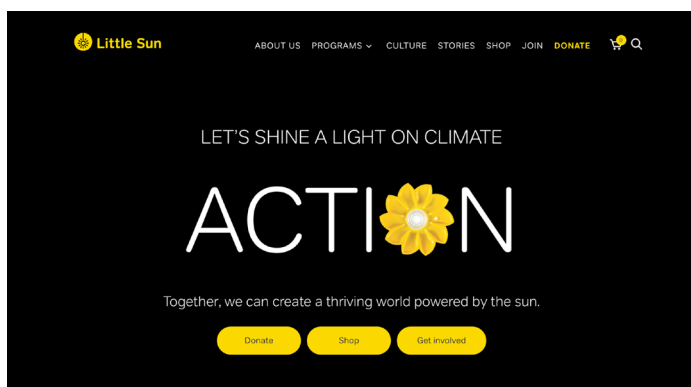


Fig.47 – Little Sun, 2012.

DESIGN THINKING, HUMAN-CENTERED DESIGN E USER-CENTERED DESIGN

O design contemporâneo está marcado pelo emergente conceito do *Design Thinking*. Para Tim Brown⁹ (2009), o *Design Thinking* é uma abordagem humanista de resolução de problemas e desafios que integra as necessidades das pessoas, as possibilidades da tecnologia e a viabilidade económica.

O surgimento de novas formas de pensar, métodos e ferramentas na prática de design foi o ponto de partida para que a importância dos processos inclusivos, das abordagens sociais e sustentáveis e dos sistemas colaborativos fosse alargada para empresas, organizações ou projetos e aplicada por pessoas de outras áreas que pretendem dar resposta a problemas.

O processo tradicional de Design Thinking divide-se em cinco etapas: (“Empatia”— Envolver/ Descobrir, “Definir”, “Idealizar”, “Prototipar” e “Testar”). No processo de empatia interessa projetar tendo em conta os problemas do utilizador e há uma preocupação em centrar o ser humano no processo de desenvolvimento de projeto. Nesta etapa interessa compreender os procedimentos de uma abordagem de *Human-Centered Design*.

Enquanto que o *Design Thinking* é um processo de resolução de problemas a partir da inovação e na criação de produtos ou serviços, o *Human-Centered Design* defende a criação de métodos e ferramentas baseada em dados para ajudar diversas causas sociais e humanitárias e solucionar problemas envolvendo a perspetiva humana em todas as etapas desse processo. Segundo Richard Buchanan (2001), o *Human-Centered Design* é conhecido pela sua capacidade de considerar a dignidade humana, o acesso e as funções de habilidade ao desenvolver soluções.

O *User-Centered Design* é uma das práticas do *design thinking* e parte uma abordagem semelhante ao *Human-Centered Design*, uma vez que se foca no design de sistemas de software e interação e tem como objetivo envolver o utilizador nas diversas fases do processo de um projeto, atendendo às suas necessidades, limitações e desejos.

Em 2009, a IDEO projetou e lançou o *HCD Toolkit*, um livro inédito que mostra como e por que o design centrado no ser humano pode impactar o setor social e mudar vidas. O uso de uma abordagem de design centrado no ser humano traz benefícios sociais e económicos substanciais para as pessoas afetadas, trabalhadores humanitários e cooperação intersectorial.



Fig.48 – HCD Toolkit (The Human-Centered Design Toolkit), IDEO, 2009.

⁹ Tim Brown é Presidente Executivo da IDEO, uma organização de design sem fins lucrativos com a missão de melhorar a vida de comunidades pobres e vulneráveis através do design.

O projeto “Red Cross Memories”, foi desenvolvido primeiramente através de processos de *design thinking* e de abordagens de *Human-Centered Design* e *User-Centered Design*, e para tal, participou-se na Academia de Inovação e Juventude *Limitless*, um projeto da *Solferino Academy* com pareceria da 510¹⁰, uma Iniciativa na Cruz Vermelha Holandesa.



Fig.49 – Website banner, 510.

Durante os workshops da Academia de Inovação e Juventude *Limitless*, abordou-se o *Human-Centered Design* em três etapas: (re)definir prioridades, idealizar e sustentar. Na primeira etapa definiu-se os objetivos principais e quais os problemas a serem resolvidos tendo em consideração as pessoas afetadas. Na segunda etapa definiu-se a *persona* caracterizada como um perfil da pessoa que se pretende ajudar. A terceira etapa consistiu no teste de utilizador e na análise e resolução de possíveis problemas que advêm desta.

Para testar estas abordagens de *Human-Centered Design* criou-se uma app (Fig.50) com caráter inclusivo cujo propósito era ajudar todos as pessoas afetadas pelo COVID-19 com eventos que serão benéficos para a sua saúde mental e física. No processo de teste foi tida em consideração toda a experiência do utilizador por meio de um processo interativo que identifica, ajusta e difunde ideias para melhorar a ação humanitária.

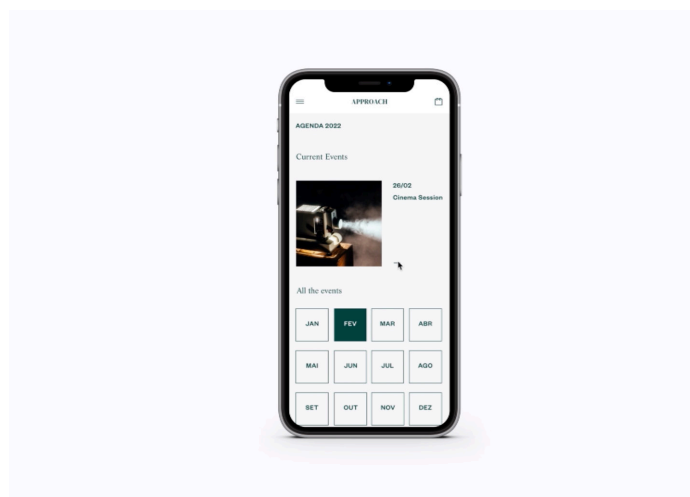
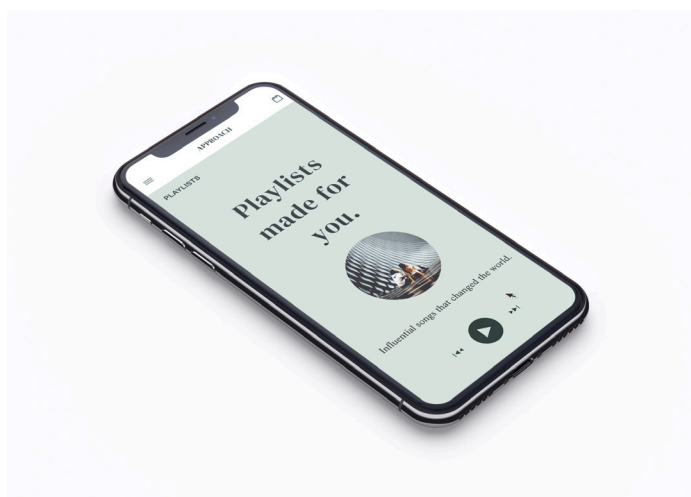


Fig.50 – App Approach, Centro Humanitário de São João da Madeira da Cruz Vermelha Portuguesa.

¹⁰ A 510 tem como objetivo melhorar a velocidade, a qualidade e a relação custo-benefício da ajuda humanitária usando e criando dados e produtos digitais.



CAPÍTULO II — OS OBJETOS DE DESIGN DO PROJETO

Para o projeto “Red Cross Memories” foram criados diferentes objetos de design com diferentes formatos (analógico e digital) com o objetivo de identificar a valorização do design de comunicação para o arquivo fotográfico da organização da Cruz Vermelha. Os objetos de design de comunicação criados permitem atingir um público diversificado e captar a sua atenção, tendo em conta que de outra forma não teriam acesso à imensidão da herança que a organização da Cruz Vermelha tem guardado.

O design de comunicação permite ensaiar novas perspetivas e reflexões sobre as imagens pertencentes ao arquivo fotográfico. Segundo Walter Lippmann (1922) as imagens sempre foram o modo mais seguro e objetivo de transmitir uma ideia, sendo que as palavras estabelecem relações sincrónicas que apelam às imagens retidas na memória. Nesse sentido, o papel do design de comunicação é fundamental na criação de memórias obtidas por um jogo visual entre imagens e palavras.

Com este projeto, pretende-se analisar quatro objectos de design de comunicação, o *photobook* (Fig.51), a revista (Fig.52), os cartazes (Fig.53) e o website (Fig.54), e de que forma estes se relacionam e ao mesmo tempo funcionam individualmente como uma poderosa ferramenta de apelo e consciencialização.

Neste capítulo será feita a análise do contexto histórico dos diferentes formatos apresentados e os factores que levaram às opções estéticas e formais dos elementos de cada um dos formatos do projeto.



Fig.51 – Photobook “Red Cross Memories”.



Fig.52 – Magazine “Red Cross Memories”.

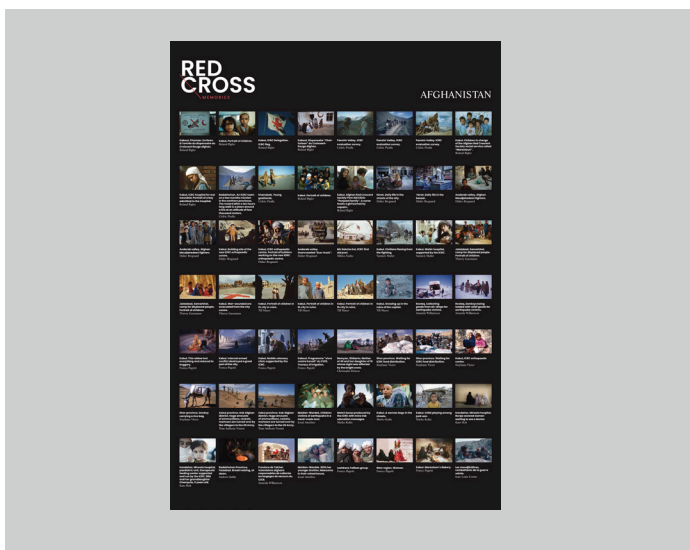


Fig.53 – Cartaz “Red Cross Memories”.

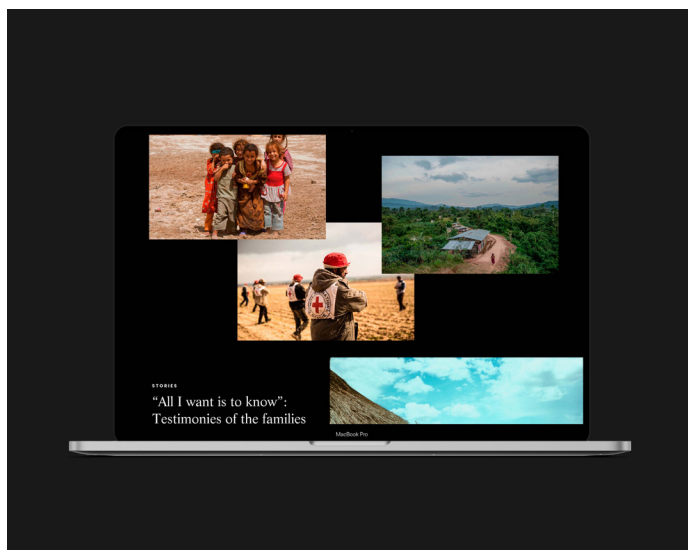


Fig.54 – Website “Red Cross Memories”.

O PHOTOBOOK

O RESSURGIMENTO DE UM FORMATO HISTÓRICO

O livro foi desde o início da fotografia, o artefacto escolhido por fotógrafos por ser adequado para desenvolver o seu potencial de transmissão de significado e um meio de circulação de imagens impressas.

O primeiro livro fotográfico, “The Pencil of Nature”, de William Henry Fox Talbot, surgiu em 1844. No entanto, só a partir da década de 1920, é que os *photobooks* adquiriram a sua relevância por terem sido uma ferramenta essencial para o movimento documental nos EUA, Europa Ocidental e União Soviética, como objetos informativos e de propaganda.

Nessa época, os fotógrafos viram a necessidade de trabalhar em conjunto com designers e tipógrafos, para poderem explorar o potencial das formas gráficas, formato de página, linhas e textos dentro do espaço do livro e apresentarem a informação visual de modo a construírem as narrativas visuais desejadas. Desta forma, a colaboração com designers, permite que os significados que pretendem transmitir sejam obtidos através da sequência de imagens e aspectos formais e gráficos do livro.

Mario Moura (2018) afirma que o *photobook* é um renascimento imprevisto da última década e vive um boom, quer na recuperação histórica quer na edição de novos livros. Esse renascimento advém do poder do fotolivro, um objeto que explora a noção de tempo e significado nas suas sequências narrativas. Deste modo, Alfredo Brant (2021) explica que num livro que contém fotografias, a temporalidade é aliciada pelo ritmo com que se vira as páginas, pela ordem em que se lê e pela relação entre as imagens apresentadas.

Além disso, o fotolivro oferece outros elementos – os espaços entre imagens, páginas em branco, textos, elementos gráficos – que são igualmente responsáveis por transformar o fotolivro num objeto único e inigualável. Marie-Laure Ryan (2014) acrescenta que ao contrário de uma publicação que simplesmente exhibe imagens fotográficas, um fotolivro implica um modo de produção em multicamadas, englobando tecnologias tanto de registro quanto de transmissão.

Nessa medida, o fotolivro surge como um meio para expor experiências pessoais. Em certos trabalhos documentais subjetivos, o fotógrafo assemelha-se a um narrador na primeira pessoa que retrata uma experiência pessoal imersiva do mundo. Exemplo disso é o livro fotográfico “Dark Knees” de Mark Cohen, um dos fotógrafos que desempenhou um papel fundamental na Organização da Cruz Vermelha. “Dark Knees” reúne décadas de trabalho em Wilkes-Barre e nas proximidades de Scranton, retratando a estranheza das coisas mundanas e capturando a realidade sombria da sua envolvente.



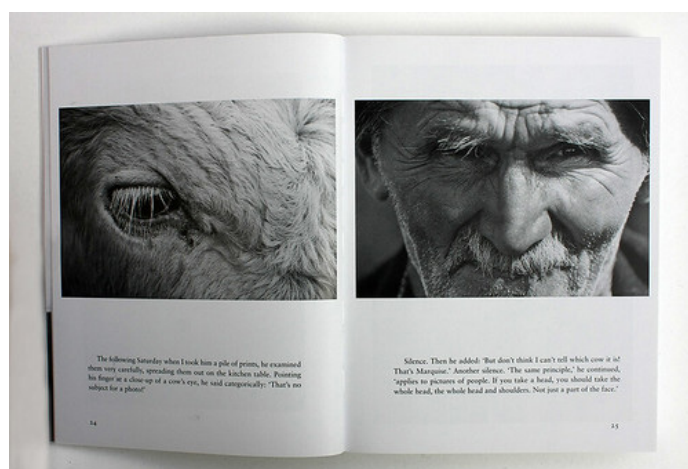
Fig.55 – Dark Knees, Mark Cohen.

Salienta-se também o projeto “Coca Che” de Luc Chessex (Fig.56), um trabalho admirável de criação de sequências narrativas. Em “Coca Che”, imagens do revolucionário Che Guevara, criadas a partir de uma fotografia de Alberto Korda, dialogam com fotos usadas para propaganda da Coca-Cola, o refrigerante inventado por um farmacêutico em Atlanta em 1886. El Che e Coca-Cola são dois ícones que disputam presença na paisagem das Américas. O primeiro é um emblema da ideologia revolucionária, enquanto o segundo representa o “modo de vida americano”. É o confronto destas duas imagens que dá sentido a este fotolivro.



Fig.56 – Coca Che, Luc Chessex, 1970.

Um dos livros mais emblemáticos e que marca a importância do fotolivro como ampliador das possibilidades da narrativa fotográfica é o “Another Way of Telling”, de John Berger e Jean Mohr (Fig.57). “Another Way of Telling” retrata a vida quotidiana de uma pequena aldeia alpina na Haute-Savoie, no leste da França. A primeira edição do livro pecava pela composição gráfica uma vez que não tinham um designer creditado e os layouts não serviam bem às fotografias. As novas edições foram redesenhadas — a largura da página reduzida e as fotografias redimensionadas — possibilitando um fluxo de fotografia mais satisfatório. Com isto, é possível concluir que o espaço em branco fornece uma maior coesão visual do layout e por sua vez, da leitura do livro.



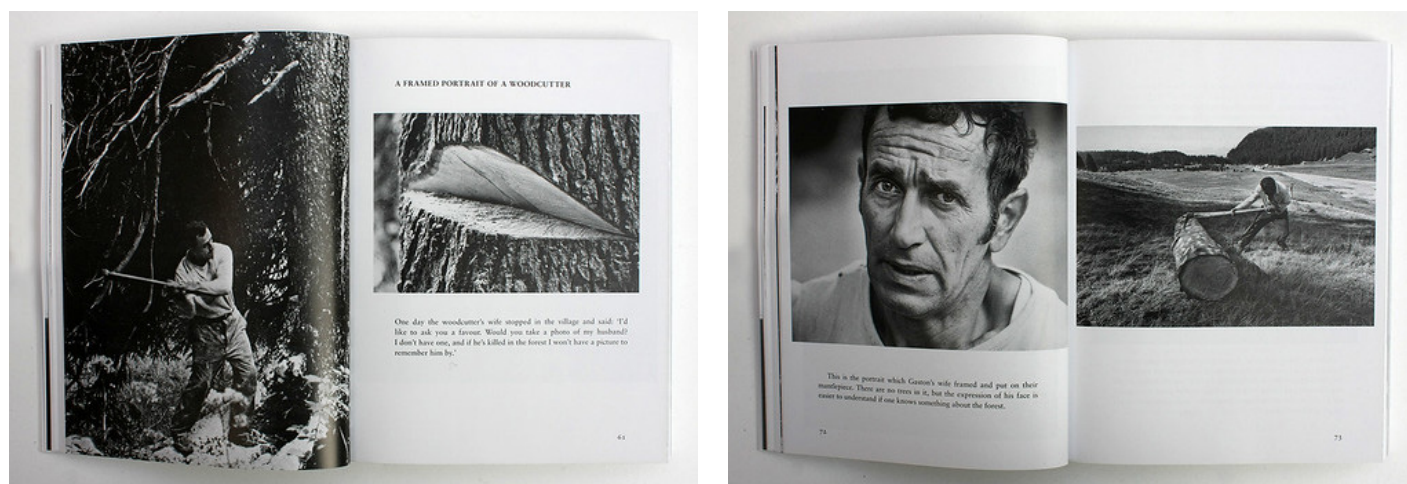


Fig.57 – Another Way of Telling, John Berger e Jean Mohr.

Cada leitor cria a sua própria interpretação sobre cada imagem de um livro, assim como ligações conceituais e metafóricas entre as diferentes imagens que compõem o livro. De acordo com Goodman (1978), da mesma forma que se junta e separa elementos heterogêneos como uma estratégia de construção de mundo, a composição e decomposição de partes e membros em subclasses ou conjuntos podem criar conexões complexas.

“Far Cry” de Paulo Nozolino (Fig.58), é um exemplo excelente acerca de narrativas que podem ser construídas e desconstruídas na criação de fotolivros. “Far Cry” é uma publicação que reúne fotografias dos diferentes projetos de Nozolino ao longo dos anos, para formar uma nova narrativa, até agora não contada, considerada a narrativa da obra da sua vida. Paulo Nozolino apenas fotografa a preto e branco para captar a sua visão trágica da realidade e as suas fotografias são dominadas por uma escuridão impossível que parece impenetrável à luz.



Fig.58 – Far Cry, Paulo Nozolino.

O mesmo se verifica no livro “For a language to come” de Takuma Nakahira (Fig.59), que rompeu radicalmente com o estética de imagem existente na época com fotografias a preto e branco e apoiando-se no conceito de que um fotolivro estimula a criação de mundos. Este apresenta uma série de imagens comuns, mais pobres em informação visual, como forma de destacar imagens mais fortes. A ênfase nestas imagem também é reforçada com a escolha de diferentes dimensões de tamanho para as imagens e exibindo-as em posições desiguais nas páginas do livro.



Fig.59 – For a language to come, Takuma Nakahira, 1970.

A construção de um universo visual próprio do autor, com recurso a cores, padrões, elementos gráficos e formas, permite que o leitor se envolva com a narrativa visual presente no livro através de emoções complexas e sentido de ritmo que vem ao de cima ao longo da sequência de imagens.

Essa noção de ritmo está presente em ‘Overflow’ de Takuma Nakahira (Fig.60) que nos compele como espectadores a ver a interação de uma distribuição aparentemente aleatória de fragmentos, superfícies e resíduos. E ao fazê-lo, somos levados a sentir a enumeração indiferenciada de partes de um todo incompleto.

A série “Overflow” de Takuma Nakahira foi originalmente apresentada como uma instalação durante a exposição de 1974 “Fifteen Photographers Today” no Museu Nacional de Arte Moderna, Tóquio. O layout do fotolivro imita estritamente a posição de cada foto na peça de instalação para replicar a experiência original da série dentro dos limites de um livro.

A sequência de imagens estabelecida pelo próprio espaço do livro pode ser transformada numa exposição móvel e transportável. Ordenar imagens em páginas sequenciais é não só uma das muitas estratégias de organização, como também uma forma de criar conexões entre imagens.



Fig.60 – Overflow, Takuma Nakahira, 1974.

RELAÇÃO IMAGEM E TEXTO

O uso da imagem em livros surgiu como forma de evocar algo que estava em falta no discurso narrativo. De modo, a colmatar a falha na monotonia presente em objetos gráficos, a imagem torna-se relevante para refletir a visão do autor e permitir um alcance intemporal.

O “Notícias Ilustrado”, de Leitão de Barros e Jaime Martins Barata (Fig.61) foi um dos primeiros exemplos de objeto gráfico em Portugal que representava de forma ideal a ligação entre texto e imagem. Mário Moura (2019) refere que no “Notícias Ilustrado”, a fotografia já não era a ilustração secundária mas o motor narrativo das histórias. A parte mais importante eram ensaios fotográficos realizados por fotomontagem, onde texto, ornamentação e fotografia se reuniam num todo dinâmico.



Fig.61 – Notícias Ilustrado, Leitão de Barros e Jaime Martins Barata, 1934.

A relação entre a imagem e o modo como a percebemos é explorada ao longo do livro “The Ways of Seeing” de John Berger (Fig.62). “The Ways of Seeing” é composto por quatro ensaios com palavras e imagens e três que usam apenas imagens, denominados de ensaios pictóricos, para mostrar que o uso da palavra é, por vezes, fator de distração e afasta o ensaio dos pontos importantes. Neste sentido, John Berger coloca as imagens em pé de igualdade com o texto através de ensaios puramente visuais. Mário Moura (2019) acrescenta que a argumentação assentava apenas em sequências fotográficas e sucediam-se a ensaiar onde parágrafos de texto e imagens se alternavam como iguais.

A capa do livro “The Ways of Seeing” apresenta a obra “Key to Dreams” (1930), de Rene Magritte e pertencente ao movimento surrealista. Esta pintura sugere que uma imagem vale mais que mil palavras e é a chave para a lacuna sempre presente entre palavras e visão, transpondo o significado que John Berger pretendia com o livro — a visão das coisas é afetada pelo conhecimento que o observador carrega consigo.

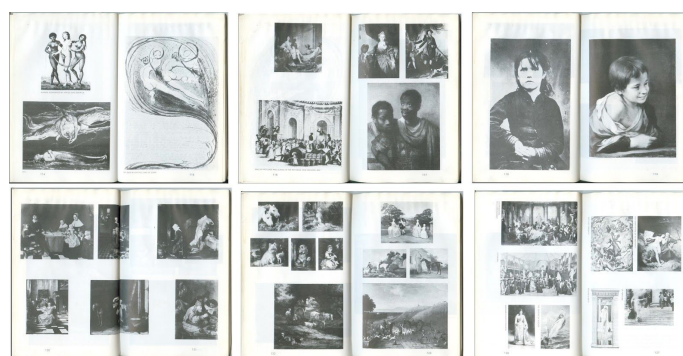


Fig.62 – The Ways of Seeing, John Berger, 1972.

No fotolivro “Rich and Poor”, Jim Goldbergm (Fig.63), relaciona o texto com a imagem, apresentando testemunhos históricos de vidas juntamente com as respectivas fotografias. Com isto, permite a criação de um cunho pessoal e uma aproximação do leitor à respetiva temática.

O livro relata a pobreza que é ao mesmo tempo política e pessoal, uma realidade que, à vista de todos, permanece ignorada. Ao oferecer às pessoas fotografadas a possibilidade de rever a sua imagem e participar na narrativa através do seu testemunho, garante uma dimensão própria ao trabalho e cria um artefacto único e uma herança da época que representa.

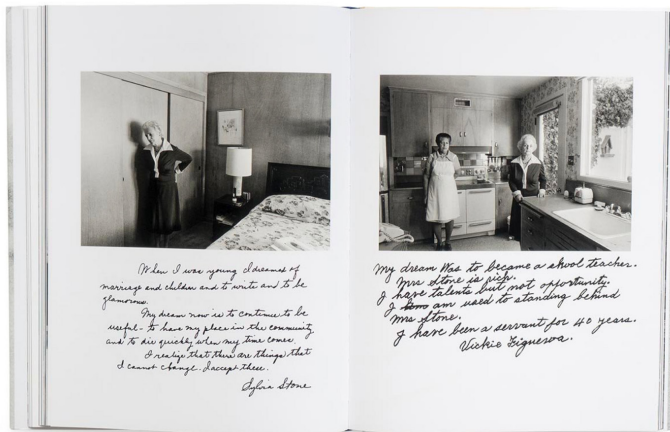


Fig.63 – Rich and Poor, Jim Goldbergm.

“The Disappeared” de Verónica Fieiras (Fig.64), apresenta estruturas de papel, mosaicos, transparências, ampliação, zoom, desconstrução e sobreposição de informações (faciais). O livro contém a tradução visual de 30.000 pessoas que desapareceram durante os anos 1976 - 1983 na Argentina sob a ditadura com a dinâmica de variações gráficas que tocam e penetram no fundo na pele.



Fig.64 – The Disappeared, Verónica Fieiras.

New World, Episode One: Timestacks (Fig.65) são uma série de colagens em camadas de vidro e fotografia que dão forma física aos conceitos narrados no vídeo “New World, Episode One”. Mostram a experiência continuamente fluida e não linear da identidade árabe-americana com imagens e documentos de arquivo e contemporâneos ao desconstruir e unificar simultaneamente fragmentos geracionais de memória.

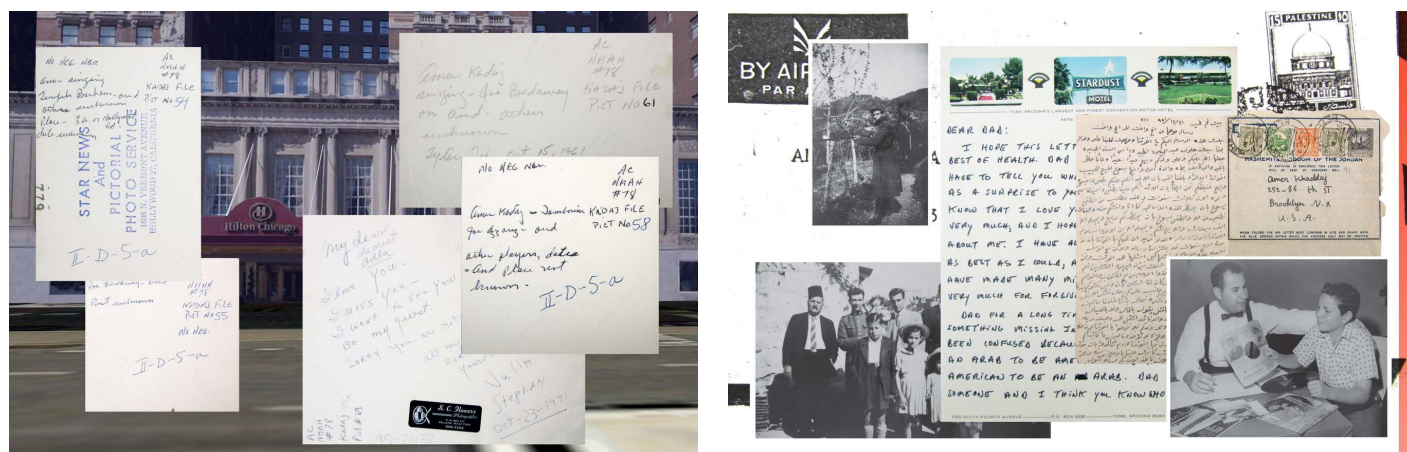


Fig.65 – New World Episode One: Timestacks, Foundland Collective, 2018.

“Real-Time History” (Fig.66) é uma investigação em andamento que usa métodos artísticos de análise subjetiva centrada na imagem para justapor e interpretar material de vídeo sobre o conflito sírio. Os principais vídeos em questão foram todos encontrados na plataforma web “Arquivos Sírios” (www.syrianarchive.org), um coletivo liderado e iniciado por ativistas sírios dedicado à documentação visual de violações de direitos humanos e outros crimes.

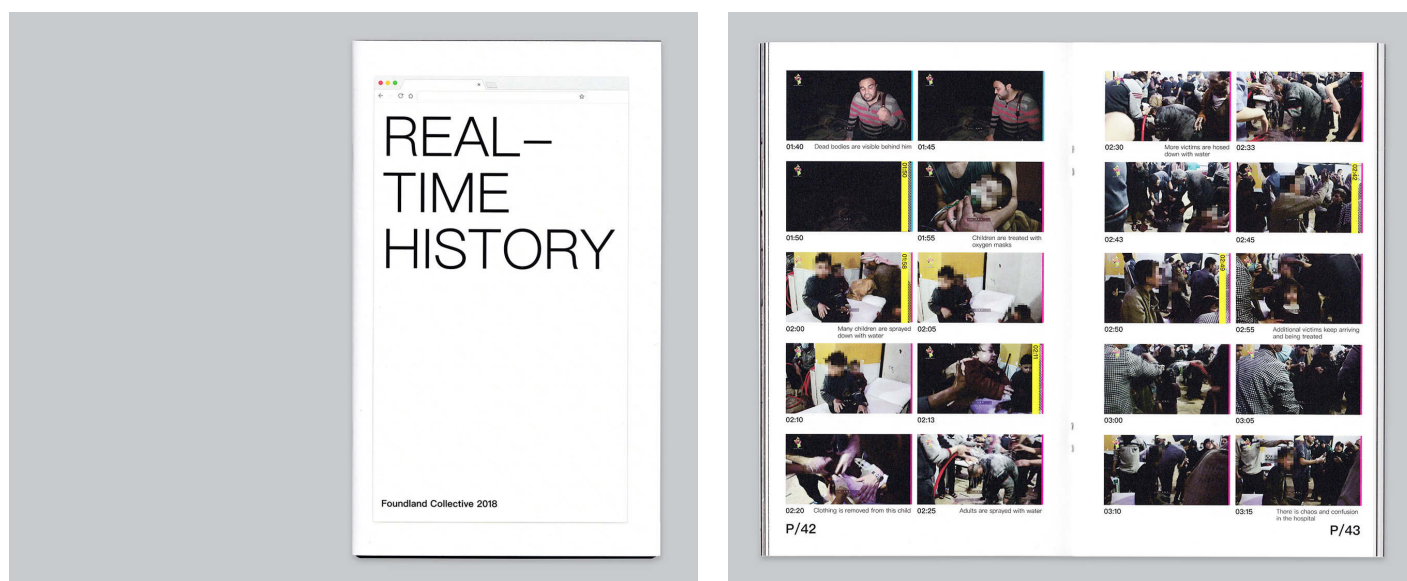


Fig.66 – Real-Time History, Foundland Collective, 2018.

A REVISTA

CONTEXTUALIZAÇÃO HISTÓRICA

O primeiro exemplo de revistas foi “Erbauliche Monats Unterredungen”, uma revista literária e filosófica, lançada em 1663 na Alemanha. A primeira revista de notícias semanal ilustrada foi fundada por Herbert Ingram em 1842, “The Illustrated London News” (Fig.67).



Fig.67 – The Illustrated London News, Herbert Ingram, 1842.

O design gráfico evoluiu durante o final do século XIX com o avanço da indústria gráfica, com o qual foram estabelecidos padrões profissionais para impressão, composição e encadernação. A partir deste padrões houve a necessidade de definir uma nova área profissional de design editorial, de modo a repensar o layout e tipografia adequados aos avanços tecnológicos da época.

No final da década de 1890, “The Inland Printer” (Fig.68) introduziu uma variante da Art Nouveau francesa na América, um estilo que desafiou as estética convencional da época. De igual forma, cem anos depois, a Emigre foi o símbolo representativo do pós-modernismo digital.

A revista “Emigre” (Fig.69) foi publicada de 1984 a 2005, como uma publicação trimestral dedicada à comunicação visual. Com a criação dos primeiros layouts digitais e tipos de letras, obteve um alcance mundial, levando à criação das fontes Emigre, tipos de letra independentes que utilizam a tecnologia de computadores pessoais para a sua distribuição digital. Com esta conquista, foram os pioneiros do design de tipos digital e do design gráfico digital.



Fig.68 – The Inland Printer.

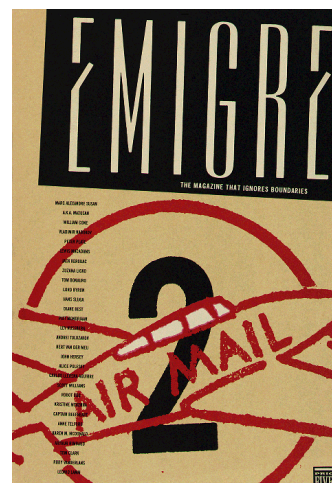
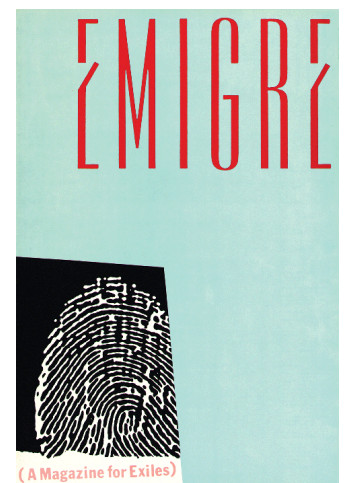


Fig.69 – Emigre.



A REVISTA COMO MEIO DE DESIGN ATIVISTA

A história mundial é marcada por seres humanos que lutaram contra a opressão, subjugação e desigualdade. Foram inúmeras as revoluções e protestos que conseguiram de certa forma mudar o cenário geopolítico ou destacar opressão, das quais se pode salientar a revolta de Spartacus, a Reforma Protestante, o Boston Tea Party, a Revolução Haitiana, a Tomada da Bastilha, a Rebelião de Nat Turner, a Revolução Húngara, a Marcha do Sal de Gandhi, os motins de Stonewall, os protestos contra a guerra do Vietname, a Praça da Paz Celestial e o movimento anti-Apartheid.

O ativismo surge como necessidade de representar a liberdade de expressão em todas as formas e apoia-se em meios de comunicação visual para apelar à opressão e subjugação vividos e encorajar mudanças sociais. Segundo Alastair Fuad-Luke (2009), o ativismo é a atividade capaz de catalisar, encorajar ou provocar mudanças, a fim de suscitar transformações sociais, culturais e/ou políticas.

Em 1976 a Conferência “Design for Need” organizada pelo Conselho Internacional de Sociedades de Design Industrial (Fuad-Luke, 2009), lançou as bases para o discurso de ativismo do design. No entanto, apenas na década de 1990 é que se testemunhou o despertar do discurso do ativismo do design. Segundo Guy Julier (2013), o ativismo do design surgiu como um movimento de contestação das estruturas e processos do neoliberalismo que dominam o planeta há trinta anos.

Thomas Markussen (2011) define os papéis do design ativista em três: promover a mudança social; aumentar a consciencialização sobre valores e crenças (mudanças climáticas, sustentabilidade, etc.) e questionar restrições da produção de massa e do consumismo na vida quotidiana da sociedade.

De acordo com Alastair Fuad-Luke (2009), o ativista do design define-se como uma pessoa que usa o poder do design para o bem maior da humanidade e da natureza. É com este propósito que surge a revista “Adbusters” (Fig.70), uma revista fundada em 1989 por Kalle Lasn e Bill Schmalz em Vancouver para ativistas que lutam para mudar a forma como a informação é produzida na sociedade.

A “Adbusters” descreve-se como uma rede global de artistas, ativistas, escritores, brincalhões, estudantes, educadores e empreendedores que querem avançar no novo movimento ativista social da era da informação.

Considerada anticapitalista e antipublicitária, a Adbusters não possui publicidade, de modo a desafiar o consumismo, uma vez que considera que a publicidade desempenha um papel crucial na criação e manutenção da cultura de consumo. O seu poder na transmissão de mensagens desconcertantes reflete-se na força entre texto e imagem através de uma estética que avulta o estilo gráfico da época e afronta pela sua exuberância.

Ao longo da história, os zines foram usados como ferramenta de partilha de informações, e histórias de vozes que foram marginalizadas.

Atualmente, surge a necessidade de desenvolver zines políticos e autopublicações como meio de ativismo de fácil acesso e estratégias de ferramentas numa era de preconceito racial e vigilância exagerada. Com a censura dos meios online, ignorados pelo algoritmo ou sinalizados como meio político, a utilização de zines tem surgido como alternativa de manter o anonimato e partilha de conhecimento e formas não hierárquicas de trabalho através da divulgação impressa.

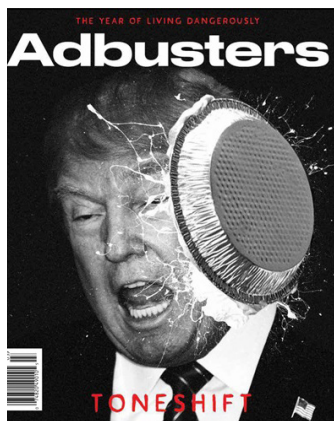
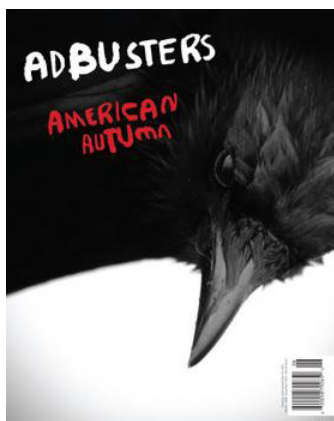


Fig.70 – Adbusters.

REVISTAS EM ORGANIZAÇÕES-NÃO GOVERNAMENTAIS

Os designers e as organizações preocupados com os problemas sociais, económicos agiram para que o ativismo do design alcançasse um crescimento exponencial durante os anos 2000. Com isto, o design gráfico tornou-se um aliado em organizações não-governamentais para dar resposta a estas necessidades e ser um meio de consciencialização pública dos problemas da época em que se vivia.

Salienta-se a importância da revista RCRC (“Red Cross Red Crescent”) publicada desde 1995, como referência no desenvolvimento deste projeto e da “Red Cross Memories Magazine” por abordar assuntos semelhantes e ser um projeto criado dentro do Movimento da Cruz Vermelha e do Crescente Vermelho.

A revista RCRC, expõe histórias poderosas contadas por pessoas ao redor do mundo que lidam com enormes desafios devido a desastres naturais, mudanças climáticas, emergências de saúde e conflitos. Ao apresentar o dia-a-dia daqueles que lidam diretamente com as grandes crises humanitárias do século XXI e ao adoptar estratégias inovadoras para enfrentar problemas complexos, permite que o leitor possua uma nova visão para que melhor possa entender a realidade destas pessoas e ajudá-las a encontrar soluções.

Outras referências importantes no desenvolvimento deste projeto salientam-se a revista “Every Child” da UNICEF (Fig.72) e a revista “Agir” da Amnistia Internacional – Portugal (Fig.73). O Fundo dos EUA para o UNICEF publica a cada quatro meses uma revista denominada de “Every Child”, com histórias sobre questões que afetam crianças em todo o mundo, fazendo referência ao trabalho do UNICEF nesta causa.

A Agir é uma revista trimestral da Amnistia Internacional Portugal enviada a todos os membros e apoiantes da secção portuguesa, focada em questões globais urgentes de direitos humanos e contendo dossiês temáticos, boas notícias sobre a organização, ensaios fotográficos, artigos de opinião e apelos à ação.



Fig.71 – RCRC, Red Cross Red Crescent.



Fig.72 – Every Child, UNICEF.



Fig.73 – Agir, Amnistia Internacional — Portugal.

O LAYOUT – ESTRUTURAS DE ORGANIZAÇÃO DA INFORMAÇÃO

A importância pelos sistemas organizacionais de uma página (layout) provém do movimento De Stijl formado na Holanda no século XX, com a sua rigorosa precisão na divisão do espaço e a simplicidade apresentada nas soluções gráficas. Para além disto, o De Stijl caracterizava-se pela tensão e pelo equilíbrio, alcançados com a assimetria e pela sua criatividade no uso de formas básicas e cores primárias. O nome do movimento é derivado da revista De Stijl, publicada de 1917 a 1932, e editada por Van Doesbrug. Van Doesburg (1928) resumiu a revolucionária concessão da revista afirmando que a linha reta correspondia à velocidade do transporte modernos e os planos horizontais e verticais à manipulação mais subtil ou às simples tarefas da vida e da tecnologia industrial.

O movimento moderno da Bauhaus, criado na Alemanha em 1919, foi responsável pela introdução do Estilo Internacional e por sua vez, pelo refinamento da apresentação tipográfica e do layout da página assimétrica do grupo De Stijl.

O Estilo Tipográfico Internacional, também conhecido como Estilo Suíço (Fig.74) foi desenvolvido por designers gráficos na Suíça durante a década de 1950. O Estilo Tipográfico Internacional teve profunda influência no design gráfico como parte do movimento modernista, impactando áreas como design, arquitetura e arte. Mário Moura (2019) destaca que Estilo Suíço possui um design produzido de acordo com regras de composição rigorosas, tidas por universais e passíveis de aplicação, com ajustes mínimos, em qualquer contexto.

Descreve-se pelos seus layouts assimétricos, o uso de uma grelha modular, fontes sem serifa e texto alinhado à esquerda e à direita irregular. O estilo também está associado a uma preferência pela fotografia ao invés de ilustrações ou desenhos, como forma de apresentar informações de forma clara e sem qualquer influência persuasiva de propaganda ou publicidade comercial, sendo que a tipografia era o elemento de design primordial. O Estilo Tipográfico Internacional evoluiu como um movimento gráfico modernista que procurava transmitir mensagens de forma clara e universalmente direta.



Fig.74 – Estilo Suíço

¹¹ A principal vantagem do ângulo no design da página reside no contraste que estabelece em relação ao papel ou ao universo retangular em que geralmente se encontra, ganhando com isso em novidade e na atenção que desperta. (Hulburt, 2002).

A grelha modular (Fig.75) é uma base para todas as áreas do design gráfico, mas é especialmente importante no design editorial. A utilização de tal layout permite organizar os diversos elementos de uma página, conferindo ao seu design integridade e clareza. Segundo Allen Hulburt (2002) o diagrama (grelha) de um designer organiza um conjunto específico em relação ao espaço que ele irá ocupar e permite ao designer criar diferentes layouts contendo uma variedade de elementos, sem, todavia, fugir da estrutura predeterminada. ¹¹

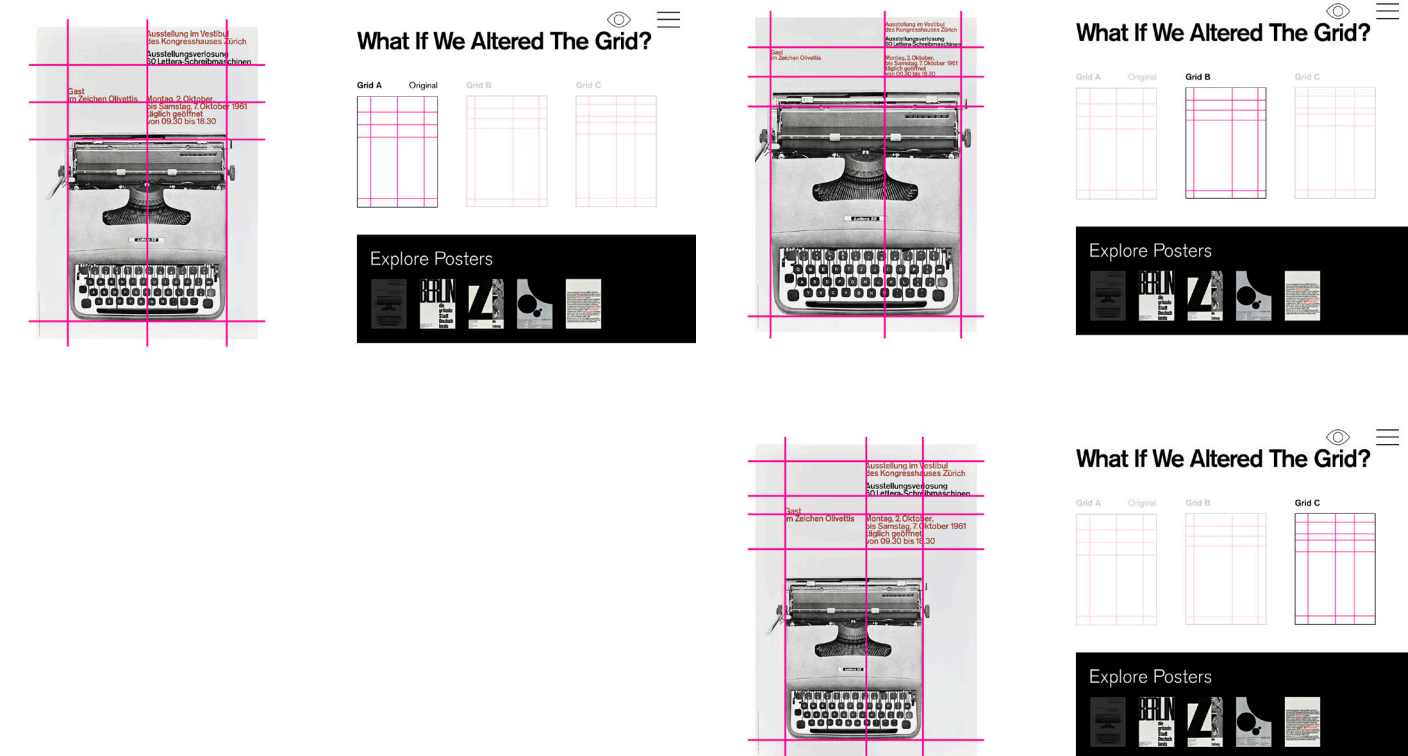


Fig.75 – Grelha modular do Estilo Suíço

Ao mesmo tempo, a grelha modular permite organizar de forma rápida e adequada o trabalho nas duplas páginas de uma revista, tornar os blocos gráficos e de texto proporcionais, bem como controlar as margens (Fig.76). Ellen Lupton (2004), refere que no Estilo Suíço as grades podem ser ativadas de várias maneiras dentro de uma única publicação, sempre remetendo à estrutura.



Fig.76 – Grelha modular

Este projeto afasta-se de alguns princípios do Estilo Suíço, na medida em que propõe trazer a fotografia como elemento principal no layout das páginas, seguindo os conceitos de Albert Hulburt (2002), de que existe uma afinidade natural entre as disciplinas de fotografia e design, sendo a fotografia a disciplina de comunicação visual com mais relevância para o design gráfico. Para Albert Hulburt (2002) ao longo do processo do layout e do design de página, as técnicas fotográficas e fotomecânicas são fatores vitais para o êxito do produto. Ellen Lupton (2004) acrescenta que muitos designers americanos descartaram o racionalismo suíço como irrelevante para uma sociedade impulsionada pela cultura pop e faminta por estilos em rápida transformação.

A PERFORMATIVIDADE

O “Design Performativo” é uma área em desenvolvimento e, aliado à tecnologia, a objetos ou a espaços, proporciona uma próxima interação entre o objeto e o público, e possibilita a reflexão e análise dos modos em como a leitura constitui o livro. Guéniot (2019) destaca que a ideia de performance é fundada não só na própria experiência de assistir, mas também de contactar com uma constelação de informações.

O processo de desenvolvimento de sistemas de informação e comunicação deve-se focar nas necessidades do público garantindo a sua satisfação através da usabilidade, acessibilidade e qualidade. O design gráfico tem vindo a estabelecer uma próxima relação com a performance cujo carácter multidisciplinar se alia, cada vez mais, à tecnologia. Consequentemente, têm sido concebidas novas possibilidades de comunicação centradas na experiência e no impacto da partilha de informação. Segundo Jacques Ranciere (2003), ao traçar linhas, dispor palavras ou ao repartir superfícies, desenham-se também partilhas do espaço comum.

Guéniot (2019) analisa a performance adjacente ao livro-objeto e questiona a indeterminação do tempo real que atravessa a performance, usando elementos fixos e definitivos, como palavras, imagens, tipografias ou layout gráfico. Desta forma, pode-se caracterizar o livro como um objeto que encapsula o tempo e a ação, que permite emancipação e criação de novos sentidos e perspectivas sobre a realidade. Jacques Ranciere (2003), acrescenta que ao juntar palavras ou formas, não se está simplesmente a definir formas de arte mas certas configurações do visível e do pensável, certas formas de habitação do mundo sensível.

A interação do leitor com o livro torna-se um desafio para o designer e pode ser obtida pelo manuseamento não convencional do livro, na medida em que o autor procura originar movimento ao fazer sair o conteúdo da página e permite gerar de novas experiências de leitura.

O livro “The Medium is the Message” de Marshall McLuhan (Fig.77) é uma prova de que o impacto do manuseamento não convencional do livro é capaz de transmitir a mensagem do livro melhor que o próprio conteúdo do livro. McLuhan (2008) questiona o poder da mensagem em relação ao meio e explica que, a longo prazo, o conteúdo de uma mensagem importa menos do que o próprio meio em influenciar a maneira como se pensa e age.

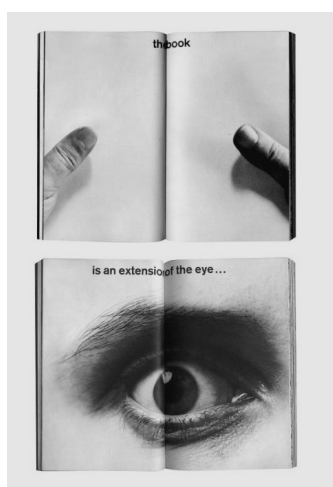


Fig.77 – The Medium is the Message, Marshall McLuhan.

O CARTAZ

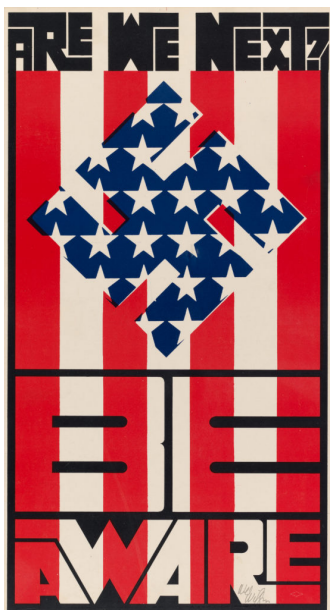


Fig.78 – Are We Next? Be Aware, Wes Wilson, 1965.

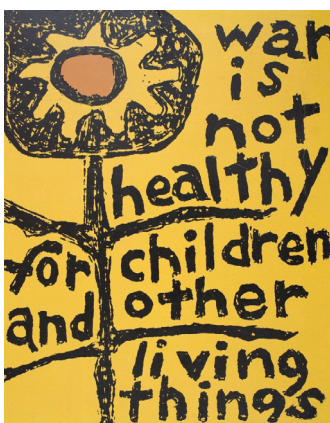


Fig.79 – War is Not Healthy for Children and Other Living Things, Lorraine Schneider, 1967.

O CARTAZ NO DESIGN SOCIAL

Nos Estados Unidos, observou-se um aumento do ativismo social nos anos 60 e 70, devido às fortes preocupação da época face à Guerra do Vietname, a problemas ambientais e aos direitos das minorias. Tad Hirsch (2008) aborda o *design activism* ou design participativo, através de uma perspetiva política em que o processo é o agente catalisador.

O cartaz, capaz de disseminar mensagens políticas, tornou-se o meio privilegiado para expressar o descontentamento da população e provocar as autoridades. Esta forma de comunicação visual tem sido usado para educar, agitar, inspirar muitos movimentos de mudança social e conscientizar sobre as atrocidades das guerras e outros conflitos. Tem sido usado em praticamente todas as revoluções, conflitos e outros problemas enfrentados pela sociedade, como racismo, igualdade e questões de direitos humanos, ao longo do último século.

O cartaz político tem funções transformadores através do impacto que os elementos visuais têm no espectador. Joseph Becker (2007) explica que o meio do cartaz não é apenas a impressão, mas a linguagem e é um elemento crítico na organização e ativação de comunidades em resposta a algumas das questões mais prementes deste tempo, unindo movimentos radicais e populistas, dissidência e ascensão política e incentivando o engajamento e o empoderamento cívico.

Joseph Becker (2007) refere alguns dos cartazes marcantes em diferentes épocas e que deram voz às questões políticas envolventes.

“Are We Next? Be Aware” (1965) foi o primeiro cartaz que Wes Wilson criou referente ao seu desgosto contínuo com a Guerra do Vietname e que permitiu que Wilson se destaca-se na era do Rock Psicodélico e fosse pioneiro na tipografia vibrante da estética de cartazes psicadélicos (Fig.78).

“War is Not Healthy for Children” é um cartaz de Lorraine Schneider, que compartilha elementos estilísticos com guias ativistas que proliferam hoje nas redes sociais (Fig.79). Becker (2007) refere que a mensagem simples e irrefutável deste cartaz, desenhada de forma quase infantil, tornou-se o logotipo de uma organização fundada em 1967 (“Outra Mãe pela Paz”) para educar e capacitar as mulheres, e foi distribuído globalmente em dezenas de formatos.”

A IMAGEM COMO MUDANÇA SÓCIO-POLÍTICA

O design contemporâneo atua perante os desafios da sociedade e apoia-se na imagem para dar voz e forma às problemáticas da atualidade. Margolin (2005) ressalta que o designer deve agir por meio de uma articulação crítica acerca das condições culturais que elucidam o efeito do design na sociedade.

A exposição “Que força é essa — Protesto e participação democrática em Portugal: Cartazes Artesanais do Arquivo Ephemera” com a curadoria de Helena Sofia Silva e parte da Bienal de Design do Porto, apresenta o espólio de cartazes do arquivo Ephemera de José Pacheco Pereira, recolhidos ao longo dos últimos sete anos (Fig.80). São cartazes únicos que foram criados em ações pacíficas de participação democrática em Portugal, considerados documentos com poderosas imagens de mobilização e elevada força gráfica. A exposição estabelece a relação entre conteúdos factuais exibidos em manifestações e os documentos e cartazes produzidos, na sua dimensão gráfica performativa.



Fig.80 – Que força é essa — Protesto e participação democrática em Portugal: Cartazes Artesaneais do Arquivo Ephemero, Bienal de Design do Porto, Helena Sofia Silva.

O WEBSITE

Desde meados da década de oitenta, o design de comunicação atravessa um período de desenvolvimento acelerado que está diretamente relacionado com a evolução das tecnologias de informação. Os principais meios de comunicação tradicionais utilizados por designers gráficos foram preteridos por hiperligações e interações baseadas em sistemas de interface. Contudo, admite-se a coexistência destas realidades, analógica e digital, com características intrinsecamente distintas.

Os designers foram confrontados com a complexidade da comunicação digital e obrigados a repensar o seu desempenho, os seus métodos e também as consequências das suas escolhas criativas, através de diferentes perspectivas de interação entre design e utilizador num contexto tecnológico.

A comunidade digital e cultura de rede permite que a arte na internet seja produzida e sustentada através da influência da própria direção em que as tecnologias se desenvolvem, como se observa no trabalho de Joshua Davis, “The Endless Mural”, na criação de um mural sem fim aberto à comunidade para a sua colaboração global (Fig.81). Cat Hope e John Ryan (2014) definem a arte na Internet com uma área empolgante das artes digitais que está em constante evolução em paralelo às inovações digitais de nossos tempos.

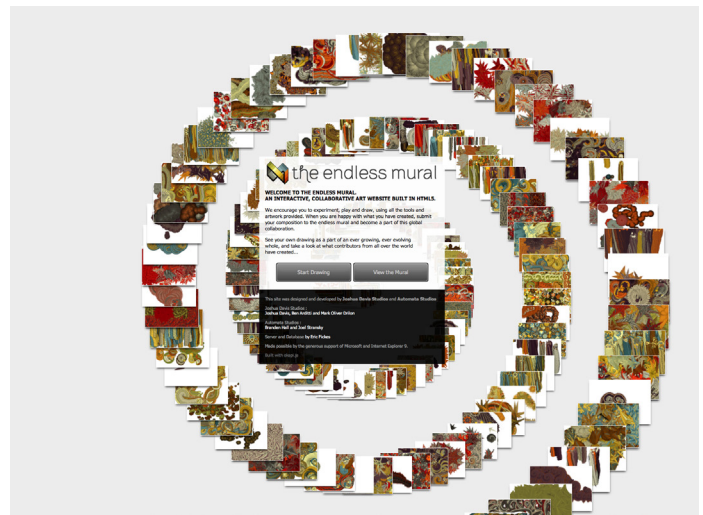


Fig.81 – The Endless Mural, Joshua Davis.

Os desenvolvimentos na navegação gráfica na web, inovação na codificação e linguagens programação impactam continuamente a evolução da arte na internet. As teorias mais comuns utilizadas para analisar a *internet art* como movimento, assim como as obras individuais da *internet art*, são “The global village” de McLuhan, “The simulacra” de Baudrillard, “The relation aesthetics” de Bourriaud e “The rhizome” de Deleuze and Guattari.

A arte na internet acompanhou o crescimento das linguagens de programação, incluindo HTML, linguagens *Macromedia*, *Javascript*, *Java Pearl* e *PHP*. Em 1989, Tim Berners-Lee, formulou a *Hypertext Markup Language* (HTML), com a qual disponibilizou textos e imagens aos visualizadores com um software adequado e permitiu a criação de links entre documentos. O primeiro site da história conhecido como The Project, foi criado por Berners-Lee em 1991, onde descreve brevemente detalhes da *World Wide Web*.

A forma como os artistas exploram a internet revela os potenciais ocultos da tecnologia, redefinindo continuamente a relação humana com computadores, robótica e invenções digitais. No entanto, o potencial de democratização da arte na internet coloca desafios à conservação das próprias obras de arte digitais. Zuzana Licko e Rudy VanderLans (1989), fundadores da revista “Emigre”, sugerem o uso das novas tecnologias como apelo a uma certa tradição ao afirmar que criar uma linguagem gráfica com as ferramentas de hoje significa esquecer os estilos das tecnologias arcaicas e lembrar os princípios básicos do design.

A combinação das duas palavras *User Experience* apareceu pela primeira vez numa apresentação de Donald Norman, Jim Miller e Austin Henderson da Apple Computer intitulada “What You See, Some of What’s in the Future, And How We Go About Doing It: HI” at Apple Computer, particularmente na frase: “Nesta visão geral organizacional, abordamos alguns dos aspectos críticos da pesquisa e aplicação de interface humana na Apple ou, como preferimos chamar, a ‘Experiência do Utilizador’”.

Em 2007, o W3C lançou a primeira proposta da especificação “CSS Grid”. Este módulo CSS define um conjunto de propriedades para criar um layout ajustado numa grelha regular que consiste em linhas e colunas. O “CSS Grid” facilita a criação de layouts complexos e de página inteira sem a necessidade de usar métodos de layout de estilo em cascata envolvendo flutuação e posicionamento. Os recursos “CSS Grid” são atualmente suportados pela maioria dos principais navegadores.

Em 2010, o *web designer* Ethan Marcotte publicou um artigo intitulado “Responsive Web Design” na revista online “A List Apart”. O autor descreve uma nova maneira de estilizar documentos HTML que permite uma otimização da exibição do conteúdo do site em relação à resolução ou tamanho da exibição. As técnicas básicas de web design responsivo incluem grade fluida, imagens flexíveis e consultas de mídia do módulo CSS3.

Com a entrada na nova fronteira do web design verifica-se um maior envolvimento por parte do utilizador, como demonstra o website do Museu da Cidade do Porto, ao apresentar uma experiência multissensorial com som e animação permitindo uma navegação interativa (Fig.82).

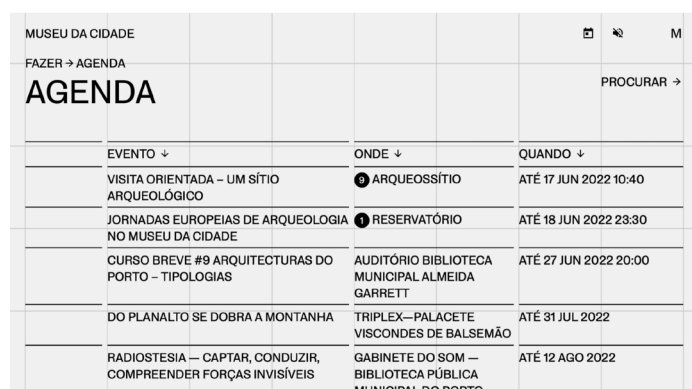
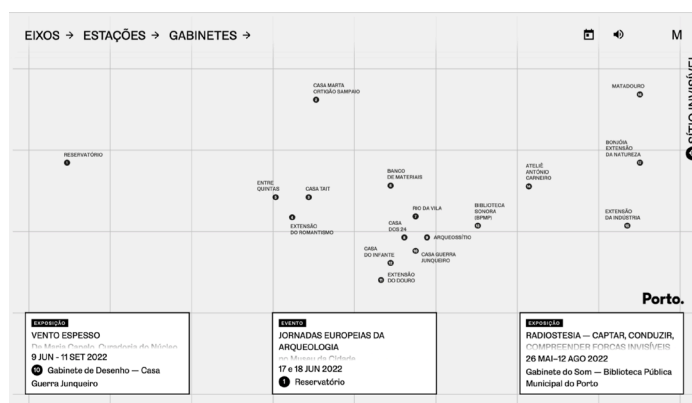
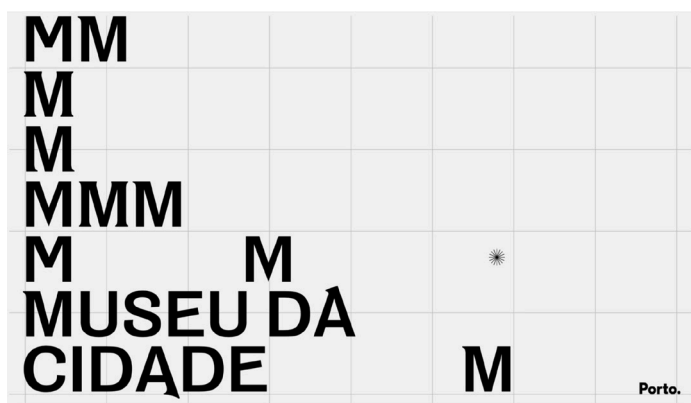


Fig.82 – Website Museu da Cidade do Porto, R2.

ATIVISMO SOCIAL NA WEB

O design é um meio de comunicação utilizado pelos ativistas para a realização de ações sociais e políticas. Numa sociedade onde a informação é controlada pelos *media*, o design é utilizado como uma estratégia política para a disseminação de mensagens a públicos diversos, abrindo novos espaços para o desenvolvimento e ação. A capacidade do designer em compreender a sociedade e desenvolver produtos e serviços adequados aos seus problemas, torna evidente que estes profissionais são potenciais agentes transformadores sociais e políticos. Assim, a função do designer na propagação de informação e na projeção de possíveis futuros através das suas criações, é crucial.

Assim, o projeto “Red Cross Memories” parte das referências dos seguintes projetos que abordam questões humanitárias e a inter-relação entre design social e web design: o “Arquivo de Protestos Públicos”, “Postcards from forever”, “Fortepan”, “The other side of the truth”.

O “Arquivo de Protestos Públicos” (“APP”) é uma plataforma semi-aberta para a distribuição de imagens relacionadas com as tensões sociais e políticas na Polónia desde 2015 até agora (Fig 83). O Arquivo reúne traços visuais de ativismo social, iniciativas populares que se opõem não apenas às decisões políticas, mas também às violações das normas democráticas e dos direitos humanos. É uma coleção de imagens que constitui um alerta contra o crescente populismo e discriminação de direita no sentido mais amplo do termo: xenofobia, homofobia, misoginia e também a crise climática.

Ao fundar o Arquivo, os seus criadores desejavam prolongar a vida das suas imagens, que estão ligadas a acontecimentos específicos, e cuja existência termina com a sua publicação na imprensa. O “APP” reúne fotografias num único acervo de fácil acesso, que continuará acessível a pesquisadores, artistas e ativistas. Adicionalmente, a utilização dos recursos do Arquivo mantém-se aberta a todos os utilizadores que manifestem o desejo de comunicar os valores com os quais os seus criadores se identificam.

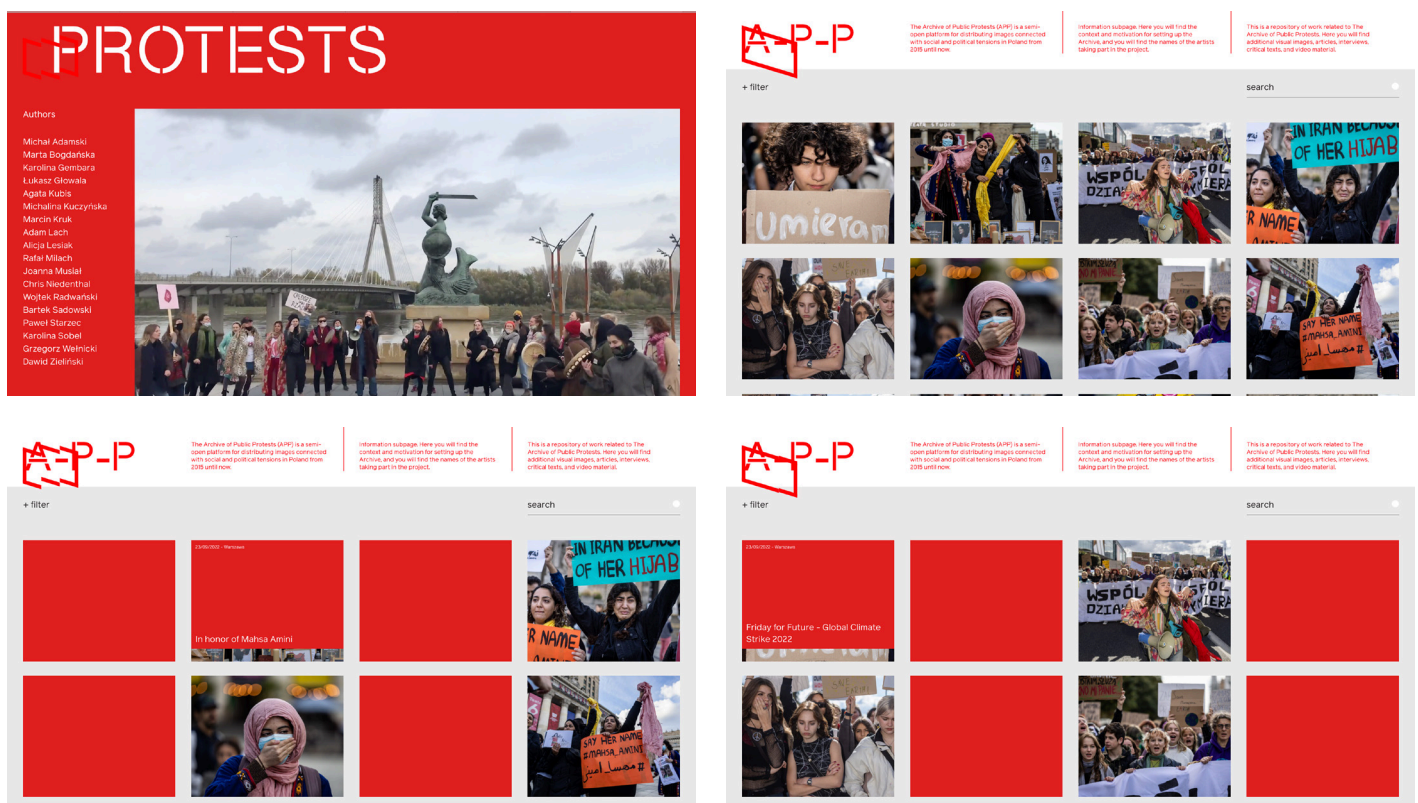


Fig.83 – Arquivo de Protestos Públicos (APP), 2015.

“Postcards from forever” é um projeto da Fine Acts, um estúdio criativo de impacto social, com o objetivo principal de fazer as pessoas se importarem e agirem com a criação de novos caminhos para empoderar o ativismo (Fig.84). O projeto apresenta duas edições: Racial Justice e Abortion Rights. A edição Racial Justice foi feita em conjunto com o fotógrafo Jon Lowenstein, em colaboração com “Diversify Photo” e a edição “Abortion Rights” foi em colaboração com as fotógrafas Meg Handler (EUA) e Karolina Gembara (Polónia), e a designer Dolly Meieran (EUA). Ambas as edições são possíveis devido ao apoio de uma série de fotógrafos, ativistas e organizações.

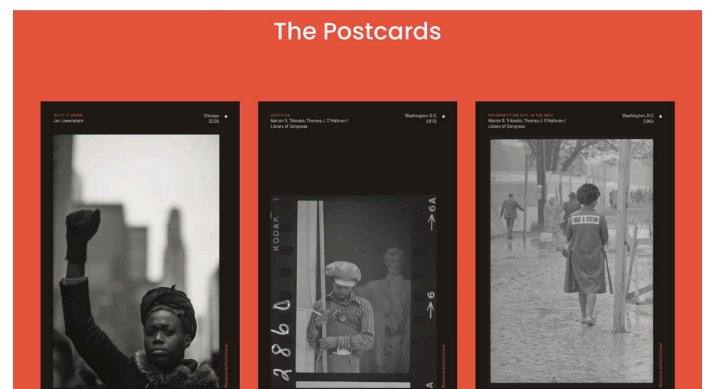
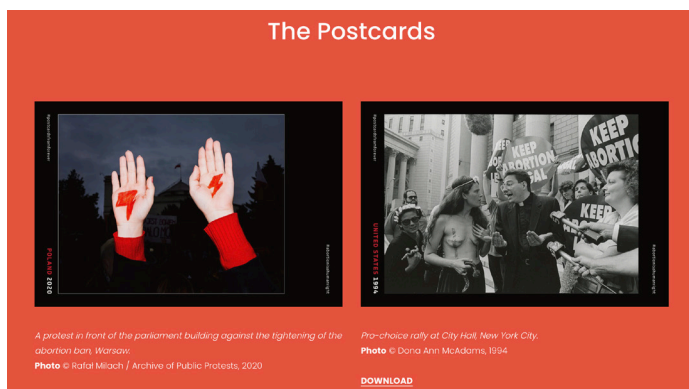
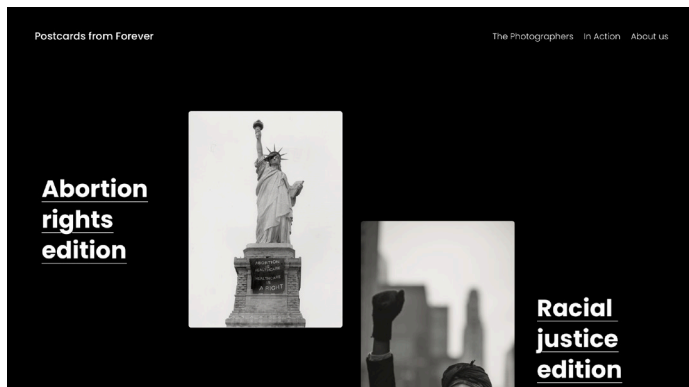


Fig.84 – Postcards from forever, Fine Acts.

“Fortepan” é um arquivo de fotos baseado na comunidade e livre de direitos autorais com mais de 100.000 fotografias da Hungria disponíveis para qualquer pessoa navegar e baixar, em alta resolução, gratuitamente (Fig.85). Este site foi lançado em 2010 por Ákos Szepessy e Miklós Tamási e inicialmente continha fotografias encontradas aleatoriamente nas ruas de Budapeste. O arquivo expandiu-se desde então por meio de doações de famílias, fotógrafos amadores e profissionais, além de integrar coleções públicas.

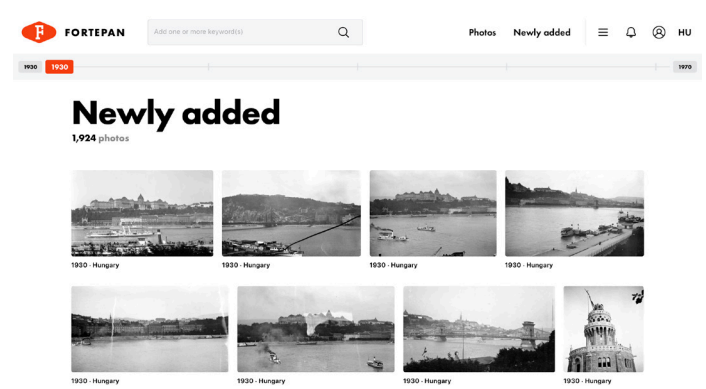
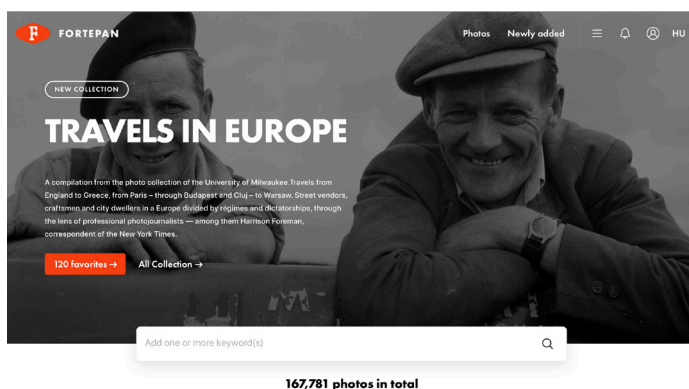


Fig.85 – Fotepan, Ákos Szepessy e Miklós Tamási, 2010.

O projeto “The other side of the truth” pretende expor as atrocidades causadas pela Rússia na guerra da Ucrânia e mostrar a verdadeira face da ação ao mundo e à Rússia que tem bloqueado redes sociais, banindo a palavra “guerra” e reescrevendo a história (Fig.86). É um projeto impactante que apoia os refugiados e o exército ucraniano e uma referência de *web design* pelo seu dinamismo estético e interatividade dos conteúdos visuais.

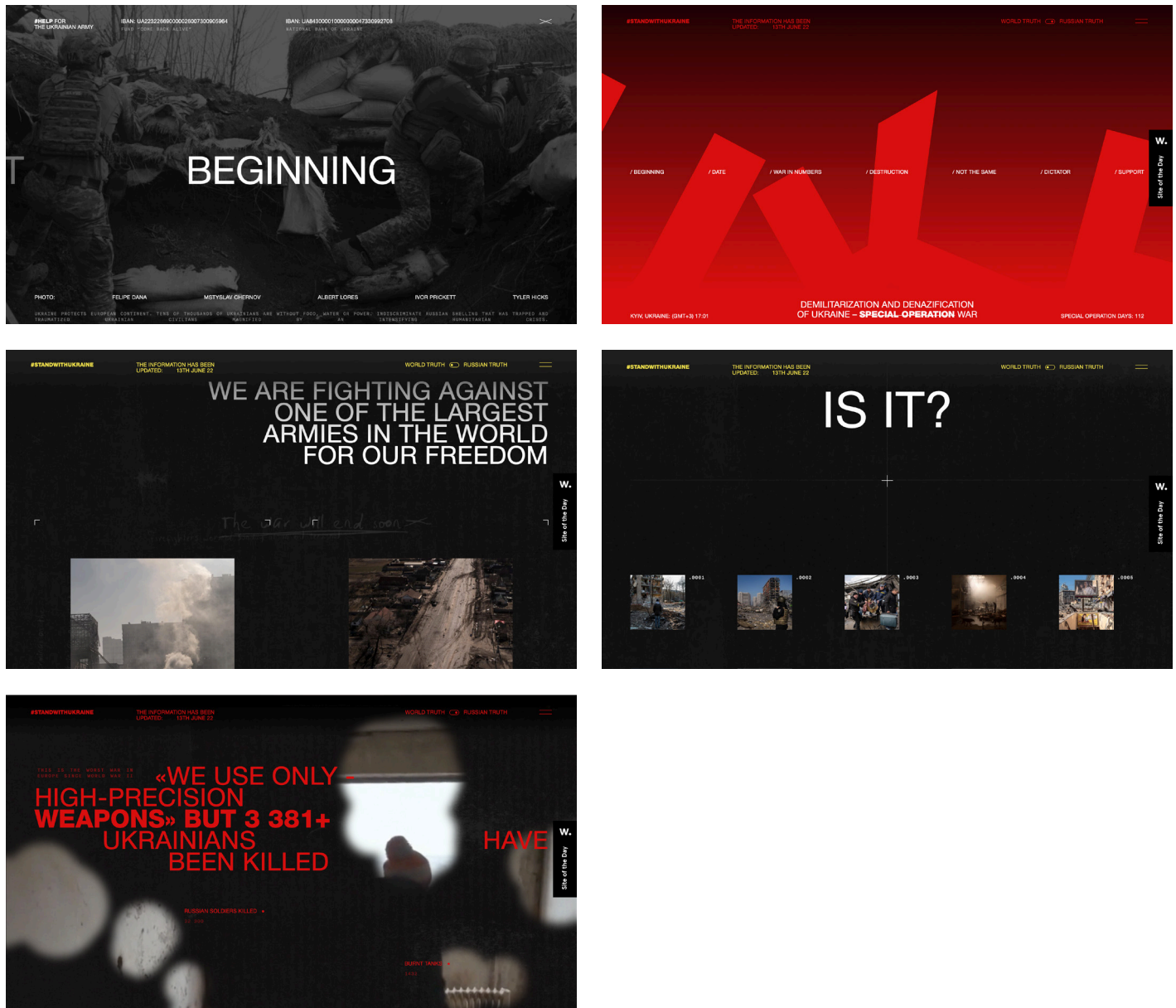


Fig.86 – The other side of the truth, The First the Last, 2022.

UX DESIGN

O campo de design de experiência do utilizador (UX) é uma disciplina de design que tem as suas raízes em fatores humanos e ergonomia e está focado na interação entre utilizadores e plataformas digitais. O termo foi criado no início da década de 1990 por Donald Norman (2017), para cobrir todos os aspetos da experiência da pessoa com o sistema, incluindo gráficos de design, a interface e a interação física.

As decisões no design de UX geralmente são orientadas por pesquisa, análise de dados e resultados de testes e abrange todos os aspectos da experiência percebida de um utilizador com um produto ou site, como usabilidade, utilidade, conveniência, percepção da marca e desempenho geral. O design da experiência do utilizador baseia-se em abordagens de design, como interação humano-computador e design centrado no utilizador, e inclui elementos de disciplinas semelhantes, como design de interação, design visual, arquitetura da informação, pesquisa do utilizador e outros.

Os processos de UX como teste de utilizador/teste de usabilidade, teste A/B, arquitetura de informação, *sitemaps* e fluxos de utilizadores, são uma parte importante dentro da área de design. O design de experiência do utilizador evoluiu para um ramo de design multidisciplinar que envolve vários aspectos técnicos, desde design gráfico em movimento e animação até programação.

Das diversas tarefas que correspondem à área de UX design, pode-se referir *wireframes*, protótipos, diagramas de fluxo de utilizador, apresentações, *personas*, perfis de utilizadores e relatórios. Para cada projeto devem ser criados documentos específicos e técnicos onde se deve incluir modelos de fluxo, modelos culturais, histórias de utilizadores, cenários e qualquer pesquisa prévia de utilizadores.

UI DESIGN

O design de interface do utilizador (UI) é uma disciplina de design de comunicação visual que consiste no tratamento gráfico dos elementos da interface, como cores, imagens e símbolos, com o objetivo de transmitir da melhor forma uma mensagem ao público. Esta área tem como bases teóricas os fundamentos da psicologia da “Gestalt” (Fig.87) e da percepção visual, que fornecem uma perspectiva cognitiva sobre como criar uma comunicação visual eficaz.

O objetivo do UI Design é a criação de uma interface que facilite os processos dentro da plataforma na obtenção dos resultados desejados do utilizador e ao mesmo tempo apresentado-lhe uma experiência esteticamente agradável. As interfaces deverão apresentar qualidades como equilíbrio e consistência na apresentação da informação necessária, fluxo e hierarquia de elementos visuais, boa capacidade de resposta e clareza na linguagem utilizada.

Um aspeto importante na área de UI Design é a organização do layout e *wireframes* das páginas que compõem a plataforma ou site, sendo que as tabelas do layout são um aspecto central do web design. Segundo Ellen Lupton (2004) a grelha como espaço infinito é um poderoso instrumento dentro do modernismo, onde é uma forma ao mesmo tempo racional e sublime.¹²

Outro fator importante na criação do design de interface é a adaptação da interface para diferentes tamanhos de ecrãs, ou seja, é necessário que esta seja *responsive*. De acordo com Brad Frost (2016), cada parte individual de uma interface contém os seus próprios desafios e oportunidades únicas para que ela tenha uma aparência e funcione perfeitamente em vários tamanhos de tela e ambientes.

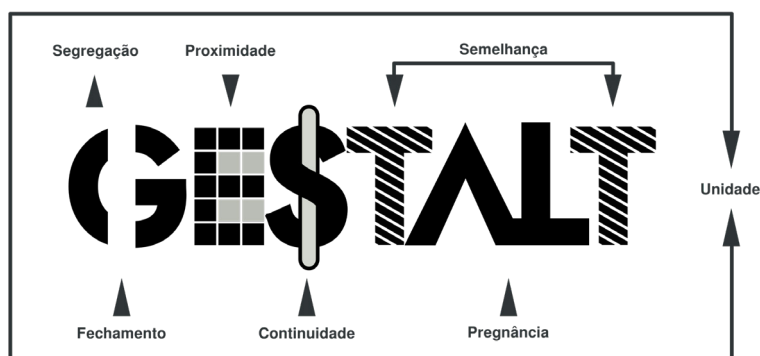


Fig.87 – Princípios da psicologia da Gestalt.

¹² O recurso de tabela foi incorporado ao código HTML em 1995 para que os autores da web pudessem apresentar dados tabulares. Os designers recorrem às tabelas para representar dados da mesma forma que numa grade tipográfica. O HTML é o sistema de marcação que permitiu que a Internet se tornasse um meio de massa global, é a contrapartida virtual da tipografia, que mecanizou a produção do livro e abriu caminho para uma cultura mundial de impressão. (Lupton, 2004).

CAPÍTULO III — O PROJETO

O projeto “Red Cross Memórias” tem como principal objetivo a consciencialização da importância da organização humanitária Cruz Vermelha em situações de crise, expondo assim o seu trabalho e dedicação para ajudar aqueles que mais necessitam. Para além disto, pretende-se que haja uma motivação da parte do leitor e utilizador em contribuir e participar nas atividades desta Organização não-governamental.

Este projeto desenvolveu-se em paralelo com as ações de voluntariado realizadas na delegação da Cruz Vermelha Portuguesa de São João da Madeira. Após a dedicação ao ensino de português a refugiados e à captura de fotografias dos respetivos eventos surgiu a ideia e oportunidade de criar uma plataforma de partilha de fotografias e simultaneamente apresentar o arquivo fotográfico internacional da organização como apelo para a participação ativa nas atividades desta instituição que possui um enorme valor para a história da humanidade.

Com o objetivo de explorar a importância do design social e avaliar a sua relevância na comunicação dos conteúdos do projeto, desenvolveu-se para além de um produto digital diversos objetos de design gráfico, um *photobook*, uma revista e vinte cartazes com recurso a realidade aumentada. Procura-se analisar de que forma os diferentes formatos digitais e analógicos se relacionam e o valor que acrescem ao design de comunicação visual.

Pretende-se analisar estes objetos de design como processos de modelagem social e experiência humana, nos diferentes ambientes envolventes e através da sua comunicação e representação visual. Assim como, analisar de que forma a informação poderá alcançar, com sucesso, o público através da exploração de métodos alternativos que evitem a imposição e limitação imposta pelo acesso aos instrumentos hoje abertamente disponíveis.

O projeto “Red Cross Memories” desenvolveu-se através de etapas de *design thinking* (“Empatia” — Envolver/ Descobrir, “Definir”, “Idealizar”, “Prototipar” e “Testar”), abordagens de *Human-Centered Design* e metodologias de design social e em organizações não-governamentais.

Os formatos analógicos do projeto — o *photobook*, a revista e os cartazes — partiram da análise do seu conceito, público-alvo, conteúdo (fotografias e artigos) e estrutura (tipografia, grelha, capa e contracapa). A exploração de diferentes possibilidades de layout permite o alcance de uma dimensão performativa e uma melhor experiência de utilização ao leitor/espectador.

O formato digital do projeto — o Website — foi ao encontro de processos de UI Design e UX Design (Teste de utilizador/teste de usabilidade, Teste A/B, Arquitetura de informação, *Sitemaps*, *Wireframing* e fluxos de utilizadores) e teve em consideração abordagens de *User-Centered Design*.

ETAPAS DE DESIGN THINKING E METODOLOGIAS DE DESIGN SOCIAL NO DESENVOLVIMENTO DO PROJETO

O projeto inicia-se com a inclusão da comunidade e do público (os voluntários do departamento local de São João da Madeira da Organização da Cruz Vermelha Portuguesa (Fig.88) e as pessoas que estes dão apoio — os refugiados) em todo o processo de criação, explorando a fase de “Empatia — Envolver/ Descobrir” de *design thinking* e tendo em conta os problemas do utilizador e a preocupação em centrar o ser humano no processo de desenvolvimento do projeto. Para tal, foram capturadas fotografias nos eventos com a comunidade e explicando o projeto de modo a obter ideias para a concretização deste.

Após isto, aprofundou-se as abordagens de *Human-Centered Design*, criação de métodos e ferramentas baseada em dados para ajudar diversas causas sociais e humanitárias e solucionar problemas envolvendo a perspetiva humana em todas as etapas desse processo. Com os conceitos teóricos aprendidos na Academia de Inovação e Juventude *Limitless*, definiu-se as três etapas na realização do projeto: (re)definir prioridades, idealizar e sustentar.

Na primeira etapa definiu-se os objetivos principais, dos quais se pode referir a comunicação do arquivo fotográfico do Movimento da Cruz Vermelha como transmissão da importância deste legado para a comunidade e o incentivo e apelo para a participação ativa na Organização da Cruz Vermelha Portuguesa. Definiu-se também os problemas a serem resolvidos dos quais se salientam a criação de uma nova plataforma melhorada em termos de usabilidade e estética e a lacuna existente na comunicação do trabalho realizado atualmente pelos voluntários numa plataforma digital. Esta etapa assemelha-se à etapa “definir” dos conceitos de *design thinking*.

Na segunda etapa definiu-se a *persona* caracterizada como um perfil da pessoa que se pretende ajudar. Neste projeto foram definidas duas *personas*, o voluntário da Cruz Vermelha que pretende estabelecer uma maior proximidade com os restantes voluntários de diferentes departamentos da Organização da Cruz Vermelha e o potencial voluntário ou doador, alguém que quer conhecer toda a história do Movimento da Cruz Vermelha com documentos visuais, para poder fazer parte desta comunidade com um conhecimento mais conciso. Esta etapa assemelha-se à etapa “idealizar” dos conceitos de *design thinking*.



Fig.88 – Departamento local de São João da Madeira da Organização da Cruz Vermelha Portuguesa, 2020.



Fig.89 – Departamento local de São João da Madeira da Organização da Cruz Vermelha Portuguesa, 2020.

A terceira etapa foi aferida no desenvolvimento do website e consistiu no teste de utilizador e na análise e resolução de possíveis problemas que advém desta. Esta etapa será abordada mais à frente.

Como utilização de metodologias de design social foram exploradas algumas das estratégias de Andrew Shea (2012), como a construção da confiança, a identificação dos pontos fortes da comunidade, a projeção com a voz da comunidade e dar propriedade às comunidades (Fig.89).

A construção da confiança dentro da comunidade foi um processo realizado durante todo o envolvimento de voluntariado dentro da organização e prestando serviços de design *pro bono* ao longo dos anos. A participação ativa nesta organização permitiu a confiança por parte dos restantes voluntários assim como das pessoas a quem estes auxiliam.

Ao identificar os pontos fortes da comunidade e utilizá-los no desenvolvimento do projeto foi possível adequar as funcionalidades e formatos às suas necessidades. A comunidade rege-se por um espírito de equipa e pela forte comunicação entre cada departamento local, com este projeto favorece-se a possibilidade de partilha interpessoal e comunicação virtual entre voluntários e dinamiza-se uma exposição que se apoia nos encontros presenciais dos voluntários dos diferentes departamentos locais.

Ao projetar com a voz da comunidade, este projeto garante um envolvimento do designer com a comunidade, incorporando o seu estilo na solução, em vez de a solução refletir preferência de estética de design. Para isso, é necessário pesquisar com a comunidade acerca de cores, tipos de letra ou outros estilos ou elementos gráficos que prevalecem na Organização da Cruz Vermelha, para incorporá-los à solução gráfica.

Dar propriedade às comunidades é uma estratégia que envolve a inclusão de membros da comunidade em todo o processo de design, o que pode levar a empoderá-los, resultando na apropriação do processo de design e da solução. De acordo com Shea (2012), isso pode ser alcançado envolvendo-os em todo o processo de design e implementando e incorporando as suas experiências e *insights* na solução de design ao mostrar-lhes que ao trabalhar através de um processo e lidar com um problema pode ajudá-los a serem mais autossuficientes no futuro.

A IDENTIDADE VISUAL

Relativamente à identidade visual pretende-se que haja um coerência estética ao longo de todo o projeto e aplicada em todos os formatos deste. Assim como, que contenha alguns dos princípios de *branding* (escolha de cores, simplicidade estética) da Organização da Cruz Vermelha (Fig.90) para ir ao encontro da representação da comunidade envolvente.

DESENHO DE LETRA

A escolha do desenho da letra é crucial para a distinção de qualquer projeto gráfico, uma vez que o desenho tipográfico afeta a forma como uma mensagem é interpretada. Pretendeu-se a utilização de um tipo de letra que representasse o projeto e o público-alvo, fosse adequada tanto para títulos como corpo de texto e conferisse um equilíbrio e harmonia à página. Para tal, optou-se por um tipo de letra monolinear geométrico com personalidade, um carácter mais jovem e contemporâneo e sem expressivos ornamentos. O tipo de letra escolhido foi *Poppins* (Fig.91), um tipo de letra sem serifas e que faz parte da coleção *Adobe Fonts*, e foi aplicado em todos os objetos de design que compõem o projeto.

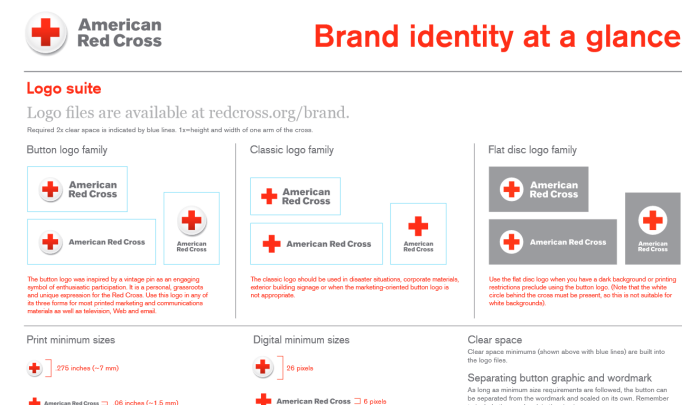


Fig.90 – Identidade Visual da Cruz Vermelha.

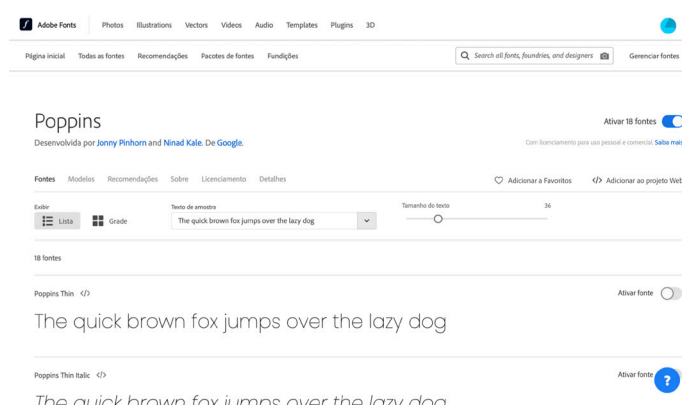


Fig.91– Tipo de letra “Poppins”.

MARCA GRÁFICA

O logótipo foi criado com o objetivo de representar a Organização da Cruz Vermelha de maneira memorável e que garantisse uma coerência com todos os formatos e elementos do projeto. O logótipo foi construído com o tipo de letra escolhido para todo o projeto, *Poppins*, para criar uma imagem visual coerente, e com um símbolo abstrato “metade de uma cruz” que remete para um dos objetivos do projeto — dar continuidade ao arquivo fotográfico da Organização pelos utilizadores do projeto.

O logótipo faz parte da identidade visual do projeto, que se molda em várias circunstâncias e consoante os formatos do projeto. As cores da identidade visual do projeto são semelhantes às da identidade visual da Organização (o preto, o branco e vermelho) de modo a estabelecer familiaridade com o público-alvo (Fig.92, Fig.93).



RED
CROSS
MEMORIES

The logo is displayed on a light gray background. The words "RED" and "CROSS" are in large, bold, black, sans-serif capital letters, stacked vertically. A thin red diagonal line crosses from the top left of the "C" in "CROSS" down to the right, passing behind the word "MEMORIES". The word "MEMORIES" is in a smaller, red, sans-serif capital font, positioned below "CROSS".

Fig.92 – Aplicação do logótipo “Red Cross Memories” em fundos claros.



RED
CROSS
MEMORIES

The logo is displayed on a solid black background. The words "RED" and "CROSS" are in large, bold, white, sans-serif capital letters, stacked vertically. A thin red diagonal line crosses from the top left of the "C" in "CROSS" down to the right, passing behind the word "MEMORIES". The word "MEMORIES" is in a smaller, red, sans-serif capital font, positioned below "CROSS".

Fig.93 – Aplicação do logótipo “Red Cross Memories” em fundos escuros.

O PHOTOBOOK

A criação do *photobook* assume-se como uma reflexão prática dos fundamentos teóricos abordados nas capítulos anteriores. Tem como objectivo inter-relacionar duas áreas criativas distintivas — design e fotografia — permitindo que as abordagens de design editorial analisadas sejam um factor impulsionador na apresentação e comunicação da fotografia. O *photobook* organiza o arquivo fotográfico apresentando todos os países, por ordem alfabética, onde a organização da Cruz Vermelha prestou ajuda humanitária.

Darius Himes e Mary Swanson (2011) definem três fases para o processo de concepção de um livro: determinar e afinar o conteúdo editorial, que constitui o cerne do livro, casar este último com um grafismo que potencia o conteúdo sem se sobrepor a ele, e depois trabalhar com um impressor para fisicamente materializar o objecto final. É com base nestas etapas e incluindo mais algumas que se relacionam que será executada esta parte do projeto.

Para determinar e afinar o conteúdo do livro de fotografia, é fundamental definir o problema que o designer pretende solucionar, uma fase fulcral na determinação dos pressupostos, contexto e expectativas que circunscreveram o projeto. Para tal, considera-se que o problema é capaz de ser solucionado pela organização estrutural das fotografias — organizada por ordem alfabética e divididas por país — e pela forma como estas se relacionam entre si.

Nessa medida, é necessário definir as sequências de imagens que exibem diferentes fragmentos da realidade e contam histórias que se cruzam. A organização das imagens é criada com o objetivo de atender à capacidade do leitor de tecer relações entre elas, assim como dos eventos marcantes na história da humanidade. Ao desafiar as narrativas convencionais, novas conexões podem emergir da participação ativa do leitor. O *photobook* é caracterizado pelas temporalidades variáveis, espaços conceptuais e diferentes camadas de significado que o fluxo de imagens estáticas acarreta consigo, permitindo ao leitor transformar experiências visuais em conhecimento.

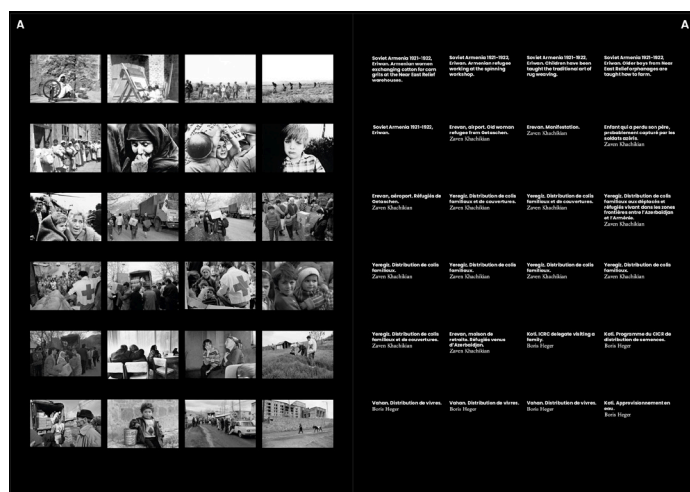
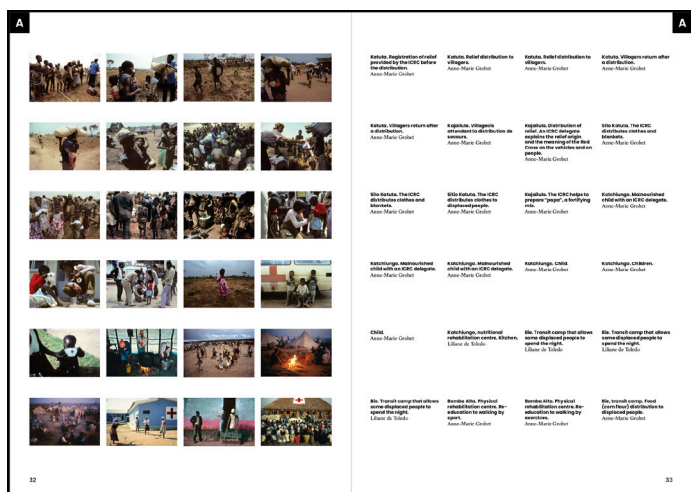


Fig.94 – Páginas do photobook “Red Cross Memories”.

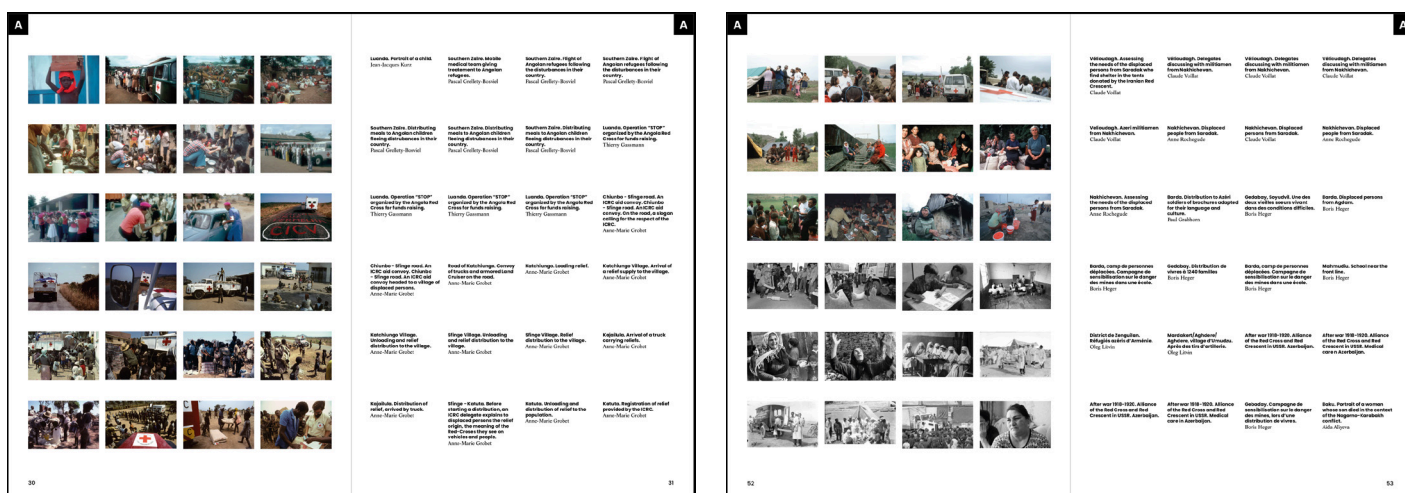


Fig.95 – Páginas do photobook “Red Cross Memories”.

PÚBLICO-ALVO

O público-alvo do *photobook* foi definido anteriormente no capítulo “Etapas de *design thinking* e metodologias de design social.” A *persona* nº1 é o voluntário da Cruz Vermelha que tem a necessidade de conhecer o verdadeiro impacto da organização da Cruz Vermelha no mundo, algo que se encontra incompleto nas formações institucionais e do grupo da Juventude da Cruz Vermelha. A *persona* nº2 define-se como todas as pessoas que querem de forma rápida aprender acerca da história da Cruz Vermelha. São pessoas que procuram-se instruir constantemente sobre acontecimentos sucessivos e que dizem respeito a toda a humanidade.

CONTEÚDOS E ESTRUTURA DO PHOTOBOOK

O *photobook* apresenta as fotografias dos países onde a Cruz Vermelha esteve presente, tiradas por fotojornalistas em eventos históricos marcantes. Os conteúdos do *photobook* foram organizados alfabeticamente por país após serem recolhidas 58904 fotografias do arquivo original, selecionando aquelas que seriam mais impactantes e esteticamente pertinentes.

LAYOUT E GRELHA

O layout do *photobook* foi criado com base numa grelha definida na “master” no programa “Adobe InDesign”. De acordo com Ellen Lupton (2004), a página-mestre é uma ferramenta de extrema utilidade, uma vez que ajuda o designer na colocação de objetos gráficos constantes ao longo das páginas. No fundo, é a partir desta(s) página(s) que se pode reproduzir a grelha e a *baseline grid* pela quantidade de páginas desejada e até organizar diferentes grelhas para as diferentes secções do livro, uma vez que o programa possibilita ter quantas páginas-mestre se desejar.

As grelhas são criadas posicionando linhas-guia horizontais em relação a uma grelha de linha de base (*baseline*) que governa todo o documento. As grelhas de linha de base servem para ancorar todos (ou quase todos) os elementos de layout com a mesma organização estrutural.

Para um máximo aproveitamento do espaço e das colunas na organização das fotografias e texto, a página foi dividida em oito colunas para manter a mesma grelha da revista como se explicará no próximo capítulo. A disposição dos elementos pelas colunas foi realizada de forma a ter o maior aproveitamento da página e tentando sempre conferir ritmo e equilíbrio às mesmas.

Para criar uma maior legibilidade e obter um equilíbrio de mancha de texto e imagem, optou-se por colocar as fotografias na página da esquerda e as legendas destas na página da direita. Assim, há uma maior facilidade na leitura do *photobook*, e permite dar uma maior relevância às fotografias por iniciarem onde os nossos olhos por norma iniciam a leitura da mancha gráfica da página.

CAPA E CONTRACAPA

A capa e a contracapa (Fig.96) relacionam-se na medida em que uma é a continuidade da outra. A capa funciona como um índice e apresenta todos os países presentes no arquivo fotográfico, para o leitor ficar a conhecer previamente de que forma o *photobook* está organizado (alfabeticamente e por país). Para além disto estabelece a relação com o formato da revista sendo que o *photobook* trabalha texto na capa e a revista trabalha imagem. A capa pretende inverter os papéis do *photobook*, na medida em que o elemento principal do seu conteúdo é a imagem.



Fig.96 – Capa e contracapa do photobook “Red Cross Memories”.

MATERIAIS E ACABAMENTOS

A escolha dos materiais e impressão impacta a forma como o objeto de design é capaz de comunicar a mensagem da melhor forma. A escolha do papel é fundamental para transmitir o tom e estilo de um livro ou revista. Desta forma, optou-se pelo papel revestido, *couché*, um papel brilhante e denso.

O tipo de encadernação define o livro em questões orçamentais e a duração expectável. Tendo em conta o rigor técnico, qualidade e carácter colecionável que se pretende dar ao livro, optou-se por uma encadernação cujas páginas são separadas e coladas à capa dura.

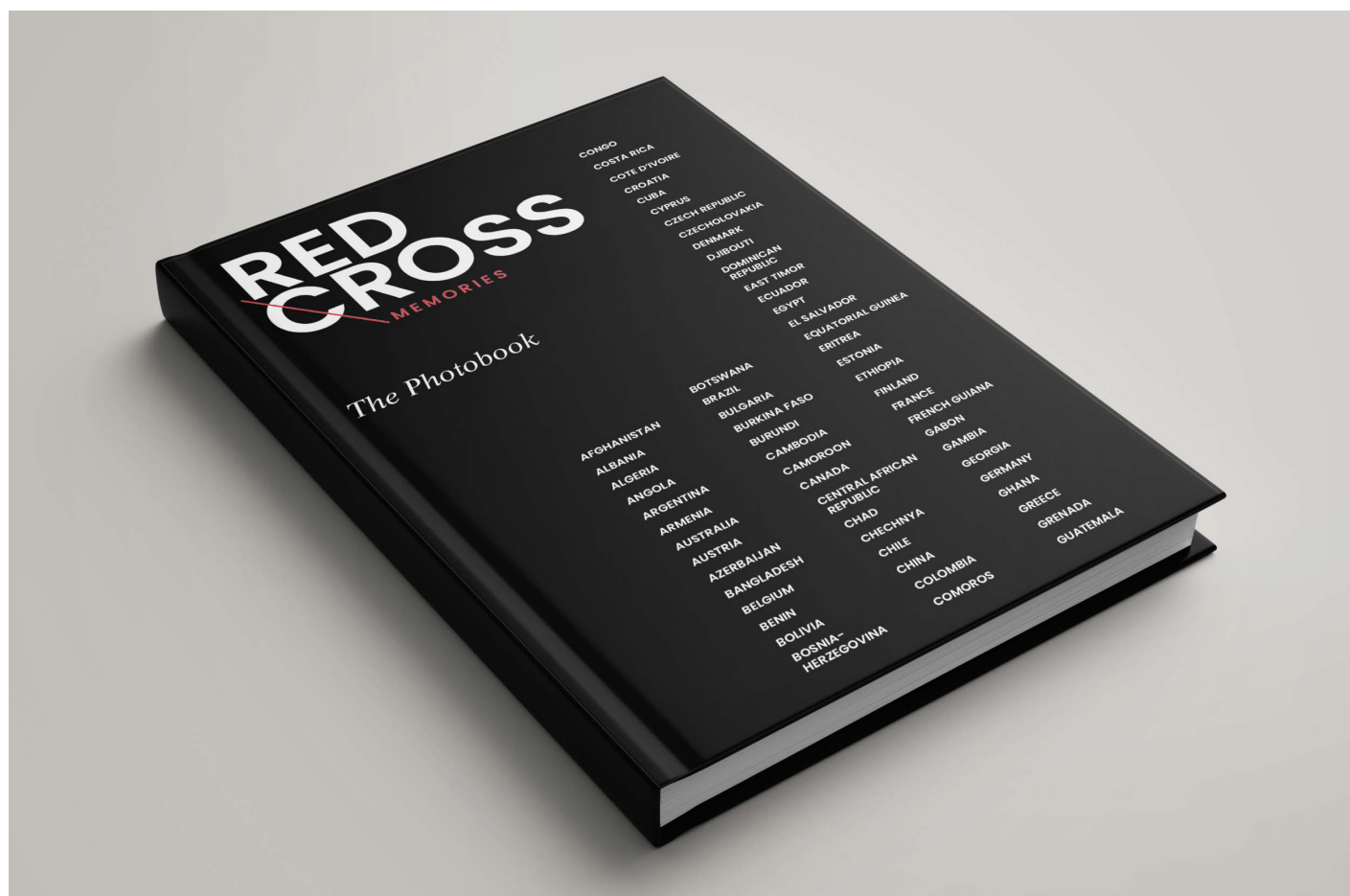


Fig.97 – Capa do photobook “Red Cross Memories”.



Fig.98 – Photobook “Red Cross Memories”.

EXEMPLAR PHOTOBOOK (ANEXO I)

AFGHANISTAN



Panshir Valley.
Cédric Piralla

Pakistan, Peshawar. Portrait of Afghan refugees.
Cédric Piralla

Kabul. Children in charge of the Afghan Red Crescent Society social service called "Marastoun".
Roland Bigler

Kabul. Children in charge of the Afghan Red Crescent Society social service called "Marastoun".
Roland Bigler

Kabul, ICRC hospital for war wounded. Portrait of a girl admitted to the hospital.
Roland Bigler

Kabul. Children in charge of the Afghan Red Crescent Society social service called "Marastoun".
Roland Bigler

Kabul. Sign at the entrance of the ICRC Delegation.
Roland Bigler

Kabul, ICRC hospital for war wounded. Portrait of a boy admitted to the hospital.
Roland Bigler

Kabul, ICRC hospital for war wounded. Portrait of a girl admitted to the hospital.
Roland Bigler

Takhar Province. Young afghan turkmen moudjahideen on their way to the front line.
Cédric Piralla

Takhar Province. An ICRC staff meets a group of resitants.
Cédric Piralla

Laghman Province. An ammunition convoy arrives from Pakistan to resupply the Afghan Resistance in the nothern provinces.
Cédric Piralla

Laghman Province. An ammunition convoy arrives from Pakistan to resupply the Afghan Resistance in the nothern provinces.
Cédric Piralla

Badakhshan. An ICRC team on a two months mission.
Cédric Piralla

Badakhshan. An ICRC team on a two months mission in the northern provinces.
Cédric Piralla

Malam. Basic necessity Badakhshan. An ICRC team on a two months mission in the northern provinces.
Cédric Piralla

Badakhshan. An ICRC team on a two months mission in the northern provinces. The reward after a ten hours long walk is a place around a fire at an altitude of four thousand meters.
Cédric Piralla

Badakhshan. An ICRC team on a two months mission in the northern provinces. The reward after a ten hours long walk is a place around a fire at an altitude of four thousand meters.
Cédric Piralla

Badakhshan. An ICRC team on a two months mission in the northern provinces. Sixth day of walk to visit prisonners held by the Afghan Resistance.
Cédric Piralla

Taloqan. Portrait of a child at the weekly big market.
Cédric Piralla

Khanabab. Young goatherds.
Cédric Piralla

Kabul. Portrait of children.
Roland Bigler

Kabul. Portrait of children.
Roland Bigler

Malam. Basic necessity items distribution to local population.
Boris Heger



Herat. Daily life in the streets of the city.

Didier Bregnard

Herat. Daily life in the bazaar.

Didier Bregnard

Herat. Daily life in the bazaar.

Didier Bregnard

Herat. Daily life in the bazaar.

Didier Bregnard

Kabul. Laundry in the river.

Didier Bregnard

Kabul. Laundry in the river.

Didier Bregnard

Andarab valley. Afghan Moudjahedeen fighters.

Didier Bregnard

Andarab valley. Afghan Moudjahedeen fighters.

Didier Bregnard

Andarab valley. Afghan Moudjahedeen fighters.

Didier Bregnard

Andarab valley. Afghan Moudjahedeen fighters.

Didier Bregnard

Andarab valley. Afghan Moudjahedeen fighters.

Didier Bregnard

Kabul. Building site of the new ICRC orthopaedic centre.

Didier Bregnard

Kabul. Building site of the new ICRC orthopaedic centre.

Didier Bregnard

Mazar-I-Sharif. Building site of the ICRC orthopaedic centre.

Didier Bregnard

Mazar-I-Sharif. Building site of the ICRC orthopaedic centre.

Didier Bregnard

Kabul, Afghan red Crescent Society dispensary resupplied by the ICRC. Dissemination session in the waiting room.

Didier Bregnard

Kabul. Portrait of children.

Didier Bregnard

Kabul. Portrait of children.

Didier Bregnard

Kabul. Portrait of children.

Didier Bregnard

Kabul, in front of the ICRC surgical hospital. A father and his children.

Didier Bregnard

Kabul, ICRC surgical hospital for war wounded, children section. Portrait of a child.

Didier Bregnard

Andarab valley, zone under the control of the Mujahideens. Portrait of children.

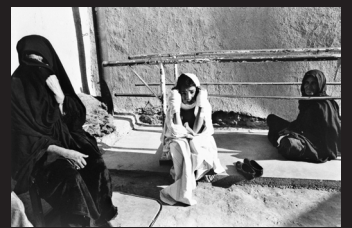
Didier Bregnard

Andarab valley, zone under the control of the Mujahideens. Portrait of children.

Didier Bregnard

Andarab valley, zone under the control of the Mujahideens. Portrait of a child.

Didier Bregnard



Panshir valley. ICRC evaluation survey.
Cédric Piralla

Takhar province. An ICRC team on the road to Taloqan.
Cédric Piralla

Takhar province. An ICRC team on the road to Taloqan.
Cédric Piralla

Gulbahar. ICRC evaluation survey in the northern provinces of Afghanistan. An ICRC delegate jump from a vehicle stuck in the mud.
Cédric Piralla

Takhar province. ICRC evaluation survey in the northern provinces of Afghanistan. Along the border between Afghan and Soviet territories.
Cédric Piralla

Kabul, ICRC orthopaedic centre. Portrait of patients.
Didier Bregnard

Andarab valley. Mudjaheddin children.
Didier Bregnard

Herat, dispensary at the ICRC sub-delegation. Portrait of a girl.
Didier Bregnard

Mir Batcha Kot, first aid post. Evacuation of wounded men to the ICRC surgical hospital in Kabul.
Didier Bregnard

Andarab Valley. Armed mujahideen children.
Didier Bregnard

Andarab valley. Portrait of a father with his son.
Didier Bregnard

Kabul. Seh district hospital supported by the ICRC.
Didier Bregnard

Jalalabad. Samarkhel camp.
Thierry Gassmann

Child injured by mine.
Zalmaï Ahad

Disabled woman.
Zalmaï Ahad

Child injured by mine.
Zalmaï Ahad

Children injured by mines.
Zalmaï Ahad

Orthopedic rehabilitation of young people injured by mines.
Zalmaï Ahad

Children.
Zalmaï Ahad

Child injured by mine.
Zalmaï Ahad

Child with a dummy gun.
Michel Comte

Mother and child.
Michel Comte

Child.
Michel Comte

Child.
Michel Comte



Malam. Basic necessity items distribution to local population.

Boris Heger

Malam. Basic necessity items distribution to local population.

Boris Heger

Malam. Basic necessity items distribution to local population.

Boris Heger

Malam. Basic necessity items distribution to local population.

Boris Heger

Mir Batch Kot, first aid post. Portrait of Mudjaheddin.

Didier Bregnard

Andarab valley. Overcrowded "bus-truck".

Didier Bregnard

Jalalabad, Samarkhel, camp for displaced people. Portrait of children.

Thierry Gassmann

Jalalabad, Samarkhel, camp for displaced people. Portrait of children.

Thierry Gassmann

Jalalabad, Samarkhel, camp for displaced people. Portrait of a girl.

Thierry Gassmann

Jalalabad, Samarkhel, camp for displaced people. Portrait of children.

Thierry Gassmann

Jalalabad, Samarkhel, camp for displaced people. Portrait of children.

Thierry Gassmann

Kabul, Polytechnical Institute. Portrait of displaced children.

Thierry Gassmann

Kabul. War-wounded are evacuated from the city centre.

Thierry Gassmann

Bardashan. Joint visit of the ICRC and the Afghan Red Crescent Society.

Thierry Gassmann

Bardashan. Harvesting of the onions that have grown from the seeds distributed by the ICRC.

François Grunewald

Kabul. 80% percent of the city are destroyed.

Zalmaï Ahad

Kabul. City destroyed.

Zalmaï Ahad

Kabul. Fighters.

Till Mayer

Kabul. Fighters.

Till Mayer

Kabul. Fighters.

Till Mayer

Kabul. Portrait of children in the city in ruins.

Till Mayer

Kabul. Portrait of children in the city in ruins.

Till Mayer

Kabul. Portrait of children in the city in ruins.

Till Mayer

Kabul. Portrait of children in the city in ruins.

Till Mayer



Kabul, district 7. Women and children attending a course on mine awareness.

Farzana Wahidy

Kabul. Children reading a brochure on mine awareness.

Farzana Wahidy

Zabul province, Kak Afghan district. Huge amounts of ammunitions, rockets, mortoars are turned over by the villagers to the US Army.

Teun Anthony Voeten

Kabul, ICRC orthopaedic centre.

Stephane Victor

Faizabad, a city near the epicenter of the earthquake.

Leena Reikko

Ghor province. Preparing an ICRC food distribution.

Stephane Victor

Zabul province, Kak Afghan district. Huge amounts of ammunitions, rockets, mortoars are turned over by the villagers to the US Army.

Teun Anthony Voeten

Lashkara. Taliban group.

Franco Pagetti

Kabul. Marastoon's Bakery.

Franco Pagetti

Ghor region. Women.

Franco Pagetti

Takhar Province. Afghan volunteers responsible for collecting ICRC relief drops.

Amanda Williamson

Kabul. A woman begs in the streets.

KOKIC, Marko Kokic

Kabul. Growing up in the ruins of the capital.

Till Mayer

Kabul. Children playing war game in the ruins of the capital.

Till Mayer

Kabul. A mine victim and his friends in the ruins of the city.

Till Mayer

Kabul. Damages caused by the war.

Till Mayer

Rostaq. Collecting goods from air-drops for earthquake victims.

Amanda Williamson

Rostaq. Donkeys being loaded with relief goods for earthquake victims.

Amanda Williamson

Kabul. This widow lost everything and reduced to beggary.

Franco Pagetti

Kabul. The internal armed conflict has destroyed a great part of the city.

Franco Pagetti

Kabul. Mobile vetenary clinic supported by the ICRC.

Franco Pagetti

Kabul. Mobile vetenary clinic supported by the ICRC.

Franco Pagetti

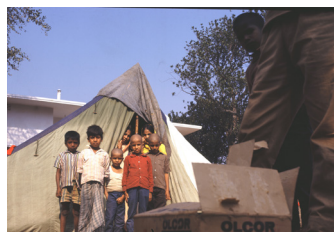
Kabul. ICRC relief distribution to widows.

Franco Pagetti

Kabul. ICRC "food for work" programme. Irrigation works.

Franco Pagetti

BANGLADESH



Conflict between India and Pakistan. Dacca. Bihari displaced camp.

André Jolliet

Conflict between India and Pakistan. Dacca Bihari displaced camp

André Jolliet

Conflict between India and Pakistan. Dacca. Bihari displaced camp.

André Jolliet

Conflict between India and Pakistan. Bihari displaced camp.

André Jolliet

Conflict between India and Pakistan. Bihari displaced camp.

André Jolliet

Conflict between India and Pakistan. Dacca. Bihari child

André Jolliet

Conflict between India and Pakistan. Dacca. Non-Bengaleese children.

André Jolliet

India-Pakistan conflict. Dhaka, helmeted children.

André Jolliet

Conflict between India and Pakistan. Dacca. Evacuation of a sick woman to the Central Hospital.

André Jolliet

Dacca. Stall saling kitchen utensils.

André Jolliet

Conflict between India and Pakistan. Dacca. Sun set on a river.

André Jolliet

Conflict between India and Pakistan. Dacca. Building bambou shelters for displaced "Bihari".

André Jolliet

Conflict between India and Pakistan. Repatriation of Bihari people from Bangladesh to Pakistan. Operation initiated by the HCR, technically attended by the ICRC.

Betschow

Conflict between India and Pakistan. Repatriation of Bihari people from Bangladesh to Pakistan. Operation initiated by the HCR, technically attended by the ICRC.

Betschow

Conflict between India and Pakistan. Repatriation of the Pakistani civilian populations aboard of a plane chartered by the United Nations, under the patronage of the ICRC.

Jean-Jacques Kurz

Conflict between India and Pakistan. Repatriation of the Pakistani civilian populations aboard of a plane chartered by the United Nations, under the patronage of the ICRC.

Jean-Jacques Kurz

Conflict between India and Pakistan. Dacca. Bihari displaced camp.

André Jolliet

Conflict between India and Pakistan. Dacca, Kilo camp. Boarding of Pakistani refugees aboard of a plane chartered by the United Nations, for their repatriation.

Jean-Jacques Kurz

Conflict between India and Pakistan. Helicopter placed at the disposal of the ICRC by the German Red Cross.

Altherr

Conflict between India and Pakistan. Helicopter placed at the disposal of the ICRC by the German Red Cross.

Altherr

Conflict between India and Pakistan. River transportaiton of baby food to the Bihari camp of Marapura.

Jean-Jacques Kurz

Conflict between India and Pakistan. Arrival of the baby food in the Bihari camp of Marapura. Gift of the Japanese Red Cross Society.

Jean-Jacques Kurz

Conflict between India and Pakistan. Near Chittagong. Blankets and underwear distribution by the ICRC delegate.

Jean-Jacques Kurz

Conflict between India and Pakistan. Rangpur. Rice distribution to non Bengali people.

Jean-Jacques Kurz



Conflict between India and Pakistan. Portrait of a woman in a camp for people of the non-bengali minority.

Conflict between India and Pakistan. Portrait of two women in a camp for people of the non-bengali minority.

Conflict between India and Pakistan. Portrait of a woman in a camp for people of the non-bengali minority.

Conflict between India and Pakistan. Portrait of a little girl in a camp for people of the non-bengali minority.

Conflict between India and Pakistan. Sunset on the Red Cross flag.

Conflict between India and Pakistan. Mirpur camp. Beggar.
André Jolliet

Conflict between India and Pakistan. Chittagong. Former school, transformed by the ICRC in a welcoming centre for Pakistani and Bihari refugees. The ICRC delegate is talking with Bihari refugees.
André Jolliet

Conflict between India and Pakistan. Dacca. Mirpur camp.
Jean-Jacques Kurz

Conflict between India and Pakistan. Dacca. Mirpur camp.
Jean-Jacques Kurz

Conflict between India and Pakistan. Dacca. Mirpur camp.
Jean-Jacques Kurz

Conflict between India and Pakistan. Dacca. Mohamedpur camp. School girls camp.
Jean-Jacques Kurz

Malam. Basic necessity items distribution to local population.
Boris Heger

Conflict between India and Pakistan. Dacca. Mohamedpur camp. School girls camp.
Jean-Jacques Kurz

Conflict between India and Pakistan. Dacca. Mohamedpur camp. School girls camp.
Jean-Jacques Kurz

Conflict between India and Pakistan. Dacca. Mohamedpur camp. School girls camp.
Jean-Jacques Kurz

Conflict between India and Pakistan. Dacca. Mohamedpur camp. School girls camp.
Jean-Jacques Kurz

India-Pakistan conflict. Chittagong camp. Bihari children.
Jean-Jacques Kurz

India-Pakistan conflict. Chittagong camp. Young Bihari woman and child.
Jean-Jacques Kurz

India-Pakistan conflict. Chittagong camp. Bihari children.
Jean-Jacques Kurz

India-Pakistan conflict. Chittagong camp. Bihari children.
Jean-Jacques Kurz

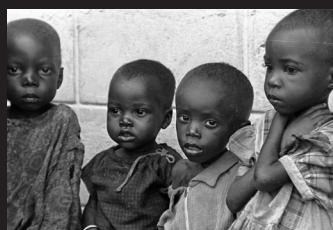
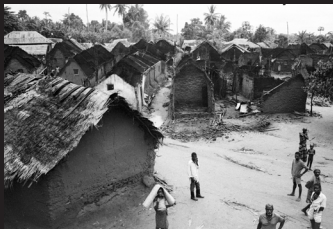
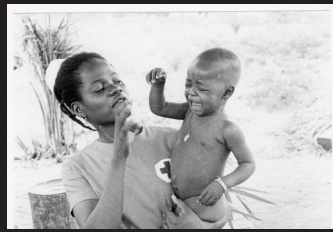
India-Pakistan conflict. Camp regrouping several minorities. Non-Bengali children.
Jean-Jacques Kurz

India-Pakistan conflict. Camp regrouping several minorities. Non-Bengali children.
Jean-Jacques Kurz

India-Pakistan conflict. Transfer of Bihari refugees.
André Jolliet

India-Pakistan conflict. Transfer of Bihari refugees.
André Jolliet

BIAFRA



Biafra, Udo. Refugees wait outside the Swedish Red Cross distribution centre.
H.D Finck

Biafra conflict. Medical mission of the Lutheran Church of Missouri.

Biafra conflict. A child.
Max Vaterlaus

Biafra conflict. Ullona, feeding center. Distributions are taking place in the forest because of air danger.
H.D Finck

Biafra War. Elua-Amamba / Ozu-Akoli. Bombings.
H.D Finck

Biafra War. Ullona. Nutrition Center.
H.D Finck

Biafra War. Elua-Amamba / Ozu-Akoli. Bombings.
H.D Finck

Civil war in Nigeria. Distribution of medications. Amamba (Biafra).
H.D Finck

Biafra conflict. In a nutrition center. Distributing milk and stockfish voucher.
H.D Finck

Biafra conflict. Udo, milk feeding center.
H.D Finck

Biafra conflict. In a nutrition center. Distributing milk and stockfish voucher.
H.D Finck

Biafra conflict. Umuosu, feeding center. Gari and firewood distribution.
H.D Finck

Biafra conflict. Umuosu, feeding center. Gari, vegetables, oranges and firewood distribution.
H.D Finck

Biafra conflict. Umuosu, feeding center. Gari, vegetables, oranges and firewood distribution.
H.D Finck

Biafra conflict. A child.
Max Vaterlaus

Nto-Edino, Sick Bay, Udo. Milk distribution.
H.D Finck

Biafra conflict. Nto-Edino camp. Malnourished children.
Max Vaterlaus

Oboro camp. Refugee children.
Max Vaterlaus

Biafra conflict. A child.
Max Vaterlaus

Biafra conflict. Ogaba region. Fleeing fights, refugees flood on the road from Aba to Umahia.
Max Vaterlaus

Biafra conflict. Distributing milk by UIPE (International Union for the Protection of Children).
Max Vaterlaus

Biafra Conflict. Awo-Omamma hospital. ICRC presence is clearly indicated.
Max Vaterlaus

Nigeria-Biafra, 1967-1970. Ikot-Umo-Essien camp. Hungry children eating milk powder.
Max Vaterlaus

Biafra conflict. Udo, Swedish Red Cross distribution center. Before a food distribution.
Max Vaterlaus



Santa-Isabel airport. Arrival of the first foreign civilians from Biafra.

Max Vaterlaus

Santa-Isabel airport. Arrival of the first foreign civilians from Biafra.

Max Vaterlaus

Santa-Isabel, Painting the Red Cross emblem.

Max Vaterlaus

Santa-Isabel, Painting the Red Cross emblem.

Max Vaterlaus

Santa Isabel. Distribution of drugs by an ICRC mobile medical team.

Max Vaterlaus

Biafra, Ngwa village. Displaced people arriving in front of the hospital.

Max Vaterlaus

Biafra, Ozu Akoli. Children during a food distribution.

Max Vaterlaus

Biafra, Ozu Akoli. Children during a food distribution.

Max Vaterlaus

Biafra, Ozu Akoli. Children during a food distribution.

Max Vaterlaus

Biafra, Ozu Akoli. Children during a food distribution.

Max Vaterlaus

Biafra, Nto Edino rest centre. Distribution of food to malnourished children.

Max Vaterlaus

Biafra, Nto Edino rest centre. Distribution of food to malnourished children.

Max Vaterlaus

Biafra, Nto Edino rest centre. Malnourished children waiting for food distribution.

Max Vaterlaus

Biafra, Nto Edino rest centre. Distribution of food to malnourished children.

Max Vaterlaus

Biafra, Ngwa village. Displaced people arriving in front of the hospital.

Max Vaterlaus

Biafra, rest centre near Ozu Akoli village. During a food distribution.

Max Vaterlaus

Biafra. Distribution of vegetables, manioc, firewood to the needy.

Max Vaterlaus

Biafra. Preparation of manioc for cooking.

Max Vaterlaus

Biafra. Preparation of manioc for cooking.

Max Vaterlaus

Biafra. Preparation for a clothing distribution to the needy.

Max Vaterlaus

Fernando Poo. Swedish Red Cross vehicles waiting to be transferred to Biafra.

Max Vaterlaus

Santa Isabel port. "Baltic Procter" ship chartered by the Red Cross transporting relief goods in favour of the victims in Biafra.

Max Vaterlaus

Santa Isabel port. Unloading of British Red Cross parcels from "Baltic Procter" ship.

Max Vaterlaus

Biafra, near Ozu Akoli village. Preparation for a food distribution to undernourished children.

Max Vaterlaus

BOSNIA-HERZEGOVINA



Capljine. Displaced people housed in wagons.

Fred Clarke

Capljine. Displaced people housed in wagons.

Fred Clarke

Capljine. Distribution of food to displaced people housed in wagons.

Fred Clarke

Tuzla. Little girl holding the photo of a family member who went missing during the war.

Paolo Pellegrini

Between Bihac and Mostar. Canadian SFOR vehicle.

Fred Clarke

Tuzla. US SFOR vehicle and soldier.

Fred Clarke

Tuzla, school. American SFOR soldier.

Fred Clarke

Sarajevo. Life is slowly picking up again.

Kapetanovic

Sarajevo.

Kapetanovic

Potocari. Commemoration of the 6th anniversary of the fall of Srebrenica.

Jessica Barry

Potocari. Commemoration of the 6th anniversary of the fall of Srebrenica.

Jessica Barry

Mostar. The bridge connecting the two parts of the city was destroyed and replaced by a footbridge.

Jessica Barry

Bugojno province. Portrait of a woman and her fifteen-month-old granddaughter. This woman was injured by a landmine while collecting metal with her brother in 1996.

Véronique de Viguerie

Zunovnica. Portrait of four children of 12 and 14 year old, who were injured by an abandoned unexploded device.

Véronique de Viguerie

Zagreb. Children coming from Bihac (Bosnia) are reunited with their family under the auspices of the ICRC.

Jette Soerensen

Near Doji Vakuf. Evacuation of civilians ex-Travnik.

Ana Feric

Tuzla. Girl beneficiary of the ICRC water and sanitation programme.

Dominik Landwehr

Tuzla: refugee camp near the airport (tents): sunset.

Mikkel Ostergaard

Zenica. Gypsy community expelled from Vitez.

Ana Feric

Displaced children in Poculica.

Ana Feric

Outskirts of Sarajevo. A boot hovers over an "ink pot" PMA2 mine.

David Higgs

Sarajevo: distribution of soup to elderly people in need.

Morten Hvaal

Srebrenica. Displaced people having found refuge in a school.

Robyn Thompson

Sarajevo. ICRC school lunch programme.

Paul Grabhorn

BURKINA FASO



Oudalan Province, between Gorum-Gorum and Gandafabou. ICRC and Burkinabé Red Cross Society staff are on their way to visit Malian refugees who fled fighting. The road are difficult and it is easy to get stuck in the sand.

Christian Bosson

Oudalan Province, Férério. A Burkinabé Red Cross Society volunteers working with the ICRC records the details of a Malian refugee family. Their next task will be to find food, water and a place to get medical treatment.

Christian Bosson

Oudalan Province, Férério. A Burkinabé Red Cross Society volunteers working with the ICRC records the details of a Malian refugee family.

Christian Bosson

Oudalan Province, Férério. A newly-arrived Malian family choses a location to place their belongings and build a shelter. Their next task will be to find food, water and a place to get medical treatment.

Christian Bosson

Oudalan Province, Férério. Malian refugee children leave a distribution site. Over 6,500 malians received essential household items from the Burkinabé Red Cross Society with the support of the ICRC.

Christian Bosson

Oudalan Province, Gountouré Gnegne. Over 3,000 people have fled to this village, seeking refuge from the violence in Mali.

Christian Bosson

Village of Ferrerio. Food distribution for resident population hosting Malian refugees.

Fidèle Gouba

Village of Ferrerio. Food distribution for resident population hosting Malian refugees.

Dofere Tuo

Village of Ferrerio. Food distribution for resident population hosting Malian refugees.

Dofere Tuo

Village of Tin-Edjar. Food distribution for resident population hosting Malian refugees.

Dofere Tuo

Village of Tin-Edjar. Food distribution for resident population hosting Malian refugees.

Dofere Tuo

Village of Gandafou. Food distribution for resident population hosting Malian refugees.

Fahonan Kone

Village of Gandafou. Food distribution for resident population hosting Malian refugees.

Fahonan Kone

East of Burkina Fasso, Kompienga province. During an aid distribution to displaced persons organized by the ICRC and the Burkinabé Red Cross Society, each family receives essentials and some food.

Léa Doua

East of Burkina Fasso, Kompienga province. During an aid distribution to displaced persons organized by the ICRC and the Burkinabé Red Cross Society, each family receives essentials and some food.

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East of Burkina Fasso, Kompienga province. During an aid distribution to displaced persons organized by the ICRC and the Burkinabé Red Cross Society, each family receives essentials and some food.

Léa Doua

Barsalogho, medical center. A patient.

Mouhamadou Birom Seck

Barsalogho, medical center. Patients in an overcrowded facility.

Mouhamadou Birom Seck

Barsalogho, medical center. A 52-year-old patient who came from the village of Doffi to have his sick mother treated.

Mouhamadou Birom Seck

Barsalogha. A community health worker now unemployed after the closure of the Dablo medical center where she used to work.

Mouhamadou Birom Seck

Barsalogho, medical center. Patients.

Mouhamadou Birom Seck

Barsalogho, medical center. A patient.

Mouhamadou Birom Seck

Barsalogho. The city is currently home to more than 35,000 people who have fled the violence.

Mouhamadou Birom Seck

Barsalogho. The city is currently home to more than 35,000 people who have fled the violence.

Mouhamadou Birom Seck

BURUNDI



Gitega. A delegate helps displaced people filling Red Cross messages. These people have been separated from their families or are looking for missing relatives.
Thierry Gassmann

Village of Vumbi. Because of internal violence, thousands of people have fled their homes. 3,000 of them have found shelter in Vumbi village.
Thierry Gassmann

Vumbi village. Group portrait. Because of internal violence, thousands of people have fled their homes. 3,000 of them have found shelter in Vumbi village.
Thierry Gassmann

Vumbi village. Group portrait. Because of internal violence, thousands of people have fled their homes. 3,000 of them have found shelter in Vumbi village.
Thierry Gassmann

Vumbi village. Internally displaced children.
Thierry Gassmann

Murore Parish. Portrait of a displaced child. Because of internal violence, thousands of people have fled their homes. About 1,200 of them have found shelter in Murore.
Thierry Gassmann

Kibuye. Portrait of children.
Thierry Gassmann

Busoni village. Displaced people. Because of internal violence, thousands of people have fled their homes.
Thierry Gassmann

Buhiga camp. Displaced people. This camp provides shelter to 1914 people. Most of them are women and children.
Thierry Gassmann

Village de Gatere. This village was abandoned because of internal violence and troubles.
Thierry Gassmann

Buhiga village. This village was looted, burned and abandoned.
Thierry Gassmann

Kibuye, hospital. View of the kitchen of the medical facility in which patient meals are prepared.
Thierry Gassmann

Kirundo province, Murore parish. Around 1,200 people found refuge in the buildings and the courtyard of the parish.
Thierry Gassmann

Kirundo province, Murore parish. Around 1,200 people found refuge in the buildings and the courtyard of the parish.
Thierry Gassmann

Kirundo province, Murore Parish. Displaced persons camp.
Thierry Gassmann

Kirundo province, Murore parish. Around 1,200 people found refuge in the buildings and the courtyard of the parish.
Thierry Gassmann

Buhiga camp. Placed under the protection of the army and installed in a school, this camp hosts 1,914 displaced people, the majority of which are women and children.
Thierry Gassmann

Vumbi village. Around 3,000 displaced people found refuge in the village, placed under the protection of the army.
Thierry Gassmann

Busoni village. Displaced people coming from the hills, the majority of which are women and children, found refuge in the village, placed under the protection of the army.
Thierry Gassmann

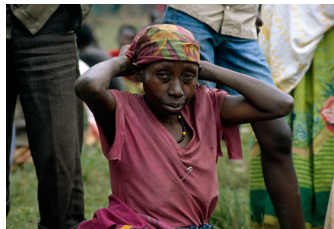
Busoni village. Women cooking.
Thierry Gassmann

Busoni village. Displaced people coming from the hills, the majority of which are women and children, found refuge in the village, placed under the protection of the army.
Thierry Gassmann

Busoni village. Group portrait.
Thierry Gassmann

Busoni village. Women cooking.
Thierry Gassmann

Vumbi village. The convoy with blankets and jerricans for about 3,000 internally displaced persons is arriving.
Thierry Gassmann



Vumbi village. The ICRC delivers blankets and jerrycans to 3,000 displaced people who found refuge in the village.

Thierry Gassmann

Vumbi village. The ICRC delivers blankets and jerrycans to 3,000 displaced people who found refuge in the village

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Vumbi village. The ICRC delivers blankets and jerrycans to 3,000 displaced people who found refuge in the village.

Thierry Gassmann

Gitega-Karuzi road. An ICRC nurse discusses with a local nurse.

Thierry Gassmann

Vumbi village. Portrait of a displaced civilian.

Thierry Gassmann

Vumbi village. Portrait of a displaced woman.

Thierry Gassmann

Bujumbura. Play inspired by the Declaration for standards of humanitarian conduct.

Edith Baeriswyl

Ngozi province, Ruvumu, refugee camp. Portrait of a Rwandan child carrying an axe.

Chris Sattlberger

Near Gitega. A group of people during an ICRC information session.

Chris Sattlberger

Near Gitega. A delegate explains ICRC's role to returnees.

Chris Sattlberger

Ngozi province, Magara, refugee camp. A Rwandan refugee carrying wood.

Chris Sattlberger

Kibimba village. Men reconstructing destroyed buildings.

Chris Sattlberger

Ngozi province, Kiberi, refugee camp. Portrait of a Rwandan refugee and her child.

Chris Sattlberger

Ngozi province, Kiberi, refugee camp. Portrait of a Rwandan refugee and her child.

Chris Sattlberger

Near Gitega. Group portrait taken during an information session on the ICRC's role and action.

Chris Sattlberger

Near Gitega, Itaba village. Returnees.

Chris Sattlberger

Ngozi province, Magara, refugee camp. ICRC compound.

Chris Sattlberger

Ngozi province, Magara, refugee camp. Rwandan refugees cooking.

Chris Sattlberger

Bujumbura. Relief distribution by the ICRC.

Chris Sattlberger

Gihanga. Children at the ICRC water distribution point.

Paul Grabhorn

Gihanga. Children at the ICRC water distribution point.

Paul Grabhorn

Citiboke. Distribution of seeds. Women transporting grain sacks.

Paul Grabhorn

Citiboke. Distribution of seeds. Close-up on a hand holding a few beans.

Paul Grabhorn

Mekere, Nyagurusu Refugee camp. Newly arrived refugees from Burundi register with a member of the Tanzania Red Cross Society.

Kate Holt



Province of Kayanza, Gasenyi. Waiting before food distribution.
Thierry Gassmann

Kayanza province, Gasenyi. Waiting for food to be distributed.
Thierry Gassmann

Kayanza province, Gasenyi. Preparing for a food distribution.
Thierry Gassmann

Province of Kayanza, Gasenyi. Food distribution.
Thierry Gassmann

Kayanza province, Gasenyi. Waiting for food to be distributed.
Thierry Gassmann

Province of Kayanza, Gasenyi. Preparations for food distribution.
Thierry Gassmann

Province of Kayanza, Gasenyi. Children during a food distribution.
Thierry Gassmann

Province of Kayanza, Gasenyi. Children during a food distribution.
Thierry Gassmann

Province of Kayanza, Gasenyi. Food distribution.
Thierry Gassmann

Province of Kayanza, Gasenyi. During a food distribution.
Thierry Gassmann

Ngozi province. Children.
Thierry Gassmann

Ngozi province. Survey to assess economic security in a village.
Thierry Gassmann

Ngozi province. Children.
Thierry Gassmann

Province of Ngozi. Economic security assessment.
Thierry Gassmann

Kayanza province, Gaheta. Food distribution.
Thierry Gassmann

Province of Kayanza, Gaheta. Waiting before food distribution.
Thierry Gassmann

Province of Kayanza, Gaheta. Food distribution.
Thierry Gassmann

South Kivu, Fizi territory, Lusenda Burundian refugee camp. ICRC restoring family links programme. A refugee calls his family to let them he is ok.
Alyona Synenko

South Kivu, Fizi territory, Lusenda Burundian refugee camp. ICRC restoring family links programme. A girl reunited with her grandmother.
Alyona Synenko

South Kivu, Fizi territory, Lusenda Burundian refugee camp. ICRC restoring family links programme. An employee of the Red Cross Society of the Democratic Republic of the Congo delivers Red Cross messages.
Alyona Synenko

South Kivu, Fizi territory, Lusenda Burundian refugee camp. ICRC restoring family links programme. An ICRC employee taking a picture of a minor to search for her family.
Alyona Synenko

Mekere, Nyagurusu Refugee camp. A woman and her baby register a missing relative with the Red Cross Restoring Family Links (RFL) unit.
Kate Holt

Mekere, Nyagurusu Refugee camp. Refugees who have fled ongoing political unrest in Burundi go about their early morning tasks.
Kate Holt

Mekere, Nyagurusu Refugee camp. Refugees who have fled ongoing political unrest in Burundi go about their early morning tasks.
Kate Holt

CAMBODIA



Outskirts of Battambang town. Internal displaced persons fleeing the fighting between the governmental armed forces and the khmers rouges.

François Perez

Outskirts of Battambang town. Internal displaced persons fleeing the fighting between the governmental armed forces and the khmers rouges.

François Perez

Outskirts of Phnom Penh, Boeug Bayap.

François Perez

Phnom Penh.

François Perez

Kambol. Fire and destructions due to Khmer Rouges rocket fire.

François Perez

Kambol.

François Perez

Kompong Chhnang. Khmer Red Cross distributing relief goods (sarong, mats, scarfs) to displaced persons.

François Perez

Kompong Chhnang. Khmer Red Cross President distributing relief goods (sarong, mats, scarfs) to displaced persons.

François Perez

Phnom Penh. Street scene.

Michèle Mercier

Pailin. Precious stone diggers.

Michèle Mercier

Along the Tonlé Bassac. Fishermen dwelling along the river.

Michèle Mercier

Vat Champou Voan. New displaced persons.

Michèle Mercier

National road No 1. Governmental soldiers and their families encamping in the enclosure of a destroyed bouddhist monastery.

Michèle Mercier

National road No 1. Evacuatoon of governmental troupe by air.

Michèle Mercier

National road No 1. Evacuatoon of governmental troupe and families by air.

Michèle Mercier

National road No 1. Military base of governemental armed forces. Soldiers smoking haschish.

Michèle Mercier

National road No 1. Evacuatoon of governmental troupe and families by air.

Michèle Mercier

Kompong Chhnang. Medico-nutritional control by a Red Cross mobile team.

Michèle Mercier

Kompong Chhnang. Children queuing up for milk.

Michèle Mercier

Vat Champou Voan. Distributing relief goods by Khmer Red Cross to displaced persons.

Michèle Mercier

Kompong Thom. A child portrait.

Jean-Jacques Kurz

Phnom Penh. Children are walking in the middle of the road.

Gérard Leblanc

Battambang. Children in an orphanage during an assessing visit by ICRC delegates.

Gérard Leblanc

Battambang. Assessing visit to an orphanage by ICRC delegates.

Gérard Leblanc



Phnom Penh. Transport of Kampuchean Red Cross relief goods in favour of the population living along the Mekong river.

Sverre Kilde

Kandal province, Muk Kampoul district. Crowd waiting for a relief distribution by the Kampuchean Red Cross Society.

Sverre Kilde

Chhouk, Kampot Province. A man is reading a Red Cross message received from his sister-in-law situated in the refugee camp of Site 2.

Sylvie Leget

Chhouk, Kampot Province. A woman looking after the photos sent by her sister from the refugee camp of Site 2.

Sylvie Leget

Chhouk, Kampot Province. Children from the village in front of an ICRC vehicle.

Sylvie Leget

Chhouk, Kampot Province. Children portrait from the village.

Sylvie Leget

Province of Kandal, on the way from Phnom-Penh to Kampot. A delegate records a research demand.

Sylvie Leget

Site 2, refugee camp. Portrait of Khmer children.

Sylvie Leget

Sisophon, Banteay Mean Chey Province capital, Khla Kon health center. Outpatient care.

Serge Corrieras

Sisophon, Banteay Mean Chey Province capital, Khla Kon health center. Outpatient care.

Serge Corrieras

Sisophon, Banteay Mean Chey Province capital, Pong RO health center. Round of a Norwegian Red Cross nurse and a field Officer to the health center to walk.

Serge Corrieras

Sisophon, Banteay Mean Chey Province capital. Pong RO health center, ICRC donation

Serge Corrieras

Sisophon, Pong Ro dispensary. Outpatient consultations by the mobile medical team.

Serge Corrieras

Kampot province, Chhouk village. Dry fish and prahok (salted and fermented fish) distribution by the Cambodian Red Cross Society to displaced persons.

Serge Corrieras

Between Kompong Chhnang and Battambang. An ICRC vehicle during road transport.

Serge Corrieras

Prisoners of war must be humanely treated and protected against violence and intimidation.

Thomas Pizer

Sophy. Sign warning of the danger of mines.

Paul Grabhorn

West of Battambang. Living with mines.

Philippe Dutoit

Battambang. Female MAG team, most of them are widows, some are amputees.

Philippe Dutoit

West of Battambang. Female deminer at work.

Philippe Dutoit

Battambang. Cambodian family in the countryside.

Till Mayer

Battambang. Children of the displaced persons.

Till Mayer

Battambang. Government's soldier on duty to protect a bridge.

Till Mayer

Battambang. Ploughing rice field during rainy season.

Till Mayer

CAMAROON



Far North region, Mayo-Sava department, Kolofata village. The ICRC distributes food to 2500 families. It is the first humanitarian assistance that these families receive since the beginning of the conflict in Lake Chad.

Mouhamadou Birom Seck

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Mouhamadou Birom Seck

Far North region, Mayo-Sava department, Kolofata village. Makeshift wells allow displaced people to get water in order to drink and do household tasks.

Mouhamadou Birom Seck

Far North region, Mayo-Sava department, Kolofata village. Displaced people live in makeshift shelters.

Mouhamadou Birom Seck

Far North region, Mayo-Sava department, Kolofata village. Children of displaced populations do not have the chance to go to school.

Mouhamadou Birom Seck

Far North region, Mayo-Sava department, Kolofata village. Portrait of a man who was a farmer. He fled the conflict area and has been living in Kolofata Mayo with his family for several years.

Mouhamadou Birom Seck

Far North region, Mayo-Sava department, Kolofata village. Portrait of a grandmother who has been living in the camp for 2 years. She watches her 2 granddaughters while her son and daughter-in-law receive their food kits from the ICRC.

Mouhamadou Birom Seck

Far North region, Mayo-Sava department, Kolofata village. Portrait of a grandmother who has been living in the camp for 2 years. She watches her 2 granddaughters while her son and daughter-in-law receive their food kits from the ICRC.

Mouhamadou Birom Seck

Maroua. Portrait of a 46 years old man who has 2 wives and 14 children, 7 of which are orphans of his dead brother. He was a successful merchant who ran away from Amchidé in August 2014 to protect his family from attacks at the border.

Mouhamadou Birom Seck

Maroua. Portrait of children of a 46 years old man who has 2 wives and 14 children, 7 of which are orphans of his dead brother. He was a successful merchant who ran away from Amchidé in August 2014 to protect his family from attacks at the border.

Mouhamadou Birom Seck

Maroua. Family of a 46 years old man who has 2 wives and 14 children, 7 of which are orphans of his dead brother. He was a successful merchant who ran away from Amchidé in August 2014 to protect his family from attacks at the border.

Mouhamadou Birom Seck

Maroua. Portrait of an 80 years old woman who arrived in 2014 in Maroua after two days of walk with her 2 sons who survived and her 14 grandchildren. They left Amchidé when the conflict started at the border and had to beg to get food.

Mouhamadou Birom Seck

Maroua. Portrait of an 80 years old woman who arrived in 2014 in Maroua after two days of walk with her 2 sons who survived and her 14 grandchildren. They left Amchidé when the conflict started at the border and had to beg to get food.

Mouhamadou Birom Seck

Mokolo, Sarki Fada village. Portrait of the head of Sarki Fada village in Mokolo. When in 2014 populations left the conflict area at the border, he took his responsibilities by making a household available to these families and sharing his food with them.

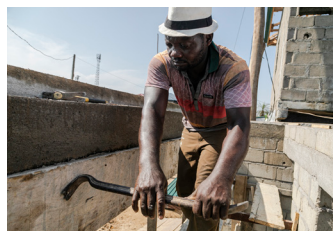
Mouhamadou Birom Seck

Far North region, Mémé. There is only one gas station in the neighbourhood. To face this situation, inhabitants improvised a supply point where motorbike and scooter drivers can refuel.

Mouhamadou Birom Seck

Far North region, Mémé. A few hundred meters away from the market is a makeshift camp that shelters thousands of people displaced since the beginning of the conflict in 2014.

Mouhamadou Birom Seck



Far North region, Mémé.
A few hundred meters away from the market is a makeshift camp that shelters thousands of people displaced since the beginning of the conflict in 2014.

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Mouhamadou Birom Seck

Far North region, Mémé.
Portrait of a woman who comes from Nigeria. She arrived in Mémé a year ago.

Mouhamadou Birom Seck

Far North region, Mayo-Sava department, Kolofata village.
The ICRC distributes food to 2500 families. It is the first humanitarian assistance that these families receive since the beginning of the conflict in Lake Chad.

Mouhamadou Birom Seck

Far North region, Mayo-Sava department, Kolofata village.
Children of displaced populations do not have the chance to go to school.

Mouhamadou Birom Seck

Far North region, Mémé.
A few hundred meters away from the market is a makeshift camp that shelters thousands of people displaced since the beginning of the conflict in 2014.

Mouhamadou Birom Seck

Far North region, Mémé.
A few hundred meters away from the market is a makeshift camp that shelters thousands of people displaced since the beginning of the conflict in 2014.

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Far North region, Mémé.
A few hundred meters away from the market is a makeshift camp that shelters thousands of people displaced since the beginning of the conflict in 2014.

Mouhamadou Birom Seck

Far North region, Mémé.
Women are cooking a meal so that their families can at least eat once a day.

Mouhamadou Birom Seck

Southwestern Cameroon, Mutengene. With the collaboration of the Cameroon Red Cross Society, the ICRC distributes non-food items kits (NFI kits) to families displaced by the conflict.

Jérôme Fontana

Northern Cameroon, Kolofata. Cameroon Red Cross Society's volunteers are preparing a food distribution for internally displaced families.

Alex Lock Mbah

Far North region, Mayo-Sava department, Kolofata village.
The ICRC distributes food to 2500 families. It is the first humanitarian assistance that these families receive since the beginning of the conflict in Lake Chad.

Mouhamadou Birom Seck

Douala. A young woman in tears.

Daniel Beloumou

Douala. A man works on a construction site.

Daniel Beloumou

Douala. A woman gives her children classes at home.

Daniel Beloumou

Maroua. A woman holds her sewing machine as she walks in the street.

Daniel Beloumou

Maroua. A woman makes fragrant oils.

Daniel Beloumou

Yaoundé, Obili area. Portrait of a young woman in her house.

Daniel Beloumou

Maroua. Portrait of a woman and her children in front of their house.

Daniel Beloumou

Maroua. A woman cooks doughnuts.

Daniel Beloumou

CENTRAL AFRICAN REPUBLIQUE



Bangui, M'Poko camp. The government, the Central African water distribution company (SODECA), the Central African Red Cross Society and the ICRC offer assistance to the internally displaced persons.

Virginie Nguyen Hoang

Kaga-Bandoro, Mbella camp for displaced persons. A psychosocial monitoring program is set up to support nearly 600 children affected by the conflict.

Mouhamadou Birom Seck

Haut Mbomou province, town of Obo. In a camp for internally displaced persons on the outskirts of the town.

Marko Kokic

Haut Mbomou province, town of Obo. In a camp for internally displaced persons on the outskirts of the town.

Marko Kokic

Haut Mbomou province, town of Obo. In a camp for internally displaced persons on the outskirts of the town.

Marko Kokic

Kaga-Bandoro. Hawa, a widow and mother of six children, is a former beekeeper. She hopes to be able to return home soon.

Mouhamadou Birom Seck

Haut Mbomou province, town of Obo. In a camp for internally displaced persons on the outskirts of the town. Portrait of a child.

Marko Kokic

Haut Mbomou province, town of Obo. In a camp for internally displaced persons on the outskirts of the town.

Marko Kokic

Haut Mbomou province, town of Obo. In a camp for internally displaced persons on the outskirts of the town. A truck with goods being downloaded.

Marko Kokic

Bangassou. A mother is reunited with her son one year to the day since they were separated. He was kidnapped as well as his sister and 13 other children by an armed group. He is the first one to be released.

Christopher Herby

South-east part of the country. The ICRC distributes seeds and food to displaced people and vulnerable inhabitants. Portrait of two young boys.

Christopher Herby

Haut Mbomou province, town of Obo. General distribution in a camp for internally displaced persons on the outskirts of the town. A truck with goods being downloaded.

Marko Kokic

Kaga-Bandoro, Lazarus camp. The ICRC provides drinking water to displaced persons. An ICRC staff member during a visit.

Christophe Da Silva

Markounda. Portrait of displaced persons.

Jessica Barry

Haut Mbomou province, town of Obo. In a camp for internally displaced persons on the outskirts of the town. A truck with goods being downloaded.

Marko Kokic

Haut Mbomou province, town of Obo. Central African Red Cross Society volunteers helping to carry out a distribution in a camp for internally displaced persons outside of the town.

Marko Kokic

Mbella camp. The ICRC distributes essential household kits to 1850 displaced persons. Kadija, a young 10-year-old girl, displaced with her family since 2013.

Christophe Da Silva

Mbella camp. The ICRC distributes essential household kits to 1850 displaced persons. Kadija, a young 10-year-old girl, displaced with her family since 2013, whose mother has recently given birth.

Christophe Da Silva

Kaga-Bandoro, Minusca camp for displaced persons, "Bache" school. A workshop is organized to detect and assist children traumatized by past conflicts. Portrait of a child.

Christophe Da Silva

Mbella camp. The ICRC distributes essential household kits to 1850 displaced persons.

Christophe Da Silva

Markounda. Displaced woman cooking.

Jessica Barry

Kaga-Bandoro, Lazarus camp. The ICRC provides drinking water to displaced persons. An ICRC staff member during a visit.

Christophe Da Silva

Kaga-Bandoro, Lazarus camp. The ICRC provides drinking water to displaced persons. An ICRC staff member during a visit.

Christophe Da Silva

Kaga-Bandoro, Lazarus camp. The ICRC provides drinking water to displaced persons. An ICRC staff member during a visit.

Christophe Da Silva

CHAD



BET region. Group of native children.

Anne-Marie Grobet

Faya-Largeau. Camel caravan.

Anne-Marie Grobet

Faya-Largeau. Herd of camels.

Anne-Marie Grobet

Faya-Largeau. Combatant of the National Liberation Front of Chad.

Anne-Marie Grobet

Faya-Largeau. Goran women, wives of prisoners in the hands of the National Liberation Front of Chad.

Anne-Marie Grobet

Fada. Families of combatants of the National Liberation Front of Chad.

Anne-Marie Grobet

Bardaï, Zoumri. Stop at the nomads during the transfer of a prisoner's child to the south.

Anne-Marie Grobet

Bardaï, Zoumri. First ICRC visit to prisoners of war held by the National Liberation Front of Chad.

Anne-Marie Grobet

Faya-Largeau. First delivery by the ICRC of food for prisoners of war in the hands of the National Liberation Front of Chad.

Anne-Marie Grobet

Bardaï, Zoumri. Transfer by the ICRC of a child of a prisoner to the south.

Anne-Marie Grobet

Tibesti, Bardaï airport. Waiting on the airstrip.

Anne-Marie Grobet

Faya-Largeau. Preparations for a trip to the Fada region.

Anne-Marie Grobet

Gouro. Piper Aztec plane ready for evacuating seriously wounded prisoners to Faya-Largeau.

Luc Chessex

Gouro. Piper Aztec plane ready for evacuating seriously wounded prisoners to Faya-Largeau.

Luc Chessex

Shari River. Protection emblem for medical visit.

Luc Chessex

Shari River. Protection emblem for medical visit.

Luc Chessex

Indigenous children.

Luc Chessex

Indigenous children.

Luc Chessex

Indigenous children.

Luc Chessex

Indigenous children.

Luc Chessex

Indigenous children.

Luc Chessex

Indigenous children.

Luc Chessex

Indigenous children.

Luc Chessex

Indigenous children.

Luc Chessex



Kousseri. ICRC Tracing Agency office.
Wepf

N'Djamena. Evacuation of the wounded to Kousseri on the Cameroon side of the river Chari, where a French field hospital had been erected (under the EMMIR plan).
Gross

N'djamena. Travel to the island of Tchongolet to visit prisoners of war.
Luc Chessex

N'djamena. Travel to the island of Tchongolet to visit prisoners of war.
Luc Chessex

Tchongolet. Transfer of civilian detainees to N'djamena with the ICRC assistance.
Luc Chessex

Faya-Largeau. Transfer of prisoners families and civilian detainees to airport, under the aegis of ICRC.
Luc Chessex

Faya-Largeau. Transfer of prisoners families and civilian detainees to airport, under the aegis of ICRC.
Luc Chessex

Faya-Largeau. Transfer of prisoners families and civilian detainees to airport, under the aegis of ICRC.
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Luc Chessex

Faya-Largeau. Transfer of prisoners families and civilian detainees to airport, under the aegis of ICRC.
Luc Chessex

Eastern Chad, Iridimi refugee camp, near Iriba. Refugee children from Darfur.
Michael Von Bergen

Eastern Chad, Iridimi refugee camp, near Iriba. Refugee children from Darfur.
Michael Von Bergen

Road from Goz Beida to Ade. Girl working in the fields.
Jón Björgvinsson

Village of Hillekep. Recipients of seed and tools from the ICRC at work.
Jón Björgvinsson

Village of Hillekep. Recipients of seed and tools from the ICRC at work.
Jón Björgvinsson

Arkoum. Internally displaced persons camp. Children of the camp.
Thierry Gassmann

Arkoum. Internally displaced persons camp. Children of the camp.
Thierry Gassmann

Hal Hajid. Internally displaced persons camp. Some of the camp's children.
Thierry Gassmann

Hal Hajid. Internally displaced persons camp. Portraits of children of the camp.
Thierry Gassmann

Lake Chad, Fourkouloum village. This 50-year-old woman is the mother of eight children. She had to flee her village near the border with Nigeria because of the intensification of violence in August.
Ingy Sedky

Lake Chad, Fourkouloum village. Internally displaced persons who arrived recently.
Ingy Sedky

Lake Chad, Fourkouloum village. Groups of displaced persons reached the village after fleeing their places of origin near the Nigerian border due to increased violence.
Ingy Sedky

Lake Chad, Fourkouloum village. Internally displaced persons reach the village after fleeing their place of origin near the Nigerian border due to the increased violence.
Ingy Sedky

COLOMBIA



Uraba. Displaced children, victims of violence.

William Torres

Catatumbo. Young woman and child in front of the ICRC mobile health unit.

Carlos Rios

Bogotá suburbs. Providing assistance for displaced persons.

Boris Heger

Bogotá suburbs. Providing assistance for displaced persons.

Boris Heger

Rio Sucio. Local headquarters of the Colombian Red Cross.

Boris Heger

Rio Sucio. Local headquarters of the Colombian Red Cross.

Boris Heger

On the Rio Atrato, municipio de Rio Sucio. Emergency unloading.

Boris Heger

Catatumbo. Portrait of a child at the ICRC mobile health unit.

Carlos Rios

Suburb of Bogotá. Slum of "Los altos de Cazuca".

Boris Heger

La Fortuna. Embera natives recently returned to their land.

Boris Heger

Bocas del Atrato, Choco. ICRC flag.

William Torres

La Marina, Choco. Displaced persons.

William Torres

La Marina, Choco. Displaced girl doing the washing up.

William Torres

La Marina, Choco. Displaced girl doing the washing up.

William Torres

La Marina, Choco. Displaced persons.

William Torres

La Marina, Choco. Displaced persons.

William Torres

Chocó department, Carrillo. Member of the ICRC mobile health unit with children during a disease prevention programme.

Carlos Rios

Atrato Medio region, near Napipi. Member of the ICRC mobile health team talking to people affected by the conflict.

Carlos Rios

Magdalena District, Oristunna. Indigenous reserve. Daily life.

Witold Krassowski

Chocó. Girl of an indigenous community in rural area.

Faruk Saman

Chocó department, Carrillo. Women and children of one of the village of the Embera indigenous population in which the ICRC mobile health unit is acting.

Carlos Rios

Chocó department, Carrillo. Portrait of a child.

Carlos Rios

Chocó department, Carrillo. Children in front of the ICRC mobile health unit.

Carlos Rios

Magdalena District, Oristunna. Indigenous people's reserve. Meeting with villagers.

Witold Krassowski

A REVISTA

A revista difunde conteúdos jornalísticos de profundidade sobre questões globais urgentes onde o Movimento Internacional da Cruz Vermelha esteve e está presente, expondo os testemunhos de vítimas que vivem perante situações de conflitos. É uma revista de carácter colecionável, com a utilização de conteúdos intemporais permitindo que o leitor possa consultar a revista quando achar necessário. Para além disto é um objeto que representa a herança da história mundial e que une não só a comunidade da organização como faz parte de toda a humanidade.

Samara (2005) defende que quanto mais investigação o designer realizar de maneira a perceber quais as qualidades visuais necessárias à produção de um objeto específico, mais sensibilidade terá ao escolher a tipografia, as cores e as restantes características a aplicar ao conceito. Deste modo, a análise relativamente a revistas de organizações não-governamentais foi fundamental para perceber os pontos fortes e fracos que inspiraram na concretização desta revista

De acordo com Hurlburt (2002), o equilíbrio é o elemento mais importante na criação de qualquer layout. Deste modo a criação do layout modular não influencia o conteúdo que a revista apresenta, podendo facilmente ser adaptado às exigências editoriais de cada número da revista.

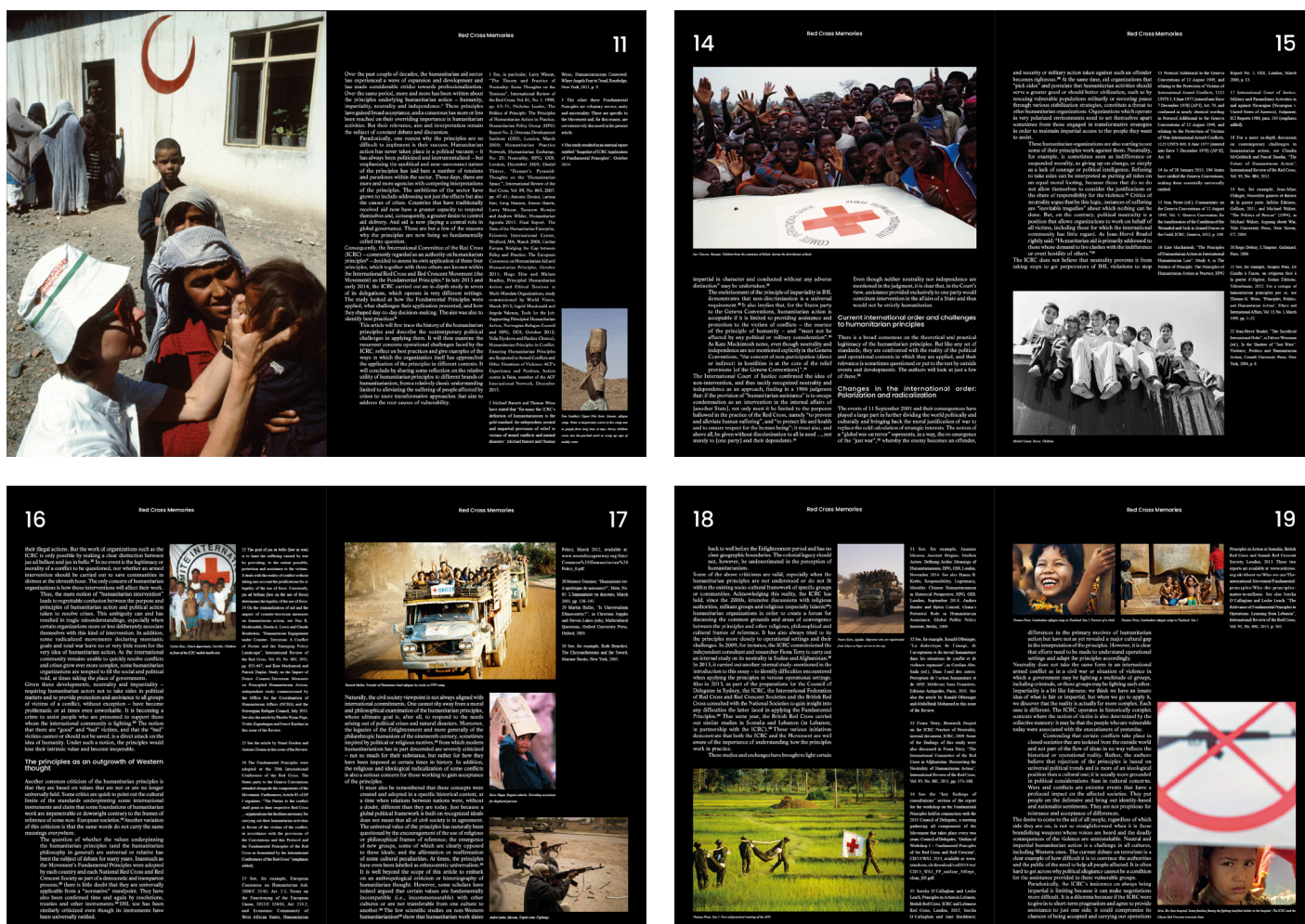


Fig.99 – Páginas da revista “Red Cross Memories”.

PÚBLICO-ALVO

O público-alvo tal como para o *photobook* são a *persona* nº1 e a *persona* nº2, cujas características foram definidas no capítulo anterior (“Red Cross Memores — O Photobook”).

CONTEÚDOS E ESTRUTURA DA REVISTA

A revista apresenta o conteúdo de uma maneira clara, legível e impactante, com o propósito de envolver o leitor nas questões globais urgentes e informando acerca do Movimento Internacional da Cruz Vermelha. Os textos foram retirados da revista “International Review” criada pela Comité Internacional da Cruz Vermelha e do Crescente Vermelho.

O objetivo da revista é divulgar as ações do Movimento Internacional da Cruz Vermelha através de artigos com diferentes perspectivas com informação credível e rigorosa e combinando texto e fotografia de elevada qualidade.



Fig.100 – Páginas da revista “Red Cross Memories”.

LAYOUT E GRELHA

O layout da revista foi criado com base numa grelha definida na “página-mestre” dividida em oito colunas para possibilitar um layout flexível, ou seja é possível utilizar uma grande quantidade de hipóteses — duas, três, quatro ou seis colunas — e assim obter o maior aproveitamento da página conferindo ritmo e dinamismo às mesmas.

A grelha é composta por margens de 12mm, cada coluna mede 21mm e são separadas por uma goteira de 4mm. As diversas possibilidades de layout explora de uma dimensão performativa da revista e permite uma melhor experiência de utilização ao leitor/espectador.

Houve uma preocupação no sentido da sua harmonização, tentando evitar linhas viúvas e órfãs e posicionando o conteúdo de acordo com linhas-guia horizontais em relação a uma *baseline*.

CAPA E CONTRACAPA

O principal elemento da capa da revista “Red Cross Memories: The Magazine” é a fotografia, sendo a contracapa a continuidade da capa (Fig.101). A utilização de fotografias na capa permite dar maior foco à fotografia, uma vez que o foco principal da revista são os artigos.

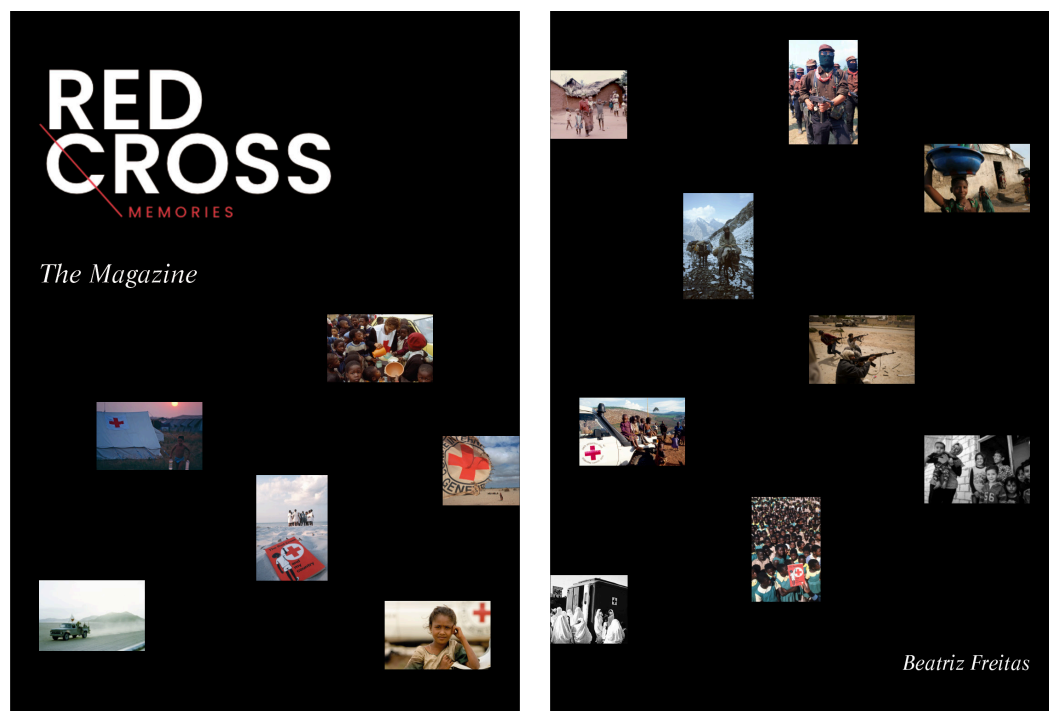


Fig.101 – Capa e contracapa da revista “Red Cross Memories”.

MATERIAIS E ACABAMENTOS

A revista apresenta os mesmos materiais e acabamentos que o *photobook*: papel revestido, *couché*, um papel brilhante e denso e encadernação cujas páginas são separadas e coladas à capa dura.



Fig.102 – Páginas da revista “Red Cross Memories”.

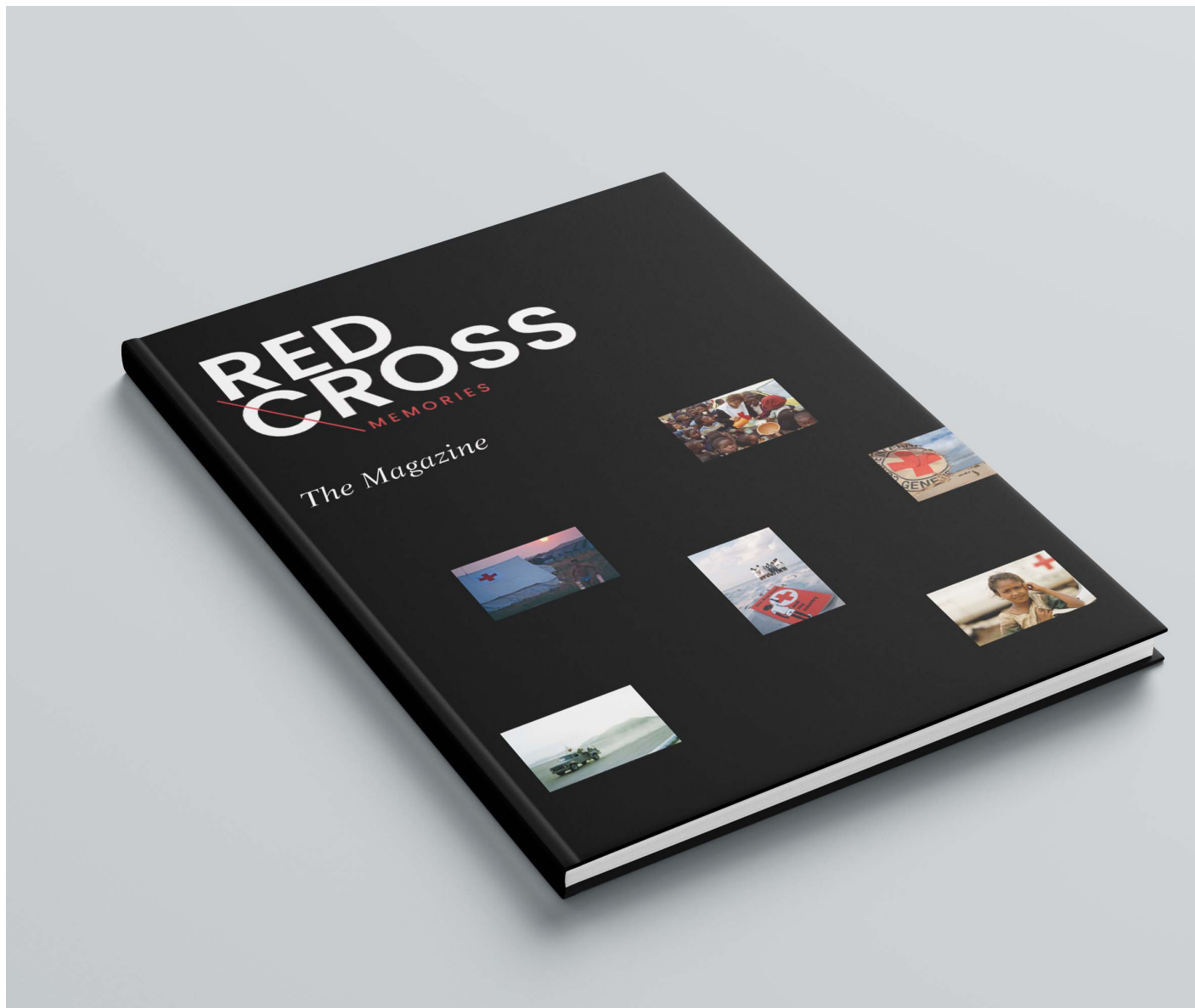


Fig.103 – Capa da revista “Red Cross Memories”.



Fig.104 – Páginas da revista “Red Cross Memories”.

EXEMPLAR REVISTA (ANEXO II)

Applying the humanitarian principles: Reflecting on the experience of the International Committee of the Red Cross

Jeremie Labbe and Pascal Daudin

Applying the humanitarian principles of humanity, impartiality, neutrality and independence in a relevant manner in concrete operational settings is a constant challenge for humanitarian organizations. Bound by this set of norms, the International Committee of the Red Cross (ICRC) has incrementally developed over the years a rational framework that allows its leadership and staff on the ground to act according to these principles while developing adapted solutions and pragmatic approaches. This article begins by describing the history and development of the humanitarian principles; it then explains how the strategic choices of the ICRC are informed by these principles, and what the consequences are for the organization's capacity to act in favour of victims of armed conflicts.



Over the past couple of decades, the humanitarian aid sector has experienced a wave of expansion and development and has made considerable strides towards professionalization. Over the same period, more and more has been written about the principles underlying humanitarian action – humanity, impartiality, neutrality and independence.¹ These principles have gained broad acceptance, and a consensus has more or less been reached on their overriding importance in humanitarian activities. But their relevance, aim and interpretation remain the subject of constant debate and discussion.

Paradoxically, one reason why the principles are so difficult to implement is their success. Humanitarian action has never taken place in a political vacuum – it has always been politicized and instrumentalized – but emphasizing the apolitical and near-sacrosanct nature of the principles has laid bare a number of tensions and paradoxes within the sector. These days, there are more and more agencies with competing interpretations of the principles. The ambitions of the sector have grown to include addressing not just the effects but also the causes of crises. Countries that have traditionally received aid now have a greater capacity to respond themselves and, consequently, a greater desire to control aid delivery. And aid is now playing a central role in global governance. These are but a few of the reasons why the principles are now being so fundamentally called into question.

Consequently, the International Committee of the Red Cross (ICRC) – commonly regarded as an authority on humanitarian principles² – decided to assess its own application of these four principles, which together with three others are known within the International Red Cross and Red Crescent Movement (the Movement) as the Fundamental Principles.³ In late 2013 and early 2014, the ICRC carried out an in-depth study in seven of its delegations, which operate in very different settings. The study looked at how the Fundamental Principles were applied, what challenges their application presented, and how they shaped day-to-day decision-making. The aim was also to identify best practices.⁴

This article will first trace the history of the humanitarian principles and describe the contemporary political challenges in applying them. It will then examine the recurrent concrete operational challenges faced by the ICRC, reflect on best practices and give examples of the ways in which the organization itself has approached the application of the principles in different contexts. It will conclude by sharing some reflection on the relative utility of humanitarian principles to different brands of humanitarianism, from a relatively classic understanding limited to alleviating the suffering of people affected by crises to more transformative approaches that aim to address the root causes of vulnerability.

1 See, in particular, Larry Minear, “The Theory and Practice of Neutrality: Some Thoughts on the Tensions”, *International Review of the Red Cross*, Vol. 81, No. 1, 1999, pp. 63–71; Nicholas Leader, *The Politics of Principle: The Principles of Humanitarian Action in Practice*, Humanitarian Policy Group (HPG) Report No. 2, Overseas Development Institute (ODI), London, March 2000; Humanitarian Practice Network, *Humanitarian Exchange*, No. 25: Neutrality, HPG, ODI, London, December 2003; Daniel Thürer, “Dunant’s Pyramid: Thoughts on the ‘Humanitarian Space’”, *International Review of the Red Cross*, Vol. 89, No. 865, 2007, pp. 47–61; Antonio Donini, Larissa Fast, Greg Hansen, Simon Harris, Larry Minear, Tasneem Mowjee and Andrew Wilder, *Humanitarian Agenda 2015: Final Report. The State of the Humanitarian Enterprise*, Feinstein International Center, Medford, MA, March 2008; Caritas Europa, *Bridging the Gap between Policy and Practice: The European Consensus on Humanitarian Aid and Humanitarian Principles*, October 2011; Hugo Slim and Miriam Bradley, *Principled Humanitarian Action and Ethical Tensions in Multi-Mandate Organizations*, study commissioned by World Vision, March 2013; Ingrid Macdonald and Angela Valenza, *Tools for the Job: Supporting Principled Humanitarian Action*, Norwegian Refugee Council and HPG, ODI, October 2012; Yulia Dyukova and Pauline Chetcuti, *Humanitarian Principles in Conflict. Ensuring Humanitarian Principles are Respected in Armed Conflicts and Other Situations of Violence: ACF’s Experience and Position*, *Action contre la Faim*, member of the ACF International Network, December 2013.

2 Michael Barnett and Thomas Weiss have stated that “for many the ICRC’s definition of humanitarianism is the gold standard: the independent, neutral and impartial provision of relief to victims of armed conflicts and natural disasters”. Michael Barnett and Thomas

Weiss, *Humanitarianism Contested: Where Angels Fear to Tread*, Routledge, New York, 2011, p. 9.

3 The other three Fundamental Principles are voluntary service, unity and universality. These are specific to the Movement and, for this reason, are not extensively discussed in the present article.

4 This study resulted in an internal report entitled “Snapshot of ICRC Application of Fundamental Principles”, October 2014.



Tom Stoddart, Upper Nile State, Jamam, refugee camp. Water is desperately scarce in this camp and as people form long lines at taps, thirsty children caves into the parched earth to scoop up cups of muddy water.

History of an ethical and operational framework guiding humanitarian action

Most people trace modern, organized humanitarian work back to the Battle of Solferino, in 1859.⁵ Henry Dunant, horrified by the untold number of wounded left dying on the battlefield, mobilized the local population to care for them, whatever their race or nationality. His experience, recorded in the book *A Memory of Solferino*,⁶ led to the founding of the ICRC in 1863 and the adoption of the 1864 Geneva Convention for the Amelioration of the Condition of the Wounded in Armies in the Field—the first building block of international humanitarian law (IHL).

Over the following decades, the ICRC and its partners in the Movement built an ethical and operational framework underpinning their work, resulting in the adoption a century later of the seven Fundamental Principles of the Movement at the 20th International Conference of the Red Cross held in Vienna in 1965. The first four principles – humanity, impartiality, neutrality and independence – would heavily influence the normative development of the wider humanitarian sector. Indeed, the United Nations (UN) General Assembly adopted and recognized them as guiding principles for international humanitarian action under the UN system.⁷ The ICRC and the Movement influenced the development of IHL and the principles underlying humanitarian work to such an extent that it prompted historian Katherine Davies to speak of a “master-narrative” providing the ethical, operational and legal foundations for modern humanitarian activities.⁸ It is therefore worth examining those foundations as they are understood within the Movement.

Ethical foundations: Humanity as the ultimate goal

The ultimate and sole aim of humanitarian action, born on the battlefield of Solferino, is to prevent and alleviate suffering, protect life and ensure respect for the dignity of people in desperate situations as a result of conflict or disaster, regardless of their nationality or ethnic background, political or ideological views or social standing. This sole objective, contained in the principle of humanity, is the embodiment of a moral imperative that views the individual from an ontological perspective and refuses to take anything else into consideration. According to Jean Pictet, author of the *Commentary on the Fundamental Principles of the Movement*, humanity is the “essential principle” underlying the humanitarian endeavour and the only one whose nature is profoundly moral.⁹ Humanity is crucial – it is what should keep recipients of humanitarian assistance from being reduced to their needs. It also recognizes every individual as simply human. Logically, then, non-discrimination is inseparable from this moral imperative and is an integral part of the principle of humanity, even if more commonly associated with the principle of impartiality.

In addition, humanitarian action is not limited to alleviating physical suffering and protecting lives and



Catherine Peduzzi, Mekele. ICRC Feeding center. Displaced children.



Mekele. ICRC Feeding center.

⁵ Peter Walker and Daniel Maxwell, *Shaping the Humanitarian World*, Routledge, New York, 2009; M. Barnett and T. Weiss, above note 2; Katherine Davies, *Continuity, Change and Contest: Meanings of “Humanitarian” from the “Religion of Humanity” to the Kosovo War*, HPG, ODI, London, August 2012; Jérémie Labbé, *Rethinking Humanitarianism: Adapting to Twenty-First Century Challenges*, International Peace Institute, New York, November 2012.

⁶ Henry Dunant, *A Memory of Solferino*, ICRC, Geneva, 1862.

⁷ UNGA Res. 46/182, 19 December 1991. This resolution stipulates that “[h]umanitarian assistance must be provided in accordance with the principles of humanity, neutrality and impartiality”. The principle of independence was not recognized as a guiding principle for the provision of humanitarian assistance until 2003, in UNGA Res. 58/114, 5 February 2004.

⁸ K. Davies, above note 5, p. 1.

⁹ Jean Pictet, *The Fundamental Principles of the Red Cross: Commentary*, ICRC, Geneva, 1979, available at: www.icrc.org/eng/resources/documents/misc/fundamental-principles-commentary-010179.htm (all internet references were accessed in June 2015).

health; it also strives to preserve human dignity. This involves listening to the victims of armed conflicts or natural disasters, respecting their cultural and religious sensitivities and understanding not only their needs but also their fears and aspirations. It is this ethical framework for humanitarian action that explains why the ICRC and its partners within the Movement have worked for so many years to build close ties with affected communities: so that they can assess situations as objectively as possible. Over the years, with that ideal in mind and drawing on its operational experience, the Movement has devised and adopted a set of strictly operational principles that allow it to achieve the ultimate goal enshrined in the principle of humanity, in situations that are by their nature chaotic and very often polarized.

Practical foundations: A pragmatic solution to operational challenges

If humanity and impartiality provide a moral ideal and an ethical framework for humanitarian action, neutrality and independence are above all the practical tools for making humanity and impartiality a reality. As Jean Pictet pointed out, they fall “within the domain of means and not ends” – the domain of professional ethos and not ethics.¹⁰ They arose mainly out of the ICRC’s practical responses to the operational challenges faced by the first modern humanitarians, particularly those working in conflict situations.

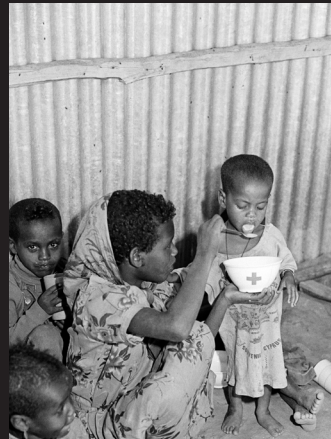
Pictet labelled impartiality a substantive principle (an objective) rather than a derived (or operational) principle, like independence and neutrality. But impartiality too has a practical side. Most humanitarian organizations agree that impartiality covers two ideas: non-discrimination, which is inseparable from humanity and thus from ethics, and proportionality, which dictates that assistance should be delivered according to the severity of needs and their urgency only. Recognizing that no organization can cover all needs, proportionality provides a logical and fair way of setting priorities.

Impartiality is thus in part utilitarian.

The sole objective of the eminently pragmatic principles of neutrality and independence is to enable assistance and protection programmes to be implemented in an impartial manner in politically polarized situations such as armed conflicts. They have no intrinsic moral value. They were devised out of operational practice to facilitate dialogue with the parties to a conflict and win their trust: neutrality demonstrates that humanitarian work is not about favouring one party to a conflict over another or about backing a particular ideology; independence means determining needs and making operational decisions autonomously. In addition, these concepts are relative and not absolute, in the sense that they must be interpreted and applied in light of concrete circumstances. Their relevance to an operation depends on how they are seen by a given party or authority. Far from being rigid and dogmatic, these principles can bend to fit the context, the forces at work and the sensitivities of the various groups. However, as we will see, they do require rigour and discipline and involve costs and limitations.

Legal foundations: Enshrining practice in IHL

In 1949, while the Fundamental Principles were still being developed and before their adoption at the International Conference in Vienna, the principles of humanity¹¹ and impartiality were already being incorporated into IHL via the Geneva Conventions. The Geneva Conventions recognize the right of “an impartial humanitarian body, such as the International Committee of the Red Cross”, to offer its services to the parties to the conflict, whether the conflict is international or non-international.¹² The condition that humanitarian assistance must be impartial was strengthened by the two Additional Protocols to the Geneva Conventions, which state that “relief actions which are humanitarian and



Dany Gignoux, Tigray, Axum, nutritional rehabilitation center. Distribution of enriched milk.

10 Ibid.

11 The Geneva Conventions employ a version of the Martens clause in their denunciation clauses (common Article 63/62/142/158) to make clear that if they denounce the Conventions, the parties will remain bound by the principles of the law of nations, as they result from the usages established among civilized peoples, the laws of humanity and the dictates of public conscience. Geneva Convention (I) for the Amelioration of the Condition of the Wounded and Sick in Armed Forces in the Field of 12 August 1949, 75 UNTS 31 (entered into force 21 October 1950), Art. 63; Geneva Convention (II) for the Amelioration of the Condition of the Wounded, Sick and Shipwrecked Members of Armed Forces at Sea of 12 August 1949, 75 UNTS 85 (entered into force 21 October 1950), Art. 62; Geneva Convention (III) relative to the Treatment of Prisoners of War of 12 August 1949, 75 UNTS 135 (entered into force 21 October 1950), Art. 142; Geneva Convention (IV) relative to the Protection of Civilian Persons in Time of War of 12 August 1949, 75 UNTS 287 (entered into force 21 October 1950), Art. 158. See Theodor Meron, “The Martens Clause, Principles of Humanity, and Dictates of Public Conscience”, *American Journal of International Law*, Vol. 94, No. 1, 2000, pp. 78–89. See also Jean Pictet, *Development and Principles of International Humanitarian Law*, Martinus Nijhoff/Dordrecht, and Henry Dunant Institute, Geneva, 1985.

12 Article 3 common to the four Geneva Conventions, on non-international armed conflicts. Common Article 9/9/9/10, which applies to international armed conflicts, stipulates that “the provisions of the present Convention constitute no obstacle to the humanitarian activities which the International Committee of the Red Cross or any other impartial humanitarian organization may ... undertake” (emphasis added).



Dany Gignoux, Tigré, Mekele, nutritional rehabilitation center. Distribution of meals.



Luc Chessex, Ruyaga. Children from the commune of Kibali, during the distribution of food.

impartial in character and conducted without any adverse distinction” may be undertaken.¹³

The enshrinement of the principle of impartiality in IHL demonstrates that non-discrimination is a universal requirement.¹⁴ It also implies that, for the States party to the Geneva Conventions, humanitarian action is acceptable if it is limited to providing assistance and protection to the victims of conflicts – the essence of the principle of humanity – and “must not be affected by any political or military consideration”.¹⁵ As Kate Mackintosh notes, even though neutrality and independence are not mentioned explicitly in the Geneva Conventions, “the concept of non-participation (direct or indirect) in hostilities is at the core of the relief provisions [of the Geneva Conventions]”.¹⁶

The International Court of Justice confirmed the idea of non-intervention, and thus tacitly recognized neutrality and independence as an approach, finding in a 1986 judgment that: if the provision of “humanitarian assistance” is to escape condemnation as an intervention in the internal affairs of [another State], not only must it be limited to the purposes hallowed in the practice of the Red Cross, namely “to prevent and alleviate human suffering”, and “to protect life and health and to ensure respect for the human being”; it must also, and above all, be given without discrimination to all in need ..., not merely to [one party] and their dependents.¹⁷

Even though neither neutrality nor independence are mentioned in the judgment, it is clear that, in the Court’s view, assistance provided exclusively to one party would constitute intervention in the affairs of a State and thus would not be strictly humanitarian.

Current international order and challenges to humanitarian principles

There is a broad consensus on the theoretical and practical legitimacy of the humanitarian principles. But like any set of standards, they are confronted with the reality of the political and operational contexts in which they are applied, and their relevance is sometimes questioned or put to the test by outside events and developments. The authors will look at just a few of these.¹⁸

Changes in the international order: Polarization and radicalization

The events of 11 September 2001 and their consequences have played a large part in further dividing the world politically and culturally and bringing back the moral justification of war to replace the cold calculation of strategic interests. The notion of a “global war on terror” represents, in a way, the re-emergence of the “just war”,¹⁹ whereby the enemy becomes an offender,

and security or military action taken against such an offender becomes righteous.²⁰ At the same time, aid organizations that “pick sides” and postulate that humanitarian activities should serve a greater good or should better civilization, such as by rescuing vulnerable populations militarily or restoring peace through various stabilization strategies, constitute a threat to other humanitarian organizations. Organizations which operate in very polarized environments need to set themselves apart sometimes from those engaged in transformative strategies in order to maintain impartial access to the people they want to assist.

These humanitarian organizations are also starting to see some of their principles work against them. Neutrality, for example, is sometimes seen as indifference or suspended morality, as giving up on change, or simply as a lack of courage or political intelligence. Refusing to take sides can be interpreted as putting all sides on an equal moral footing, because those that do so do not allow themselves to consider the justifications or the share of responsibility for the violence.²¹ Critics of neutrality argue that by this logic, instances of suffering are “inevitable tragedies” about which nothing can be done. But, on the contrary, political neutrality is a position that allows organizations to work on behalf of all victims, including those for which the international community has little regard. As Jean-Hervé Bradol rightly said: “Humanitarian aid is primarily addressed to those whose demand to live clashes with the indifference or overt hostility of others.”²²

The ICRC does not believe that neutrality prevents it from taking steps to get perpetrators of IHL violations to stop

13 Protocol Additional to the Geneva Conventions of 12 August 1949, and relating to the Protection of Victims of International Armed Conflicts, 1125 UNTS 3, 8 June 1977 (entered into force 7 December 1978) (AP I), Art. 70; and confirmed in nearly identical wording in Protocol Additional to the Geneva Conventions of 12 August 1949, and relating to the Protection of Victims of Non-International Armed Conflicts, 1125 UNTS 609, 8 June 1977 (entered into force 7 December 1978) (AP II), Art. 18.

14 As of 28 January 2015, 196 States have ratified the Geneva Conventions, making them essentially universally ratified.

15 Jean Pictet (ed.), *Commentary on the Geneva Conventions of 12 August 1949*, Vol. 1: Geneva Convention for the Amelioration of the Condition of the Wounded and Sick in Armed Forces in the Field, ICRC, Geneva, 1952, p. 109.

16 Kate Mackintosh, “The Principles of Humanitarian Action in International Humanitarian Law”, Study 4, in *The Politics of Principle: The Principles of Humanitarian Action in Practice*, HPG

Report No. 5, ODI, London, March 2000, p. 13.

17 International Court of Justice, *Military and Paramilitary Activities in and against Nicaragua (Nicaragua v. United States of America)*, Judgment, ICJ Reports 1986, para. 243 (emphasis added).

18 For a more in-depth discussion on contemporary challenges to humanitarian action, see Claudia McGoldrick and Pascal Daudin, “The Future of Humanitarian Action”, *International Review of the Red Cross*, Vol. 93, No. 884, 2011.

19 See, for example, Jean-Marc Flükiger, *Nouvelles guerres et théorie de la guerre juste*, Infolio Éditions, Gollion, 2011; and Michael Walzer, “The Politics of Rescue” (1994), in Michael Walzer, *Arguing about War*, Yale University Press, New Haven, CT, 2004.

20 Régis Debray, *L’Emprise*, Gallimard, Paris, 2000.

21 See, for example, Jacques Pous, *De Gandhi à Fanon, un religieux face à la guerre d’Algérie*, Golias Éditions, Villeurbanne, 2012. For a critique of humanitarian principles per se, see Thomas G. Weiss, “Principles, Politics, and Humanitarian Action”, *Ethics and International Affairs*, Vol. 13, No. 1, March 1999, pp. 1–22.

22 Jean-Hervé Bradol, “The Sacrificial International Order”, in Fabrice Weissman (ed.), *In the Shadow of “Just Wars”: Violence, Politics and Humanitarian Action*, Cornell University Press, New York, 2004, p. 6.



Michel Comte, Basra. Children.

their illegal actions. But the work of organizations such as the ICRC is only possible by making a clear distinction between *jus ad bellum* and *jus in bello*.²³ In no event is the legitimacy or morality of a conflict to be questioned, nor whether an armed intervention should be carried out to save communities in distress at the eleventh hour. The only concern of humanitarian organizations is how those interventions will affect their work.

Thus, the mere notion of “humanitarian intervention” leads to regrettable confusion between the purpose and principles of humanitarian action and political action taken to resolve crises. This ambiguity can and has resulted in tragic misunderstandings, especially when certain organizations more or less deliberately associate themselves with this kind of intervention. In addition, some radicalized movements declaring messianic goals and total war leave no or very little room for the very idea of humanitarian action. As the international community remains unable to quickly resolve conflicts and crises grow ever more complex, some humanitarian organizations are tempted to fill the social and political void, at times taking the place of governments.

Given these developments, neutrality and impartiality – requiring humanitarian actors not to take sides in political matters and to provide protection and assistance to all groups of victims of a conflict, without exception – have become problematic or at times even unworkable. It is becoming a crime to assist people who are presumed to support those whom the international community is fighting.²⁴ The notion that there are “good” and “bad” victims, and that the “bad” victims cannot or should not be saved, is a direct attack on the idea of humanity. Under such a notion, the principles would lose their intrinsic value and become inoperable.

The principles as an outgrowth of Western thought

Another common criticism of the humanitarian principles is that they are based on values that are not or are no longer universally held. Some critics are quick to point out the cultural limits of the standards underpinning some international instruments and claim that some foundations of humanitarian work are impenetrable or downright contrary to the frames of reference of some non-European societies.²⁵ Another variation of this criticism is that the same words do not carry the same meanings everywhere.

The question of whether the values underpinning the humanitarian principles (and the humanitarian philosophy in general) are universal or relative has been the subject of debate for many years. Inasmuch as the Movement’s Fundamental Principles were adopted by each country and each National Red Cross and Red Crescent Society as part of a democratic and transparent process,²⁶ there is little doubt that they are universally applicable from a “normative” standpoint. They have also been confirmed time and again by resolutions, treaties and other instruments.²⁷ IHL too has been similarly criticized even though its instruments have been universally ratified.



Carlos Rios, Chocó department, Carrillo. Children in front of the ICRC mobile health unit.

23 The goal of *jus in bello* (law in war) is to limit the suffering caused by war by providing, to the extent possible, protection and assistance to the victims.

It deals with the reality of conflict without taking into account the justifications for or legality of the use of force. Conversely, *jus ad bellum* (law on the use of force) determines the legality of the use of force.

24 On the criminalization of aid and the impact of counter-terrorism measures on humanitarian action, see Naz K. Modirzadeh, Dustin A. Lewis and Claude Bruderlein, “Humanitarian Engagement under Counter-Terrorism: A Conflict of Norms and the Emerging Policy Landscape”, *International Review of the Red Cross*, Vol. 93, No. 883, 2011, pp. 623–647; and Kate Mackintosh and Patrick Duplat, *Study on the Impact of Donor Counter-Terrorism Measures on Principled Humanitarian Action*, independent study commissioned by the Office for the Coordination of Humanitarian Affairs (OCHA) and the Norwegian Refugee Council, July 2013. See also the article by Phoebe Wynn-Pope, Yvette Zegenhagen and Fauve Kurdani in this issue of the Review.

25 See the article by Stuart Gordon and Antonio Donini in this issue of the Review.

26 The Fundamental Principles were adopted at the 20th International Conference of the Red Cross. The States party to the Geneva Conventions attended alongside the components of the Movement. Furthermore, Article 81 of AP I stipulates: “The Parties to the conflict shall grant to their respective Red Cross ... organizations the facilities necessary for carrying out their humanitarian activities in favour of the victims of the conflict, in accordance with the provisions of the Conventions and this Protocol and the Fundamental Principles of the Red Cross as formulated by the International Conferences of the Red Cross” (emphasis added).

27 See, for example, European Consensus on Humanitarian Aid, 2008/C 25/01, Art. 2.1; Treaty on the Functioning of the European Union, 2012/C 326/01, Art. 214.2; and Economic Community of West African States, Humanitarian



Yannick Muller, *Transfer of Vietnamese land refugees by trucks to NW9 camp.*

Naturally, the civil society viewpoint is not always aligned with international commitments. One cannot shy away from a moral and philosophical examination of the humanitarian principles, whose ultimate goal is, after all, to respond to the needs arising out of political crises and natural disasters. Moreover, the legacies of the Enlightenment and more generally of the philanthropic humanism of the nineteenth century, sometimes inspired by political or religious motives,²⁸ from which modern humanitarianism has in part descended are severely criticized – not so much for their substance, but rather for how they have been imposed at certain times in history. In addition, the religious and ideological radicalization of some conflicts is also a serious concern for those working to gain acceptance of the principles.

It must also be remembered that these concepts were created and adopted in a specific historical context, at a time when relations between nations were, without a doubt, different than they are today. Just because a global political framework is built on recognized ideals does not mean that all of civil society is in agreement. The universal value of the principles has naturally been questioned by the encouragement of the use of religious or philosophical frames of reference; the emergence of new groups, some of which are clearly opposed to these ideals; and the affirmation or reaffirmation of some cultural peculiarities. At times, the principles have even been labelled as ethnocentric universalism.²⁹ It is well beyond the scope of this article to embark on an anthropological criticism or historiography of humanitarian thought. However, some scholars have indeed argued that certain values are fundamentally incompatible (i.e., incommensurable) with other cultures or are not transferable from one culture to another.³⁰ The few scientific studies on non-Western humanitarianism³¹ show that humanitarian work dates

Policy, March 2012, available at: www.westafricagateway.org/files/Common%20Humanitarian%20Policy_0.pdf.

28 Maurice Tournier, “Humanitaire est-il apolitique de naissance?”, *Mots*, No. 65: L’humanitaire en discours, March 2001, pp. 136–145.

29 Martin Hollis, “Is Universalism Ethnocentric?”, in Christian Joppke and Steven Lukes (eds), *Multicultural Questions*, Oxford University Press, Oxford, 2003.

30 See, for example, Ruth Benedict, *The Chrysanthemum and the Sword*, Mariner Books, New York, 2005.



Boris Heger, *Bogotá suburbs. Providing assistance for displaced persons.*



André Liohn, *Misrata, Tripoli street. Fightings.*

back to well before the Enlightenment period and has no clear geographic boundaries. The colonial legacy should not, however, be underestimated in the perception of humanitarianism.

Some of the above criticisms are valid, especially when the humanitarian principles are not understood or do not fit within the existing socio-cultural framework of specific groups or communities. Acknowledging this reality, the ICRC has held, since the 2000s, intensive discussions with religious authorities, militant groups and religious (especially Islamic³²) humanitarian organizations in order to create a forum for discussing the common grounds and areas of convergence between the principles and other religious, philosophical and cultural frames of reference. It has also always tried to tie the principles more closely to operational settings and their challenges. In 2009, for instance, the ICRC commissioned the independent consultant and researcher Fiona Terry to carry out an internal study on its neutrality in Sudan and Afghanistan.³³ In 2013, it carried out another internal study—mentioned in the introduction to this essay—to identify difficulties encountered when applying the principles in various operational settings. Also in 2013, as part of the preparations for the Council of Delegates in Sydney, the ICRC, the International Federation of Red Cross and Red Crescent Societies and the British Red Cross consulted with the National Societies to gain insight into any difficulties the latter faced in applying the Fundamental Principles.³⁴ That same year, the British Red Cross carried out similar studies in Somalia and Lebanon (in Lebanon, in partnership with the ICRC).³⁵ These various initiatives demonstrate that both the ICRC and the Movement are well aware of the importance of understanding how the principles work in practice.

These studies and exchanges have brought to light certain



Noora Kero, Agadez. Migrants who are repatriated from Libya to Niger arrive in the city.

31 See, for example, Jasmine Moussa, *Ancient Origins, Modern Actors: Defining Arabic Meanings of Humanitarianisms*, HPG, ODI, London, November 2014. See also Hanna B. Krebs, *Responsibility, Legitimacy, Morality: Chinese Humanitarianism in Historical Perspective*, HPG, ODI, London, September 2014; Andrea Binder and Björn Conrad, *China's Potential Role in Humanitarian Assistance*, Global Public Policy Institute, Berlin, 2009.

32 See, for example, Ronald Ofteringer, “La dialectique de l’image, de l’acceptation et du travail humanitaire dans les situations de conflit et de violence organisée”, in Caroline Abu-Sada (ed.), *Dans l’œil des autres: Perception de l’action humanitaire et de MSF, Médecins Sans Frontières*, Editions Antipodes, Paris, 2011. See also the article by Ronald Ofteringer and Abdulfatah Mohamed in this issue of the Review.

33 Fiona Terry, *Research Project on the ICRC Practice of Neutrality*, internal document, ICRC, 2009. Some of the findings of this study were also discussed in Fiona Terry, “The International Committee of the Red Cross in Afghanistan: Reasserting the Neutrality of Humanitarian Action”, *International Review of the Red Cross*, Vol. 93, No. 881, 2011, pp. 173–188.

34 See the “key findings of consultations” section of the report for the workshop on the Fundamental Principles held in conjunction with the 2013 Council of Delegates, a meeting gathering all components of the Movement that takes place every two years: Council of Delegates, “Outline of Workshop 1 – Fundamental Principles of the Red Cross and Red Crescent”, CD/13/WS1, 2013, available at: www.standcom.ch/download/cod2013/wo/CD13_WS1_FP_outline_30Sept_clean_EN.pdf.

35 Sorcha O’Callaghan and Leslie Leach, *Principles in Action in Lebanon*, British Red Cross, ICRC and Lebanese Red Cross, London, 2012; Sorcha O’Callaghan and Jane Backhurst,



Thomas Pizer, Site 2. First aid practical training of the ANS.



Thomas Pizer, Cambodian refugee camp in Thailand. Site 2. Portrait of a child.



Thomas Pizer, Cambodian refugee camp in Thailand. Site 2.

Principles in Action in Somalia, British Red Cross and Somali Red Crescent Society, London, 2013. These two reports are available at: www.redcross.org.uk/About-us/Who-we-are/The-international-Movement/Fundamental-principles/Why-the-principles-matter-to-millions. See also Sorcha O'Callaghan and Leslie Leach, "The Relevance of Fundamental Principles to Operations: Learning from Lebanon", *International Review of the Red Cross*, Vol. 95, No. 890, 2013, p. 302.

differences in the primary motives of humanitarian action but have not as yet revealed a major cultural gap in the interpretation of the principles. However, it is clear that efforts need to be made to understand operational settings and adapt the principles accordingly.

Neutrality does not take the same form in an international armed conflict as in a civil war or situation of violence in which a government may be fighting a multitude of groups, including criminals, or those groups may be fighting each other. Impartiality is a bit like fairness: we think we have an innate idea of what is fair or impartial, but when we go to apply it, we discover that the reality is actually far more complex. Each case is different. The ICRC operates in historically complex contexts where the notion of victim is also determined by the collective memory: it may be that the people who are vulnerable today were associated with the executioners of yesterday.

Contending that certain conflicts take place in closed societies that are isolated from the outside world and not part of the flow of ideas in no way reflects the historical or operational reality. Rather, the authors believe that rejection of the principles is based on universal political trends and is more of an ideological position than a cultural one; it is usually more grounded in political considerations than in cultural concerns. Wars and conflicts are extreme events that have a profound impact on the affected societies. They put people on the defensive and bring out identity-based and nationalist sentiments. They are not propitious for tolerance and acceptance of differences.

The desire to come to the aid of all people, regardless of which side they are on, is not so straightforward when it is those brandishing weapons whose voices are heard and the deadly consequences of the violence are unmistakable. Neutral and impartial humanitarian action is a challenge in all cultures, including Western ones. The current debate on terrorism is a clear example of how difficult it is to convince the authorities and the public of the need to help all people affected. It is often hard to get across why political allegiance cannot be a condition for the assistance provided to these vulnerable groups.

Paradoxically, the ICRC's insistence on always being impartial is limiting because it can make negotiations more difficult. It is a dilemma because if the ICRC were to give in to short-term pragmatism and agree to provide assistance to just one side, it could compromise its chances of being accepted and carrying out operations



Sirte, Ibn Sina hospital. Some families fleeing the fighting had find shelter in the hospital. The ICRC and the Libyan Red Crescent evacuate them.



Dany Gignoux, Tigre, Adwa. Children sheltering from the rain under an ICRC car.

later on. In Syria, the ICRC has refused to perform cross-border operations without the consent of the State because it considered that doing so would jeopardize its capacity to reach larger segments of the population through negotiated cross-line operations.³⁶ In 1979, however, the ICRC stuck to its decision to maintain its cross-border operations through Thai territory, because this was the only way to reach displaced populations under Khmer Rouge control.³⁷

Even in instances where an organization is allowed to analyze the humanitarian needs on both sides objectively, it remains extremely difficult for victims to tolerate the idea that the organization helping them would do the same for their enemies and would treat a wounded or captured soldier – who could be the source of their woes – the same as people displaced by the conflict.

For instance, a government facing an armed rebellion is generally more than willing to let an organization work in the regions that it controls and on behalf of the people it considers loyal. But it is another matter altogether when the vulnerable people needing assistance and protection are in the rebel zone or are deemed resistant to authority. The same rationale would apply when an armed group is in a position to decide whether humanitarian assistance should be extended to populations that are not considered loyal. Thus, there is a big difference between the legal morality developed by lawyers and governments in peacetime, and putting this morality into practice on the ground in a context of violence. It is a constant challenge – one faced everywhere, across all cultures.

Expansion of the sector and growing ambitions

A few years ago, Michael Barnett asserted that the new

36 Pierre Krähenbühl, “There Are No ‘Good’ or ‘Bad’ Civilians in Syria – We Must Help All Who Need Aid”, *The Guardian*, 3 June 2013.

37 Interview with François Bugnon, *Magazine Croix-Rouge Croissant-Rouge*, No. 1, 2015.

38 Michael Barnett, “Humanitarianism Transformed”, in Michael Barnett (ed.), *The International Humanitarian Order*, Routledge, London, 2010.

39 There is no universally accepted definition for humanitarian action, but, traditionally, it is supposed to be of short duration and limited to covering basic needs. “Humanitarian assistance is the assistance and action designed to save lives, alleviate suffering and maintain and protect human dignity during and in the aftermath of emergencies”: Oliver Buston and Kerry Smith, *Global*



Wendy Stone, Kisiguro. Food distribution (beans) to displaced persons.

international political order had led to a politicization and institutionalization of humanitarian efforts.³⁸ This is probably somewhat exaggerated, but the sector has indeed gradually broadened its ambitions—based on a more fine-grained understanding of conflicts and other humanitarian crises — and is pushing the limits of what can be called humanitarian action.³⁹

For a long time, humanitarian endeavours were the preserve of just a few isolated organizations, but the massive aid mobilizations of the Bosnian War and other 1990s conflicts marked a turning point, and no doubt contributed to the sector's expansion. Since then, non-governmental organizations and UN agencies have progressively broadened the scope of their activities. This is the result of several factors, two of which are notable here.

The first was the feeling that humanitarian work was inadequate given how great and how complex people's needs and aspirations were. Faced with a lack of lasting political solutions and a growing number of protracted conflicts, a more system-wide aid response was required. As a result, humanitarian assistance has become at times a stopgap solution or even a substitute for failing governments in light of the international community's inability to find diplomatic or military solutions.⁴⁰

The second factor was the sharp increase in the quantitative and qualitative expectations of the international community, and of donors in particular.⁴¹ The role of aid workers has been transformed from rescuer to doctor. It is therefore not enough to ease suffering and deal with the immediate effects — the underlying factors have to be addressed as well. Rights have to be defended or restored, foundations for sustainable development laid, past grievances redressed and impunity combated.⁴²

The integrated approach developed by the UN has evolved from classic peacekeeping to a global transformation project that combines policing, stabilization by incentives and force, establishing the rule of law, carrying out development programmes and providing humanitarian aid.⁴³ It strives to anticipate and prevent the problems that lead to armed conflict,



Dominik Landwehr, Site B, refugee camp. Khmer children.

Humanitarian Assistance Report, Development Initiatives, Bristol, 2013, p. 11.

40 Jennifer C. Rubenstein, *Between Samaritans and States: The Political Ethics of Humanitarian INGOs*, Oxford University Press, Oxford, 2015.

41 Hugo Slim, "Global Welfare: A Realistic Expectation for the International Humanitarian System?", in John Mitchell, *ALNAP Review of Humanitarian Action: Evaluation Utilization*, ODI, London, 2006.

42 Joel R. Charny, "Upholding Humanitarian Principles in an Effective Integrated Response", *Ethics & International Affairs*, Vol. 18, No. 2, 2004, pp. 13–20.

43 Victoria Metcalfe, Alison Giffen and Samir Elhawary, *UN Integration and Humanitarian Space: An Independent Study Commissioned by the UN Integration Steering Group, HPG, ODI, and Stimson Center, London, December 2011.*



Michel Comte, Kupljensko. Refugees camp.



Thomas Pizer, Road between Kap Cherng and Site B. ICRC ambulance.

to hasten the return to normality after armed conflict, and to integrate all the factors of vulnerability and human and societal development into its programmes. Sometimes the goal is also to transform societies that are deemed too archaic, pushing them to develop, changing their social structure and occasionally challenging the very roots of their traditions.

It is here that humanitarian assistance intersects with ideas of progress and universal justice.⁴⁴ The almost inevitable convergence of humanitarian efforts and the desire to improve society has detracted from efforts to meet basic needs. Previously, humanitarian work was, both philosophically and for expediency's sake, set apart from, if not in opposition to, politics. As humanitarian work has edged closer to social and political work, the friction with societies and governments has, unsurprisingly, increased. It is often not a big leap from the idea of social transformation to suspected neo-colonialism. Pushing for progress can breed mistrust. This fundamental shift towards a more global perspective on needs and aspirations is sometimes leading to a rejection of humanitarian efforts in the places where it would be easiest to agree on an emergency response – less ambitious, certainly, but also less limiting. As the scope of activities broadens, applying (real and perceived) independence and neutrality becomes ever more complex. As Peter Maurer rightly explained:

In theory we all share the same aspirations for global peace, development and security, as well as the understanding about the limits of humanitarian action in addressing or preventing the causes of crisis. In practice however, our experience shows that emergency access to vulnerable populations in some of the most contested areas depends on the ability to isolate humanitarian goals from other transformative goals, be they economic, political, social or human rights related.⁴⁵

Technological advances

The development and use of new technologies in humanitarian work when it comes to collecting and analyzing information, digitization (such as electronic cash transfers) and transport (e.g. drones) represents a real challenge for the future application of certain principles.⁴⁶

These technologies do improve awareness and understanding of problems and the effectiveness of the humanitarian response, and can facilitate outreach and communication with affected people.⁴⁷ Communication technologies allow humanitarian actors to send undistorted messages and to receive first-hand information without interference by intermediaries, which may lead to greater independence and impartiality.

However, these technologies can also weaken the application of the humanitarian principles by fundamentally changing operational models. Organizations that use new technologies such as remotely operated aircraft could be seen as less neutral by authorities or the communities themselves because they associate such devices with military vehicles, due to their prevalent use by armed forces in some of the areas where



Pekka Halonen, Ayacucho, ICRC community kitchen. Food distribution center for orphaned children.

44 Ibid.

45 Peter Maurer, "Humanitarian Diplomacy and Principled Humanitarian Action", speech delivered at La Maison de la Paix, Geneva, 2 October 2014, available at: <http://www.icrc.org/en/document/webcast-peter-maurer-humanitarian-diplomacy-and-principled-humanitarian-action>. This speech is also reproduced in this issue of the Review.

46 See for example, The Red Cross and Red Crescent's Principled Approach to Innovation, American Red Cross, July 2015, available at: <https://drive.google.com/file/d/0B6v07kjaKV-wTmJDWDNjZ0ctMHM/view>; Alexander Betts and Louise Bloom, Humanitarian Innovation: The State of the Art, OCHA Policy and Study Series No. 009, 2014.

47 Patrick Meier, Digital Humanitarians: How Big Data Is Changing the Face of Humanitarian Response, CRC Press, Boca Raton, FL, 2015. See also Katja Lindskov Jacobsen, The Politics of New Technologies, Routledge, New York, 2015.



Ursula Meissner, Baghdad. A child.

humanitarians operate. And using or sharing data gained through invasive research techniques (e.g. satellite imaging, crowdsourcing) could also call organizations' intentions or their responsibility to protect their beneficiaries into question. In addition, focusing on people who are digitally connected could create discrimination and thus introduce significant ethical biases vis-à-vis de facto off-grid populations. Finally, the increasingly virtual nature of relations with recipients and the tendency to break down their vulnerabilities into measurable needs should prompt a re-examination of our duty of humanity, our commitment to close ties with the affected groups and our overall understanding of their suffering.

Operational challenges to principled humanitarian action

The humanitarian principles have been challenged not only on the basis of changes to the international political order and the expansion of the humanitarian sector, but also – and from the start – in the operational practice of organizations like the ICRC.⁴⁸ As discussed above, aid workers inevitably find themselves in complex situations and have to contend with the political divisions and radicalization inherent in armed conflicts. Ethical dilemmas, the weighing up of interests and negotiations with all groups are part and parcel of humanitarian work. The humanitarian principles are an ethical and practical guide – not a dogma – for navigating these troubled waters, and they shape operational judgement. While they provide a clear moral compass as defined by the principle of humanity, they do not lend themselves well to a “box-ticking” or “one size fits all” approach. They provide a framework that must be used with consistency (which contributes to predictability, an important element of trust-building), but also intelligence and creativity. Internal case studies clearly show, for instance, that the way neutrality is perceived – and presented – in situations of criminal or gang violence is different from situations of conflict that are more political in character.⁴⁹

If applied with consistency and intelligence, the principles provide a formidable guide for delivering humanitarian assistance and protection in the most extreme circumstances, as demonstrated by the example of Afghanistan. In this context, the consistent application of the principles has allowed the ICRC to maintain its presence throughout decades of conflict and to operate across multiple frontlines. As Antonio Donini observed in 2010, “[s]o far, only the ICRC has been able to develop a steady dialogue on access and acceptance with the Taliban”; he further noted that “the World Health Organization, for example, needs to rely on the ICRC’s contacts for its immunisation drives”.⁵⁰ This acceptance and the access it made possible – at times benefiting other actors such as WHO – was not a straightforward process, however, as Fiona Terry emphasized in the study on ICRC neutrality in Afghanistan. Indeed, the ICRC faced multiple ups and downs, including the targeted murder of one of its staff in March 2003. The situation required perseverance, consistency and creativity in the way the ICRC applied the principles “to



*Cristina Fedele, Ayacucho, ICRC's popular kitchen.
Daily breakfast distribution to displaced children.*

48 It is commonly acknowledged that, throughout history, there have always been attempts at manipulating and instrumentalizing humanitarian assistance and its guiding principles for political aims. See, for example, Antonio Donini (ed.), *The Golden Fleece: Manipulation and Independence in Humanitarian Action*, Kumarian Press, Sterling, VA, 2012.

49 A recently adopted ICRC policy on the organization's role in situations of violence below the threshold of armed conflict recognizes, for instance, the limits of the ICRC's “neutral intermediary” role in situations in which violence is predominantly criminal. See ICRC, “The International Committee of the Red Cross's (ICRC's) Role in Situations of Violence Below the Threshold of Armed Conflict – Policy Document, February 2014”, *International Review of the Red Cross*, Vol. 96, No. 893, 2014, pp. 275–304, available at: www.icrc.org/en/international-review/article/international-committee-redcross-icrcs-role-situations-violence-below.

50 Antonio Donini, “Between a Rock and a Hard Place: Integration or Independence of Humanitarian Action?”, *International Review of the Red Cross*, Vol. 92, No. 880, 2010, pp. 156, 152.

51 F. Terry, “The ICRC in Afghanistan”, above note 33.



Charles J. Page, Grozny. Armed man on the street.



Charles J. Page, Grozny. Damage caused by war.

demonstrate to all sides the benefits of having a neutral intermediary in the midst of conflict”.⁵¹

The ICRC’s internal studies on the Fundamental Principles revealed a number of such challenges faced by its staff in the course of their work and showed how the principles are applied under these circumstances. The types of challenges and the examples given below illustrate the constant tug-of-war between competing priorities and objectives.

Challenges inherent to the humanitarian principles

A closer look at the operational reality of humanitarian organizations reveals a number of hidden dilemmas that are, to some extent, inherent to humanitarian principles. At times, there can be tensions or even outright contradictions between them. Such has been the case with the moral imperative of humanity, which, through a semantic shift, has been used to justify political and coercive actions that have actually jeopardized humanitarian agencies’ abilities to carry out their work. The so-called humanitarian imperative – whether in the form of the “droit d’ingérence humanitaire”⁵² or the Responsibility to Protect⁵³ – has been invoked to justify military interventions. Such actions make it harder for (unarmed) humanitarian organizations to provide impartial assistance and protection, especially to the people associated with the group the intervention is targeting.⁵⁴

The humanitarian imperative also creates moral dilemmas within aid agencies that can lead to other principles being compromised – almost always to the detriment of the people affected. For example, in a situation of famine in the Horn of Africa a few years ago, the ICRC allowed itself some leeway in its interpretation of impartiality. It undertook a project to repair and refurbish a canal in an opposition-controlled area, even though it was not

52 A concept developed by the French jurist Mario Bettati that can be translated to “right of humanitarian intervention” and which argues that States have a right to interfere in another State’s internal affairs in case of massive violations of international humanitarian or human rights law. See Mario Bettati, *Le droit d’ingérence: Mutation de l’ordre international*, Odile Jacob, Paris, 1996.

53 The Responsibility to Protect – known as R2P – refers to the obligation of States toward their populations and toward all populations at risk of genocide and other mass atrocity crimes. The three pillars of the responsibility to protect, as stipulated in the Outcome Document of the 2005 United Nations World Summit (A/RES/60/1, paras 138–140) and formulated in the Secretary-General’s 2009 Report (A/63/ 677) on Implementing the Responsibility to Protect are:

- The State carries the primary responsibility for protecting populations from genocide, war crimes, crimes against humanity and ethnic cleansing, and their incitement;
- The international community has a responsibility to encourage and assist States in fulfilling this responsibility;
- The international community has a responsibility to use appropriate diplomatic, humanitarian and other means to protect populations from these crimes. If a State is manifestly failing to protect its populations, the international community must be prepared to take collective action to protect populations, in accordance with the Charter of the United Nations.

54 See, for example, Fabrice Weissman (ed.), *In the Shadow of “Just Wars”: Violence, Politics and Humanitarian Action*, Cornell University Press, New York, 2004; Bruno Pommier, “The Use of Force to Protect Civilians and Humanitarian Action: The Case of Libya and Beyond”, *International Review of the Red Cross*, Vol. 93, No. 884, 2011, pp. 1063–1083.



Edouard Winiger, Ban Sangae, refugee camp.

Portrait of a child.

able to determine exactly who would benefit from the canal and had a limited ability to monitor and evaluate the consequences. This decision was made in light of the severity of the situation, and with the goal of earning the armed group's trust and resuming dialogue with the said group in order to improve access to the area and to be able to respond to the pressing needs of the population – all in the name of humanity. However, this “trade-off” on the principle of impartiality did not result in improved dialogue and access as expected, and a precedent had been set regarding the ICRC's approach that was potentially harmful to the organization's ability to have this principle respected in the future. Conversely, on another occasion, the ICRC decided to suspend its activities when this same armed group demanded that it be allowed to carry out the aid distributions itself. The ICRC felt that a “red line” had been crossed, as this was an unacceptable compromise of its independence and neutrality.⁵⁵

These examples clearly show how the interpretation of each of the principles is always contingent upon the others. Even the essential principle, humanity, must be interpreted bearing in mind the other principles and the specific operational circumstances. The principles provide a framework to guide decision-making, but they can never be applied without first weighing up the pros and cons of abiding by them while considering people's best interests.⁵⁶ This weighing of interests often creates tensions between short- and long-term goals – between saving lives today with a few compromises, and maintaining the organization's ability to save lives tomorrow by remaining consistent and preserving everyone's trust. The principles are a compass for navigating these unavoidable dilemmas, for, in the words of Hugo Slim, “a moral dilemma is a choice between two wrongs”.⁵⁷ The principles are difficult to apply because they involve critical (and not always satisfying) choices and require constant re-examination and reconsideration.

The question of whether the ICRC should participate in the UN's humanitarian coordination mechanisms highlights the potential tensions between impartiality and independence. In theory, the coordination of humanitarian activities allows the impartiality of the response to be more sector-wide and across the entire area affected by a crisis, and not just programme-based and at the local level. Coordination thus makes the combined response of all the aid organizations more impartial, compared to the level of impartiality that is achieved by each individual organization. However, the benefits of coordination in terms of impartiality and effectiveness must be weighed against the risk of damaging the organization's reputation and perception by associating with entities that may be considered politically biased or that support one party to the conflict. This explains why the ICRC has opted not to be formally affiliated with the cluster system,⁵⁸ which would mean being accountable to the UN system. Because of its political governance and peacekeeping role, the UN system is seen in some conflicts as favouring one



Michel Comte, Mosul. Girl.



*Pekka Halonen, Ayacucho, ICRC community kitchen.
Food distribution center for orphaned children.*

55 ICRC, above note 4.

56 Max Weber described this dilemma as two fundamentally differing and irreconcilably opposed maxims.

An organization can either be oriented to an ethic of responsibility (*Verantwortungsethik*), meaning that it is accountable for the foreseeable consequences of its actions, or to an ethic of conviction (*Gesinnungsethik*), in which it is accountable only for applying its policy. See Max Weber, *Le savant et le politique*, Plon, 10/18, Paris, 1995.

57 Hugo Slim, “Doing the Right Thing: Relief Agencies, Moral Dilemmas and Moral Responsibility in Political Emergencies and War”, in Hugo Slim, *Essays in Humanitarian Action*, Oxford Institute for Ethics, Law and Armed Conflict, University of Oxford, 2012 (e-book).

58 The cluster system was adopted as part of the United Nations Humanitarian Reform of 2005. The cluster approach coordinates humanitarian groups by sector, e.g. health, shelter or nutrition. See “Cluster Coordination” on the OCHA website, available at: www.unocha.org/what-we-do/coordination-tools/cluster-coordination.

59 See, for example, Jérémie Labbé and Arthur Boutellis, “Peace Operations by Proxy: Implications for Humanitarian Action of UN Peacekeeping Partnerships with Non-UN Security Forces”, *International Review of the*

side over another.⁵⁹ Not joining the cluster system does not, however, prevent the ICRC from taking a pragmatic approach and constantly reassessing the benefits of coordinating compared to the risks of damaging its capacity to operate. In fact, informed by the humanitarian principles, ICRC staff regularly meet and exchange with UN country team members either on a bilateral basis or by joining cluster meetings as observers, depending on the context and the associated reputational risks.

In addition, the ICRC weighs on a case-by-case basis the benefits to the affected people against the risks of damaging its reputation, and is quick to devise pragmatic and innovative approaches for mitigating those risks in order to allow for greater impartiality. Such was the case when displaced people sought refuge on a runway that was controlled by a multinational force and surrounded by the opposition group that the force was fighting. The ICRC and the local National Society were asked by the multinational force to set up a health-care centre in their compound to attend to the displaced people's medical needs, but had to decline due to the risk of being seen as affiliated with the force. However, they decided to set up mobile clinics that would go in and out of the compound to attend to the most pressing medical needs, while making sure to communicate clearly and transparently with the rebel group to explain their choices and their approach.

Finally, impartiality may be in tension with the principle of neutrality in particular circumstances. For instance, a rigid interpretation of the principle of impartiality might be counterproductive in terms of how neutral a humanitarian actor is perceived to be, and could hinder humanitarian action.⁶⁰ As Fiona Terry noted in her internal study on Sudan and Afghanistan:

While neutrality as a concept has been understood ... throughout the ICRC's presence in Sudan, the notion of impartiality has not, and the allocation of assistance in accordance with needs gives the impression of favouritism if the needs are not the same on either side.⁶¹

This can be the case, for instance, when humanitarian organizations focus on addressing the needs of internally displaced populations only, while completely ignoring the needs of the resident population, which can result in growing resentment and exacerbated tensions.

The ICRC always endeavours – in Sudan and other contexts – to tailor its response to the specific needs of different communities by conducting assessments on both sides of the frontline or in rival communities. Yet, it is because its staff fully acknowledge the potential for misperceptions about the ICRC's neutrality that they take special care in listening to all communities and explaining to them the ways in which the ICRC works. Such an interpretation of impartiality through the lens of neutrality ensures that the most severe needs are met, while accommodating in a relevant manner the needs of other communities who could resent and hinder an aid operation that they perceive as one-sided and could pose a real threat to the needier community or to ICRC staff.



Dany Gignoux, Tigray, Axum, IDP camp. Children waiting for the first meal after a cold night.

Red Cross, Vol. 95, No. 891/892, 2013, pp. 539–559.

60 This was the case in Myanmar, for example, in a context of sectarian violence. Humanitarian assistance given to the Muslim minority generated resentment against humanitarian organizations among the Buddhist majority communities, even though the latter were less in need. See Dana MacLean, “Analysis: Myanmar’s Rakhine State – Where Aid Can Do harm”, IRIN, 3 July 2013, available at: www.irinnews.org/report/98351/analysis-myanmar-s-rakhine-state-where-aid-can-do-harm.

Context-specific challenges to applying the principles

As shown above, some tensions between the principles are unavoidable. Others arise from particular circumstances, and require agility and creativity on the part of the ICRC. Studies by the ICRC showed, for instance, that security considerations and restrictions imposed by the authorities in charge of a country or territory could result in the ICRC adapting the way it operates, using the latitude allowed by the Fundamental Principles.

Whether to use armed escorts or protection is a good example of the kinds of dilemmas that arise out of operational circumstances. The ICRC's policy on this subject is categorical and follows from a strict interpretation of the Fundamental Principles: the ICRC does not use armed protection because, in armed conflicts or other situations of violence, it could be seen by one of the parties as a sign of collusion or even as siding with another party to the conflict, by extension making the ICRC a target. For the safety of its staff and operations, the ICRC relies mainly on the protection afforded by the emblems of the Red Cross and Red Crescent under IHL and on constant dialogue with all parties (made possible by the application of the principles) so that they understand, recognize and accept that protection.

However, there have been a few, rare exceptions to this prohibition on the use of armed protection – a concession on the part of the ICRC that specific circumstances can make it impossible to obtain sufficient assurances of safety. Such a decision to go against the prohibition is itself informed by the Fundamental Principles. Armed protection may only be used exceptionally and when security risks are related to ordinary crime, such as when there is widespread criminal violence due to a complete breakdown of law and order. The decision-making process – which is high-level and involves

ICRC headquarters – takes into account a number of factors, such as perception risks among the parties to the conflict and the affected communities, the severity of needs and the organization’s continued ability to provide impartial assistance based on objective needs assessments.

ICRC practice studies also showed that when the organization took the exceptional measure of using armed protection, the Fundamental Principles continued to guide decision-making, in order to alleviate the potential impact to its reputation and thus its ability to carry out its work. For instance, the ICRC adopted a low profile when working with armed protection in some contexts, such as by limiting the use of the Red Cross and Red Crescent emblem, to reduce the risk of being perceived as associated with armed entities. Along the same lines, the ICRC makes every effort to ensure that it selects security companies with flawless reputations. In using armed protection, the ICRC must not violate the principle of neutrality and be seen as a party to the conflict, and armed protection may only be used to protect against ordinary crime and if the practice is accepted locally.

The armed protection example demonstrates that the Fundamental Principles are the starting point for the internal policies of the institution and provide guidance for determining when circumstances call for exceptions to the rule. And when exceptions are made, the principles continue to guide decision-making concerning how to lessen the potential impact. This illustrates the logic behind the principles, which help to draw “red lines” that should not be crossed, but also, given the complex nature of crises, provide a pragmatic framework for making operational decisions. Ultimately, it is by showing consistency and predictability in the way it applies its principles – but also adaptability to the context – that the ICRC has managed to maintain its presence across front lines in some of the most complex and insecure contexts in the world, from Afghanistan to the Democratic Republic of Congo, Colombia and Iraq.

Institutional choices and challenges to applying the principles

Other factors, such as operational choices, strategic decisions or even an organization’s nature or purpose, could also lead organizations to compromise the principles. For instance, an institutional decision to carry out programmes to increase a community’s resilience requires combining humanitarian and developmental modes of action toward the same operational and strategic goal. Yet, as Hugo Slim and Miriam Bradley point out, “while resilience strategies are appropriate and uncontroversial in many natural disasters, they can undermine the neutrality of humanitarian action in armed conflicts if the improvement of political and economic structures is perceived to advantage one side against the other”.⁶² The tensions between adhering to the principles and strategic and operational choices are particularly apparent in multi-mandate organizations, which may combine emergency humanitarian assistance with development aid or advocacy for human rights or democracy.⁶³



Jean-Jacques Kurz, Bekaa Valley: Children during a medical consultation.

61 F. Terry, Research Project, above note 33, p. 37.

62 As this quote shows, it is not the strategies for improving communities’ resilience that could potentially impact neutrality, but rather the modalities under which these strategies are implemented that can make them seem political. H. Slim and M. Bradley, above note 1, p. 7.

63 Ibid.

64 For a discussion of the work carried out in such situations and the related challenges, see: ICRC, above note 49.



Jean-Jacques Kurz, Southern outskirts of Beirut. ICRC field hospital.



Ana Feric, Split. 1,500 civilians from Travnik find temporary refuge in a stadium.

The ICRC's internal study on the application of the Fundamental Principles shows that it is not exempt from such tensions. Some operational and strategic choices are the source of recurrent challenges. The internal study indicated that acceptance of the ICRC's impartial, neutral and independent humanitarian action often depends on the existence of an armed conflict and the applicability of IHL. This presents a challenge when the ICRC decides to operate in a situation where the needs are great and are connected to armed violence, but IHL is not applicable as the situation does not qualify as an armed conflict (e.g. criminal armed violence or post-conflict situations). There may be significant need for humanitarian assistance in situations of urban violence when clashes break out between gangs and security forces, but it can be difficult to explain the ICRC's neutrality, both to the government authorities fighting the criminal groups and to the gangs themselves, who are primarily interested in the profits from their activities.⁶⁴ In post-conflict situations, impartiality and independence can be misunderstood by government authorities whose priorities are reconstruction and medium- and long-term development policies. The challenge for the ICRC is then to develop programmes that are relevant to and in line with a State's development plan – focusing for instance on the reconstruction and rehabilitation of particular areas that are strategically important for the authorities' efforts to consolidate peace – while continuing to assess the population's needs objectively and carry out its programmes independently.

There are also situations in which frictions arise between an organization's medium- or long-term strategic goals and the strict and immediate application of the principles. Such friction can arise, for instance, from the dual nature of the ICRC's work, which combines operational humanitarian action and

promotion of IHL.⁶⁵ The emphasis placed on impartiality, neutrality and independence for carrying out assistance and protection activities in a given context can conflict with the strategic goal of engaging that country's government in a long-term dialogue on IHL. The ICRC must strike a balance between operational and strategic goals, but one that favours overall operational activities. This tension is not an insurmountable obstacle; rather, it forces the ICRC to convey a consistent message when explaining the tangible benefits of impartial, neutral and independent humanitarian action. In time, this could help further its strategic goals.

The cost of adhering to the principles

The internal study clearly illustrated the real and symbolic cost of impartial, neutral and independent humanitarian work, in addition to the challenge it represents for humanitarian organizations. Applying the principles is expensive. The principles of neutrality and independence – essential to impartiality in the circumstances in which the ICRC works – often mean that the ICRC has to have its own logistics and transportation. Where other humanitarian organizations would use the air transport made available by the UN, the ICRC sometimes has to charter its own airplanes so as not to be associated with the world body. This would happen if a peacekeeping force was or was perceived to be a party to the conflict or if being associated with the UN might jeopardize the other parties' or communities' acceptance of the ICRC.⁶⁶ By the same token, negotiations with corporate donors on the visibility of logos can be lengthy when there is a risk that the logo could affect the ICRC's perceived neutrality and independence. The ICRC has even repackaged some goods for distribution when their origin could be perceived negatively in a given country.

The ICRC's strict application of the principles has also

65 ICRC, *The ICRC: Its Mission and Its Work*, Geneva, March 2009, p. 6, available at: www.icrc.org/eng/assets/files/other/icrc_002_0963.pdf.

66 J. Labbé and A. Boutellis, above note 59.

67 ICRC, above note 65, pp. 14–17.

68 F. Terry, "The ICRC in Afghanistan", above note 33.

limited its involvement in some activities that have a political or “transformative” element, such as human rights campaigns, and conflict prevention, peacebuilding, reconstruction and development activities. These activities could tackle the roots of conflicts or prevent future crises, but they are generally political projects or aim at social or economic transformations that not everyone supports and some may even strongly oppose. The ICRC’s involvement in these activities, no matter how legitimate, represents a non-negligible risk for its future acceptance and operations, and would ultimately get in the way of meeting the short- and medium-term needs of victims of conflicts and other situations of violence. In that sense, respect for the principles has a cost for the ICRC as it limits the organization’s ability to develop programmes aimed at addressing the root causes of conflict.

Beyond the principles: Key lessons learnt

The study of how the ICRC applies the Fundamental Principles revealed that good practice does not boil down to “neutrality plus independence equals impartial humanitarian assistance”. The reality is far more complicated. An organization’s ability to provide impartial assistance in fact depends on its ability to strike a balance between competing priorities and perceptions

in order to preserve trust and acceptance. For instance, it must constantly manage the risk of being associated with a party to a conflict, a political authority, a controversial ideology or political programme, or anything or anyone else that could create friction. Finding this balance is more of an art than a science. There is no universal formula or manual, no predetermined checklist of activities, and there never will be. If the principles are to remain dynamic and relevant in changing circumstances, there must be a measure of discretion in the face of a given situation. An optimal outcome requires that the principles be applied relatively consistently and with a good knowledge not only of the situation at hand, but also of the global context.

The study also highlighted a certain number of strengths, positive qualities and good practices that allowed the ICRC to apply the principles for the most part rigorously, consistently and with a measure of flexibility, enabling it to maintain its presence and proximity with affected communities in the long term, sometimes over several decades, while remaining agile and adapting to changing circumstances.



Thierry Gassmann, Adi Gudum. Food distribution. People returning home with their rations.



The Red Cross



and my country



A multidisciplinary approach

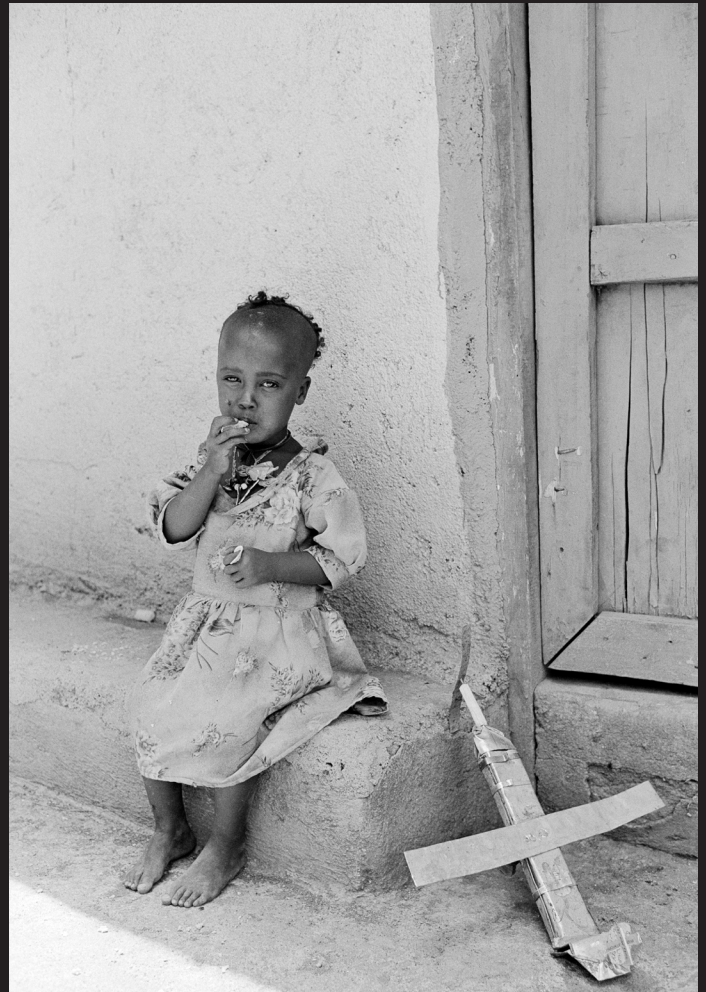
The internal study underscored the asset that the broad range of the ICRC's activities represents for overcoming certain challenges. The organization can call on a wide array of methods to carry out its mission, which is divided into four separate but complementary approaches. These are (1) protection – protecting the lives and dignity of victims of armed conflict by ensuring that the authorities and other groups involved abide by their obligations and respect individuals' rights; (2) assistance – covering the unmet essential needs of individuals and/or communities relating to health, sanitation, water, nutrition and economic security; (3) cooperation – coordinating and harnessing the full potential of the humanitarian efforts of the members of the International Red Cross and Red Crescent Movement; and (4) prevention – fostering an environment conducive to respect for people's lives and dignity by promoting IHL and other applicable bodies of law.⁶⁷ This multidisciplinary approach contributes to reinforcing the application of the Fundamental Principles, above all that of impartiality. Indeed, it allows the ICRC to offer services that are adapted to the disparate needs of various categories of victims, be they detainees, victims of sexual violence, farming and herding communities who have lost their livestock or children separated from their families.

The ICRC's wide range of activities also creates opportunities to speak with and offer relevant services to the parties to a conflict, affected communities and other groups involved. In her analysis of the ICRC's neutrality in Afghanistan, Fiona Terry pointed out that the ICRC was sometimes perceived as being too close to the Taliban because of the medical activities it had carried out in Taliban-controlled areas. The ICRC tempered this perception by providing first-aid training to the Afghan police force and showing that such training on both sides does not amount to interference in the conflict.⁶⁸ The ICRC's many activities bring it into contact with all groups involved: civilians when providing assistance, civilian authorities when planning sanitation projects, military authorities and armed groups during IHL awareness-raising programmes, prison authorities during visits to detainees, and judicial authorities when promoting the law.

Nurturing key institutional attributes and practices

Besides abiding by the humanitarian principles, the ICRC has also nurtured other practices and attributes that were essential for earning trust and gaining access to affected people in all the countries studied. These are transparency, confidentiality (i.e., discretion), consistency, proximity with affected people, and timely response to needs. The individual qualities of the staff were also critical to the ICRC's image. Adherence to the principles – neutrality and independence in particular – is as much about perception as actual practice. By projecting positive qualities, an organization can more easily apply the principles and earn the trust of authorities, communities and

69 For more information on the ICRC's confidential approach, see Memorandum, "The ICRC's Privilege of Non-Disclosure of Confidential Information", in this issue of the Review.



Dany Gignoux, Tigre, Maychew. Little girl with a plane made of scrap materials.



Dominik Landwehr, Site B, refugee camp. Khmer Red Cross carries out a dissemination session with schoolchildren.

others and shape its image.

Transparency is particularly important in operational settings. Even if the principles are applied in good faith, humanitarian organizations would still need to deal with misperceptions or even accusations of bias on a regular basis. Communicating transparently with all influential parties as a matter of course is critical for explaining the organization's goals and operational choices and the restrictions it faces.

Transparent communication with all stakeholders is also critical for explaining some of the ICRC's policies or practices that are at times subject to criticisms or misunderstandings, such as its confidential approach. This confidential, bilateral dialogue with parties to a conflict is another key practice that enables the ICRC to maintain the degree of acceptance necessary to nudge perpetrators of IHL violations toward a greater respect for the law and to gain the safe access needed to deliver impartial humanitarian aid.⁶⁹ Even for organizations that do not follow the ICRC's strictly confidential approach, some discretion on particularly sensitive or controversial subjects can help humanitarian organizations earn the trust of key players and strengthen the perception of these organizations as neutral and independent.⁷⁰

Consistency is also crucial, particularly as it contributes to the predictability of an organization. The ICRC's consistency springs mainly from its specific mandate and its role as the custodian of IHL, which confers a certain objectivity; operationally, from its contacts and close ties with the parties to the conflict and the victims, which maintain its credibility; and from its application of the Fundamental Principles, which help it to be seen as strictly humanitarian. These three pillars (IHL, operations and Fundamental Principles) are the foundations of the ICRC's consistency and predictability, helping to maintain trust and, in turn, the acceptance needed for staff safety and humanitarian access.

Although some of these practices are specific to the ICRC and cannot be replicated elsewhere, all organizations can maintain some level of consistency and transparency. This can go a long way toward making application of the principles coherent, and ensuring that it is perceived as such.

The importance of adapting to the local context

Examination of ICRC operational practice has shown that adapting the Fundamental Principles to the circumstances also means ensuring that communication is context-appropriate. As argued above, the way neutrality is perceived – and presented – in situations of criminal or gang violence, for instance,⁷¹ is different from situations of conflict that are more political in character. In one particular delegation, for example, the ICRC developed a creative communication approach, called “neutralizing the vocabulary”, whereby ICRC delegates identified antagonistic words such as “hitman” and “drug cartels”, the mere use of which could be perceived as reflecting



*Y. G. Berghes-Syigma, Taprik, refugee camp.
Distribution of biscuits to Khmer children.*

70 See HPG, Humanitarian Advocacy in Darfur: The Challenge of Neutrality, HPG Policy Brief No. 28, ODI, London, October 2007. This policy brief highlights the tensions and links between advocacy and neutrality in Darfur.

71 For an in-depth description of the role of the ICRC in such contexts, including a brief discussion on the ICRC's neutrality, see ICRC, above note 49.

72 SORCHA O'CALLAGHAN and LESLIE LEACH, “The Relevance of Fundamental Principles to Operations: Learning from Lebanon”, *International Review of the Red Cross*, Vol. 95, No. 890, 2013, p. 302.



Marcel Boisard, ICRC truck with 4 tons of clothes, donation from the Swedish CR for Refugees.



On the occasion of the Remembrance day, delegation's staff supports ICRC employees who died on mission.

a biased position, especially by some criminal groups. In this context, ICRC staff simply refrained from using such words, preferring more neutral phrases like “organized violence groups”. Although mostly cosmetic in appearance, this subtle communication shift, informed by the principle of neutrality, considerably improved the dialogue with different stakeholders, resulting in greater acceptance of ICRC activities, better access and greater ability to engage communities and address their needs.

A similar approach has been taken by the Lebanese Red Cross. Given the religious tensions in Lebanon, the Red Cross encourages volunteers to use neutral nicknames that are devoid of religious connotations.⁷² This practice has increased communities’ acceptance of volunteers and the volunteers’ ability to work throughout the country.

For its part, the ICRC has developed programmes to improve understanding of local and national cultures, customs and standards in order to identify the similarities and areas of overlap with IHL and to provide a better idea of the universality of the Fundamental Principles and whether they will strike a chord locally. In Algeria, an international colloquium on Emir Abdelkader and IHL was organized to explore the nineteenth-century leader’s contribution to IHL and its underlying principles.⁷³ A few years ago, the ICRC delegation in Somalia examined Biri-ma-Geydo—a compilation of customary Somali rules—and Shari’ah rules that contain principles similar to those in IHL.⁷⁴ Initiatives such as these, aimed at putting the legal and operational framework of humanitarian activities in context, have led to a better understanding of these countries and have enabled the ICRC to adapt its institutional and operational message without altering the substance of the legal framework.

Finally, the ICRC’s internal study showed that the local setting can also call for adjustments to human resources. Having ethnically or religiously representative staff helps project the neutrality and impartiality of an organization. The same can be said for international staff. Expatriates are often seen as less involved in a given situation and thus more likely to maintain the image of neutrality. However, there are some situations where this diversity can work against the organization, such as when a staff member is a citizen of a foreign power that is involved in or has a vested interest in a conflict.

Conclusion

There is a certain paradox between the apparent simplicity of humanitarian principles and the difficulties associated with their sound application in real-life situations. Operationalizing them is certainly more an art than a science. Applying principles means interpreting them in an evolving setting. After decades of experience, the ICRC is still confronted with contradictions, dilemmas and sometimes rejection in its efforts to deliver assistance and protection in conflicts or other situations of violence. Good intentions and careful planning do not necessarily guarantee positive results.

It is the parties concerned that ultimately decide whether an organization can operate. Applying the principles in



Marcel Boisard, Sana'a. Disabled Yemeni child.

73 ICRC, “Algeria: International Colloquium on Emir Abdelkader and IHL”, News Release No. 13/98, 27 May 2013, available at: <http://www.icrc.org/eng/resources/documents/news-release/2013/05-27-algeria-abdelkader-foundation.htm>.

74 ICRC, “Somalia: Using Traditional Law in Dialogues with Armed Groups”, 10 November 2014, available at: <http://www.icrc.org/en/document/somalia-using-traditional-law-dialogues-armed-groups>. A similar exercise was conducted in the Pacific region: ICRC, *Under the Protection of the Palm: Wars of Dignity in the Pacific*, May 2009, available at: <http://www.icrc.org/eng/assets/files/other/wars-of-dignity-pacific-2009.pdf>.

75 Peter Maurer, “At a Crossroads”, speech given at a conference organized by the Norwegian Refugee Council, Brussels, 4 December 2012. See Norwegian Refugee Council, *Principles in Practice: Safeguarding Humanitarian Action*, Brussels, 4 December 2012, p. 11, available at: www.alnap.org/resource/9582.



André Rochat, Valley of El Serr. Crossing the Eastern Front, guide wearing the protective emblem.

good faith does not guarantee acceptance, access or safety in all situations. In addition, there is an inherent difficulty in attempting to serve all victims on an equal footing in the context of conflict narratives that are about determining victors and losers, righteous combatants and villains, legitimate and illegitimate parties. In fact, some openly partisan organizations might operate more freely than principled organizations in territory controlled by the side they support, since they will likely be welcomed with open arms by the authorities that control this area. However, the ability of such organizations to deliver humanitarian assistance or protection across front lines, in areas controlled by other belligerents, is questionable.

The ICRC recognizes that its traditional approach also has more strategic limits: principled humanitarian action is not aimed at tackling the root causes of conflicts or humanitarian crises and can be hard sometimes to reconcile with the development approach needed to give countries and communities the means to recover from these crises. Humanitarian principles are not adapted to the notion of transformative humanitarianism aimed at creating better societies.

Sometimes, it may be also necessary to use coercive

actions, duly authorized by the UN, to save people in extreme circumstances. But any humanitarian organization that associates itself with such an operation risks losing its long- term capacity to operate in the same environment. Organizations genuinely committing to abide by and apply humanitarian principles must acknowledge and accept the limitations that doing so entails.

The ICRC advocates for better recognition of and respect for the various ways of working and, if needed, a better distinction between them in order to harness their complementary approaches. In the words of Peter Maurer, ICRC president at the time of writing:

[The] ICRC's modus operandi is not the right way for everyone. "Neutral, impartial and independent" is not the solution to every problem or situation, but it is useful in specific contexts. It shows the need to implement distinct, complementary and separate activities and roles. [The] ICRC will strive to maintain its principled stand. This does not preclude others from engaging in peace-building and human rights. Yet, distinction is needed and we should not confuse these different approaches.⁷⁵

What is the future of the humanitarian principles? It seems



Ibrahim Nofal, Jabalia, camp. A Palestinian girl plays with her doll during the power outage. Gaza suffers from power cuts reaching up to 20 hours a day.

fairly likely that the situations in which humanitarian organizations will be working in the future will take on new forms, as will the associated needs and vulnerabilities. The ICRC's vision of humanitarian work and what it considers moral, effective, pertinent and justified will also necessarily evolve. New configurations of conflict will lead organizations to seek out new strategies for applying the principles in relevant ways. These changes will no doubt put the principles to the test, as all changes over the past fifty years have done.

Beyond providing the right tools for the job, the principles represent an aspiration – a willingness to go beyond what is purely effective and utilitarian, a reminder that respect for the principle of humanity is still possible even when tragic circumstances would lead us to doubt or deny it.⁷⁶ The present authors wager that the values underlying the principles will be more relevant than ever in future crises. Meanwhile, the authors call on all organizations to be more honest and transparent in the scope of their ambitions and their resulting ability or intent to genuinely apply the principles. Indeed, while humanitarian principles prove extremely useful for impartially addressing urgent needs in a given territory affected by a crisis, they quickly find their limits if the objectives of humanitarian actors are more transformative in character.



Gérard Leblanc, Once in Khao-I-Dang, field and building materials will be distributed.

76 On this point, it is fascinating to revisit Claude Lévi-Strauss, *Race et histoire*, Denoël, Paris, 1999 (first published 1952), pp. 19–26.



Arab-Israeli conflict, Dead Sea, El Arish. ICRC car.





The indispensable organization

Kristalina Georgieva



If war is one of humanity's worst and most unnatural urges, then compassion and solidarity are war's most effective and self-sustaining antidotes. Since its birth 150 years ago as a humane reaction to inhumane suffering caused by the Battle of Solferino, the International Committee of the Red Cross (ICRC) has stood as a proud symbol of this compassion and solidarity.

And today, as we commemorate this 150th anniversary, we are called upon to recognize why the ICRC came to be, to celebrate its achievements, to pay tribute to its people, and to reflect on the challenges that will define it in the future.

As Europe's Commissioner for International Cooperation, Humanitarian Aid and Crisis Response, I have many opportunities to see the ICRC in action. Wherever I go, in the globe's darkest pockets of despair, in the hottest beds of war, in the squalid arenas of protracted conflicts, I endeavour to meet ICRC delegates. I am always impressed by the honesty and lucidity of their assessment, by their dedication, by their professionalism.

My first field experience of the indispensability of the ICRC was in Osh, a city in southern Kyrgyzstan. I travelled there in the summer of 2010, early in my mandate as European Commissioner, to assess the humanitarian needs triggered by the surge of ethnic unrest and to deliver European assistance. As in so many other conflicts, ICRC delegates had been first on the ground and as I arrived they were busy in their life-saving work: treating the wounded and bringing food and water to the families and communities affected by the clashes. Bullets were whistling in the distance as I was meeting residents of Osh and, understandably, there was a lot of fear among them. 'Europe's aid is very important for us right now, but equally important is that they are here', a local woman told me, pointing at the people wearing the Red Cross-emblazoned vests. 'Except for everything else they're doing, their very presence protects us. We need them here', she said. In today's world of ever-unpredictable conflicts and complex crises, we need them more than ever.

Remarkable service to humanity

And the needs are expanding, together with the fragility of our world. Climate change, population growth, urbanization, relocation of wars from battlefields to civilian dwellings – these factors are increasing both the frequency and the severity of humanitarian crises. The number of affected people is also rising, and, tragically, the poorest people are most likely to be affected first and hit the worst.

It is for these people, more than anything else, that the ICRC exists today and it is unrivalled in its commitment and capacity to reach them with life-saving aid and protection, with consolation, with the hope that they so badly need. The ICRC's wide-ranging activities in conflict areas and its close proximity to the people who need help enable it to respond effectively – and often simultaneously – to a wide range of unfolding crises: from sudden onset violence like Syria since last year, or Libya the year before, to protracted crises like Yemen, Afghanistan, and Pakistan.

Advocacy through action

The operational abilities of the ICRC are impressive on all fronts: medical care, food distribution, bringing water, sanitation, livelihood support, visits to detainees, restoring contact between people separated by violence or disasters. But equally important are the values the ICRC embodies better than any other organization. It is thanks to their dedication to international humanitarian law, their adherence to the principles of neutrality and impartiality of humanitarian aid that ICRC workers are able to do their job – often in places where no other relief agencies are allowed. To realize how unique this asset is, just consider war-torn Somalia, where the United Nations declared famine in the summer of 2011 at a time when the Al-Shabbab militia banished most relief workers from large parts of the country. There, in the areas worst hit by hunger, only the ICRC was allowed to bring food to hundreds of thousands of Somali on the verge of death. It was allowed because it was seen as neutral and built bonds with local communities; and also because even militiamen, knowing no law but that of the gun, recognized ICRC workers as impartial and allowed them to do their job.

This dedication to humanitarian principles as a practical and a moral imperative has often made me think of the ICRC as the conscience of the humanitarian community. Equally impressive is how the ICRC manages to stay focused on the principles although they are being applied in an ever-changing environment where mercenaries, asymmetric conflict, extremism, and terror are new factors piling new challenges on top of traditional ones.

This is why, when faced with tough decisions in my first years as Europe's humanitarian commissioner, my first call has often been to Jakob Kellenberger. Now it is to his successor, the current President of the ICRC Peter Maurer.

Bond on operations and on principles

I rely on their honest advice and sense of perspective because of the strong bond between the ICRC and the European Commission's Humanitarian Aid Department, ECHO. We work with the ICRC in many of the hottest spots on our planet. But as important as our operational bond is, our bond on principles is equally strong. Thanks to this, I can make sure that Europe's solidarity aids the victims of conflicts in the best possible way.

Thinking about our bonds on the humanitarian principles, I remember Yemen, a country where hundreds of thousands of internally displaced people have been inaccessible for humanitarian workers due to insecurity and the frequent clashes between the Houthi rebels and the government. Antonio Guterres, the United Nation High Commissioner for Refugees, and I secured a meeting with the Houthi commanders and managed to convince these big men with big beards and big guns to grant the ICRC access to the territories they control. This success had less to do with Antonio Guterres and I than it had to do with the ICRC – the Houthi commanders simply realized that ICRC delegates are not there to take sides, but to save lives. This is just an example of how the soft power of

principles that the ICRC embodies so well can prevail over the hard power of weapons.

One of the most dangerous jobs in the world

For ICRC staff, saving lives often means putting their own lives on the line. In Yemen, but also in Somalia and Afghanistan, in Pakistan, Sudan, and most recently in Syria, humanitarian workers are targeted more and more often—shot at, kidnapped, murdered. This is alarming for the humanitarian community, but even worse for the people who need its help and who are cut off from it when ambulances are shot at and relief workers are deliberately targeted. Where there is danger, there is also suffering, and those who go there unarmed and with no agenda but to help are the real heroes of our world – although they are modest and rarely recognized.

They deserve our deep respect and any effort in advocacy, protection, and awareness that we can provide.

What's next?

The ICRC has a proud history and continues to live up to this track record in a difficult environment where the demands for its services are great, the challenges are varied, and the financial resources are scant. So tomorrow, this indispensable organisation will once again be put to the test.

The global financial and economic crisis has eroded the resilience of the poorest, increased their vulnerability, and made them more likely to rely on humanitarian aid. Needs are growing but all the while donor countries are struggling to return to growth and aid budgets are under pressure. This trend is unlikely to be reversed in the coming years, although I am proud that Europe is keeping its unwavering commitments as a humanitarian donor – and will remain a generous one. Yet, the risk is real that humanitarian organizations will have to reach out to more people but without more money. This raises questions about our ability to do our job as effectively as



Max Vaterlaus, Biafra. Distribution of vegetables, manioc, firewood to the needy.

required – and the answer to these questions is aid efficiency: maximum value will need to be squeezed out of every cent we invest and of every operation we carry out. I have no doubt that the ICRC will keep doing that.

Along with the external constraints there are also challenges stemming from within the humanitarian community – an increasingly crowded environment where traditional donors interact with new, emerging ones and where the proliferation of organizations large and small, local and international, often complicates coordination, and where some actors use humanitarian objectives as a pretext to pursue political, military, or economic ones. This creates risks for the security of humanitarian staff in the field as well as risks for genuine humanitarians to be sidestepped by state actors, armies, or interest groups. In the face of these dangers, the ICRC will again be indispensable, as the guardian of the humanitarian principles – engaging, educating, and advocating that neutrality, independence, and human impartiality remain the common denominator among all humanitarians.

Our world will continue to be fragile and a particularly worrying trend is that the places around the world that are particularly vulnerable to climate change and natural disasters are also vulnerable to conflicts – the Horn of Africa, the Sahel, Yemen, parts of Southeast Asia. This explosive cocktail piles new and unpredictable problems and requires new solutions, adequate to the fast-changing reality. One of these solutions is the investment in resilience—an example of smart aid that supports communities to cope better with recurrent disasters and enables people to help themselves. An important aspect of effective investment in resilience is to build stronger bridges between humanitarian and development aid. This is a big priority for the European Commission and yet another area where we and the ICRC are working towards the same goal. This is only natural: we cannot stop the climate from changing or wars from erupting but we can do something about how people react to these disasters, about reducing their vulnerability and increasing their



Max Vaterlaus, Fernando Poo. Swedish Red Cross vehicles waiting to be transferred to Biafra.



Liliane de Toledo, Bomba Alta. Physical rehabilitation centre. Re-education to walking by sport.



O CARTAZ

Os vinte cartazes apresentam as fotografias de vinte países onde a organização da Cruz Vermelha tem tido um papel fundamental. Com o intuito de relacionar o formato impresso com as novas tecnologia, os cartazes transformam-se em *time-lines* interativas e possibilitam a participação do espectador através da realidade aumentada.

Enquadrando os conceitos explicados anteriormente, o design gráfico tem vindo a estabelecer uma próxima relação com a performance cujo carácter multidisciplinar alia-se, cada vez mais, à tecnologia. Consequentemente, têm sido concebidas novas possibilidades de comunicação centradas na experiência e no impacto da partilha de informação. Neste sentido, os cartazes desenvolvidos possuem uma vertente digital e performativa recorrendo a tecnologias web 3.0, como a realidade aumentada (Fig.105).

Cada cartaz contém 56 fotografias que se animam e aumentam mostrando também a data, para que o espectador possua uma visão mais aprofundada acerca das fotografias, relacionando-as cronologicamente. Os elementos visuais do cartaz são semelhantes aos elementos de todos os formatos do projeto de modo a obter uma coerência estética ao longo do projeto.

GRELHA E FORMATO DO CARTAZ

A determinação da grelha a utilizar foi uma decisão tomada tendo em consideração a legibilidade do espectador. Pretendia-se que o cartaz mostrasse muitas fotografias, no entanto não em demasia para que não deixassem de ter a importância individual merecida. Para tal, foi utilizada uma grelha de 8 colunas mantendo também a mesma lógica de construção das páginas dos outros formatos do projeto (revista e *photobook*).

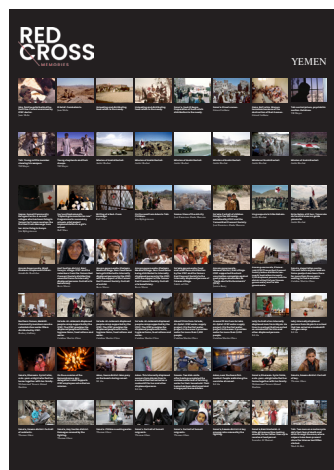
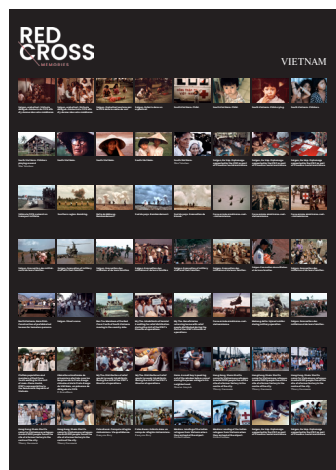
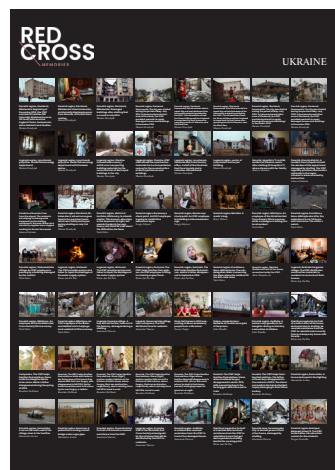
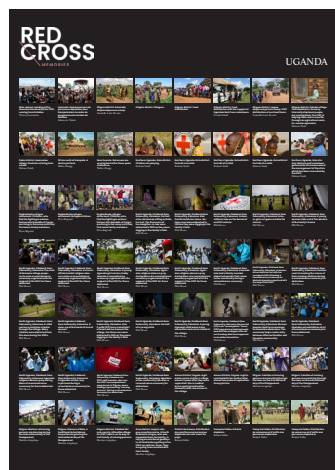
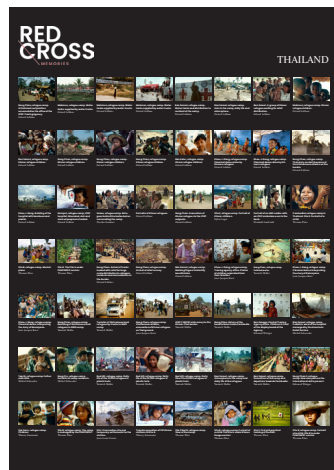
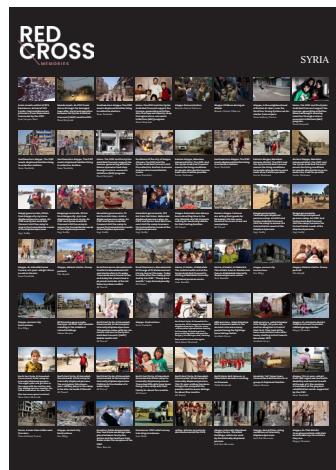
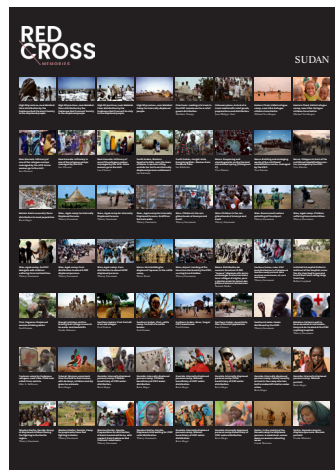
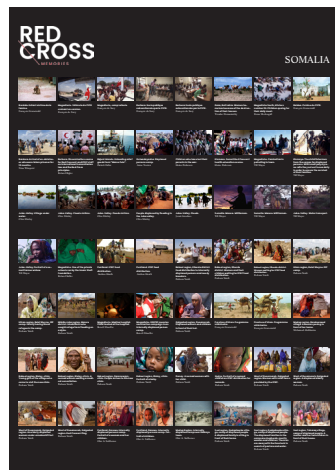
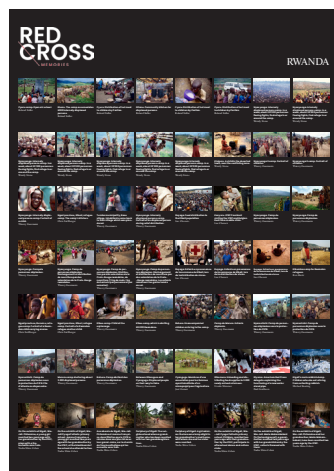
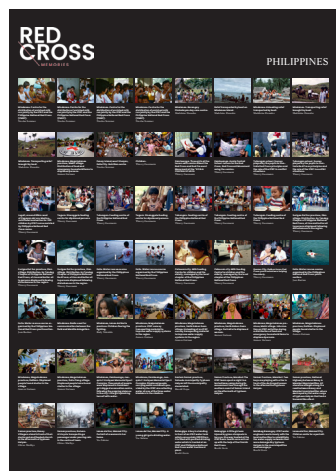
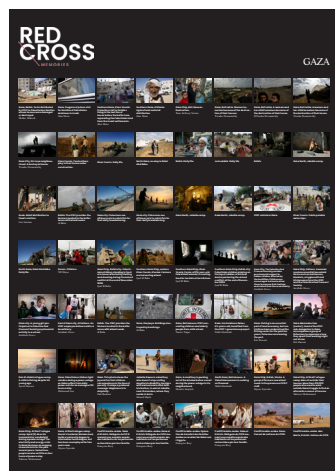
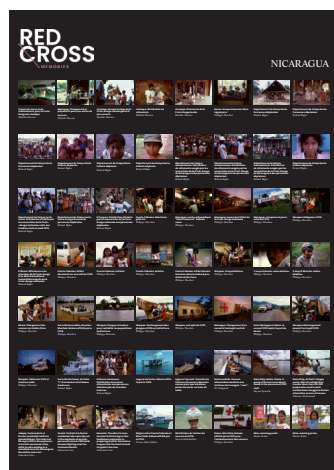
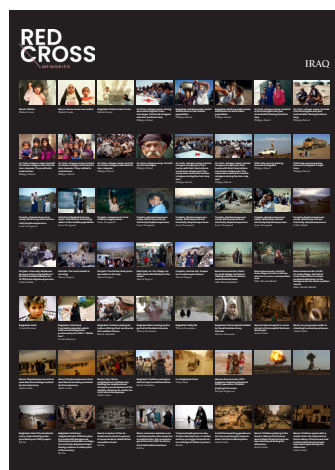
O formato escolhido foi o A2 para que o utilizador não tenha que se afastar muito na utilização da app de realidade aumentada e ao mesmo tempo não necessite de estar demasiado próximo para observar as fotografias, uma vez que esta questão é facilitada com a utilização da realidade aumentada — a animação apresenta as fotografias em *zoom*.

A impressão foi feita em plotter de 1m de largura para que fosse possível a impressão de dois cartazes lado a lado, evitando desperdícios e reduzindo custos.



Fig.105 – Utilização da aplicação de realidade aumentada no cartaz do projeto.

Red Cross Memories



Memórias Fotográficas

EXEMPLAR CARTAZ (ANEXO III)



Kaboul, Chaman. Ecrêteau à l'entrée du dispensaire du Croissant Rouge afghan.
Roland Bigler



Kabul. Portrait of children.
Roland Bigler



Kabul, ICRC Delegation. ICRC flag.
Roland Bigler



Kaboul. Dispensaire "Chel-Sotoon" du Croissant-Rouge Afghan.
Roland Bigler



Panshir Valley. ICRC evaluation survey.
Cédric Piralla



Panshir Valley. ICRC evaluation survey.
Cédric Piralla



Panshir Valley. ICRC evaluation survey.
Cédric Piralla



Kabul. Children in charge of the Afghan Red Crescent Society social service called "Marastoun".
Roland Bigler



Kabul, ICRC hospital for war wounded. Portrait of a boy admitted to the hospital.
Roland Bigler



Badakhshan. An ICRC team on a two months mission in the northern provinces. The reward after a ten hours long walk is a place around a fire at an altitude of four thousand meters.
Cédric Piralla



Khanabab. Young goat herders.
Cédric Piralla



Kabul. Portrait of children.
Roland Bigler



Kabul, Afghan Red Crescent Society First Aid Clinic "Panjsad Family". A nurse treats a girl burned by napalm.
Roland Bigler



Herat. Daily life in the streets of the city.
Didier Bregnard



Herat. Daily life in the bazaar.
Didier Bregnard



Andarab valley. Afghan Moudjahadeen fighters.
Didier Bregnard



Andarab valley. Afghan Moudjahadeen fighters.
Didier Bregnard



Kabul. Building site of the new ICRC orthopaedic centre. Portrait of builders working on the new ICRC orthopaedic centre.
Didier Bregnard



Kabul, ICRC orthopaedic centre. Portrait of builders working on the new ICRC orthopaedic centre.
Didier Bregnard



Andarab valley. Overcrowded "bus-truck".
Didier Bregnard



Mir Batcha Kot, ICRC first aid post.
Miklos Szabo



Kabul. Civilians fleeing from the fighting.
Yannick Muller



Kabul, Walsir hospital, supported by the ICRC.
Yannick Muller



Jalalabad, Samarkhel, camp for displaced people. Portrait of children.
Thierry Gassmann



Jalalabad, Samarkhel, camp for displaced people. Portrait of children.
Thierry Gassmann



Kabul. War-wounded are evacuated from the city centre.
Thierry Gassmann



Kabul. Portrait of children in th city in ruins.
Till Mayer



Kabul. Portrait of children in th city in ruins.
Till Mayer



Kabul. Portrait of children in th city in ruins.
Till Mayer



Kabul. Growing up in the ruins of the capital.
Till Mayer



Rostaq. Collecting goods from air-drops for earthquake victims.
Amanda Williamson



Rostaq. Donkeys being loaded with relief goods for earthquake victims.
Amanda Williamson



Kabul. This widow lost everything and reduced to beggary.
Franco Pagetti



Kabul. Internal armed conflict destroyed a great part of the city.
Franco Pagetti



Kabul. Mobile veterinary clinic supported by the ICRC.
Franco Pagetti



Kaboul. Programme "vivre contre travail" du CICR. Travaux d'irrigation.
Franco Pagetti



Bamyán, Shibartu. Mother of 40 and her daughter of 16 whose sight was affected by the bright snow.
Christophe Driesse



Ghor province. Waiting for ICRC food distribution.
Stephane Victor



Ghor province. Waiting for ICRC food distribution.
Stephane Victor



Kabul, ICRC orthopaedic centre.
Stephane Victor



Ghor province. Donkey carrying a rice bag.
Stephane Victor



Zabol province, Kak Afghanistan district. Huge amounts of ammunitions, rockets, mortars are turned over by the villagers to the US Army.
Teun Anthony Voeten



Zabol province, Kak Afghanistan district. Huge amounts of ammunitions, rockets, mortars are turned over by the villagers to the US Army.
Teun Anthony Voeten



Maidan-Wardek. Children in a hand-made tent.
Josué Anselmo



Maidan-Wardek. Matchboxes produced by the ICRC with mine risk education messages.
Marko Kokic



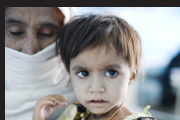
Kabul. A woman begs in the streets.
Marko Kokic



Kabul. Child playing among junk war.
Marko Kokic



Kandahar, Mirwais hospital. Burqa covered women waiting to see a doctor.
Kate Holt



Kandahar, Mirwais hospital, paediatric unit, therapeutic feeding center supported and run by the ICRC. Bibi and her granddaughter Champsia, 6 years old.
Kate Holt



Badakhshan Province, Falzabad. Bread making, at dawn.
Andrew Quilty



Province de Takhar. Volontaires afghans responsables de collecter les largages de secours du CICR.
Amanda Williamson



Maidan-Wardek. With her younger brother, Masouma in their ruined house.
Josué Anselmo



Lashkara. Taliban group.
Franco Pagetti



Ghor region. Women.
Franco Pagetti



Kabul. Marastoon's Bakery.
Franco Pagetti



Les moudjahidines, combattants de la guerre sainte.
Jean-Louis Conne



Brazzaville. Rapatriement de réfugiés congolais venant de Kinshasa.
Luz Luzemo



Goma. After the Nyiragongo volcano eruption.
Andrew Maccoll



Goma, au bord du lac Kivu. Lessives.
Marc Bleich



Sake CTA branch. At the end of a meeting of first aid volunteers of the Red Cross of the Democratic Republic of Congo.
Virginie Louis



Goma, Dom Bosco orphanage.
Marizilda Cruppe



Goma, Dom Bosco orphanage. One of the former child-soldiers who took refuge in the orphanage.
Marizilda Cruppe



Goma, Dom Bosco orphanage.
Marizilda Cruppe



Goma. A mother, HIV positive, living in a little house donated by the NGO Femme Plus.
Marizilda Cruppe



Goma airport. Children boarding an ICR plane flying to Kinshasa to be reunited with their families.
Marizilda Cruppe



Goma airport. Children in an ICR plane who are about to be reunited with their families in Kinshasa.
Marizilda Cruppe



Kinshasa, quarter located near the Congo River, inhabited by fishermen community and regularly flooded. ICR informs the population on the dangers of electric connections in the ground.
Marizilda Cruppe



Children from Burungu village, near Goma.
Marizilda Cruppe



Kindu. ICR employees travelling on motorbike towards Munyengo village, 30 kilometers away from there.
Marizilda Cruppe



Kindu. ICR employees travelling on motorbike towards Munyengo village, 30 kilometers away from there.
Marizilda Cruppe



Children living in Munyengo village.
Marizilda Cruppe



Katanga province. Patients in Moba hospital.
Wojtek Lembryk



Munyengo village. Daily life.
Marizilda Cruppe



Kindu. ICR employees travelling on motorbike towards Munyengo village, 30 kilometers away from there.
Marizilda Cruppe



Kindu. ICR employees crossing the Congo river on a paddle boat to continue their trip on motorbike towards Munyengo village, 30 kilometers away from there.
Marizilda Cruppe



Kindu. ICR employees crossing the Congo river on a paddle boat to continue their trip on motorbike towards Munyengo village, 30 kilometers away from there.
Marizilda Cruppe



South Kivu, Sange village. ICR play promoting awareness to the consequences of rape.
Janet Powell



Katanga province, suburbs of Moba. A volunteer from the Red Cross of the Democratic Republic of the Congo distributes Red Cross messages.
Wojtek Lembryk



Katanga province, Moba. Children playing football near the hospital.
Wojtek Lembryk



Katanga province, Moba. Portrait of a child.
Wojtek Lembryk



Jalalabad, Samarkhel, camp for displaced people. Portrait of children.
Thierry Gassmann



South Kivu province, Shabunda. Volunteers of the Red Cross of the Democratic Republic of Congo unload a plane during a non-food relief distribution for 2500 beneficiaries.
Wojtek Lembryk



Katanga province, Kilumbe.
Wojtek Lembryk



Katanga province, Kilumbe.
Wojtek Lembryk



Katanga province, Kilumbe. A family mourns the loss of a seven year old girl, a cholera victim.
Wojtek Lembryk



Katanga province, Kilumbe. ICR boat on lake Upemba.
Wojtek Lembryk



Katanga province, Kilumbe. ICR boat on lake Upemba.
Wojtek Lembryk



Katanga province, Kilumbe. Portrait of a child.
Wojtek Lembryk



Katanga province, suburbs of Moba. Volunteer of the Red Cross Society of the Democratic Republic of the Congo distributing Red Cross messages.
Wojtek Lembryk



South Kivu province, Shabunda. A beneficiary of a distribution by the Red Cross of the Democratic Republic of Congo.
Wojtek Lembryk



South Kivu, Minova city displaced persons camp. Internally displaced children and volunteers of the Red Cross Society of the Democratic Republic of the Congo.
Carl De Keyzer



Kisangani. Crossing Lindi River by pirogue.
Carl De Keyzer



Yangambi. Woman confined to her bed at the hospital.
Carl De Keyzer



North Kivu Province, city of Goma. Families doing their washing in the lake.
Pedram Yazdi



North Kivu, Kibirizi. Inhabitants fetch water from one of the 44 ICR-repaired water points.
Pedram Yazdi



South Kivu province, Mwirima. Children in front of the counselling centre ("maison d'écoute").
Pedram Yazdi



Equateur province, Monzaya village. Children near a house that was built with the help of the International Committee of the Red Cross (ICRC) after many houses were destroyed during the armed violence in 2009.
Jonathan Torgovnik



Equateur province, Dongo town. Children next to the Congo river.
Jonathan Torgovnik



Equateur province, Dongo town. Residents in the town are now living in relative calm following the 2009 armed violence in the province.
Jonathan Torgovnik



Owanda. An ICR and Congolese Red Cross employee prepares cassava cuttings tolerant to mosaic disease. These cuttings will be distributed to local populations in the Likouala district.
Jonathan Torgovnik



Kpeta. Group portrait of children.
Jonathan Torgovnik



Owanda. A village woman: she received cassava cuttings, agricultural equipment and fishing supplies from the ICR.
Jonathan Torgovnik



Periphery of Kigali. The neighbourhood where a grandmother who has been reunited with her two granddaughters lives.
Nadia Shira Cohen



Cuvette Department. Boat used by the ICR and the Congolese Red Cross to travel to the village of Loukoléla to pick up two sisters of 8 and 9 years old in order to accompany them to Rwanda.
Nadia Shira Cohen



Cuvette Department, along the Congo River, Mossaka. Children bath and play in the river and women and young girls wash their dishes.
Nadia Shira Cohen



Cuvette Department, Loukoléla. Two orphan sisters from Rwanda. Volunteers of the Congolese Red Cross will take them back to Rwanda where they will meet their grandmother.
Nadia Shira Cohen



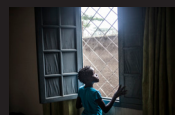
Cuvette Department, Loukoléla. A woman, in a pensive moment, during a meeting with volunteers of the Congolese Red Cross who have come to take her foster daughters back to Rwanda.
Nadia Shira Cohen



Cuvette Department, Loukoléla. An orphan girl wait near the boat for the Congolese Red Cross volunteers that will bring her and her sister back to Rwanda.
Nadia Shira Cohen



Cuvette Department, Loukoléla. Two orphan sisters wait in the boat for the Congolese Red Cross volunteers that will bring them back to Rwanda.
Nadia Shira Cohen



Cuvette Department, Mossaka. An orphan girl looks out of the window of a hotel, on her first day of her and her sister's journey to Rwanda.
Nadia Shira Cohen



Periphery of Kigali. A girl admires the kerosene lamp alight in her grandmother's mud home, with whom she and her sister were reunited.
Nadia Shira Cohen



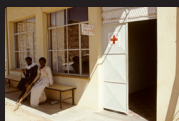
Two orphan sisters look out the window on their flight to Rwanda, where they will go live with their grandmother.
Nadia Shira Cohen



Northern Wollo, Korem. Bread distribution to displaced persons.
Edouard Winiger



Wolo Province, Bati. Afars nomads and farmers having left their villages wait for ICRC rehousing.
Catherine Peduzzi



Asmara, centre orthopédique du CICR. Vue du bureau de rééducation à la marche.
Thierry Gassmann



Mekele, Quiha displaced persons camp. General view.
Thierry Gassmann



Adwa. More than 7,000 displaced persons awaiting for food rations cards.
Dany Gignoux



Axum displaced persons camp. Partial view.
Dany Gignoux



Maychew, camp pour personnes déplacées. Vie quotidienne au coucher du soleil.
Dany Gignoux



Mekele. Portrait d'un enfant déplacé par les conflits et la sécheresse.
Dany Gignoux



Maychew, camp pour personnes déplacées. Vie quotidienne au coucher du soleil.
Dany Gignoux



Adwa Camp. Nutrition centre. Enriched milk distribution to children.
Jean Bastian



Asmara. The ICRC main warehouse.
Dany Gignoux



Sénafé. Enregistrement et distribution de cartes de rations aux villageois.
Thierry Gassmann



Sekota . Largage de secours à partir d'un avion Hercules affrété par le CICR
Eric Gasser



Dolo Ado camp. The Somali refugees fleeing the fighting found shelter in this camp.
Mariana Olander



Alder. Evaluation in a village destroyed by floods.
Luz Luzemo



Juba valley. Mobile medical team.
Luz Luzemo



Gode. Relief distribution to flood's victims.
Luz Luzemo



Gode. Presence of the ICRC in this barren, drought and famine-stricken region.
Till Mayer



Gode. A barren, drought and famine-stricken region.
Till Mayer



Denan. A nomad family in this barren, drought and famine-stricken region.
Till Mayer



Gode. Nomads quit this barren, drought and famine-stricken region in search of foods.
Till Mayer



Gode. Supplementary feeding centre for malnourished children.
Till Mayer



Denan camp for displaced nomads, victims of drought and famine.
Till Mayer



Denan. Displaced nomads, victims of drought and famine.
Till Mayer



Denan. Displaced nomads, victims of drought and famine.
Till Mayer



Denan. Children.
Till Mayer



Denan. Beneficiaries of ICRC food assistance.
Till Mayer



Denan. Beneficiaries of ICRC food assistance.
Till Mayer



Denan. Beneficiary of ICRC food assistance.
Till Mayer



Denan. Beneficiary returning home with relief foods.
Till Mayer



Denan. Burial of drought and famine victims.
Amanda Williamson



Jara region. Portrait of a girl from the Afar community.
Marc Bleich



Armed man with his family in front of their home.
Marc Bleich



Portrait of an Afar child.
Marc Bleich



Tigray, Kaza. Refugees are returning to central Tigray. Relief Society Of Tigray (REST)'s policy is to have them wait for several days to check for signs of cholera before allowing them to move on.
Malcolm Walker



Tigray, Kailima village. Local worker are putting final touches to a hand dug well.
Malcolm Walker



Tigray region, Kaza. Refugees are returning from Sudan to central Tigray.
Malcolm Walker



Tigray. ICRC and OXFAM vehicles are on their way.
Malcolm Walker



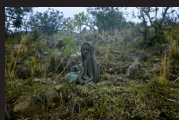
Tigray region, Zekeze river. Crossing the river.
Malcolm Walker



Tigray region, Kaza. Refugees are returning to central Tigray. Relief Society Of Tigray (REST)'s policy is to have them wait for several days to check for signs of cholera before allowing them to move on.
Malcolm Walker



Tigray region. Portrait of Coptic priests.
Malcolm Walker



Tigray region. Portrait of a girl.
Malcolm Walker



Gode. Unloading of relief supplies destined for victims of drought and famine.
Till Mayer



Gode. Unloading of relief supplies destined for victims of drought and famine.
Till Mayer



Dire Dawa. The first flight arrives with on board 177 prisoners of war and civilian internees. Somme 10,000 people welcome them back.
Helena Mach



A barren drought and famine-stricken district.
Till Mayer



Denan. A barren, drought and famine-stricken district.
Till Mayer



Denan. Father burying his son, drought and famine victim.
Till Mayer



Denan. Beneficiary returning home with relief foods.
Till Mayer



West Hararghe. Drought victims, beneficiary of the ICRC assistance programme.
Roland Sidler



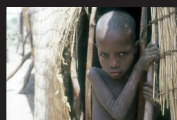
West Hararghe. Children, victims of drought, during the ICRC food and seeds distribution.
Roland Sidler



Village near Dire Dawa.
Ursula Meissner



Dire Dawa. Portrait of a young girl.
Ursula Meissner



Afar region. Recipient of ICRC food relief distribution.
Nick Danziger



Afar region. Recipients of ICRC food relief distribution.
Nick Danziger



North of Gswane. Waterhole where cattle is brought to drink.
Marc Bleich

RED CROSS

MEMORIES

GUATEMALA



Nebaj. This family participates in the campaign "People on war, even wars have limits".
Till Mayer



Nebaj. Handling out information on the ICRC activities.
Till Mayer



Guatemala-City. An ICRC delegate visits a widows garment shop.
Till Mayer



Nebaj. Mother and her child.
Till Mayer



Nebaj. Village children.
Till Mayer



Nebaj. Village little girl.
Till Mayer



Nebaj. Village child.
Till Mayer



Nebaj. Little girl.
Till Mayer



Nebaj. Aged woman.
Till Mayer



Khan Younis. Two brothers play in their house under construction.
Daniele Volpe



Quiche department. Portrait.
Carla Molina



Quiche department. Clothes of deceased people are displayed to help in identifying bodies.
Carla Molina



Quiche department. Bodies of people were identified. The families are about to bury them again, in dignity and according to their customs.
Carla Molina



Quiche department. Bodies of people were identified. The families are about to bury them again, in dignity and according to their customs.
Carla Molina



Quiche department. Bodies of people were identified. The families are about to bury them again, in dignity and according to their customs.
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Quiche department. Bodies of people were identified. The families are about to bury them again, in dignity and according to their customs.
Carla Molina



Quiche Department, Nebaj. Human remains are moved to where they will be buried by family members.
Daniele Volpe



Quiche Department, Nebaj. Family members at the wake of a loved one.
Daniele Volpe



Quiche Department, Nebaj. A family member looks at a loved one's coffin.
Daniele Volpe



Quiche Department, Nebaj. Families bury the remains of the 81 people who died during the armed conflict in Guatemala, on March 23 1982, in the "Estrella Polar" municipality of Chajul, Quiché.
Daniele Volpe



Quiche Department, Nebaj. Coffins containing the human remains of 81 people killed during the armed conflict in Guatemala.
Daniele Volpe



Quiche Department, Nebaj. Coffins containing the human remains of 81 people killed during the armed conflict in Guatemala.
Daniele Volpe



Quiche Department, Nebaj. Family members perform rituals according to their customs as a farewell to their loved ones.
Daniele Volpe



Quiche Department, Nebaj. The ICRC supports families in the burial process so that communities may provide a proper and dignified burial for the deceased.
Daniele Volpe



Quiche Department, Nebaj. Families mourn their loved ones on an entire day and share food with their community, who also accompany them in the process.
Daniele Volpe



Quiche Department, Nebaj. The community joins in mourning lost loved ones.
Daniele Volpe



Quiquill. The ICRC helps relatives of missing persons give them a decent burial. The arrival of the mortal remains is always a difficult moment for the families. The pain for the loss of a beloved one becomes intense, acute, unbearable.
Daniele Volpe



Quiquill. The ICRC helps relatives of missing persons give them a decent burial.
Daniele Volpe



Quiche Department, Nebaj. Families next to the human remains of their loved one.
Daniele Volpe



Quiche department. Bodies of people were identified. The families are about to bury them again, in dignity and according to their customs.
Carla Molina



San Juan Comalapa. Remains of 172 victims of the armed conflict in Guatemala.
Francesco Panetta



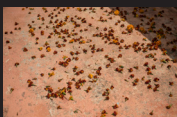
Chimaltenango, San Juan Comalapa. This woman, 66, holds a picture of her brother, who was taken by the army in 1982 during the civil war.
Daniele Volpe



Chimaltenango, San Juan Comalapa. An ice-cream street vendor waits for clients inside the public cemetery of the city for the Day of the Dead.
Daniele Volpe



Chimaltenango, San Juan Comalapa. A large family pays tribute to its deceased loved ones in the public cemetery of the city for the Day of the Dead.
Daniele Volpe



Chimaltenango, San Juan Comalapa. Decorative flowers lie over a grave in the public cemetery of the city for the Day of the Dead.
Daniele Volpe



Chimaltenango, San Juan Comalapa. Residents decorate the graves of their loved ones in the public cemetery for the Day of the Dead during the COVID-19 pandemic.
Daniele Volpe



Chimaltenango, San Juan Comalapa. Residents cross the alleys of the public cemetery to reach the graves of their loved ones and pay their tribute for the Day of the Dead during the COVID-19 pandemic.
Daniele Volpe



Chimaltenango, San Juan Comalapa. Residents decorate the graves of their loved ones in the public cemetery for the Day of the Dead during the COVID-19 pandemic.
Daniele Volpe



Chimaltenango, San Juan Comalapa. A decorated memorial lists name by name, the people found in 2003 in a former army camp.
Daniele Volpe



Chimaltenango, San Juan Comalapa. A day before the Day of the Dead, families linger around the tombs of their loved ones and children fly kites in the cemetery of the city.
Daniele Volpe



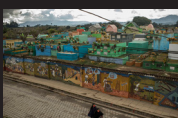
Chimaltenango, San Juan Comalapa. A large family flies kites while paying tribute to their deceased loved ones for the Day of the Dead in the public cemetery of the city.
Daniele Volpe



Chimaltenango, San Juan Comalapa. Maria, 56, performs a Mayan ceremony in her home to honor their deceased loved ones.
Daniele Volpe



Chimaltenango, San Juan Comalapa. Maria, 56, and her daughter Rosario perform a Mayan ceremony in their home to honor their deceased loved ones.
Daniele Volpe



Chimaltenango, San Juan Comalapa. On the Day of the Dead, a day when families would normally be celebrating in the cemetery of the city the gates are shut, and the area is empty because of the COVID-19 pandemic, while normally families gather to celebrate their dead.
Daniele Volpe



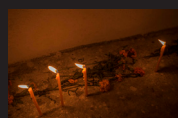
Chimaltenango, San Juan Comalapa. On November 1st, Day of the Dead, the cemetery of the city appears empty. To contain the spread of COVID-19, Guatemalan authorities forbid access to cemeteries.
Daniele Volpe



Chimaltenango, San Juan Comalapa. For the Day of the Dead, Rosa, 42, and her mother Feliciano, 79, pray in front of the altar the family has arranged to honor the memory of Encarnación Apen Curruchic, their brother, who went missing when he was 18.
Daniele Volpe



Chimaltenango, San Juan Comalapa. For the Day of the Dead, Rosa Marina Apen, 42, burns frankincense over the altar to honor the memory of her brother, Encarnación Apen Curruchic, who was kidnapped in 1982. Her mother, Feliciano Curruchic, 79, prays beside her.
Daniele Volpe



Chimaltenango, San Juan Comalapa. For the Day of the Dead, candles are placed in front of the names of people who went missing during the civil war.
Daniele Volpe



Pueblo Nuevo, Ixcán, Quiché Guatemala. Working group with newspapers. Reflection about violence. - Pilot implementation "Exploring the humanitarian law" (EHL) in secondary school.
Michele Poretti



Pueblo Nuevo, Ixcán, Quiché Guatemala. Learning the international humanitarian law in an interactive way. Students participating at the pilot implementation "exploremos el derecho humanitario" (EDH) in secondary school.
Michele Poretti



Antigua/Guatemala. Boys learning the international humanitarian law in an interactive way. Pilot implementation "exploremos el derecho humanitario" (EDH) in secondary school.
Michele Poretti



Antigua/Guatemala. Reflection in group about violence, employing journals. - Pilot implementation "exploremos el derecho humanitario" (EDH) in secondary school.
Michele Poretti



Conflit israélo-arabe. Opération de transfert des familles arabes se rendant de Gaza vers l'Egypte.
Françoise Bory



Imaza District, Shushug village. This man is the leader of the village, populated by Awañun indigenous tribes. He sits on the bed where his mother used to sleep. He lost both his parents to COVID-19.
Tomas Munita



Imaza District, Shushug village. This woman talks about the recent passing of her father. He used to be an elderly leader of the village. He passed away due to COVID-19 during the height of the pandemic.
Tomas Munita



Imaza District, Shushug village. This woman, 25, carries cassava on her back and her daughter on the front. Her son walks with her in the village populated by indigenous Awañun tribes.
Tomas Munita



ICRC boat transporting families from Yowid and Wambi villages towards Merauke in Papua.



ICRC boat transporting families from Yowid and Wambi villages towards Merauke in Papua.



Papua, Merauke camp for displaced persons. Water distribution point and sanitation facility provided by the ICRC.



Southern Gaza, Al Shoka. Agricultural material distribution.
Alan Meier



Uatulare. Relief distribution.



Uatulare. Water distribution.



Uatulare. Water distribution.



Local transport.



Dilor. Warehouse.



Transporting goods by helicopter.



Ache Timur district, Indra Makmur sub-district. ICRC constructed or rehabilitated water and sanitation facilities in villages.
Alan Meier



Ache Timur district, Darul Aman sub-district. Man on his bicycle.
Alan Meier



Sub district Pendawa, district Aceh Timur. Paysans with their tools.
Alan Meier



Sub district Pendawa, district Aceh Timur. A paysant.
Alan Meier



District Aceh Utara, sub district Nisam. Distribution of vouchers which can be exchanged for agriculture inputs (fertilizer, herbicides, tools, seed, etc.) at local markets.
Alan Meier



District Aceh Utara, sub district Nisam. Distribution of vouchers which can be exchanged for agriculture inputs (fertilizer, herbicides, tools, seed, etc.) at local markets.
Alan Meier



District Aceh Utara, sub district Tanah Jambo Aye. A young girl.
Alan Meier



District Aceh Utara, sub district Nisam Antara. The village resident.
Alan Meier



North Sumatra, Medan, Labuhan Deli Prison. Inmates' belongings are steamed in oil drums to eliminate scabies mites.
Generesius Blomen Nomer



Dili. Pêcheurs réparant leurs filets avec au loin un navire de guerre portugais.
Boris Heger



Irian Jaya, N'Geselema. Drought-stricken population during the medical and nutritional surveys conducted jointly by the ICRC/PMI (Indonesian Red Cross Society).
Roland Sidler



Irian Jaya, N'Geselema. Préparation de distribution d'outils agricoles et de semences.
Roland Sidler



Irian Jaya, Ilaga. Evaluation médicale et nutritionnelle.
Roland Sidler



Bateau du CICR destiné à transporter des secours dans la province de Maluku-Nord.
Arista Idris



Djakarta. Distribution de manuels scolaires diffusant les principes fondamentaux de la Croix-Rouge.



Djakarta. Distribution de manuels scolaires diffusant les principes fondamentaux de la Croix-Rouge.



District de Liquisa, Leorema. Approvisionnement en eau à une fontaine installée par le CICR.
Boris Heger



District de Baucau, Daudere. Femme âgée de retour dans son village détruit.
Boris Heger



Dili. Vie quotidienne.
Boris Heger



Entre Aileu et Dili. Enfants.
Boris Heger



Borneo, Central Kalimantan, Sampit river port. Madurese boarding a ship provided by the Indonesian authorities to evacuate them towards East Java.
Arista Idris



Borneo, Central Kalimantan, Sampit river port. Evacuation of Madurese settlers aboard vessel provided by the Indonesian authorities.
Arista Idris



Borneo, Central Kalimantan, Sampit camp. Clearing out of garbage by Indonesian Red Cross volunteers hand in hand with the displaced persons.
Arista Idris



Borneo, Central Kalimantan, Sampit. Mobile health post run by the Indonesian Red Cross.
Arista Idris



Dili. INTERFET's check point.
Franco Pagetti



Dili. INTERFET's forces patrolling in the city.
Franco Pagetti



Dili. Displaced people emerging from the jungle find shelter in the stadium.
Franco Pagetti



Dili. Returnees from Kupang (West Timor).
Franco Pagetti



Dili. Returnees from the jungle camping in the city.
Ezz Zanoun
Franco Pagetti



District d'Ermera, Lete Foro. Lors d'une distribution d'assistance aux veuves.
Boris Heger



District d'Ermera, Lete Foro. Distribution d'assistance aux veuves.
Boris Heger



District d'Ermera, Riheu. Inauguration d'une pompe à eau installée par le CICR.
Endah Sri Wahyu



Between Aileu and Hota-Bullico. Transport by helicopter of relief supplies to Hota-Bullico.
Michael Kleiner



Dili. Liste de personnes ayant reçus des messages Croix-Rouge.
Michael Kleiner



District d'Alnaro, Manutassi. Diffusion des principes de la Croix-Rouge auprès des villageois.
Boris Heger



District d'Alnaro, Manutassi. Diffusion des principes de la Croix-Rouge auprès des villageois.
Boris Heger



District d'Alnaro, Aituto. Eglise moderne et traditionnelle.
Boris Heger



Aituto, Alnaro District. This little girl's home was spared the looting and destruction.
Boris Heger



Same. Family reunion under the eegis of the ICRC.
Boris Heger



Alnaro, école. Diffusion des principes de la Croix-Rouge auprès des enfants.
Boris Heger



Paulat, Alnaro District. Having returned to their village, a family writes a Red Cross Message to relatives who have stayed behind in West Timor refugee camps.
Boris Heger



District d'Alnaro, Cassa. Villageois vivant dans les décombres de leurs maisons qui ont été complètement détruites.
Boris Heger



District d'Alnaro, Cassa. Villageois vivant dans les décombres de leurs maisons qui ont été complètement détruites.
Boris Heger



District d'Alnaro, Cassa. Villageois vivant dans les décombres de leurs maisons qui ont été complètement détruites.
Boris Heger



District d'Alnaro, Cassa. Villageois vivant dans les décombres de leurs maisons qui ont été complètement détruites.
Boris Heger



District d'Alnaro, Cassa. Villageois vivant dans les décombres de leurs maisons qui ont été complètement détruites.
Boris Heger



Mosul. Fillette.
Michel Comte



Basra. Femme avec son enfant.
Michel Comte



Baghdad. Enfants dans la rue.
Michel Comte



Al-Tash, refugee camp. Giving and collecting Red Cross messages from Kurd refugees who flee Southern Iraq.
Philippe Dutoit



Baghdad, drinking water packs distribution to the civilian population.
Philippe Dutoit



Baghdad, drinking water packs distribution to the civilian population.
Philippe Dutoit



Al-Tash, refugee camp. Portrait of Kurd refugees who just arrived after fleeing Southern Iraq.
Philippe Dutoit



Al-Tash, refugee camp. Portrait of Kurd refugees who just arrived after fleeing Southern Iraq.
Philippe Dutoit



Al-Tash, refugee camp. Portrait of Iranian refugees who fled the Iran-Iraq war. They settled in mud houses.
Philippe Dutoit



Al-Tash, refugee camp. Portrait of Iranian refugees who fled the Iran-Iraq war. They settled in mud houses.
Philippe Dutoit



Al-Tash, refugee camp. Portrait of Iranian refugees who fled the Iran-Iraq war.
Philippe Dutoit



Al-Tash, refugee camp. Portrait of a Kurd refugee.
Philippe Dutoit



Al-Tash, refugee camp. Iranian refugees are going to their house with their food rations on a horse-drawn cart. The camp was created for Iranian refugees during the Iran-Iraq war.
Philippe Dutoit



Al-Tash, refugee camp. Iranian refugees are going to their house with their food rations on a horse-drawn cart. The camp was created for Iranian refugees during the Iran-Iraq war.
Philippe Dutoit



ICRC help convoy leaving Amman to Baghdad.
Philippe Dutoit



ICRC help convoy leaving Amman to Baghdad. Prayer hour.
Philippe Dutoit



Penjwin, displaced persons camp. Wild camp of Kurd internally displaced persons.
Lasse Noergaard



Outskirt of Baghdad, Husseinliyah. Distribution of drinking water to the civilian population.
Lasse Noergaard



Penjwin, campement. Kurd children supply water.
Lasse Noergaard



Penjwin, displaced persons camp. Wild camp of Kurd internally displaced persons.
Lasse Noergaard



Penjwin, displaced persons camp. Wild camp of Kurd internally displaced persons.
Lasse Noergaard



Penjwin, displaced persons camp. Wild camp of Kurd internally displaced persons.
Lasse Noergaard



Penjwin, displaced persons camp. Wild camp of Kurd internally displaced persons.
Lasse Noergaard



Penjwin, displaced persons camp. Wild camp of Kurd internally displaced persons.
Cédric Piralla



Penjwin, internally displaced persons camp. Preparation of an ICRC food distribution for 14'000 Kurd displaced persons.
Cédric Piralla



Kerbala. The local market is reviving.
Marcel Vergeer



Penjwin. The Oxfam tank provides water to the city.
Marcel Vergeer



Nasiriyah, Al-Tar village. An ICRC water distribution in the street.
Marcel Vergeer



Penjwin, central city. People live in destroyed houses.
Marcel Vergeer



Basra Governorate, Chatt Al-Arab village. Portrait of siblings who live in a mine-contaminated area.
Mike Mustafa Khalaf



Basra Governorate, Chatt Al-Arab village. Portrait of siblings who live in a mine-contaminated area.
Mike Mustafa Khalaf



Basra Governorate, Chatt Al-Arab village. Portrait of a man who lives in a mine-contaminated area. In the background, the dried-up River Jasser.
Mike Mustafa Khalaf



Baghdad, child.
Ursula Meissner



Baghdad, Al Rashad Psychiatric Hospital, which receives drinking water produced by the ICRC's "Water line".
Ursula Meissner



Baghdad. Civilians asking for help or offering their services to the coalition forces.
Benoît Schaeffer



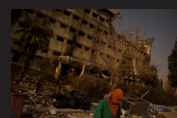
Baghdad. Man tearing up the portrait of Saddam Hussein.
Thierry Gassmann



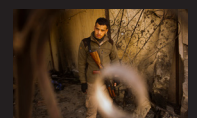
Baghdad. Daily life.
Thierry Gassmann



Baghdad, field hospital intalled by Saudi Arabian Army. Portrait.
Thierry Gassmann



Mosul, Salma hospital. A nurse in front of the hospital that was destroyed.
André Liohn



Mosul. A young Iraqi soldier is standing in a destroyed house.
André Liohn



Mosul. Displaced persons from west Mosul are being received by the Iraqi army.
André Liohn



Mosul. Displaced persons from west Mosul are being received by the Iraqi army.
André Liohn



Mosul, Hay Talran neighborhood. Civilians are leaving the neighborhood during the second phase of the military offensive to retake the city from armed groups.
André Liohn



Baghdad. Civilians coming to ask for help to coalition forces.
Benoît Schaeffer



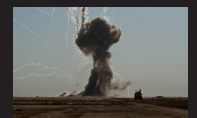
In a Baghdad street.
Omar Saad



Missan Governorate. ICRC Explosive Ordnance Disposal (EOD) operation. Children playing in the area.
Kristjan Sigfusson



Mosul. Children playing in the streets. Many of the houses and civilian infrastructure have been destroyed during the offensives.
André Liohn



Mosul. Civilians speak with a soldier from the Iraqi Federal Police. Many of the houses and civilian infrastructure have been destroyed during the offensives.
André Liohn



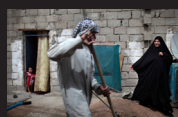
Baghdad, Sadr City. Residents carry clean drinking water provided by an ICRC project.
Ed Ou



Baghdad, Zafraniya neighbourhood. Children play in a makeshift playground. Zafraniya has become a refuge for internally displaced Iraqis fleeing violence in other parts of the country.
Ed Ou



Basra. A worker of the Al-Zubai centre tends to graves of recovered but unidentified casualties of war.
Ed Ou



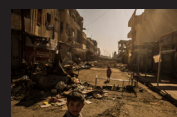
Basra. A woman watches over a family member who helps her to make bricks. She received a grant from the ICRC to start a brick fabrication business.
Ed Ou



Sulaymaniyah governorate, Chamchamal prison. A mother and her young girl cheerful after visiting her father in prison.
Ed Ou



A child transporting gasoline to his house passing by Iraqi soldiers from the Federal police.
André Liohn



Mosul. Children playing in the streets. Many of the houses and civilian infrastructure have been destroyed during the offensives.
André Liohn



Mosul. Civilians speak with a soldier from the Iraqi Federal Police. Many of the houses and civilian infrastructure have been destroyed during the offensives.
André Liohn



Saint-Simon beach. Palestinian woman.
Jean-Jacques Kurz



Bekaa Valley. Child during a medical consultation.
Jean-Jacques Kurz



Outskirts of Beyrouth. Fetching water.
Jean-Jacques Kurz



Outskirts of Beyrouth. Fetching water.
Jean-Jacques Kurz



Damour, Christian town. House destroyed by reprisals.
Jean-Jacques Kurz



Damour, Christian town. Houses destroyed by reprisals.
Jean-Jacques Kurz



Beyrouth. Military patrol during the truce.
Jean-Jacques Kurz



Beyrouth. Soldier armed with a rocket-launcher.
Jean-Jacques Kurz



Beyrouth. Jeunes miliciens dans la rue.
Jean-Jacques Kurz



Beirut, Saint-Simon beach, Palestinian camp. Daily life of refugees.
Jean-Jacques Kurz



Southern outskirts of Beyrouth. ICRC field hospital.
Jean-Jacques Kurz



Beirut, Saint-Simon beach. View on the Palestinian refugees' camp with graffiti on the walls.
Jean-Jacques Kurz



Bekaa Valley. ICRC medical mobile team treating the villagers and distributing medicines to them.
Jean-Jacques Kurz



Bekaa Valley, village of Namé. Relief distribution to displaced persons.
Jean Mohr



Sidon. Destruction caused by fighting between several armed factions.
Nicolas Sommer



Bekaa Valley, Qsarissaba village. Children.
Jean Mohr



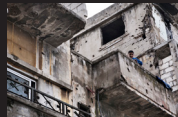
Tyre, Rachidie camp. Group of children.
Jean Mohr



Tripoli, Bab al-Tabbaneh. Destruction and poverty are consequences of recurring conflicts. The market, once overcrowded, is now empty because of the conflict.
Laura Salvinelli



Tripoli, Bab al-Tabbaneh. Destruction and poverty are consequences of recurring conflicts. A barbershop.
Laura Salvinelli



Tripoli, Jabal Mohsen. Destruction and poverty are consequences of recurring conflicts.
Laura Salvinelli



Tripoli, Jabal Mohsen. Children are playing surrounded by buildings destroyed by the conflict.
Laura Salvinelli



Tripoli, Jabal Mohsen. Children are playing in a place destroyed by the conflict.
Laura Salvinelli



South Lebanon. ICRC relief is carried on donkeys to Burgos.
Bazzuri



South Lebanon. Portraits of villagers.
Bazzuri



Tripoli, Bab al-Tabbaneh. Destruction and poverty are consequences of recurring conflicts.
Laura Salvinelli



Tripoli, Bab al-Tabbaneh. Children are playing surrounded by buildings destroyed by the conflict.
Laura Salvinelli



Tripoli, Bab al-Tabbaneh. Kitchens run by and for the community project. Shalkha and her son-in-law Abu are beneficiaries of the project.
Laura Salvinelli



Tripoli, Bab al-Tabbaneh. Kitchens run by and for the community project. Sobhi and his wife Em, project beneficiaries, have lost one of their seven children, killed by a sniper inside their home.
Laura Salvinelli



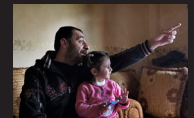
Tripoli, Bab al-Tabbaneh. Kitchens run by and for the community project. This man and his wife, project beneficiaries, have lost one of their seven children, killed by a sniper inside their home.
Laura Salvinelli



Tripoli, Jabal Mohsen. Kitchens run by and for the community project. Every day Doha (left) and Rabiha prepare 100 lunches for the most vulnerable.
Laura Salvinelli



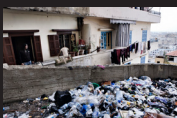
Tripoli, Jabal Mohsen. Kitchens run by and for the community project. Every day Doha prepares 100 lunches for the most vulnerable.
Laura Salvinelli



Tripoli, Jabal Mohsen. Kitchens run by and for the community project. Ruba, to whom his is showing where the shooting are coming from, are beneficiaries of the project.
Laura Salvinelli



Tripoli, Jabal Mohsen. Kitchens run by and for the community project. Taleb and his mother-in-law Dahiya are beneficiaries of the project.
Laura Salvinelli



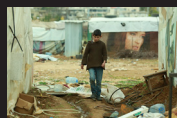
Tripoli, Jabal Mohsen. Destruction and poverty are consequences of recurring conflicts.
Laura Salvinelli



Ras Baalbek. ICRC cash assistance programme for Lebanese returnees and host communities. Beneficiaries are allowed to invest freely in what they need most.
Hussein Baydoun



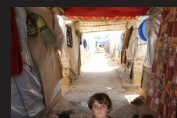
Ras Baalbek. ICRC cash assistance programme for Lebanese returnees and host communities. Beneficiaries are allowed to invest freely in what they need most.
Hussein Baydoun



Ras Baalbek. ICRC cash assistance programme for Lebanese returnees and host communities. Beneficiaries are allowed to invest freely in what they need most.
Hussein Baydoun



Akkar, Al-Sahel Syrian refugee camp. The Sahel region is home to nearly 72,000 Lebanese citizens and has taken in more than 60,000 Syrian refugees since the start of the crisis in Syria.
Ghaith Tahtah



Akkar, Al-Sahel Syrian refugee camp. With the influx of refugees, health and education services in the villages and towns in Akkar have been further exacerbated.
Ghaith Tahtah



Beirut, Rafik Hariri University Hospital. Aya is as old as the Syrian crisis. She has known no life other than that of a refugee. She lives with her family of eight in Al-Qaa, on the Lebanese-Syrian border. While playing in the farm her family lives in, she severely injured her hand in one of the grass-cutting machines.
Stephen Gerard Kelly



Bent Jball, southern Lebanon. A family whose house was severely damaged by the bombings has temporarily found shelter in the house of relatives. They live in the cellar.
Teun Anthony Voeten



Tripoli, Bab al-Tabbaneh. Children are playing surrounded by buildings destroyed by the conflict.
Laura Salvinelli



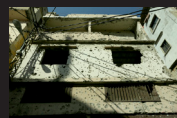
Tripoli, Bab al-Tabbaneh. Destruction and poverty are consequences of recurring conflicts.
Laura Salvinelli



Tripoli, Jabal Mohsen. Destruction and poverty are consequences of recurring conflicts. Nazira lives with two sisters, one of whom has been severely injured.
Laura Salvinelli



Akkar. Hygiene items to more than 2500 Lebanese and Syrian families.
Ghaith Tahtah



Tripoli, Bab al-Tabbaneh. After the last violent clashes that erupted in the city, the ICRC is responding by replacing windows and glass doors.
Hussein Baydoun



Sud-Liban. Chagra en ruines.
Marwan Naamani



South Lebanon, Madjal Selem. Families returning after the fighting.
Marwan Naamani



Salda district. Alin al-Hilweh Palestinian refugee camp.
Ghaith Tahtah



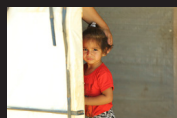
Beirut, Sanayeh Garden Public Park. Portrait of an internally displaced woman.
Marko Kekic



Salda district. Alin al-Hilweh Palestinian refugee camp. Daily life scene.
Ghaith Tahtah



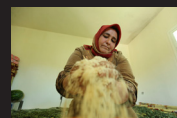
Ras Baalbek. Lina with her three children in their makeshift home.
Hussein Baydoun



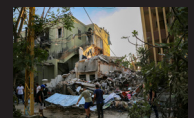
Ras Baalbek. Rahaf, Um Khaleel's two-year-old granddaughter, in their tent.
Hussein Baydoun



On the edge of Ras Baalbek. Abu Khaleel sits with his family in their tent.
Hussein Baydoun



Ras Baalbek. Um Mohammad in her home.
Hussein Baydoun



Beyrouth, Karantina. Residents organize themselves to clean up the damage from the explosions of August 4.
Miriam Tallah



Convoi de vivres et de médicaments pour la Croix-Rouge de Jinotepa.
Michèle Mercier



Managua. Chargement et préparatifs pour une action de secours.
Michèle Mercier



Jinotepa, devant le siège de la Croix-Rouge. Déchargement des secours.
Michèle Mercier



Jinotepa. Distribution de vêtements.
Michèle Mercier



Jinotepa. Pharmacie de la Croix-Rouge locale.
Michèle Mercier



Rama. Groupe de jeunes Nicaraguayens.
Philippe Merchez



Département de Zelaya Norte. Personnes déplacées.
Roland Bigler



Département de Zelaya Norte. Personnes déplacées.
Roland Bigler



Département de Zelaya Norte. Personnes déplacées.
Roland Bigler



Département de Zelaya Norte. Enfants déplacés.
Roland Bigler



Département de Zelaya Norte. Enfants déplacés.
Roland Bigler



Département de Zelaya Norte. Enfants déplacés.
Roland Bigler



Département de Zelaya, Asentamiento. Distribution de vêtements usagés par les secouristes de la Croix-Rouge du Nicaragua à des personnes déplacées.
Roland Bigler



Département de Zelaya, Asentamiento. Distribution de vêtements usagés par les secouristes de la Croix-Rouge du Nicaragua à des personnes déplacées.
Roland Bigler



Département de Zelaya, Asentamiento. Distribution de vêtements usagés par les secouristes de la Croix-Rouge du Nicaragua à des personnes déplacées.
Roland Bigler



Département de Zelaya Norte. Enfants déplacés.
Roland Bigler



Département de Zelaya Norte, Siuna. Distribution d'habits par les secouristes de la Croix-Rouge nationale, suite aux troubles civils en août 1978.
Roland Bigler



Département de Zelaya Norte, Siuna. Enregistrement de personnes déplacées.
Roland Bigler



El Targero. Distribution d'habits par les secouristes de la Croix-Rouge nationale aux personnes déplacées.
Roland Bigler



Puerto Cabezas. Marché en plein air.
Philippe Merchez



Managua, centre orthopédique "Aldo Chavarria". Salle de cours.
Philippe Merchez



Managua, locaux du CICR et de la Croix-Rouge nationale.
Philippe Merchez



Managua, campement provisoire du CICR.
Philippe Merchez



Waspan. Déléguées CICR.
Philippe Merchez



El Rama. Diffusion sur les principes de la Croix-Rouge et le droit international humanitaire auprès de la Croix-Rouge nationale.
Roland Bigler



Puerto Cabezas. Enfant dessinant sur une voiture CICR.
Philippe Merchez



Puerto Cabezas. Enfants.
Philippe Merchez



Puerto Cabezas. Enfants.
Philippe Merchez



Puerto Cabezas. Enfant faisant la lessive dans la rivière à proximité du Rio Coco.
Philippe Merchez



Waspan. Vie quotidienne.
Philippe Merchez



Camp d'Abisinia. Indien Miskitos.
Philippe Merchez



Camp d'Abisinia. Indien Miskitos.
Philippe Merchez



Rama. Chargement des secours sur le Miss Dina.
Philippe Merchez



Sur le Rio Escondido, direction Bluefield. Bateau affrété par le CICR.
Philippe Merchez



Waspan. Pirogues à moteur pour ravitailler les populations de Rio Coco.
Philippe Merchez



Waspan. Déchargement des pirogues CICR sur le Rio Coco.
Philippe Merchez



Waspan, entrepôt du CICR.
Philippe Merchez



Managua. Chargement d'un convoi à l'entrepôt central.
Philippe Merchez



Entre Managua et Rama. Le convoi CICR rejoint le port de Rama.
Philippe Merchez



Waspan. Déchargement devant l'entrepôt CICR.
Philippe Merchez



Waspan. Véhicules CICR et antenne radio.
Philippe Merchez



Sur le Rio Kurinwas, la Linda "L" à la hauteur de el Nuevo Amanecer.
Roland Bigler



El Nuevo Amanecer. Distribution de secours alimentaires aux personnes affectées par des troubles internes.
Roland Bigler



Laguna de Perlas. Bateau affrété par le CICR.
Philippe Merchez



Laguna Top Lock. Transfert de 8 tonnes de secours dans des canoes pour que le bateau puisse traverser un banc de sable.
Philippe Merchez



Rio Escondido. Secours alimentaires destinés aux victimes de l'ouragan "Joan".
M. Guignard



Gaza Strip, Rafah, Shoka. A group of farmers sow wheat seeds in the presence of ICRC staff.
Alyona Synenko



Gaza Strip, Al Shati' refugee camp. Men sit outside their houses. More than 100,000 people who used to work outside Gaza struggle to find an alternative source of income.
Talatene Mohammed



Jalapa, Teotecasinte. A former combatant with his grandchildren. This man lost his leg in 1990 in the explosion of an anti-personnel mine, while he was working in a minefield once the Nicaraguan Revolution was over.
Sebastian Liste



Ocoatl. Portrait of a former combatant who was injured in the explosion of an anti-personnel mine in 1982 while he was fighting near the Honduras border.
Sebastian Liste



Mozote. The wife of a man who lost both his legs in two landmines explosions is preparing food for him before he goes into the forest to look for gold in the river.
Sebastian Liste



Région entre Puerto Cabezas et Blue Field. Bateau affrété par le CICR.
Verena Aberhalden



Bénéficiaire de l'action de secours du CICR.
Verena Aberhalden



Rama. Miss Dina, bateau affrété par le CICR pour l'acheminement des secours.
Philippe Merchez



Mine-warning poster.
Marko Kokic



Mine-warning poster.
Marko Kokic

RED CROSS

MEMORIES

GAZA



Gaza, Rafah. Tents distributed by ICRC to Palestinian families whose houses were damaged or destroyed.
Melker Maback



Gaza. Program of prison visit for families of Palestinian detainees in Israël.
Alan Meier



Southern Gaza, Khan Youniss. Protection visit to families living in the last line of house before the buffer zone separating the Palestinian land from the Israeli settlements.
Alan Meier



Southern Gaza, Al Shoka. Agricultural material distribution.
Alan Meier



Gaza Strip, Beit Hanoun. Destruction.
Teun Anthony Voeten



Gaza, Beit Lahia. Women homeless because of the destruction of their houses.
Tivadar Domaniczky



Gaza, Beit Lahia. A woman and her child homeless because of the destruction of their house
DTivadar Domaniczky



Gaza, Beit Lahia. A woman and her child homeless because of the destruction of their house.
Tivadar Domaniczky



Gaza City, Shi Jaya neighbourhood. A destroyed house.
Tivadar Domaniczky



Khan Youniss. Two brothers play in their house under construction.



Khan Youniss. Daily life.



North Gaza, a camp in Ezbet Abd Rabo.



Rafah. Daily life.



Johr eddeik. Daily life.



Rafah.



Gaza North, Jabalia camp.



Gaza. Relief distribution to flood victims.
Luz Luzemo



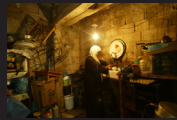
Rafah. The ICRC provides the farmers located in the buffer zones with wheat seeds.
Al Baba



Gaza city. Fishermen use offshore nets to catch fish for their daily breadwinning.



Gaza city. Fishermen use offshore nets to catch fish for their daily breadwinning.



Gaza North, Jabalia camp.



Gaza North, Jabalia camp.



ICRC vehicle in Gaza.



Khan Youniss. Public potable water taps.



North Gaza, Ezbet Abd Rabo. Daily life.



Denan. Children.
Till Mayer



Gaza Strip, Rafah city. Palestinian children standing in front of a house affected by shelling and shooting during the armed conflict at the end of December 2008.
Iyad El Baba



Southern Gaza Strip, eastern Khan Youniss, Khosaa. Farmers are harvesting wheat.
Iyad El Baba



Southern Gaza Strip, Khan Youniss, Fayza, a fifty-year-old Palestinian woman, is cooking food for her kids at her kitchen.
Iyad El Baba



Southern Gaza Strip, Rafah city. Palestinian children playing on the top of rubble of a house destroyed during the armed conflict, at the end of December 2008.
Iyad El Baba



Gaza City. The Palestine Red Crescent Society provides psychosocial support to Gaza children affected by the hostilities. Children are encouraged to draw to allow them to express their feelings and reduce their fear and anxiety.
Annibale Greco



Gaza Strip, Zaitoun. A woman receives essential household items such as mattresses, blankets, a hygiene kit and kitchenware from the ICRC and the Palestine Red Crescent Society.
Annibale Greco



Gaza city. A young girl participate at a Palestine Red Crescent Society psychosocial activity in a school.
Annibale Greco



East of Gaza city, Al Zaitoun. An ICRC employee delivers aid to a beneficiary.
Annibale Greco



Rafah. The ICRC provides the farmers located in the buffer zones with wheat seeds.
Al Baba



Gaza, Shejaeya. Buildings destroyed by bombings.
Al Baba



Gaza, Beit Hanoun. ICRC evacuating children and elderly people from a UN school.
Nasser Najjar



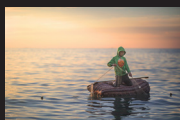
Gaza. Um Sulaiman Daher, 65-years-old, benefited from the ICRC's greenhouse project.
Nidal Alwaheidi



Gaza. Fishing is an essential part of local economy, but restrictions have undermined the fishing sector for the past ten years. Fishermen are leaving the port.
Ezz Zanoun



Gaza. Mamadou Sow (center), head of the ICRC sub-delegation in Gaza, accompanies a group of fishermen to experience how they spent their working night out at sea.
Ezz Zanoun



Deir Al-Balah refugee camp. A child is fishing despite his young age.
Ayesh Haroun



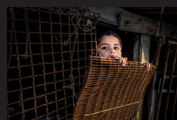
Gaza. Palestinian children light candles during a power outage as Gaza suffers from daily power cuts for an average of 20 hours a day.
Mahmoud Issa



Gaza. This photo shows the joy and fun that children can experience in the face of poverty. It relays a profound message: Happiness is in simplicity.
Fadi Badwan



Jabalia. Raees is a deaf boy who doesn't stop smiling despite his disability. He plays with a wheel and a stick with his brother, in east of Jabalia, near the borders, where they reside in tents.
Ahmad Hijazi



Gaza. A small boy is peeking out of the window before sunset during the power outage in his neighborhood.
Moutaz Azayzeh



North Gaza, Beit Hanoun. A Palestinian woman is cooking on firewood.
Nidal Alwaheidi



Gaza Strip, Rafah, Shoka. A group of farmers sow wheat seeds in the presence of ICRC staff.
Alyona Synenko



Gaza Strip, Al Shati' refugee camp. Men sit outside their houses. More than 100,000 people who used to work outside Gaza struggle to find an alternative source of income.
Talatene Mohammed



Gaza Strip, Al Shati' refugee camp. Eyad (5) does his homework by candlelight during a power outage. The electricity and energy crisis in Gaza has been an ongoing characteristic for the past several years. Sometimes people receive as little as four hours of power a day.
Talatene Mohammed



Gaza, Al Shati' refugee camp. Noura's husband, Mohammed, holds a university degree in information technologies, but has been unemployed for two years now.
Alyona Synenko



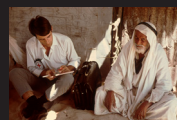
Conflict Israël-Arabie. Gaza et El Arish. Délégués du CICR menant une enquête auprès des habitants sur les personnes recherchées par leur famille.
Françoise Bory



Conflict Israël-Arabie. Gaza et El Arish. Délégués du CICR menant une enquête auprès des habitants sur les personnes recherchées par leur famille.
Françoise Bory



Conflict Israël-Arabie. Opération de transfert des familles arabes se rendant de Gaza vers l'Egypte.
Françoise Bory



Conflict Israël-Arabie. Gaza et El Arish. Délégués du CICR menant une enquête auprès des habitants sur les personnes recherchées par leur famille.
Françoise Bory



Conflict Israël-Arabie. Gaza. Convoi de voitures du CICR.



Conflict Israël-Arabie. Mer Morte, El Arish. Voiture du CICR.



Ayacucho, cuisine communautaire du CICR.
Distribution quotidienne de petit déjeuner aux enfants déplacés.
Cristina Fedele



Ayacucho, cuisine communautaire du CICR.
Distribution quotidienne de petit déjeuner aux enfants déplacés.
Cristina Fedele



Ayacucho, cuisine communautaire du CICR.
Distribution quotidienne de petit déjeuner aux enfants déplacés.
Cristina Fedele



Pakcha, marché en plein air.
Pekka Halonen



Pakcha, clinique.
Pekka Halonen



Pakcha, clinique.
Pekka Halonen



Ayacucho, cuisine communautaire du CICR.
Distribution de nourriture aux enfants orphelins.
Pekka Halonen



Chuquibamba. Diffusion des principes fondamentaux de la Croix-Rouge et du droit international humanitaire à la population civile.
Marie-Eve Hippenmeyer



Chuquibamba. Diffusion à la population civile.
Marie-Eve Hippenmeyer



Chuquibamba. Population civile.
Marie-Eve Hippenmeyer



Ayacucho, cuisine populaire du CICR.
Distribution de repas et de vêtements.
Marie-Eve Hippenmeyer



Ayacucho. Patiente assistée par le CICR.
Marie-Eve Hippenmeyer



Chuquibamba. Visite d'évaluation des besoins d'une famille.
Marie-Eve Hippenmeyer



Ayacucho. Girl in Taccasquesera village, 3800 metres above sea level.
Boris Heger



Ayacucho, Taccasquesera village.
Self-defence brigade against possible incursions of Luminoso path "Sendero Luminoso" and robbers.
Boris Heger



Ayacucho. Mothers member of the National Association of Relatives of Kidnapped, Detained and Disappeared in Peru (ANFASER) perform a dance to send good news to their beloved ones.
Alex Valcarcel



Department of Amazonas.
Along the Chiriaco River.
Tomas Munita



Canete, Cochahuasi. Réunion de famille sous les auspices du CICR.
Jaime Razuri



Canete, Cochahuasi. Réunion de famille sous les auspices du CICR.
Jaime Razuri



Yuraccera, from Accomarca district, Ayacucho.
An estimated 200 people disappeared in Accomarca during the armed conflict.
Boris Heger



Ayacucho, Hualla village.
Portrait of children.
Boris Heger



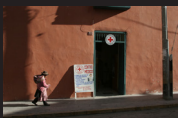
Ayacucho, Hualla village.
Boris Heger



Imaza District, Shushug village.
Children from an indigenous Awajun tribe play in the water of the Chiriaco River.
Tomas Munita



Wawain village.
A woman and her grandson sit inside their house in a village populated by Awajun tribes.
Tomas Munita



North Gaza, Ezbet Abd Rabo.
Daily life.
Tomas Munita



Putis. Exhibition of clothes of missing persons found in a mass grave close to the village.
Families will be able to identify their missing relatives.
Alicia Dafne Martos Castañeda



Putis. A woman looks for traces of her loved ones.
Alicia Dafne Martos Castañeda



Wawain village.
A woman from an indigenous Awajun tribe walks back to the village.
Tomas Munita



Ayacucho region, Huamanga province, Huamanga city.
After the bodies of the missing persons have been restituted, the families are visiting "La Hoyada", a secret military crematorium.
José Atauje



Ayacucho region, Huamanga province, Huamanga city.
After the bodies of the missing persons have been restituted, the families are visiting "La Hoyada", a secret military crematorium.
José Atauje



Ayacucho region, Huamanga province.
The families of the missing persons mourn their loved ones during the ceremony.
José Atauje



Street scene in Ayacucho.
Boris Heger



Imacita.
People walk by as relatives and neighbors help unload the coffin of a member of an indigenous Wamit tribe who died at 102 in her house.
Tomas Munita



Ayacucho region, Putis community.
Families carrying the coffins of the missing persons on their way to the cemetery.
José Atauje



Ayacucho region, Putis community.
Families during the funeral of the Putis victims.
Marina Burgos



Ayacucho region, Santo Tomas de Pata community.
Families during the transfer and the funeral of the victims.
Marina Burgos



Ayacucho region, Victor Fajardo province, Cayara village.
Knitting marathon: families are knitting rectangles with the names of their missing loved ones. These rectangles will be sewn together to make the "Scarf of hope".
Marina Burgos



Carancas.
A child encountered during a visit by the ICRC.
Marcelo Perez del Carpio



Coronel Portillo Community.
Project to improve community sanitation. The ICRC built latrines, washbasins and the floor of the school.
Boris Heger



Coronel Portillo Community.
Project to improve community sanitation. The ICRC built latrines, washbasins and the floor of the school.
Boris Heger



Shankimintari community.
The ICRC supported this Ashaninka community with the construction of the townhall floor and gave as a donation to the community leader an examination table, a weighing machine and a height gauge.
Boris Heger



Shankimintari community.
The ICRC supported this Ashaninka community with the construction of the townhall floor and gave as a donation to the community leader an examination table, a weighing machine and a height gauge.
Boris Heger



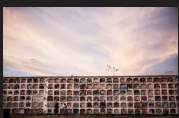
Huancasancos.
Libia's children who have traveled from as far as Lima participate in their father's funeral at a mass burial.
Nadia Shira Cohen



Huancasancos.
Vigil and burial ceremonies for the victims of the conflict whose remains were finally restituted to their families after 30 years of disappearance.
Nadia Shira Cohen



Ayacucho, central cemetery.
People celebrate the Day of the Dead and honor their loved ones.
Nadia Shira Cohen



Ayacucho, central cemetery.
People celebrate the Day of the Dead and honor their loved ones.
Nadia Shira Cohen



Ayacucho, square.
Traditional dancers.
Nadia Shira Cohen



Ayacucho, central cemetery.
People celebrate the Day of the Dead and honor their loved ones.
Nadia Shira Cohen



Ayacucho.
An event to honor the disappeared on the Day of the Dead.
Nadia Shira Cohen



Ayacucho.
An event to honor the disappeared on the Day of the Dead.
Nadia Shira Cohen



Ayacucho.
An event to honor the disappeared on the Day of the Dead.
Nadia Shira Cohen



Ayacucho.
Marcelino, with his father and half-brother, secure a coffin with a net before mounting it on a horse for a 4-hour journey through the mountains to their village.
Kathryn Cook-Pellegrin



Between Ayacucho and Tatora village.
Marcelino, with his father and half-brother, transport the remains of 4 members of their family to their village to bury them.
Kathryn Cook-Pellegrin



Chungub district, Tatora village.
Marcelino's aunt is standing in front of the coffins of 4 members of his family in the family home during a candlelight vigil.
Kathryn Cook-Pellegrin



La Mar, Oranconoy.
Return of the remains of missing persons.
Renato Pajuelo



La Mar, Oranconoy.
Return of the remains of missing persons.
Renato Pajuelo

RED CROSS

MEMORIES

PHILIPPINES



Mindanao. Centre for the distribution of enriched milk run jointly by the ICRC and the Philippine National Red Cross (PNRC).
Nicolas Sommer



Mindanao. Centre for the distribution of enriched milk run jointly by the ICRC and the Philippine National Red Cross (PNRC).
Nicolas Sommer



Mindanao. Centre for the distribution of enriched milk run jointly by the ICRC and the Philippine National Red Cross (PNRC).
Nicolas Sommer



Mindanao. Centre for the distribution of enriched milk run jointly by the ICRC and the Philippine National Red Cross (PNRC).
Nicolas Sommer



Mindanao. Barangay Pimbalayan day care centre.
Madeleine Desaulles



Relief transported by boat on Mindanao island.
Madeleine Desaulles



Mindanao. Unloading relief transported by boat.
Madeleine Desaulles



Mindanao. Transporting relief brought by boat.
Madeleine Desaulles



Mindanao. Transporting relief brought by boat.
Madeleine Desaulles



Mindanao, Maguindanao province, Makir village. Distribution of food and emergency household items to displaced persons.
Annon Gutman



Panay island, west Visayas, Iloilo City. Nutrition centre.
Nicolas Sommer



Children.
Thierry Gassmann



Zamboanga. Three girls at the lesson with comics about the Red Cross and Red Crescent Movement at the "AYALA CENTRAL SCHOOL".
Thierry Gassmann



Zamboanga. Ayala Central School. Lesson on the Red Cross, Red Crescent Movement using the comics.
Thierry Gassmann



Tubungan school. Scenes played by the pupils to illustrate Red Cross principles and the role of the ICRC in conflict situations.
Thierry Gassmann



Tubungan school. Scenes played by the pupils to illustrate Red Cross principles and the role of the ICRC in conflict situations.
Thierry Gassmann



Lugait, around 80km west of Cagayan del Oro. Medication nutritional evaluation for 300 children by ICRC nurse assisted by Philippine National Red Cross nurse.
Thierry Gassmann



Tagum, Sinangoto feeding centre for displaced persons.
Thierry Gassmann



Tubungan. Feeding centre of the Philippine National Red Cross.
Thierry Gassmann



Tagum, Sinangoto feeding centre for displaced persons.
Thierry Gassmann



Tubungan. Feeding centre of the Philippine National Red Cross.
Thierry Gassmann



Tubungan. Feeding centre of the Philippine National Red Cross.
Thierry Gassmann



Tubungan. Feeding centre of the Philippine National Red Cross.
Thierry Gassmann



Surigao Del Sur province, Ilian village. Distribution, by Tandag Chapter of Philippine National Red Cross, of rice and butter oil to persons displaced following disturbances in the region.
Thierry Gassmann



Surigao Del Sur province, Ilian village. Distribution, by Tandag Chapter of Philippine National Red Cross, of rice and butter oil to persons displaced following disturbances in the region.
Thierry Gassmann



Surigao Del Sur province, Ilian village. Distribution, by Tandag Chapter of Philippine National Red Cross, of rice and butter oil to persons displaced following disturbances in the region.
Thierry Gassmann



Iloilo. Water rescue course organised by the Philippines National Red Cross.
Thierry Gassmann



Iloilo. Water rescue course organised by the Philippines National Red Cross.
Thierry Gassmann



Caloocan city. Milk Feeding Centre for children and the elderly, managed by the local chapter of the Philippines National Red Cross.
Thierry Gassmann



Caloocan city. Milk Feeding Centre for children and the elderly, managed by the local chapter of the Philippines National Red Cross.
Thierry Gassmann



Quezon City, Golden Acres. Red Cross youth volunteers helping the elderly.
Thierry Gassmann



Iloilo. Water rescue course organised by the Philippines National Red Cross youth section.
Jean Bastian



Iloilo. Water rescue course organised by the Philippines National Red Cross youth section.
Jean Bastian



Mindanao. Radio used for communication between the field and Manila delegation.
Jean Bastian



Mindanao, Lanao del Norte province. Children fleeing the fighting.
Rudy Tolentino



Mindanao, Maguindanao province. ICRC convoy transporting material to improve water supply systems in the region.
Annon Gutman



Mindanao, Maguindanao province, Sarib Kabun Suan village. Unloading of an ICRC convoy transporting material to improve water supply systems in the region.
Annon Gutman



Mindanao, Maguindanao province, Sarib Kabun Suan village. Portrait of a displaced woman.
Annon Gutman



Mindanao, Maguindanao province. Information on ICRC activities during a distribution of food and emergency household items to displaced persons.
Annon Gutman



Mindanao, Maguindanao province, Dalikan. Displaced people found shelter in the village.
Annon Gutman



Mindanao, Maguindanao province, Dalikan. Displaced people found shelter in the village.
Annon Gutman



Mindanao, Maguindanao province, Datu Piang village. Displaced people have found shelter in the village.
Annon Gutman



Mindanao, Zamboanga, Joaquin F. Enriquez Memorial Sport Complex. Thousands of people were displaced in Zamboanga's biggest evacuation centre, following the ongoing violence in the city. Little girl splashing herself with water.
Vee Salazar



Mindanao, Zamboanga, Joaquin F. Enriquez Memorial Sport Complex. Displaced people carrying water containers provided by the ICRC are collecting water at one of the three water bladders in the stadium.
Vee Salazar



Eastern Samar province, Salcedo municipality. Typhoon Haiyan left the municipality devastated.
Harold Frejas



Samar Province, Marabut. The ICRC team spent a night in a tented base camp during its assessment tour through the southern coast of Samar Island on the aftermath of typhoon Haiyan.
Brecht Goris



Samar Province, Marabut. Two boys are playing with a tire in front of the destroyed houses in the aftermath of typhoon Haiyan.
Brecht Goris



Samar province, National Highway between Basey & Marabut Municipalities. All shoreline villages along the road between Basey and Marabut municipalities were destroyed by the water surge of typhoon Haiyan that had a tsunami like effect.
Brecht Goris



Samar province, Basey. Villagers stand in front of their destroyed and flooded church in the aftermath of typhoon Haiyan.
Olivier Matthys



Samar province, Gulan. A tricycle transporting a passenger under pouring rain in the centre of town.
Olivier Matthys



Lanao del Sur, Marawi City. Portrait of a woman in her home.
Vee Salazar



Lanao del Sur, Marawi City. A young girl gets drinking water.
Vee Salazar



Balangiga. A boy is standing in front of an ICRC water tank which can contain 2000 liters. It is filled with purified drinking water which is treated at an ICRC and Philippine National Red Cross water treatment plant.
Brecht Goris



Balangiga. A little girl was injured by glass shrapnels in her eye. She was treated at the ICRC basic health care unit set up with the help of the Finnish Red Cross.
Brecht Goris



Malabag Barangay. ICRC water engineers work closely with the local authorities to rehabilitate the water supply networks that were damaged by typhoon Haiyan in the municipalities and barangays.
Brecht Goris



Lanao del Sur, Marawi City. Children smile for a portrait.
Vee Salazar



Cyeru camp. Open air school.
Roland Sidler



Kisaro. The camp accommodates 6000 internally displaced persons.
Roland Sidler



Cyeru. Distribution of hot meal to children by Caritas.
Roland Sidler



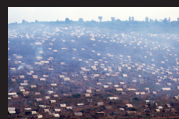
Gitane. Community kitchen for displaced persons.
Roland Sidler



Cyeru. Distribution of hot meal to children by Caritas.
Roland Sidler



Cyeru. Distribution of hot meal to children by Caritas.
Roland Sidler



Nyacyonga. Internally displaced persons camp. In a week, about 30'000 personnes fleeing fights, find refuge in or around the camp.
Wendy Stone



Nyacyonga. Internally displaced persons camp. In a week, about 30'000 personnes fleeing fights, find refuge in or around the camp.
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Nyacyonga. Internally displaced persons camp. In a week, about 30'000 personnes fleeing fights, find refuge in or around the camp.
Wendy Stone



Kisiguro. A child in the deserted town, near the conflicting zone.
Wendy Stone



Nyacyonga II camp. Portrait of children.
Thierry Gassmann



Nyacyonga II camp. Portrait of children.
Thierry Gassmann



Nyacyonga. Internally displaced persons camp. Portrait of a child.
Thierry Gassmann



Ngozi province, Kibizi, refugee camp. The camp's kitchen.
Chris Sattlberger



Tumba municipality, Base village. Inhabitants come back to their village which was plundered.
Thierry Gassmann



Nyacyonga. Internally displaced persons camp. Portrait of an displaced person during relief distribution.
Thierry Gassmann



Ruyaga. Food distribution to the Kibali population
Luc Chessex



Kacyuru. ICRC President visiting the ICRC and Belgian Red Cross mobile clinic.
Luc Chessex



Nyacyonga. Camp de personnes déplacées.
Thierry Gassmann



Nyacyonga. Camp de personnes déplacées.
Thierry Gassmann



Nyacyonga. Camp de personnes déplacées.
Thierry Gassmann



Nyacyonga. Camp de personnes déplacées. Déchargement et distribution de nourriture par des volontaires de la Croix-Rouge rwandaise.
Thierry Gassmann



Nyacyonga. Camp de personnes déplacées. Distribution par des volontaires de la Croix-Rouge rwandaise, de nourriture (3 kg de maïs, 1 kg de haricots par personne et par semaine).
Thierry Gassmann



Nyacyonga. Camp de personnes déplacées. Déchargement et distribution de nourriture par des volontaires de la Croix-Rouge rwandaise. Les enfants ramassent les grains tombés au sol.
Thierry Gassmann



Ruyaga. Enfants en provenance de la commune de Kibali, lors de la distribution de vivres.
Luc Chessex



Ruyaga. Enfants en provenance de la commune de Kibali, lors de la distribution de vivres.
Luc Chessex



Ruyaga. Enfants en provenance de la commune de Kibali, lors de la distribution de vivres.
Luc Chessex



Kibumba camp for Rwandan refugees.
Ron Havi



Ngozi province, Ruvumu, refugee camp. Portrait of a Rwandan child carrying an axe.
Chris Sattlberger



Ngozi province, Kibizi, refugee camp. Portrait of a Rwandan child.
Chris Sattlberger



Kibero camp. Child at the orphanage.
Thierry Gassmann



Kibero camp, which is abriting 60.000 Rwandans.
Thierry Gassmann



Buhoro. Unaccompanied children arriving to the camp.
Thierry Gassmann



Camp de Mururu. Enfants déplacés.
Thierry Gassmann



Nyarushishi. Camp de personnes déplacées sous la protection du CICR.
Thierry Gassmann



Nyarushishi. Camp de personnes déplacées sous la protection du CICR.
Thierry Gassmann



Nyarushishi. Camp de personnes déplacées sous la protection du CICR. File d'attente au dispensaire.
Thierry Gassmann



Mururu camp sheltering about 3.000 displaced persons.
Thierry Gassmann



Buhoro. Camp abritant des personnes déplacées.
Thierry Gassmann



Between Gikangoro and Cyangugu. Displaced people on their way to Zaire.
Thierry Gassmann



Cyangugu. Membres d'une association pour les femmes ayant bénéficiée d'un microprojet pour l'agriculture.
José Gomez



Gikamera. Unloading and distributing food supplies to 2.000 newly arrived returnees.
Ursula Meissner



Kiyuma. American Red Cross delegate explaining the functioning of a new water stand pipe.
Paul Grabhorn



Kigali's main rubbish dump. Children who eke out a living from collecting rubbish.
Michael Keating



On the outskirts of Kigali, Wa-Jail. Philoméne, a young girl reunited two years ago with her grandmother by the ICRC, plays with a tire.
Nadia Shira Cohen



On the outskirts of Kigali, Wa-Jail. Cygna Catholic primary school. Jeanne Françoise, a young girl reunited two years ago with her grandmother by the ICRC, at the blackboard of the school she attends for free.
Nadia Shira Cohen



Aux abords de Kigali, Wa-Jail. Philoméne et Jeanne Françoise, deux fillettes que le CICR a réunies deux ans plus tôt avec leur grand-mère, sur le chemin de l'école catholique qu'elles accueillent sans frais.
Nadia Shira Cohen



Periphery of Kigali. The neighbourhood where a grandmother who has been reunited with her two granddaughters lives.
Nadia Shira Cohen



Periphery of Kigali. A girl admires the kerosene lamp alight in her grandmother's mud home, with whom she and her sister were reunited.
Nadia Shira Cohen



On the outskirts of Kigali, Wa-Jail. Cygna Catholic primary school. Children, reunited two years ago with their grandmother by the ICRC, participate in afterschool dance and culture clubs.
Nadia Shira Cohen



On the outskirts of Kigali, Wa-Jail. Marie Mukambabazi (in the background), a grandmother reunited two years ago with her grandchildren by the ICRC, collects firewood with them.
Nadia Shira Cohen



On the outskirts of Kigali, Wa-Jail. Philoméne and her grandmother, Marie Mukambabazi, have been reunited two years ago by the ICRC.
Nadia Shira Cohen



Burdale. Enfant victime de la famine.
François Grunewald



Mogadiscio. Véhicule du CICR croisant un camion.
François de Sury



Mogadiscio, camp Lafoole.
François de Sury



Berbera. Ecole publique subventionnée par le CICR.
François de Sury



Berbera. Ecole publique subventionnée par le CICR.
François de Sury



Gaza, Beit Lahia. Women homeless because of the destruction of their houses.
Tivadar Domaniczky



Mogadishu South, kitchen number 26. Children queuing for their daily meal.
Fiona McDougall



Baidoa. Cuisine du CICR.
François Grunewald



Bardera. Arrival of ex-detainees who were taken prisoner for 10 months.
Nina Winquist



Berbera. Dissemination course for Red Crescent and ICRC staff on international humanitarian law and the Red Cross principles.
Roland Bigler



Bajuni Islands. Unloading relief goods from "Marco Polo".
Patrick Fuller



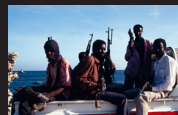
Gulwadayasha. Displaced persons camp.
Anne Nosten



Children who have lost their parents in the war.
Heine Pedersen



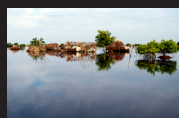
Kismayo. Somali Red Crescent health education course.
Heine Pedersen



Mogadishu. Combattants patrolling in town.
Till Mayer



Kismayo. The child fishermen from the camps for displaced persons. With small polystyrene rafts they set out to sea daily in order to ensure the survival of their families.
Till Mayer



Juba-Valley. Village under water.
Clive Shirley



Juba-Valley. Floods victims.
Clive Shirley



Juba-Valley. Floods victims.
Clive Shirley



People displaced by flooding in the Juba valley.
Clive Shirley



Juba-Valley. Floods.
Josué Anselmo



Somalia. Mareer. Militiaman.
Till Mayer



Somalia. Mareer. Militiaman.
Till Mayer



Juba-Valley. Water transport.
Till Mayer



Juba-Valley. Portrait of a small farmer widow.
Till Mayer



Mogadishu. One of the private schools run by the Imam Shafi Foundation.
Roland Stidler



Puntland. ICRC food distribution.
Andrea Heath



Puntland. ICRC food distribution.
Andrea Heath



Bakool region, Elberde district. Food distribution to internally displaced persons and needy breeders.
Pedram Yazdi



Bakool region, Elberde district. Women and their children waiting for ICRC food distribution.
Pedram Yazdi



Bakool region, Elberde district. Women waiting for ICRC food distribution.
Pedram Yazdi



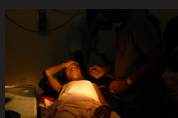
Hiran region, Belet Weyne. IDP camp.
Pedram Yazdi



Hirran region, Belet Weyne, IDP camp. Family having found refugee in the camp.
Pedram Yazdi



Middle Juba region, Mareer district. Inhabitants who sought refuge from flooding on a dyke.
Pedram Yazdi



Mogadiscio. Madina hospital. Child treated at the hospital.
Benoit Shaeffer



Mogadishu. UNICEF measles vaccination campaign in an internally displaced person camp.
Benoit Shaeffer



Galgaduud region, Dusamareb. Displaced woman and children in front of their hut.
Pedram Yazdi



Province d'Hiran. Programme vétérinaire.
François Grunewald



Province d'Hiran. Programme vétérinaire.
François Grunewald



Mudug region, Banderseed village. A woman posing in front of her home.
Mohamed Abdikarim



Bakool region, Bialele, clinic. Young girls of the village who came to visit the new clinic.
Pedram Yazdi



Bakool region, Bialele, clinic. A nomad woman waiting a medical consultation.
Pedram Yazdi



Bakool region, Garanswayn, clinic. People arrives to the new clinic.
Pedram Yazdi



Bakool region, Bialele, clinic. Portrait of a baby.
Pedram Yazdi



Dunay. A nomad woman with her child.
Pedram Yazdi



Kediye. Portrait of a nomad child at an ICRC distribution for nomads.
Pedram Yazdi



West of Dusamareb, Galgaduud region. Women with relief items provided by the ICRC.
Pedram Yazdi



West of Dusamareb, Galgaduud region. A displaced elderly woman.
Pedram Yazdi



West of Dusamareb, Galgaduud region. An elderly displaced woman under a makeshift hut.
Pedram Yazdi



West of Dusamareb, Galgaduud region. Red Crescent flag.
Pedram Yazdi



Puntland, Garowe. Internally displaced persons camp. Portrait of a woman and her children.
Olav A. Saltbones



Puntland, Garowe. Internally displaced persons camp. Portrait of children.
Olav A. Saltbones



Mudug Region. Internally displaced camp near Galkayo town.
Olav A. Saltbones



Sool region, Godqaboobe village, camp of displaced people. A displaced family is sitting in front of their home.
Pedram Yazdi



Sool region, Godqaboobe village, camp of displaced people. The displaced families in the camp are shepherds, mostly women and children. The men are away with the livestock in search of pasture and water.
Pedram Yazdi



Sool region, Tukaraq village, camp of displaced people. A mother and her two children in front of their house.
Pedram Yazdi



High Nil province, near Malakal. Flour distribution by the Sudanese Red Crescent Society to the displaced people.



High Nil province, near Malakal. Flour distribution by the Sudanese Red Crescent Society to the displaced people.



High Nil province, near Malakal. Flour distribution by the Sudanese Red Crescent Society to the displaced people.



High Nil province, near Malakal. Camp for internally displaced people.



Khartoum. Loading of a truck in the ICRC warehouse for a relief goods distribution. Melchior Trumpy



Unknown place. Arrival of a truck loaded with relief goods, preparations and distribution. Jean-Philippe Naef



Eastern Chad, Iridimi refugee camp, near Iriba. Refugee children from Darfur. Michael Von Bergen



Eastern Chad, Iridimi refugee camp, near Iriba. Refugee children from Darfur. Michael Von Bergen



Near Kessala. Infirmary of one of the refugees camps managed by the HCR. Some women go to the visit. Luc Chessex



Near Kessala. Infirmary in one of the refugees camps managed by the HCR. Luc Chessex



Near Kessala. Infirmary of one of the refugees camps managed by the HCR. Some women go to the visit. Luc Chessex



South Sudan, Western Equatoria state, near the town of Nzara. A woman sitting outside her hut in an internally displaced persons settlement. Ian Edelstein



South Sudan, Jonglei state, Kong Kong River. Women from the Murle tribe. Ian Edelstein



Narus. Deepening and cleaning works on the thermal mineralized spring (38 degrees C). Yves Etienne



Narus. Building and enlarging works of the nutritional rehabilitation centre, managed by the ICRC. Yves Etienne



Narus. Villagers in front of the nutritional rehabilitation centre, managed by the ICRC. Yves Etienne



Malam. Basic necessity items distribution to local population. Boris Heger



Wau, Agok camp for internally Displaced Persons. Thierry Gassmann



Wau, Agok camp for internally Displaced Persons. Thierry Gassmann



Wau, Agok camp for internally Displaced Persons. Graffiti on the huts walls. Thierry Gassmann



Wau. Children in the neighborhoods of Ananya and Kost. Thierry Gassmann



Wau. Children in the neighborhoods of Ananya and Kost. Thierry Gassmann



Wau. Government soldiers patrolling at the airport. Thierry Gassmann



Wau, Agok camp. Children suffering from malnutrition. Thierry Gassmann



Wau, Agok camp. An ICRC delegate with children suffering from malnutrition. Thierry Gassmann



Wau, Agok camp. Corn distribution to about 6 000 displaced persons. Thierry Gassmann



Wau, Agok camp. Corn distribution to about 6 000 displaced persons. Thierry Gassmann



Narus. Huts building for displaced Toposas, in the cattle camp. Pierre Perrin



Wau, airport. Landing of the Hercules chartered by the ICRC, coming from Entebbe. Thierry Gassmann



Narus. Distribution de secours à environ 15.000 "toposa" déplacés afin de les encourager à retourner dans leurs villages d'origine, pour y planter avant la saison des pluies et devenir autonomes. Yannick Muller



Southern Sudan, Juba. ICRC food distribution to 31 displaced families newly arrived. Each receives some doura, oil, corn and beans. Thierry Gassmann



Lokichokio hospital. Patients walk out of the hospital, cross the dry river bed to go and brush their teeth using twigs from tree. Robin Coupland



Yirol, Pagasau. Displaced woman drinking water. Fred Grimm



Drought stricken victims leaving their village in search for water and foodstuffs. Ursula Meissner



Southern Sudan, Yirol. Portrait of an old villager. Fred Grimm



Southern Sudan, Yirol, cattle camp. Portrait of a cattle breeder. Fred Grimm



Southern Sudan, Akon, Yargot. ICRC warehouse. Fred Grimm



Southern Sudan, Ayod. Daily life of the civil population. Luc Chessex



Southern Sudan. Hooks distributed by the ICRC. Thierry Gassmann



Mankien. Patients wait to be evacuated to Lokichokio, Kenya to be treated at the ICRC Lopiding hospital. Thierry Gassmann



Touloum camp for Sudanese refugees, near Iriba. Child near a Red Cross vehicle. Olav A. Salibones



Teberat. Women come back from the field to their homes, with donkeys, children and dry grass for animals. Boris Heger



Gereida, internally displaced persons camp. Children beneficiary of ICRC water distribution. Boris Heger



Gereida, internally displaced persons camp. Children beneficiary of ICRC water distribution. Boris Heger



Gereida, internally displaced persons camp. Woman beneficiary of ICRC water distribution. Boris Heger



Gereida, internally displaced persons camp. Child beneficiary of ICRC water distribution. Boris Heger



Gereida, internally displaced persons camp. Family recently arrived in the camp who has built a makeshift shelter under a tree. Boris Heger



Gereida, internally displaced persons camp. Woman portrait. Boris Heger



Western Darfur, Garsila. Group of displaced children fleeing the fighting in the Darfur region. Thierry Gassmann



Western Darfur, Garsila. Camp for people who have fled fighting in Darfur. Thierry Gassmann



Western Darfur, Garsila. Preparations for distribution of basic household items, with support from Sudanese Red Crescent volunteers. Thierry Gassmann



Western Darfur, Garsila. Displaced child waiting for ICRC relief distribution. Thierry Gassmann



Gereida, internally displaced persons camp. Women beneficiary of ICRC water distribution. Boris Heger



Gereida, internally displaced persons camp. Beneficiary of ICRC water distribution. Boris Heger



Darfur, in the vicinity of the Kassab camp for displaced persons. A sandstorm comes down on women collecting wood. Ursula Meissner



Darfur, Kassab camp for displaced persons. Woman portrait. Ursula Meissner



Arab-Israeli conflict of 1973. Damascus. Arrival of 345 Syrian, Iraqi and Moroccan prisoners of war flown back from Israel by the ICRC. Jean-Jacques Kurz



Moadamiyeh. An ICRC truck drives through the besieged town after a joint aid operation between the Syrian Arab Red Crescent (SARC) and the ICRC. Pawel Krzysiek



Southwestern Aleppo. The ICRC meets displaced families living in collective shelters. Sana Tarabishi



Homs. The ICRC and the Syrian Arab Red Crescent support the income-generating activities. Abu Firas opened a pastry shop through a micro-economic initiatives (MEI) program. Pawel Krzysiek



Aleppo. Demonstration. Ricardo Garcia Vilanova



Aleppo. Children during an attack. Ricardo Garcia Vilanova



Aleppo, in the neighbourhood of Bustan Al-Qasr, near the front line. Young Syrians run for shelter from snipers. Teun Anthony Voeten



Homs. The ICRC and the Syrian Arab Red Crescent support the income-generating activities. Rima has bought a sewing machine through a micro-economic initiatives (MEI) program. Pawel Krzysiek



Southwestern Aleppo. The ICRC meets displaced families living in collective shelters. Sana Tarabishi



Southwestern Aleppo. The ICRC meets displaced families living in collective shelters. Sana Tarabishi



Homs. The ICRC and the Syrian Arab Red Crescent support the income-generating activities. Nasser opened a food shop through a micro-economic initiatives (MEI) program. Pawel Krzysiek



Southeast of the city of Aleppo, Jibreel. The ICRC and the Syrian Arab Red Crescent visit the collective shelters to assess and monitor humanitarian needs. Sana Tarabishi



Eastern Aleppo, Masaken Hanano district. The ICRC and the Syrian Arab Red Crescent assess the living conditions for people who decide to come back once it will be possible. Sevim Turkmani



Southwestern Aleppo. The ICRC meets displaced families living in collective shelters. Sana Tarabishi



Eastern Aleppo, Masaken Hanano district. The ICRC and the Syrian Arab Red Crescent assess the living conditions for people who decide to come back once it will be possible. Sevim Turkmani



Eastern Aleppo, Masaken Hanano district. The ICRC and the Syrian Arab Red Crescent assess the living conditions for people who decide to come back once it will be possible. Sevim Turkmani



Raqa governorate, 50 km from Raqa city, Ayn Issa displaced persons camp. An ICRC and Syrian Arab Red Crescent visit the camp to assess the humanitarian needs of the displaced persons. Ingy Sedky



Raqa governorate, 50 km from Raqa city, Ayn Issa displaced persons camp. An ICRC and Syrian Arab Red Crescent visit the camp to assess the humanitarian needs of the displaced persons. Ingy Sedky



Hassakeh governorate, 70 km from Deir Ezzor, Arisha displaced persons camp. An ICRC and Syrian Arab Red Crescent visit the camp to assess the humanitarian needs of the displaced persons. Ingy Sedky



Hassakeh governorate, 100 km from Deir Ezzor, Mabrouka displaced persons camp. An ICRC and Syrian Arab Red Crescent visit the camp to assess the humanitarian needs of the displaced persons. Ingy Sedky



Aleppo, Ramadan has always been a bustling time in the city. Markets are full of people looking for food and produce for their fasting families. Ali Yousef



Eastern Aleppo, Farmers are selling their goods for Ramadan. Life has come back but the scars of war are everywhere. Ali Yousef



Raqa governorate, Tweihaheh displaced persons camp. An ICRC and Syrian Arab Red Crescent visit the camp to assess the humanitarian needs of the displaced persons. Ingy Sedky



Raqa governorate, Tweihaheh displaced persons camp. An ICRC and Syrian Arab Red Crescent visit the camp to assess the humanitarian needs of the displaced persons. Ingy Sedky



Aleppo, Al-Ashrafieh area. Yousof, a 5-year-old girl. She is as old as the war. Sana Tarabishi



Aleppo, Aldweir shelter. Group portrait. Ola Alajali



Rural Damascus, Mouadameh. Conflict in Mouadameh left vast destruction in its wake. Thousands were forced to flee and today the streets bear a physical reminder of the toll taken by urban conflict. Ali Yousef



Rural Damascus, Mouadameh. At the age of 19, Mohamed lost his leg but not his hope. Today he looks after five sheep provided by the ICRC. "Sheep are a wealth," says Ahmed proudly. Ali Yousef



Hama, Al Hader, Al Makateb. This child is from Al-Rastan and lives in Al Makateb internally displaced persons center. Anas Kambal



Hama, Al Hader, Al Makateb. This child is from Al-Rastan and lives in Al Makateb internally displaced persons center. Anas Kambal



Aleppo, ancient city. Destructions. Eva Philipp



Aleppo, Aldweir shelter. Group portrait. Ola Alajali



Aleppo, ancient city. Destructions. Eva Philipp



Rif Dimashq governorate, Darayya. An ICRC staff member standing in the middle of ruined buildings. Adnan Hezam



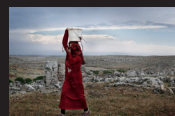
North East Syria, Al Hassakeh Governorate, Al Hol camp for internally displaced persons. This woman came, with her six-month-old son, to the Syrian Arab Red Crescent (SARC) Mobile Health Unit. Ali Yousef



Aleppo, Destructions. Sana Tarabishi



North East Syria, Al Hassakeh Governorate, Al Hol camp for internally displaced persons. This 13-year-old boy was injured before coming to the camp. He had to get surgery on his leg. Before he went for surgery, his siblings cried, thinking they would not see him again. Mari Affret Mortvedt



Idlib province, Jabal Alzawiya hills. A woman walks in the ancient ruins where many people fleeing the fighting have taken shelter. Annibale Greco



Idlib province, Jabal Alzawiya hills. Kadyja, 45 years old, and her daughter in front of their tent. They took shelter here, near ancient ruins after heavy shelling in their town in November 2012. Annibale Greco



Aleppo, Al-Hazzazeh district. Children sit next to a bullet riddled garage shutter. Hagop Vanesian



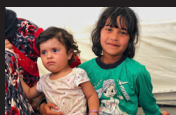
North East Syria, Al Hassakeh Governorate, Al Hol camp for internally displaced persons. This eight-year-old girl lives in the camp with her mother and five siblings for four months. Her father died when she was five. She has never gone to school. Mari Affret Mortvedt



North East Syria, Al Hassakeh Governorate, Al Hol camp for internally displaced persons. The only game this eleven-year-old boy plays in the camp is the kite. He made it himself. Ali Yousef



North East Syria, Al Hassakeh Governorate, Al Hol camp for internally displaced persons. Children in the shadow of a water tank. Ali Yousef



North East Syria, Al Hassakeh Governorate, Al Hol camp for internally displaced persons. These two little girls have been living in the camp with their family for about five months. Ali Yousef



North East Syria, Al Hassakeh Governorate, Al Hol camp for internally displaced persons. This 13-year-old boy has been living in the camp with his parents and his seven siblings for about five months. Ali Yousef



North Gaza, Beit Hanoun. A Palestinian woman is cooking on firewood. Nidal Alwaheidi



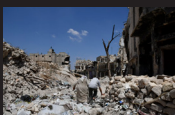
Hassakeh, Tell Tamer town. Canned food distribution for a group of displaced families. Adnan Hezam



Aleppo, This 4-year-old girl from Idlib region war born with disability and learned to walk at the age of 3. She receives a treatment at the physical rehabilitation center supported by the ICRC. Sana Tarabishi



Homs. A man rides a bike near the ruins. Teun Anthony Voeten



Aleppo, ancient city. Destructions. Eva Philipp



Kuneitra, Golan demarcation line. Two Druze weddings take place between two Syrian sisters and two brothers from Golan under the auspices of the ICRC. Marc Bouvier



Damascus. ICRC relief convoy traveling to Lebanon. Jean Mohr



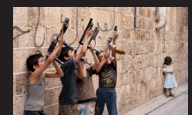
Jailine. Attente au point de distribution de lait du CICR.



Aleppo, Internally Displaced People Centre. The black buildings, which are used by the internally displaced persons. Jack Kas Barsoum



Aleppo, Kan Al Ziton. Living conditions of internally displaced persons. Jack Kas Barsoum



Aleppo, Al-Tilke district. Young boys imitate with their homemade toys the soldiers they see. Hagop Vanesian



Nong Chan, refugee camp. A thatched roof pavilion accommodates the office of the ICRC Tracing Agency.
G rard Leblanc



Makmun, refugee camp. Water tanks supplied by water trucks.
G rard Leblanc



Makmun, refugee camp. Water tanks supplied by water trucks.
G rard Leblanc



Makmun, refugee camp. Water tanks supplied by water trucks.
G rard Leblanc



Ban Samet, refugee camp. Water tanks and distribution to resident of the camp.
G rard Leblanc



Ban Samet, refugee camp. Huts in the camp, daily life and atmosphere.
G rard Leblanc



Ban Samet. A group of khmer refugees waiting for relief distribution.
G rard Leblanc



Makmun, refugee camp. Khmer refugee children.
G rard Leblanc



Ban Samet, refugee camp. Khmer refugee children.
G rard Leblanc



Nong Chan, refugee camp. Khmer refugee children.
G rard Leblanc



Nong Chan, refugee camp. Khmer refugee children.
G rard Leblanc



Nong Chan, refugee camp. Khmer refugee children.
G rard Leblanc



Ban Kalor, refugee camp. Khmer refugee children.
G rard Leblanc



Khao-I-Dang, refugee camp. Classical dance done by khmers refugees.
G rard Leblanc



Khao-I-Dang, refugee camp. Classical dance done by khmers refugees.
G rard Leblanc



Nong Chan, refugee camp. Thai army on alert because of the Vietnamese attacks on the border.
G rard Leblanc



Khao-I-Dang, Building of the hospital with bamboos and plastic.
G rard Leblanc



Kamput, refugee camp, ICRC hospital. Wounded, sick and starved people are healed.
G rard Leblanc



Sakeo, refugee camp. Refugees behind the barbed wires surrounding the camp.
Nicolas Sommer



Portraits of Khmer refugees.
G rard Leblanc



Nong Chan. Evacuation of Khmer refugees to the ICRC outposts.
G rard Leblanc



Site 2, refugee camp. Portrait of Khmer children.
Sylvie Leget



Portrait of an ANS soldier with an ICRC ambulance car in the back.
Dominik Landweht



Cambodian refugee camp in Thailand. Site 2. Portrait of a child.
Thomas Pizer



Site B, refugee camp. Market place.
Thomas Pizer



Site B. The Site is under FUNCINPEC control.
Thomas Pizer



Nong Chan. Arrival of trucks loaded with relief for large scale distribution to refugees, residents and nonresidents on the border.
G rard Leblanc



Nong Chan, refugee camp. Arrival of relief convoy.
G rard Leblanc



Ban Samet, refugee camp. Marking fingers to identify beneficiaries.
G rard Leblanc



Khao-I-Dang, refugee camp, Tracing agency office. Photos of children separated from their families.
Jean-Jacques Kurz



Nong Chan, refugee camp. Polluted water.
Yannick Muller



Khao-I-Dang, refugee camp. Classical dance interpreting the story of Ramayana.
Jean-Jacques Kurz



Khao-I-Dang, refugee camp. Classical dance interpreting the story of Ramayana.
Jean-Jacques Kurz



Nong Chan, refugee camp. Boarding of Vietnamese land refugees to NW9 camp.
Yannick Muller



Transfer of Vietnamese land refugees by trucks to NW9 camp
Yannick Muller



Nong Chan, refugee camp. Vietnamese attacks, evacuation of Khmer refugees on Thai ground.
Jean-Jacques Kurz



ICRC / UNICEF aid convoy to the Khmer-Thai border.
Yannick Muller



Nong Chan. Return of the beneficiaries inside Cambodia.
Yannick Muller



Ban Sangae, Central Tracing Agency office. Children in front of the display board of the Agency.
Edouard Winiger



Ban Samet, refugee camp. Pediatric ward of the hospital managed by the American Relief Service.
Michel Schroeder



Taprik, refugee camp. Father and child.
Michel Schroeder



Nong Pru, refugee camp. Portraits of camp residents.
Michel Schroeder



Red Hill, refugee camp. Daily life of the 20,000 refugees in plastic huts.
Yannick Muller



Red Hill, refugee camp. Daily life of the 20,000 refugees in plastic huts.
Yannick Muller



Red Hill, refugee camp. Daily life of the 20,000 refugees in plastic huts.
Yannick Muller



Ban Samet, refugee camp. Atmosphere in the camp and daily life of the refugees.
Yannick Muller



Ban Samet, refugee camp. Demolition of the camp and departure towards Cambodia.
Yannick Muller



Nong Chan II, refugee camp. New camp where the international aid is present.
Edouard Winiger



Sak Sann, refugee camp. Children.
Thierry Gassmann



Site B, refugee camp. The camp is managed by the FUNCINPEC.
Thomas Pizer



Site 1. Evacuation site and temporary settlements for the victims.
Jean-Louis Conne



Transfer operation of 231 Khmer civilians to Site B.
Thierry Gassmann



Site 2 North, refugee camp. View of the camp.
Thomas Pizer



Site 2, refugee camp. Portrait of a child. The Site is under Khmer Rouge control.
Thomas Pizer



Site 2. First aid practical training of the ANS.
Thomas Pizer



Site B, refugee camp. Portrait of a child. Site B is under FUNCINPEC control.
Thomas Pizer



Wau, airport. Landing of the Hercules chartered by the ICRC, coming from Entebbe.
Thierry Gassmann



Lwamata. Embarquement de personnes déplacées pour Kampala dans le cadre du programme de réunion de familles.
Liliane de Toledo



Kitgum district. Internally displaced persons camp.
Graziella Leite Piccolo



Kitgum district. Villagers.



Kitgum district. Food distribution.



Kitgum district. Food distribution with the support of Ugandan Red Cross volunteers.
Ursula Scholl



Kitgum district, Lagoro displaced persons camp. ICRC distribution of non food items.
Graziella Leite Piccolo



Kitgum district, Paludar village. The inhabitants, formerly internally displaced people, are coming back. The ICRC is helping them start a new life through an agricultural cash-for-work programme.
Pedram Yazdi



Pader district, Awonodwe village. Students returning from school.
Pedram Yazdi



50 km north of Kampala. A destroyed tank.
Walter Zaugg



Near Semuto. Returnees are coming back after three years of absence.
Walter Zaugg



Northern Uganda, Gulu district. Children are playing.
Pedram Yazdi



Northern Uganda, Gulu district. Portrait of a child.
Pedram Yazdi



Northern Uganda, Gulu district. Portrait of a child.
Pedram Yazdi



Northern Uganda, Gulu district. Portrait of a child.
Pedram Yazdi



Northern Uganda, Gulu district. Mothers and volunteers gathered for discussion about the management of the clinic which has been renovated by the ICRC.
Pedram Yazdi



Nyakadande refugee settlement. Children, who fled the fighting in eastern Democratic Republic of Congo, are living in the camp until they find some family members.
Flora Bagenal



Nyakadande refugee settlement. Refugee children.
Flora Bagenal



Nyakadande refugee settlement. Children, who fled the fighting in eastern Democratic Republic of Congo, are living in the camp until they find some family members.
Flora Bagenal



North Uganda, Palabeck Gem Subcounty, Kamama. Portrait of an old woman sitting outside her hut. The three sons of her daughter-in-law were abducted in 1996 as they were digging in the family's field.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. A woman who had a family member abducted repeats their name to the community during a remembrance ceremony.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. School-children lean on the bonnet of an ICRC vehicle.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. School-girls cut grass outside the church.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. A young woman looks out of the window of the family's house.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. The choir of Kamama village prepares to enter a remembrance ceremony organised with the support of the ICRC for those abducted.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. A young official amidst religious dancers enters a remembrance ceremony organised with the support of the ICRC for those abducted.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. A young Ugandan girl carries a baby towards a remembrance ceremony organised with the support of the ICRC for those abducted.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Religious dancers pray during Mass at a remembrance ceremony organised with the support of the ICRC for those abducted.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. A young Ugandan child wears a key around his neck as he stands in the village.
Phil Moore



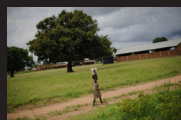
North Uganda, Palabeck Gem Subcounty, Kamama. A woman sits outside her hut with her youngest child, following a remembrance ceremony for abducted people organised with the help of the ICRC.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Women prepare food for a ceremony to remember abductees. The ceremony helps create unity between affected families and the wider community.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Families react to hearing the names of their missing relatives during a remembrance ceremony for abductees.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. A child carries a container of water through the village. Many children were abducted from this area during the 1990s.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. A close-up of the hands of an old woman.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Ator Cecilia (52) hoos a small plot of land near her home in the village. Her three sons were abducted in 1996 as they were digging in the family's field.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Portrait of a young child.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. A young Ugandan child wears a key around his neck as he stands in the village.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Doreen Aol (30) is an "accompanyer" for an ICRC programme helping people deal with the ambiguous loss of not knowing what has happened to an abducted relative.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Women prepare food for a ceremony to remember abductees. The ceremony helps create unity between affected families and the wider community.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Ugandan schoolchildren sit at a remembrance ceremony for those abducted.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Ugandan religious dancers pray during Mass at a remembrance ceremony for those abducted.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. A Ugandan school-boy is pictured during a remembrance ceremony for those abducted.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. An ICRC staff member, who runs the ICRC's accompanying programme in Kitgum, wears a badge representing "missing persons" during a remembrance ceremony for abductees.
Phil Moore



North Uganda, Palabeck Gem Subcounty, Kamama. Members of the community talk after a remembrance ceremony for abductees.
Phil Moore



Amuru District, Pogola. A girl arrives in her mother's village almost 2 years after they were separated. She is cradled by her great grandmother moments after she arrives in the village.
Roland Sidler



Amuru District, Pogola. A girl is reunited with her mother after almost two years of separation.
Group picture.



Kitgum. Families of missing persons are marching through the town on the International day of the Disappeared.
Martina Acigalupo



Kitgum. Families of missing persons are marching through the town on the International day of the Disappeared.
Martina Acigalupo



Kitgum. Mothers of missing persons are dancing during the International day of the Disappeared.
Martina Acigalupo



Kitgum. Dancers of Bola, a traditional Acholi dance, are performing during the International day of the Disappeared.
Martina Acigalupo



Kitgum district, Palabeck Kat sub-county, Alimatiko village. An ICRC team is on its way to visit family of missing persons.
Martina Acigalupo



Arua district, Impovi refugee reception centre. A South Sudanese refugee, who was separated from her family, is saying an emotional goodbye to a friend before getting in the ICRC car with her sister. They are going to be reunited with their family.
Martina Acigalupo



District de Kasese. Distribution de nourriture aux personnes déplacées du sud-ouest du pays.
Roland Sidler



Camp de Pabbo. Enfants déplacés.
Roland Sidler



Camp de Pabbo. Distribution de semences et d'outils aux personnes déplacées.
Roland Sidler



Camp de Pabbo. Distribution de semences et d'outils aux personnes déplacées.
Roland Sidler



Donetsk region, Sloviansk, Nikolaevka. Beginning of December 2014, the ICRC assisted 221 families (88 internally displaced persons, 123 local) who received hygienic items, food parcels, warm blankets and candles. Maxim Dondyuk



Donetsk region, Sloviansk, Nikolaevka. Irina Romanenko, an internally displaced person from Donetsk, in the flat she is renting. Maxim Dondyuk



Donetsk region, Sloviansk, Nikolaevka. Damaged buildings after shelling that occurred in July 2014. Maxim Dondyuk



Donetsk region, Sloviansk, Semenovka. The city was shelled during the period of May–July 2014. In Semenovka and other area of Sloviansk, the ICRC provided material to repair damaged houses and buildings in December 2014. Maxim Dondyuk



Donetsk region, Sloviansk, Semenovka. Barchinal was able to repair the roof and windows of her house with material provided by the ICRC. This allowed Barchinal, her three children and her husband to come back to their home after spending months in Kherson, near the Black Sea. Maxim Dondyuk



Donetsk region, Sloviansk, Semenovka. Barchinal was able to repair the roof and windows of her house with material provided by the ICRC. This allowed Barchinal, her three children and her husband to come back to their home after spending months in Kherson, near the Black Sea. Maxim Dondyuk



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Lugansk region, Lysychansk, polyclinic. Inside the narcology department. Maxim Dondyuk



Lugansk region, Lysychansk, polyclinic. Inside the narcology department with the head doctor. Maxim Dondyuk



Lugansk region, Shastye. Humanitarian convoy with 8 cars transporting building materials for the reconstruction of destroyed houses and buildings in the city. Maxim Dondyuk



Lugansk region, Shastye. ICRC staff offload the construction materials from a humanitarian convoy for the reconstruction of destroyed houses and buildings. Maxim Dondyuk



Lugansk region, Lysychansk, Ukrainian Red Cross Society office. A staff of the Ukrainian Red Cross Society and a volunteer offload bread. Maxim Dondyuk



Lugansk region, center of Lysychansk. Destroyed building. Maxim Dondyuk



Donetsk, Hospital n°3. A child, resident of Donetsk, reacts after shelling hit hospital n°3 where she was with her family. Amnon Gutman



Donetsk, Kievsky district. A resident tries to repair himself the window of this apartment damaged by shelling. The ICRC regularly provides construction materials to the towns situated in areas affected by destruction. Amnon Gutman



Outskirts of Donetsk, 5 km from the airport. The residents are staying in underground basement as the shelling continues in the area. Water and electricity supplies have stopped working for the last two weeks. Amnon Gutman



Donetsk region, Sloviansk, Nikolaevka. A school nurse goes back to her previous house which was totally destroyed during shelling on July 3rd 2014. Maxim Dondyuk



Donetsk region, district of Horlivka, Nikitovsky. In a bomb shelter. This woman, who stays in the basement at night, but spends the day in her own house, tells the ICRC staff about the difficulties she faces. Yuri Orlov



Donetsk region, Berzovoye check point. An ICRC employee is going to install mine awareness signs. Sergiy Ishynov



Donetsk region, Berzovoye check point. An ICRC employee is installing a mine awareness sign. Sergiy Ishynov



Donetsk region, Marinka. A medic's bag. Bryce Wilson



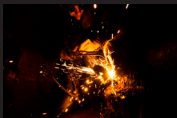
Donetsk region, Nikishyno. An employee of the Ukrainian Red Cross Society fills in a survey, while a colleague is talking to a local resident. Yuri Orlov



Donetsk region, Kurakhovo, Novo-Mikhailovka. After the explosion of a car hit by an anti-tank mine. The victim's watch. Yuri Orlov



Donetsk region, Oleksandrivka village. An ICRC employee is passing by a building damaged by the conflict. Yuri Orlov



Lugansk region, Alchevsk. The ICRC provides pumps and tubes to repair the damages of the water supply system. Pieter-Jan De Pue



Lugansk region, Alchevsk. The ICRC helps families find relatives. An ICRC employee is filling in a tracing request form. Pieter-Jan De Pue



Donetsk region, Gorivka. The ICRC helps families find relatives. An ICRC employee is filling in a tracing request form. Pieter-Jan De Pue



Donetsk region, Gorivka. The ICRC helps families find relatives. Jelena's father disappeared in September 2014. Pieter-Jan De Pue



Donetsk region, Kurakhovo, Novo-Mikhailovka. The sub-delegation team is assessing the place where the minibus hit the anti-tank mine. Yuri Orlov



Donetsk region, Marinka. Svetlana in front of her house, reconstructed by the ICRC. Anna Sheptunova



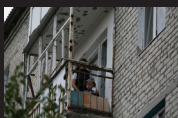
Lugansk, Bolshaya Vergunka village. The ICRC distributes construction materials to residents to reconstruct their houses. Pieter-Jan De Pue



Donetsk region, Nikishyno. An employee of the Ukrainian Red Cross Society fills in a survey. Yuri Orlov



Donetsk region, Nikishyno. An ICRC employee of the Water and Habitat unit is helping a local resident to fill in a survey. Yuri Orlov



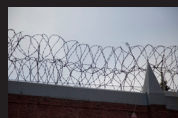
Lugansk, Popasna village. A boy with his mother looks out of the balcony, damaged during a shelling. Anastasia Vlasova



Lugansk, Novozavniivka village, near to Popasna. The ICRC distributes food to residents. Anastasia Vlasova



Gaza, Beit Hanoun. ICRC evacuating children and elderly people from a UN school. Najar Najjar



Dnipro, remand prison. Barbed wire at the entrance gate of the prison. John Wendle



Donetsk region, Avdiivka. A woman says goodbye to her daughter during a voluntary evacuation of children. John Wendle



Stanitsya Luganska. Portrait of a man in front of his house destroyed due to shelling. He receives assistance from the ICRC to rebuild it and currently lives in a temporary house with his wife. Pieter-Jan De Pue



Vodyanske. The ICRC helps families find relatives. Elena holds her daughter Maria in her arms. Maria's father disappeared during the spring of 2014. Brendan Hoffman



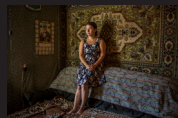
Donetsk. The ICRC helps families find relatives. Nelia and Sasha in the living room of the house they shared with their son Sergey, who disappeared in fall 2014. Sasha holds a machine used to fix shoes by her son Sergey, a cobbler. Brendan Hoffman



Donetsk. The ICRC helps families find relatives. Elena (right) and her mother Lidia are in the kitchen of Lidia's home, where Sergey, their son and brother respectively, who is missing since fall 2014, loved to cook. Brendan Hoffman



Donetsk. The ICRC helps families find relatives. Elena (right) and her mother Lidia are in the kitchen of Lidia's home, where Sergey, their son and brother respectively, who is missing since fall 2014, loved to cook. Brendan Hoffman



Donetsk. The ICRC helps families find relatives. Olga, whose brother Gennadi disappeared in autumn 2014, sits on the couch where he slept in their home, beneath a hanging carpet he gave her as a gift. Brendan Hoffman



Donetsk. The ICRC helps families find relatives. Elena, whose husband Sergey disappeared in winter 2015, with a punching bag in the boxing gym where he used to train. Brendan Hoffman



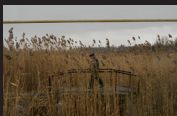
Ilovaisk. The ICRC helps families find relatives. The father of these boys disappeared in the summer of 2014. The oldest son holds in his hand a football trophy belonging to their father Andrey. Brendan Hoffman



Donetsk region, Semenivka. A house destroyed in the fighting. Alessandro Iovino



Donetsk region, Semenivka. A car on the main road of the village close to the frontline. Alessandro Iovino



Donetsk region, Severnoe. A pedestrian crossing a small bridge under a gas pipe. Alessandro Iovino



Donetsk region, Krasnohorivka. Portrait of a man who received assistance from the ICRC. Anastasia Vlasova



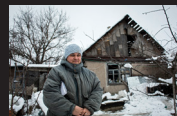
Lugansk region, Krymsk. Staff of the Ukrainian Red Cross Society unload grain for the chickens that will be distributed by the ICRC to residents. Anastasia Vlasova



Donetsk region, Avdiivka. A resident who received assistance from the ICRC in front of her damaged house. Anastasia Vlasova



Stanitsya Luganska. Portrait of a woman who received assistance from the ICRC to rebuild her house that got destroyed due to shelling beside the crossing point. Pieter-Jan De Pue



Donetsk area, Pervomayske city. A woman poses in front of her house, damaged by shelling. Anastasia Vlasova



Donetsk region, Mariupol. Mariupol School 6. The ICRC holds a Mine risk education session for the students. Yevgen Nosenko



Saigon, orphanat. Visite de délégué-médecin du CICR afin d'y donner des soins médicaux.



Saigon, orphanat. Visite de délégué-médecin du CICR afin d'y donner des soins médicaux.



Saigon. Orphelinat soutenu par le CICR dans le cadre de son.



Saigon. Enfants dans un orphelinat.



South Viet Nam. Child.



South Viet Nam. Child.



South Vietnam. Child crying.



South Vietnam. Children.



South Viet Nam. Children playing around
Max Vaterlaus



South Viet Nam.



South Viet Nam.



South Viet Nam.



South Viet Nam.
Max Vaterlaus



Saigon, Go Vap. Orphanage supported by the ICRC as part of its medico-social assistance.



Saigon, Go Vap. Orphanage supported by the ICRC as part of its medico-social assistance.



Saigon, Go Vap. Orphanage supported by the ICRC as part of its medico-social assistance.



Véhicule CICR croisant un transport militaire.



Southern region. Bombing.



Delta du Mékong. Bombardement.



Sud du pays. Bombardement.



Sud du pays. Evacuation de blessés.



Force armée américano-sud-vietnamienne.



Force armée américano-sud-vietnamienne.



Force armée américano-sud-vietnamienne.



Saigon. Evacuation des militaires et de leurs familles.



Saigon. Evacuation of military staff with their families.



Saigon. Evacuation des militaires et de leurs familles.



Saigon. Evacuation des militaires et de leurs familles.



Saigon. Evacuation of military staff and their families.



Saigon. Evacuation des militaires et de leurs familles.



Saigon. Evacuation des militaires et de leurs familles.



Saigon. Evacuation des militaires et de leurs familles.



North Vietnam, Nam Dinh. Construction of prefabricated houses for homeless persons.



Saigon. Street scene.



Ben Tre. Members of the Red Cross Youth of South Vietnam moving in the country side.



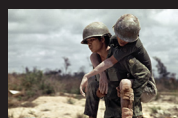
My Tho. Inhabitants of hamlet 6 waiting for relief distribution during the visit of the ICRC's Director of operations.



My Tho. Beneficiaries returning home with relief goods distributed during the visit of the ICRC's Director of operations.



Force armée américano-sud-vietnamienne.



Mekong delta. Injured soldier during military operation.



Saigon. Evacuation des militaires et de leurs familles.



Civilian population and members of Red Cross Youth waiting for the visit of Jean-Pierre Hocké, ICRC's representative to the Democratic Republic of Vietnam.



Libération simultanée de prisonniers effectuée sous les auspices de la Croix-Rouge du Viet Nam, en présence de délégués du CICR.
F. Zennuffen



My Tho. Distribution of relief goods to needy inhabitants during the visit of the ICRC's Director of operations.



My Tho. Distribution of relief goods to needy inhabitants during the visit of the ICRC's Director of operations.



Gaza. A small boy is peeking out of the window before sunset during the power outage in his neighborhood.
Moutaz Azayzeh



Hong Kong, Sham Shui Po camp for Vietnamese refugees. Around 5000 people live on the site of a former factory in the centre of the city.
Thierry Gassmann



Hong Kong, Sham Shui Po camp for Vietnamese refugees. Around 5000 people live on the site of a former factory in the centre of the city.
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Hong Kong, Sham Shui Po camp for Vietnamese refugees. Around 5000 people live on the site of a former factory in the centre of the city.
Thierry Gassmann



Pulau Besar. Camp de réfugiés vietnamiens. Vie quotidienne.
Françoise Bory



Pulau Besar. Enfants dans un camp de réfugiés vietnamiens.
Françoise Bory



Madras. Landing of the Indian refugees from Vietnam when they arrived at the airport.
Gérard Leblanc



Madras. Landing of the Indian refugees from Vietnam when they arrived at the airport.
Gérard Leblanc



Saigon, Go Vap. Orphanage supported by the ICRC as part of its medico-social assistance.



Saigon, Go Vap. Orphanage supported by the ICRC as part of its medico-social assistance.



Uda, field hospital behind the front line. Patient examined by ICRC doctor.
Jean Mohr



El Ketaf. Combatants.
Jean Mohr



Unloading and distributing food reliefs to the needy.



Unloading and distributing food reliefs to the needy.



Sana'a, Souk El Begra. Preparation of food reliefs distribution to the needy.



Sana'a. Street scenes.
G rard Leblanc



Gaza, Beit Lahia. Women homeless because of the destruction of their houses.
G rard Leblanc



Taiz central prison, psychiatric section. Detainee.
Till Mayer



Taiz. Young militia member showing his weapon.
Till Mayer



Young shepherds and their sheep.
Till Mayer



Mission of Andr  Rochat.
Andr  Rochat



Mission of Andr  Rochat.
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Mission of Andr  Rochat.
Andr  Rochat



Saana, Somali Community Refugee Centre. A somali refugee who has been living in Yemen for 5 years receives the first Red Cross Message from her sister living in Kenya.
J n Bj rgvinsson



Sey'un/Hadramouth. "Exploring Humanitarian Law" Programme for secondary schools, pilot project implementation in a girl's school.
Ralf Maro



Writing of a Red-Cross message.
Ralf Maro



On the road from Aden to Taiz. Children.
J n Bj rgvinsson



Sanaa. View of the old city
Jos  Francisco Duda Marcera



Sa'ada. Portrait of children living in the IDP camp sustained by ICRC and the Yemeni Red Crescent Society.
Jos  Francisco Duda Marcera



Un groupe de la tribu Naham.
Andr  Rochat



Entre Nahm et El Serr. Travers e du front Est avec un guide y m nite.
Andr  Rochat



Amran Governorate, Wadi Khaiwan. Displaced children.
Annabelle Boettcher



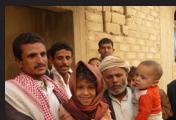
Harf Soufian district, Bani Sawayn village. ICRC and the volunteers from the Yemen Red Crescent Society distributing essential items to internally displaced persons. Portrait of a beneficiary.
Boris Maver



Amran governorate, Khaiwan Medina village. Non-food items being distributed to internally displaced persons by the ICRC, with the support of the Yemen Red Crescent Society. Portrait of a child.
Boris Maver



Amran governorate, Khaiwan Medina village. Non-food items being distributed to internally displaced persons by the ICRC, with the support of the Yemen Red Crescent Society. Portrait of a beneficiary.
Boris Maver



Sa'ada governorate. Food and relief items distribution by the ICRC and the Yemen Red Crescent Society to the internally displaced persons of Farwan village.
Salah-ud Din



Amran governorate, Maawir district, Ralis village. ICRC supported livestock vaccination campaign against goat plague also known as "Peste des Petits Ruminants" (PPR).
Jessica Barry



Amran governorate, Khamer. Joint ICRC/Yemen Red Crescent Society teams distribute two-month food rations to nearly 2,100 displaced persons from the district of Harf Sufyan (Amran governorate) and Sa'ada governorate.



Sana'a, deportation centre. This cell holds asylum seekers. Some people have been there for more than three years, waiting to find a solution.
Catalina Martin-Chico



Northern Yemen, Malaikit. Community members receive colloidal silver water filters distributed by ICRC.
Rodney Galloway



Sa'ada. Al-Jabanah displaced people camp supported by the ICRC. The ICRC provides the displaced people with tents, hygiene items, food rations and water.
Catalina Martin-Chico



Sa'ada. Al-Jabanah displaced people camp supported by the ICRC. The ICRC provides the displaced people with tents, hygiene items, food rations and water.
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Sa'ada. Al-Jabanah displaced people camp supported by the ICRC. The ICRC provides the displaced people with tents, hygiene items, food rations and water.
Catalina Martin-Chico



About 10 km from Sa'ada, Al-Qatat. ICRC water supply project. It is the first water project in the area. It provides water for more than 1,650 people.
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Around 10 km from Sa'ada, Al-Qatat. ICRC water supply project. It is the first water project in the area. It provides water for more than 1,650 people.
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Lahj. Portrait of an internally displaced man from Abyan. He lives in a school that has acted as a makeshift for him and other displaced persons.
Ed Ou



Lahj. Internally displaced persons from Abyan in a school that has acted as a makeshift refugee camp.
Ed Ou



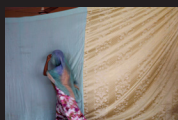
Sana'a, Dharwan. Syria Yehia, a six-year-old girl who fled her home together with her family.
Mohammed Yaseen Ahmed Ibrahim



On the occasion of the Remembrance day, delegation's staff supports ICRC employees who died on mission.



Aden, Seera district. Men pray on the beach during sunset.
Ed Ou



Aden. This internally displaced woman from Abyan lives in a school that has acted as a makeshift for her and other displaced persons.
Ed Ou



Sawaa. Two kids smile after having completed the cumbersome task of fetching water for their household. Their home has been destroyed and a large part burned down.



Aden, near the Seera fish market. People walk along the corniche at sunset.
Ed Ou



Sana'a, Dharwan. Syria Yehia, a six-year-old girl who fled her home together with her family.
Mohammed Yaseen Ahmed Ibrahim



Sana'a, Sawan district. Portrait of boy.
Thomas Glass



Sana'a, Sawan district. Portrait of residents.
Thomas Glass



Sana'a, Hay Soufan district. Damages caused by the fighting.
Thomas Glass



Sana'a. Children seeking water.
Thomas Glass



Sana'a. Portrait of Somali migrants.
Thomas Glass



Sana'a. Portrait of Somali migrants.
Thomas Glass



Sana'a, Sawan district. A boy among ruins caused by the fighting.



Sana'a, Bani Hushaish. A little girl passes time looking around, as her father lines up to receive a food parcel.
Iscander Al Mamari



Taiz. Two men on a motorcycle defy their fear of death and drive through the area, where snipers have been present since the intense hostilities started.
Wael Al Absi

O WEBSITE

O website tem como intuito oferecer uma nova visão acerca do arquivo fotográfico da Cruz Vermelha, possibilitando a sua utilização por um maior número de pessoas. As páginas apresentam o arquivo fotográfico de forma distinta — inserido em artigos sobre histórias de pessoas que enfrentaram situações de crise, inserido numa time-line interativa, inserido numa galeria que se encontra dividida por país ou simplesmente para representar o trabalho da Cruz Vermelha até aos dias de hoje.

Conforme mencionado no capítulo “Os objetos de design — O Website”, antes de ser desenvolvido o protótipo do website é necessário ter em consideração processos de UX e UI Design iniciais como arquitetura de informação, *sitemaps* e *wireframes*.

Segundo Garrett (2010), um *wireframe* deve provir de informação necessária para a sua interpretação através de notas suplementares que informem sobre o comportamento do website. Os *wireframes* criados (Fig.106) foram o ponto de partida para o design do website, que foi adaptado para vários ecrãs. Inicialmente apenas foram desenhados os wireframes para os ecrãs que seriam utilizados pelos participantes durante os testes de usabilidade.

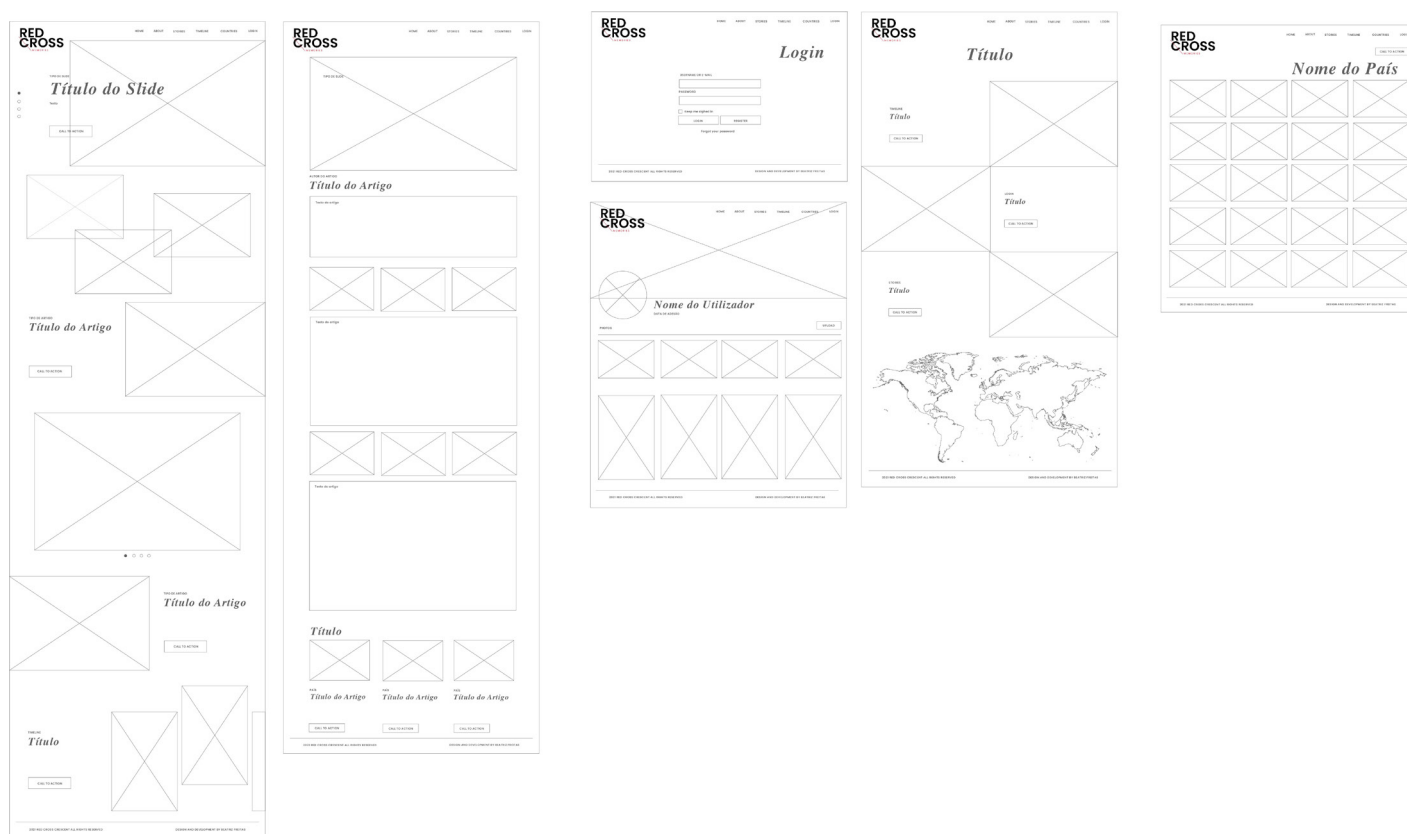


Fig.106 – Wireframes do website “Red Cross Memories”.

Após o desenvolvimento de *wireframes*, deu-se início à criação do protótipo do website no programa “Adobe Xd”. Segundo Mendoza (2014), a prototipagem é uma fase crucial de qualquer projeto de design de interfaces móveis e, idealmente, espera-se perceber três aspetos como resultado desta estratégia. Se o fluxo das páginas faz sentido para o utilizador, se a interação com a interface é clara e se o design se adapta ao dispositivo para o qual foi desenhado.

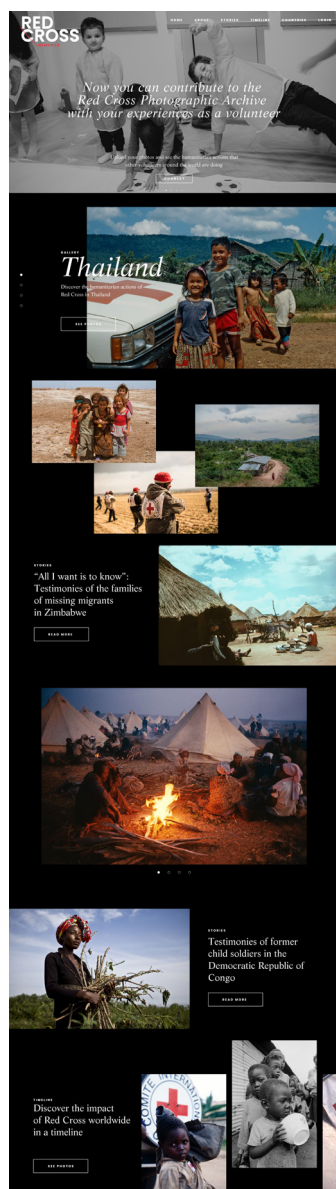


Fig.107 – Protótipo da “Home” do website.

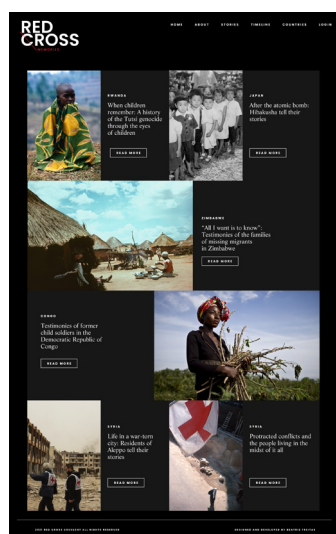


Fig.108 – Protótipo da página “Stories” do website.

As páginas do website dividem-se em “header”, “body” e “footer”. O “header” apresenta o logotipo do projeto e o menu; O “body” apresenta todo o conteúdo da página, e é a única parte do site que difere em cada página; O “footer” apresenta os direitos de autor do website.

HOME

A página “Home” (Fig.107) inicia-se com uma imagem de destaque que demonstra um dos objetivos do projeto — dar continuidade ao arquivo fotográfico da Cruz Vermelha — através de uma fotografia tirada em contexto de voluntariado no departamento local de São João da Madeira da organização da Cruz Vermelha Portuguesa.

Segue-se em *scroll* um *slide* de destaques que vai sendo alterado consoante a pertinência dos assuntos apresentados. No protótipo apresenta quatro destaques no slide, duas galerias (Tailândia e Guatemala) e duas histórias (Ruanda e Zimbabwe). Cada um desses destaques possui um botão call-to-action que direciona para a respetiva página.

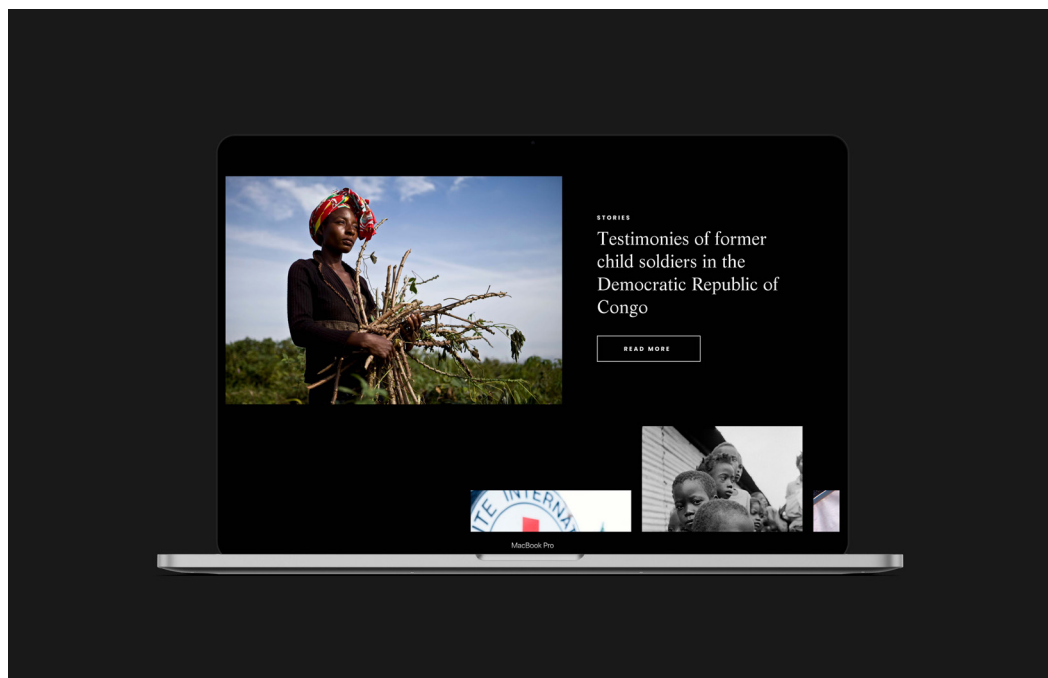
Em seguida, apresenta-se algumas fotografias com uma animação em *parallax* (que funciona com o movimento do rato). Abaixo faz-se referência a um destaque de uma história com um botão que direciona para a página do artigo.

Apresenta-se mais um slide de fotos que está em constante movimento, e mais uma referência a um destaque de uma história com um botão.

Por último apresenta-se resumidamente a *time-line* com algumas fotografias e com um botão que direciona para a respetiva página.

STORIES

A página “Stories” (Fig.108) apresenta histórias de pessoas e testemunhos de vítimas que vivem perante situações de conflitos e temas profundos sobre questões globais urgentes e crises humanitárias onde o Movimento Internacional da Cruz Vermelha teve impacto.



ABOUT

A página “About” (Fig.109) explica detalhadamente o projeto e o seu objetivo — mostrar o impacto da Cruz Vermelha pelo mundo em fotografias. Aborda a *time-line* com um botão que direciona para a página da “*time-line*”; explica a funcionalidade da partilha de fotografias e direciona para a página de “Login” com um botão; faz referência às histórias que estão no website com um botão de “Read More” que direciona para a página “Stories”, e por último apresenta um mapa com os “pins” de todos os países onde a Cruz Vermelha está presente.

TIME-LINE INTERATIVA

A página “Time-line” (Fig.110) é uma página interativa e dinâmica com diversas animações de modo a tornar a experiência dentro do arquivo fotográfico da Cruz Vermelha imersiva. O utilizador poderá arrastar o rato na linha de tempo para ver várias fotografias de cada ano com scroll horizontal. Quando clica numa fotografia, esta encaminha para o respetivo país e mostra a *time-line* desse país. O utilizador poderá também clicar em galeria se pretender ver todas as fotografias de uma só vez com scroll vertical.

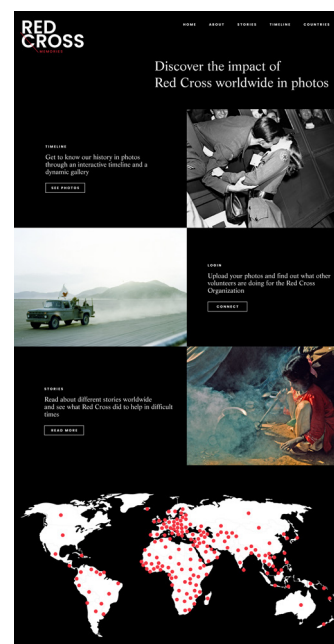


Fig.109 – Protótipo da página “About” do website.

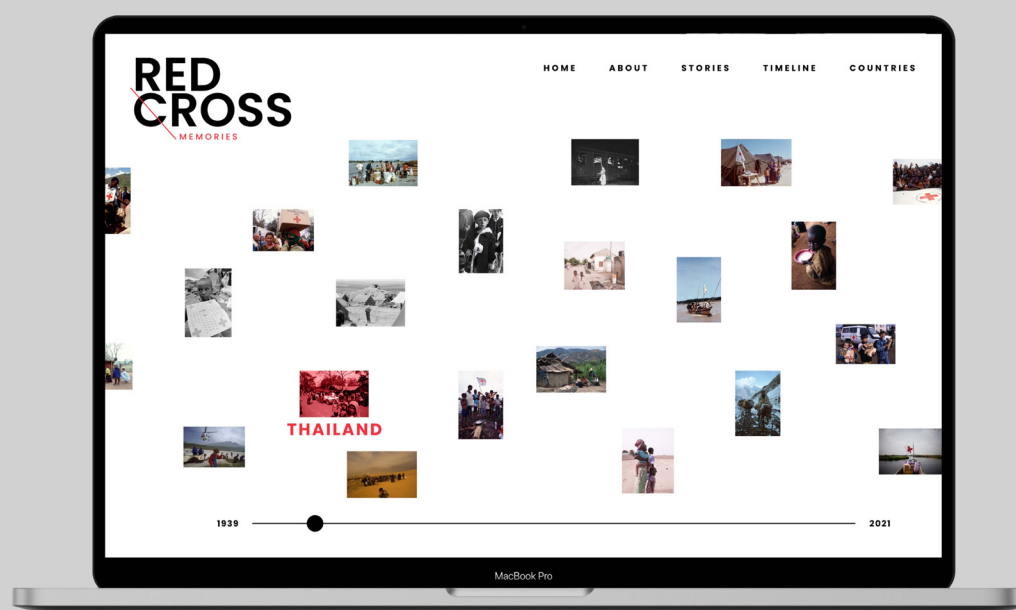


Fig.110 – Página “Time-line” do website.

COUNTRIES (MENU)

De uma forma mas rápida e intuitiva se o utilizador clicar em “Countries” terá acesso a um menu onde estão presentes todos os países e cada país é direcionado para a sua galeria (Fig.111).

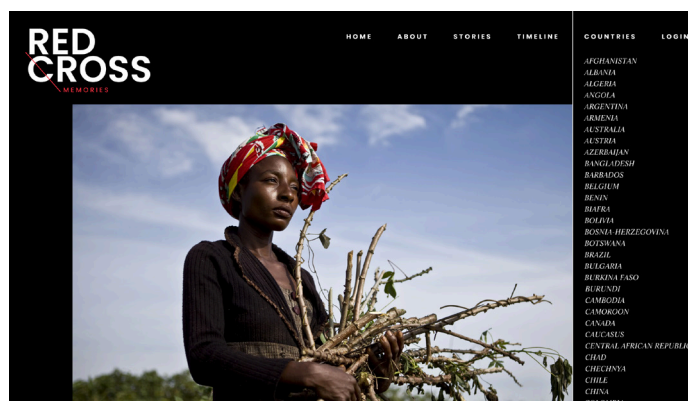


Fig.111 – Protótipo do menu “Countries”.

PLATAFORMA DE PARTILHA DE FOTOGRAFIAS

O website contém também uma plataforma de partilha de fotografia se clicar em “Login” (Fig.112) onde os voluntários podem partilhar com o mundo todas as suas experiências na seu departamento local da organização da Cruz Vermelha.

Com o objetivo de dar continuidade ao arquivo da Cruz Vermelha e criar uma maior ligação entre os voluntários dos departamentos da Organização, o website apresenta a funcionalidade de registo e *login*, para que o utilizador crie a sua página pessoal de partilha de fotografias dos eventos que participou no seu departamento local ou outras experiências de voluntariado na Organização da Cruz Vermelha. Nessa página cada utilizador poderá fazer upload das fotografias e aceder aos perfis dos restantes voluntários em todo o mundo, podendo estabelecer o contacto com eles.

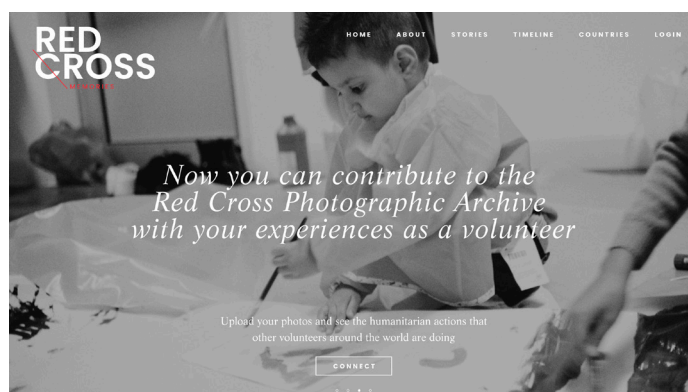
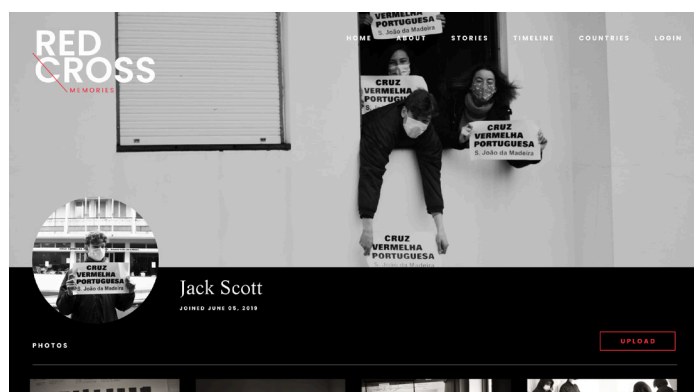


Fig.112 – Protótipo da página “Login” do website.

TESTES DE USABILIDADE

Os testes de usabilidade decorreram entre dias 14 de novembro de 2021 e 03 de março de 2022, com algumas sessões para que houvesse constantes melhorias. Nelas participaram 22 voluntários do departamento local de São João da Madeira da Organização da Cruz Vermelha. Estes intervenientes para além de se enquadrarem no público-alvo, não estavam ainda familiarizados com o projeto o que permitiu a obtenção de resultados credíveis e pertinentes.

Durante os testes, quatro participantes sugeriram que para além de uma timeline de cada país, que fosse possível ver a galeria de todas as fotografias em vertical e a respetiva legenda quando se clicava na fotografia.

Outros dois participantes referiram que seria importante poder fazer comentários às fotografias, enviar mensagens aos utilizadores ou outra forma de lhes dar *feedback* para além dos *likes*.

Um dos participantes sugeriu que existissem artigos criados pelos voluntários da organização, para poderem ter um lado mais pessoal acerca das suas experiências de voluntariado e as suas reflexões acerca dos temas que têm estado a trabalhar na organização (por exemplo: refugiados, tráfego de seres humanos e desigualdade de género). Os restantes participantes não sugeriram outras melhorias no website.

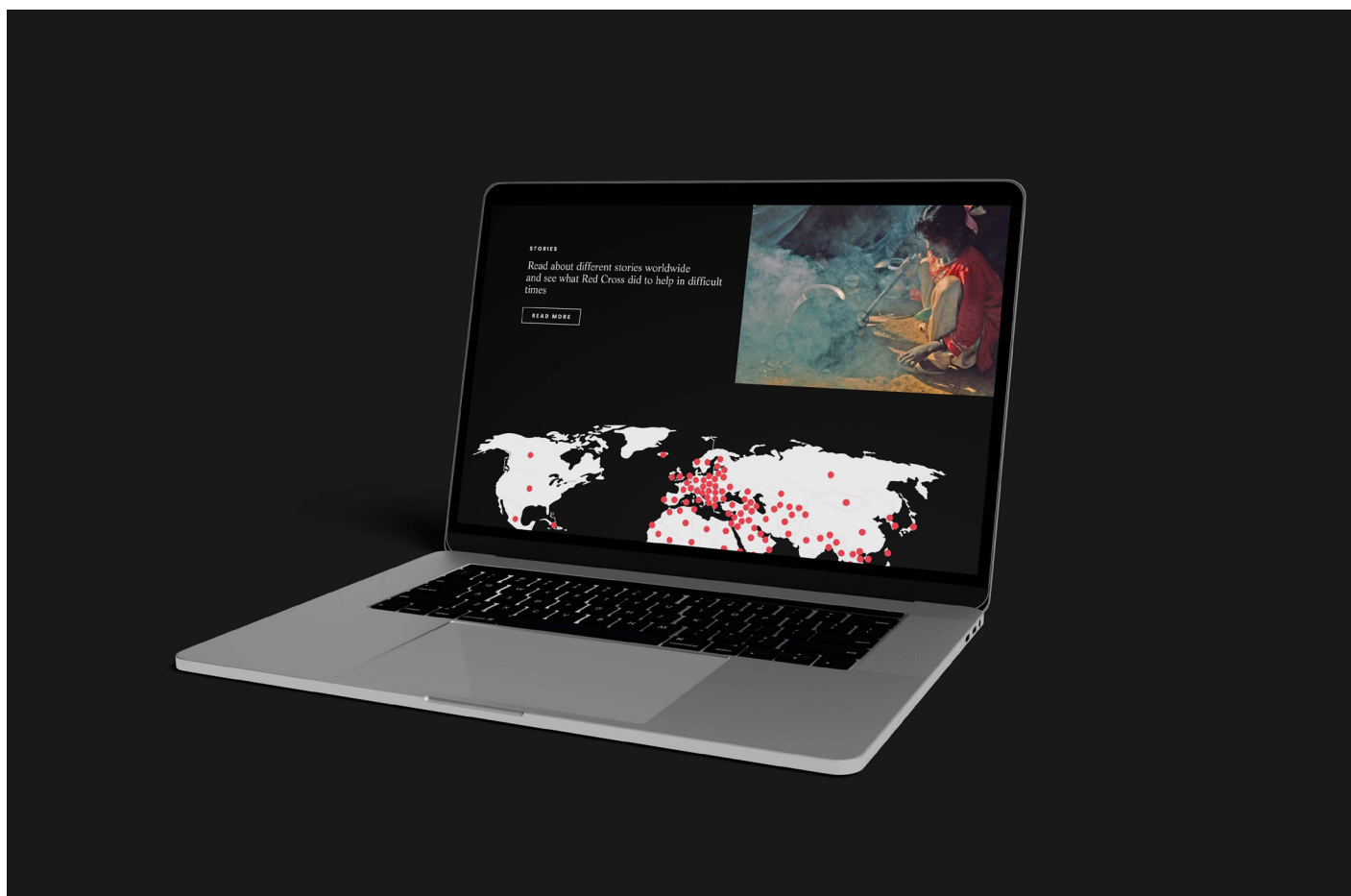


Fig.113 – Website “Red Cross Memories”.



RED
CROSS
MEMORIES

STORIES

Rwanda

When children remember: A history
of the Tutsi genocide through the eyes
of children

READ MORE

HOME

ABOUT

STORIES

TIMELINE

COUNTRIES

LOGIN

CONCLUSÃO

Esta investigação teve como propósito o desenvolvimento de um projeto editorial, intitulado de “Red Cross Memories” em formato de livro impresso - *photobook*, revista, cartazes interativos com a utilização de realidade aumentada e de um website que apresenta e disponibiliza o arquivo fotográfico à comunidade civil e académica recorrendo dos princípios de UX/UI Design. Estes suportes de comunicação permitem (re)descobrir, (re)visitar, (re)valorizar o património histórico-fotográfico/museológico/antropológico da Cruz Vermelha.

A exploração de diferentes meios e suportes digitais e analógicos, permitiu projetar a ação humanitária realizada pelo movimento e estabelecer uma triangulação entre a instituição, a comunidade, e as intervenções de design. A exploração de novas soluções conceptuais, representações visuais e ferramentas digitais permitiu transformar a forma como percebemos a informação, e contribuir para uma maior consciencialização acerca de assuntos humanitários e sociais. Mário Moura (2019) define que o design é a interação de um conjunto de formas gráficas, literárias, editoriais e institucionais — com dinâmicas próprias, progredindo no espaço e tempo a ritmos distintos.

As preocupações altruístas intrínsecas ao design enquanto atividade projetual focada nas pessoas e no bem estar da sociedade, permitiram que este se expandisse para novas áreas, das quais se salienta o design social, e o design *pro-bono*, e adotasse novas estratégias e metodologias participativas centradas no utilizador – *human-centered design*. Anthony Dunne & Fsiona Raby (2013) sumarizam que é preciso mais pluralismo no design, não de estilo, mas de ideologia e valores.

O projeto está dividido entre os contextos histórico e atual dos temas em questão, apresentando exemplos que serviram de referência para o desenvolvimento do projeto e a colocação em prática de todos os conhecimentos adquiridos com a explicação dos formatos do projeto e o seu contributo.

Este projeto orientado para a aprendizagem pela prática promove a adopção de processos criativos multidisciplinares e a exploração de novas possibilidades gráficas e digitais incrementadas pelo uso da tecnologia explorando a interação entre meios de comunicação.

A partir de técnicas e metodologias centradas no utilizador – *Human Centered Design*, que recorrem do processo estratégico e iterativo de ouvir, criar e implementar, foi possível a criação de um projeto que deu voz às expectativas da comunidade e permitiu que os anseios desta orientassem a implementação de soluções. A fotografia é o elemento gráfico de maior relevância no projeto e o design tem um papel fundamental ao proporcionar uma revisitação do passado experienciada a partir de múltiplos meios e suportes. É nesta reflexão sobre o presente através da perspectiva do passado e apontado para o futuro, que se insere o tópico central do estudo, a prática do design como meio para melhor comunicar forma e conteúdo (fotografia de carácter social) e abranger o maior número de pessoas, induzindo mudanças perceptivas e comportamentais.

A criação do protótipo e dos respetivos testes de usabilidade permitiram o melhoramento contínuo do projeto, tornando-o intuitivo, apelativo e adequado às necessidades dos utilizadores. Analisando o modo como os utilizadores estiveram aptos e confortáveis na navegação do website, no último teste de usabilidade, conclui-se que os objetivos propostos foram alcançados.

¹³ Uma vez que aceitamos que o design conceptual é mais do que uma opção de estilo, propaganda corporativa ou autopromoção do designer, que usos pode ter? Há muitas possibilidades — design social para aumentar a conscientização; sátira e crítica; inspiração, reflexão, entretenimento intelectual; explorações estéticas; especulação sobre possíveis futuros; e como catalisador da mudança. (Dunne & Raby, 2013).

O projecto “Red Cross Memories” é um projeto criado para toda a comunidade, quer pela partilha de registos fotográficos únicos de extrema qualidade, quer pela intenção de tornar o arquivo fotográfico mais acessível e passível de ser constantemente atualizado pela comunidade e pelos membros da Organização da Cruz Vermelha Internacional. O projeto também tem o intuito de tornar o design uma área crucial em organizações não-governamentais, uma vez que promove o impacto positivo e construtivo na sociedade.

O projeto todavia apresenta uma falha que pode ser colmatada no futuro. A construção de um espólio fotográfico público e participado em formato aberto de uma instituição dinâmica e interventiva, como a Cruz Vermelha, mantém-se incompleto e em constante atualização. Para tal, é necessário a continuidade deste projeto colocando em prática a proposta apresentada, uma vez que este projeto promove e induz possibilidades de envolvimento contínuo e permanente. A elaboração deste projeto permitiu também a criação de novas perspectivas para a investigação em design e oportunidades de desenvolvimento de projetos futuros.

TIMELINE

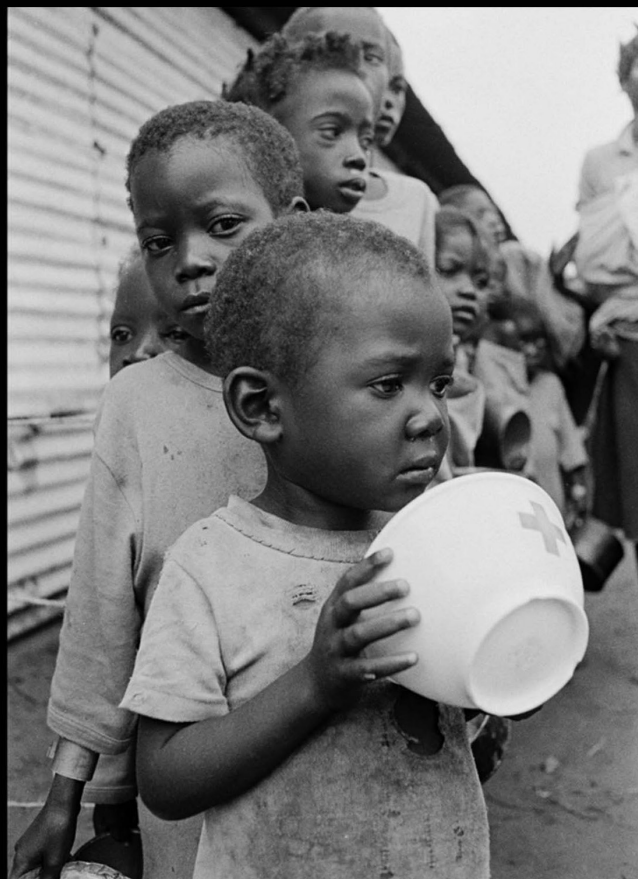
Get to know the impact
of Red Cross worldwide
in an interactive timeline

SEE PHOTOS



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