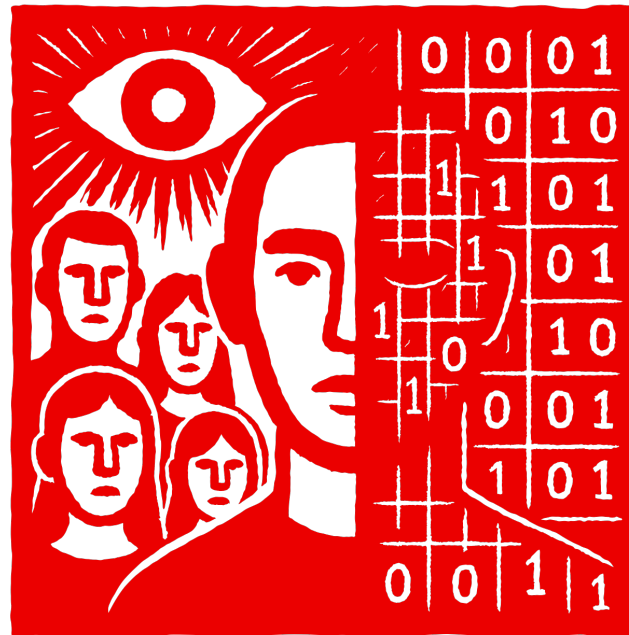




Machine in the village



Algorithmic faces



Surveillance skyline

PeaceTech is a relatively new concept. Its strength lies in drawing attention to the use of technology for peace. Yet its breadth is also its weakness: the term can feel vague, even hollow, and risks doing more harm than good if it is not grounded in lived experience. For PeaceTech to be meaningful, it must be bottom-up — not only in language, but in practice. This matters because most peacebuilders are not, and should not have to be, tech experts. Their expertise lies in building communities, navigating fragility, and fostering trust — not in keeping pace with digital trends.

In **Occupy PeaceTech**, Nathan Coyle and Fernanda Parente explored how creatives, artists, and activists can intervene in this space, exposing risks, reimagining narratives, and opening new spaces for dialogue. The audience was invited to choose between three images; their collective choice became a reflection of the discussion itself — a form of shared authorship. The artwork, illustrated especially by Nathan Coyle for Ars Electronica 2025, embodies this experiment in creative research: translating abstract concepts into lived, visual, and participatory forms, disrupting top-down narratives and insisting that people must come first, and strategy second.

Occupy PeaceTech

Nathan Coyle (GB/AT), Fernanda Parente (BR/DE)

Presented at Ars Electronica Festival 2025

Panic Yes/No

POSTCITY, Linz – 3 September 2025

ARS ELECTRONICA
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**OCCUPY
PEACE
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