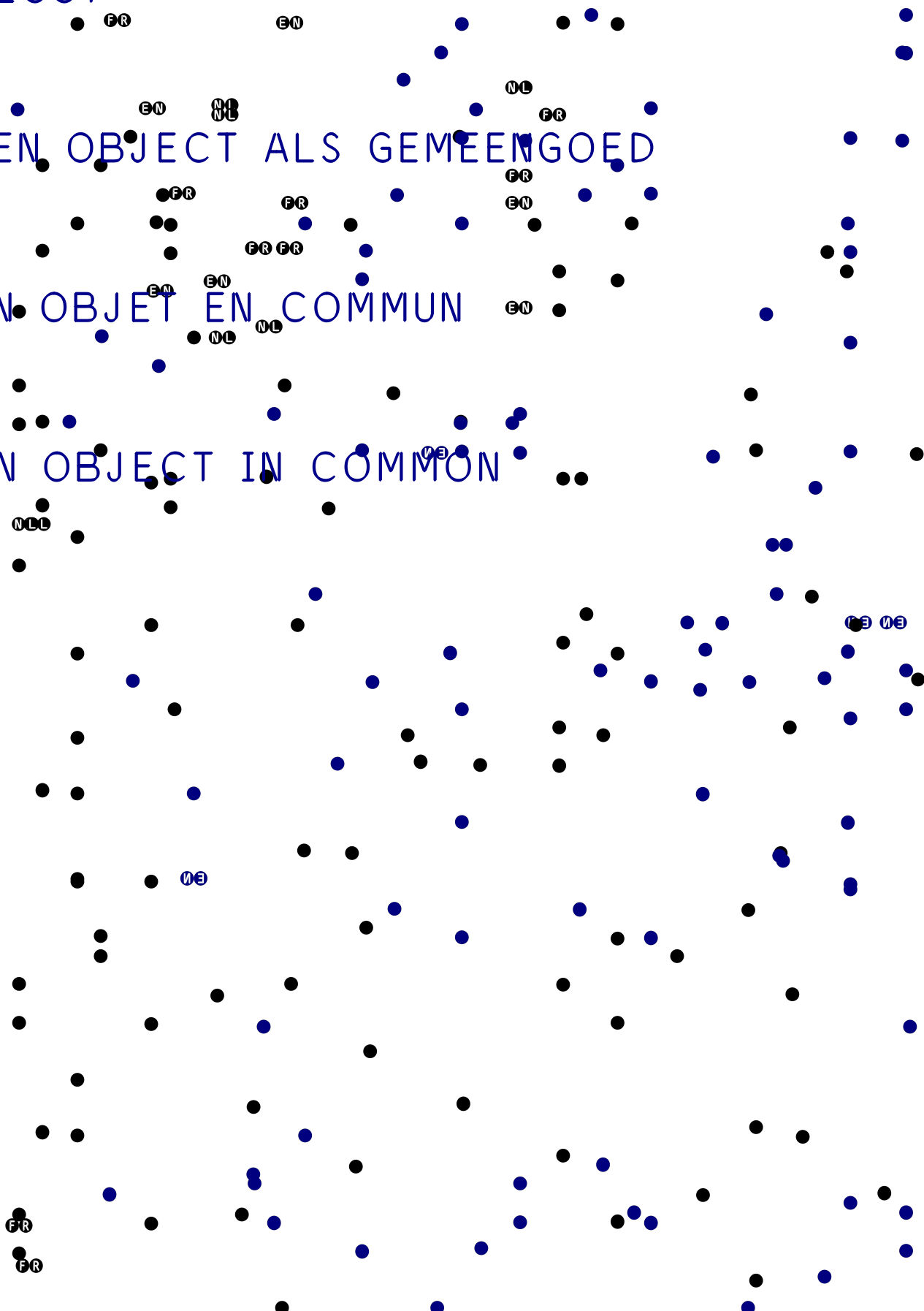


PEGGY

EEN OBJECT ALS GEMEENGOED

UN OBJET EN COMMUN

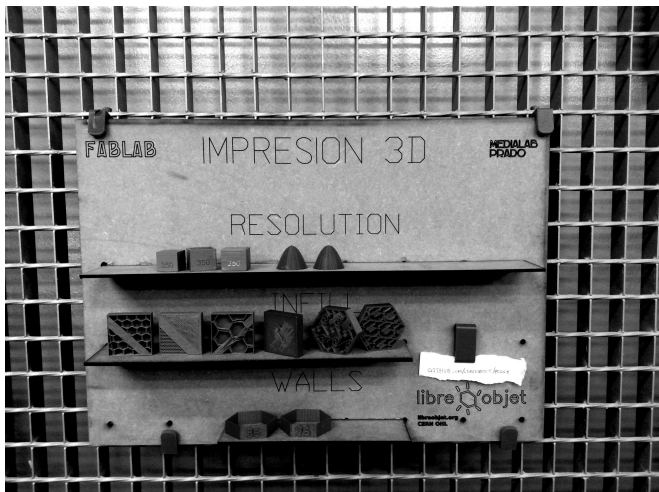
AN OBJECT IN COMMON







Peggy @ FabLab Defko Ak Ñep in Dakar (Senegal)



Peggy @ Medialab-Prado in Madrid (Spain)



Peggy @ FabLab'Ke in Brussels (Belgium)



Peggy @ Micro Factory in Brussels (Belgium)



Peggy @ iMAL in Brussels (Belgium)



Peggy @ FabLab Brussels in (Belgium)





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# PEGGY

## DE ONTSTAANSGESCHIEDENIS

### LA GENÈSE

### THE GENESIS

Dankzij digitale media bestaat er een groeiende tendens om gepersonaliseerde objecten te produceren en te verspreiden. De voorbije jaren zagen steeds meer collectieven en 'labs' voor dit soort producties het licht, in de vorm van fablabs, makerspaces, hackerspaces. Ze delen scanners, softwares, 3D-printers, lasercutters, en ook kennis door handleidingen te voorzien, workshops te organiseren en persoonlijke assistentie aan te bieden tijdens wekelijkse open-deurdagen. Elk lab is anders qua infrastructuur, toegankelijkheid, beschikbare machines, materialen en mogelijkheden. Een object gemaakt in een fablab in Dakar zal niet hetzelfde zijn als eentje dat geproduceerd is in Brussel. Originele en afgeleide ontwerpen worden gretig gedeeld online. En ook daar is de diversiteit bijzonder spannend.

Constant bestelde een ontwerp voor een nieuw object bij het collectief Libre Objet, om het als getuige te laten circuleren in het fabber-maker-hacker universum. Libre Objet ontwierp een toonmeubel en noemde haar Peggy. Het ontwerp, alle bestanden en ook de meubels zijn gepubliceerd onder de CERN Open Hardware licentie. Ze zijn vrij om te gebruiken, te veranderen en te verspreiden onder dezelfde voorwaarden. Constant stuurde Peggy de wereld in als een oproep naar Fablab-Maker-Hacker-

spaces om hun gepersonaliseerde Peggy's te maken. Peggy's traject is een manier om het potentieel van deze digitale maakcultuur in de kijker zetten, de rijkdom van het fabber-maker-hacker universum aan het licht te brengen en de veelvoudige mogelijkheden van open source object design tonen. Wanneer deze publicatie verschijnt, is een familie Peggy's te zien in Brussel.

Wanneer wordt een object gemeengoed? Wat betekent het om een object 'gemeenschappelijk' te hebben? Het idee voor Peggy groeide tijdens 'Objecten als Gemeengoed', de werksessie die Constant organiseerde in samenwerking met Medialab-Prado, een kunstencentrum met fablab in Madrid. 'Objecten als Gemeengoed' was het laatste evenement in een reeks collectieve residenties in Medialab-Prado rond hetzelfde thema.

De reeks ging van start in 2015 met 'Funcionamientos: Objects in Common and Diverse Bodies', gevolgd door 'Interactivos? Material Cultures in the digital age' en 'Grigri Pixel: makers and energy in African cities'.

De idee voor Peggy kwam er dus niet zomaar. Ze is het resultaat van een geschiedenis van uitwisseling en samenwerkingen in een rijk geschakeerd netwerk, lokaal en internationaal. Deze publicatie biedt een schets van de ecologie

die Peggy heeft mogelijk gemaakt. In de mate van het mogelijke zijn de diverse originele stemmen behouden. Deze publicatie leest daarom ook als een collectief manifesto voor praktijken van delen. ●

**FR**  
Les médias numériques ont conduit à une hausse dans la fabrication distribuée d'objets personnalisés. Ces dernières années une myriade de collectifs et « laboratoires » qui se focalisent sur ce genre de productions a vu le jour sous forme de fablabs/makerspaces/hackerspaces. On y partage l'utilisation de scanners, logiciels, imprimantes 3D, découpeuses laser. Et on y partage aussi des connaissances en produisant des manuels, en organisant des ateliers ou en offrant de l'assistance personnelle lors des journées portes ouvertes hebdomadaires. Chaque lab est différent en ce qui concerne l'infrastructure, les machines, les ressources et la disponibilité des matériaux. Un mobilier d'exposition fait dans un fablab à Dakar ne sera pas le même que celui réalisé à Bruxelles. Souvent les plans et dessins sont aussi partagés en ligne. Et là aussi, la diversité est passionnante. ●

Constant a commandé un plan pour un nouvel objet auprès du collectif Libre Objet, avec le but de le faire circuler comme témoin dans l'univers des fabbers-makers-hackers. Libre Objet a créé un mobilier d'exposition et l'a appelé Peggy. Les plans, les fichiers et les meubles sont publiés sous la licence libre CERN Open Hardware, et peuvent être utilisés, distribués et modifiés sous la même licence. Constant a distribué Peggy comme un appel à créer sa propre version du meuble. Le trajet de Peggy permet d'observer le

potentiel de cette culture de fabrication digitale, il met en valeur la richesse de l'univers des fabbers-makers-hackers et montre les multiples possibilités de la conception et exécution d'un objet open source. Au moment de l'apparition de cette publication, une famille Peggy sera exposée à Bruxelles. ●

À quel moment un objet devient-il un objet commun ? Que signifie avoir un objet en commun ? L'idée de Peggy est née dans le contexte de la session de travail « Objets en Commun » que Constant a organisée en collaboration avec Medialab-Prado, un centre d'art ayant un fablab à Madrid. « Objets en Commun » était le dernier événement dans une série de résidences collectives autour du même sujet. ●

La série a commencé en 2015 avec « Funcionamientos : Objects in Common and Diverse Bodies », suivie de « Interactivos ? Cultures matérielles à l'Ère Digitale » et « Grigri Pixel : makers et énergie dans les villes africaines ». ●

L'idée de Peggy n'est donc pas arrivée toute seule. Elle est le résultat d'une histoire d'échanges et de collaborations dans un réseau riche et diversifié. Cette publication offre une esquisse de l'écologie qui a contribué à la conception de Peggy. Dans la mesure du possible, les diverses voix originales ont été conservées. Par conséquent, cette publication se lit aussi comme un manifeste collectif pour la pratique du partage. ●

**EN**  
Digital media channels and tools have led to a rise in the distributed manufacture of customised objects. Over the past few years the number of collective spaces and 'labs' for this kind of productions has

grown substantially. They call themselves fablabs, makerspaces, hackerspaces. They share scanners, softwares, 3D printers, laser cutters, as well as knowledge by providing manuals, organising workshops and offering personal assistance during open lab days.

Every lab is different in terms of infrastructure, machines, resources and availability of materials. An object made in a fablab in Dakar will not be the same as one made in Brussels. Original and derived designs are widely shared online. And there too, the diversity is very exciting.

Constant commissioned the collective Libre Objet to design a new object, with the idea of having it circulate as a witness in the fabber-maker-hacker universe. Libre Objet designed a piece of display furniture and gave it a name, Peggy. The design, the files and derivatives are published under a CERN Open Hardware license and free to use, distribute and change under the same license.

Constant distributed Peggy as a call among fablab-maker-hacker-spaces to create personalised versions of Peggy. Peggy's itinerary is a way to show the potential of what is possible with digital fabrication in the lab itself, to highlight

the rich universe of fabbers-makers-hackers and to demonstrate the multiple possibilities of open source object design. When this publication appears, a family of Peggys will be on show in Brussels.

When does an object become an object in common? What does it mean to have a 'common' object? The idea for Peggy was born during 'Objects in Common', a work session that Constant organised in collaboration with Medialab-Prado, an arts centre with fablab in Madrid. 'Objects in Common' was the last event in a series of collective residencies in Medialab-Prado on the same topic. The series started in 2015 with 'Funcionamientos: Objects in Common and Diverse Bodies' followed by 'Interactivos? Material Cultures in the Digital Age' and 'Grigri Pixel: makers and energy in African cities'.

The idea for Peggy did not fall out of the sky. She is the result of a history of exchanges and collaborations in an abundant local and international network. This publication is a sketch of the ecology that made Peggy possible. Where possible, the different original voices have been preserved. Therefore, this publication also reads as a collective manifesto for sharing practices.



## LIBRE OBJET IN INTERACTIVOS?

MATERIËLE CULTUUR IN DIGITALE TIJDEN

DES CULTURES MATÉRIELLES<sup>FR</sup> DANS L'ÈRE  
DIGITALE

MATERIAL CULTURES IN THE<sup>EN</sup> DIGITAL AGE

<sup>NL</sup> Het collectief Libre Objet nam deel aan de residentie 'Interactivos? Materiële Cultuur in Digitale Tijden' in december 2015 in Medialab-Prado. Ze beslisten er om een boek te maken. 'Diverted Derived Design' werd collectief geschreven en geredigeerd, en werd uitgebracht via een print-on-demand platform, als gratis downloadbare pdf en in prachtige unieke exemplaren. In het boek vind je ook de handleiding om je gepersonaliseerde exemplaar te maken. Julien Deswaef, Mathieu Gabiot en Martin Lévèque van Libre Objet geven tekst en uitleg.

<sup>FR</sup> Le collectif Libre Objet a participé à la résidence «Interactivos? Cultures matérielles à l'Ère Digitale» à Medialab-Prado en décembre 2015. Ils y ont décidé de créer un livre. La rédaction de «Design détourné et

dérivé» a été un processus collectif, ils l'ont rédigé et publié sur une plateforme d'impression à la demande, comme PDF librement téléchargeable et sous forme de magnifiques exemplaires uniques. Le livre contient aussi le manuel qui explique comment créer son exemplaire personnalisé. Julien Deswaef, Mathieu Gabiot et Martin Lévêque de Libre Objet expliquent.

EN The collective Libre Objet took part in the residency 'Interactivos? Material Cultures in the Digital Age' in December 2015 in Medialab-Prado. This is where they decided to write a book. 'Diverted Derived Design' was written as a collective process, proofread and published on a print-on-demand platform, as a PDF and as one-off handmade books. 'Diverted Derived Design' also contains a manual on how to create your own unique personalised copy. Julien Deswaef, Mathieu Gabiot and Martin Lévêque from Libre Objet explain.

Lees of download het boek op de Libre Objet website:

Lisez ou téléchargez le livre sur le site de Libre Objet:

Read or download the book on the Libre Objet website:

<http://books.libreobjet.org>

Bestel een exemplaar:

Commandez un exemplaire:

Order a copy:

<http://www.blurb.com/user/libreobjet>



# DESIGN DÉTOURNÉ ET DÉRIVÉ

## DIVERTED DERIVED DESIGN

DOOR/PAR/BY

LIBRE OBJET

Le terme « open source » devient de plus en plus à la mode parmi les designers. Chaque jour nous découvrons de nouveaux sites et de nouvelles initiatives qui, malgré leurs bonnes intentions, passent souvent à côté du sujet et même parfois créent de la confusion. Les magazines de design et les blogs sont tout excités de publier des créations open source, mais se posent rarement la question des licences, ne proposent pas de plans ni les fichiers sources en téléchargement.

Nous sommes des designers de mobilier, des bidouilleurs et des artistes qui travaillons depuis longtemps avec des logiciels libres et open source. Pour nous, il est donc naturel d'appliquer ces principes au design d'objets et ainsi ouvrir notre champ d'expérimentation. Mais nous avons vite réalisé que les designers qui n'avaient aucune expérience du libre devaient ingurgiter une grande quantité d'information, avant d'avoir une idée claire de ce que pourrait être le design d'objet open source. Et c'est pourquoi nous nous sommes rassemblés afin de compiler nos connaissances dans un livre.

Le livre en lui-même est le résultat d'une écriture collective sur une période de 15 jours pendant les ateliers « Interactivos? Cultures matérielles à l'Ère Digitale » de Medialab-Prado, à Madrid. Pour ce faire, nous avons utilisé une chaîne de production complètement open source. L'écriture s'est faite sur Etherpad en utilisant la syntaxe Markdown. Plusieurs versions du texte ont été enregistrées sur un dépôt Git. Et l'outil appelé Gitbook fût régulièrement utilisé pour transformer ces pages de texte brut en un site internet et des PDFs pour l'impression. Cette méthode a permis à l'équipe de rapidement voir un résultat et en même temps essayer différentes mises en page alors que le livre était encore en écriture.

Enfin, cette méthode nous permet de distribuer le livre dans plusieurs formats tout en continuant à l'améliorer. Il y a une version à lire en ligne sur le site de Libre Objet, un PDF à télécharger pour une impression maison, ou vous pouvez aussi commander un exemplaire à partir d'un service d'impression à la demande. Ce livre est bien entendu open source et publié sous

Licence Art Libre 1.3. Cela veut dire que si vous voulez le copier, distribuer ou modifier, vous êtes invité à le faire tant que vous conservez la mention des auteurs originaux et que vous publiez sous la même licence.

Les co-auteurs sont : Gaizka Altuna, ginger coons, Julien Deswaef, Mathieu Gabiot, César García, Øyvind Kolås et Martin Lévêque.

Nous espérons que ce livre puisse être une base pour l'enseignement et l'apprentissage du design d'objet open source; qu'il soit un outil collectif pour comprendre ce qu'un créateur doit savoir aujourd'hui afin de rejoindre le mouvement; une référence que les étudiants, amateurs et éducateurs puissent toujours avoir sur eux pour expliquer ce qui les passionne.

The term open source is becoming popular among product designers. Websites and initiatives are appearing with a lot of good intentions but sometimes missing the point and often creating confusion. Design magazines and blogs are always rushing to call an openly published creation open source, but they rarely question the licenses or provide schematics or design files to download.

We are furniture designers, hackers and artists who have been working with free/libre and open source software for quite some time. For us, applying these principles to product design was a natural extension, providing new areas to explore. But we also realised that designers coming to this with no prior experience of open source culture had a lot of information to grasp before getting a clear picture of what could be open source product design. So we set out to mobilise our knowledge in this book.

The book itself was written collectively over the course of 15 days during the work-session 'Interactivos? Material Cultures in the Digital Age' in Medialab-Prado, Madrid. We used a completely open source toolchain to produce it. The writing was done on etherpads using markdown syntax. Multiple versions of those text files were saved on a Git repository. A tool called Gitbook was regularly fired up to transform the raw text files into a website and PDFs for printing. This allowed the team to see an output quickly but also to iterate on the design while the book was being written.

In the end, this method enabled us to distribute the book in multiple formats while continuing to improve it. There is an online version that you can read on the Libre Objet website,

there is a PDF to download for home printing, or you can order a copy from a print-on-demand service. This book is of course liberated and published under the Free Art License 1.3. This means that if you want to copy it, distribute it or modify it, you're more than welcome to do so, as long as you credit all the co-authors and share it with the same license.

- The co-authors are : Gaizka Altuna, ginger coons, Julien Deswaef, Mathieu Gabiot, César García, Øyvind Kolås and Martin Lévêque.

- We hope that this tool can be a base for teaching and learning about open source product design; a collective understanding of what one should know today to get started and join the movement; a reference that students, amateurs and educators can have in their back pocket when they go out to explain what they are passionate about.

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## GRIGRI PIXEL

MAKERS EN ENERGIE IN AFRIKAANSE STEDEN

MAKERS ET ÉNERGIE DANS LES VILLES  
AFRICAINES

MAKERS AND ENERGY IN AFRICAN CITIES

De voorlaatste collectieve residentie in de reeks 'Objecten als Gemeengoed' in Medialab-Prado in Madrid heette 'Grigri Pixel: makers and energy in African cities'. In de woorden van Susana Moliner, organisator van Grigri Pixel, lees je meer over de samenwerking tussen makers van vier Afrikaanse labs: Mamadou Coulibaly van het Collectif Yeta in Bamako (Mali), Koukou Elolo van de collectieven Minodoo en OpenStreet Map in Lomé (Togo), Zineb El Fasiki van het collectief OpenTaqafa in Casablanca (Marokko) en Modou Ngom van FabLab Defko Ak Ñep in Dakar (Senegal).

L'avant-dernière résidence collective dans la série d'«Objets en Commun» à Medialab-Prado Madrid, s'appelait «Grigri Pixel: makers et énergie dans les villes africaines». Ci-dessous,

Susana Moliner, l'organisatrice de Grigri Pixel décrit cette collaboration entre les créateurs de quatre labs africains: Mamadou Coulibaly du Collectif Yeta à Bamako (Mali), Koukou Elogo des collectifs Minodoo et OpenStreet Map à Lomé (Togo), Zineb El Fasiki du collectif OpenTaqafa à Casablanca (Maroc) et Modou Ngom du fablab Defko Ak Ñep à Dakar (Sénégal).

The penultimate residency in the series 'Objects in Common' in Medialab-Prado was named 'Grigri Pixel: makers and energy in African cities'. Below, Susana Moliner, organiser of Grigri Pixel describes the close collaboration between the makers of four African labs: Mamadou Coulibaly from the Collectif Yeta in Bamako (Mali), Koukou Elogo from the collectives Minodoo and OpenStreet Map in Lomé (Togo), Zineb El Fasiki from the OpenTaqafa collective in Casablanca (Morocco) and Modou Ngom from the FabLab Defko Ak Ñep in Dakar (Senegal).

# UNE TENTATIVE D'UN MONDE EN COMMUN

## AN ATTEMPT AT A WORLD IN COMMON

DOOR/PAR/BY

SUSANA MOLINER

FR  
«Face à la logique calculable et reconnaissable du projet, la tentative est maîtresse de son temps, de son rythme, de sa valeur. Ou elle fonctionne ou elle ne fonctionne pas. Et elle ne fonctionne que si elle permet à ceux qui l'habitent de continuer à apprendre, de continuer à respirer, de continuer à se déplacer, de continuer à tisser une carte imprévisible d'alliances avec d'autres tentatives.»

Marina Garcés dans Un mundo común

● « On va fabriquer le premier grigri en code source libre », on entend dire en wolof, la langue majoritaire au Sénégal, dans la conversation soutenue entre Modou Ngom et les propriétaires du restaurant « Dakar » dans le quartier madrilène de Lavapiés. Avec des yeux attentifs, ils écoutent Modou, manager du fablab Defko Ak Ñep à Dakar, quand il leur explique en quoi consiste un fablab et où est Medialab-Prado, un endroit à quelques centaines de mètres où il participe à l'atelier appelé Grigri Pixel.

● « Grigri » est le nom donné en Afrique de l'Ouest aux objets employés comme des amulettes. « Pixel » est l'élément le plus petit d'une image numérique. Parfois, la technologie devient indiscernable de la magie et de la capacité d'interconnecter notre monde. C'est pourquoi on voulait conjuguer ces deux clichés opposés, entre tradition et modernité, dans une expérience partagée : Grigri Pixel.

● Un laboratoire d'expérimentation et d'apprentissage collectif qui a comme but de fabriquer des grigris ou amulettes urbaines capables de protéger les espaces communs, de s'adapter aux contextes et besoins de chaque ville participante, grâce aux savoirs et manières de faire des makers africains en complicité

avec les habitants du quartier. Grigri Pixel a été réalisé à Madrid en février, dans le cadre de « Objets en Commun », et à Dakar en mai 2016 lors du Festival Afropixel #5.

### ● LE CONTEXTE URBAIN ●

● L'Afrique a connu une urbanisation rapide, un processus qui part d'un assemblage de pratiques, apparemment opposées mais qui fonctionnent ensemble une fois mises en œuvre. Cette capacité d'appropriation des formes hybrides entre public et privé, formel et informel, le sacré et le profane est une constante dans les pratiques africaines historiques et contemporaines. L'Afrique est, en effet, le lieu où la modernité culturelle se traduit par l'émergence de nouvelles formes de sociabilité et d'urbanisation.

● En même temps, en Europe, le discours de modernisation de la ville planifiée est en crise depuis

des années. La ville modèle se fissure, la smart city promet de nouvelles lumières pendant qu'elle cache le risque d'une perpétuation des pratiques de contrôle et privatisation des espaces communs dans la ville.

Il existe aussi, depuis un certain temps, des processus d'auto-organisation citoyenne, des pratiques horizontales qui redéfinissent les rues comme des espaces de circulation et de mouvement critique. Ces lieux, où les gens expriment leurs plaintes et besoins, sont aussi des espaces qui forgent l'identité de la ville, étendent la solidarité, et portent leurs actions au-delà des cercles immédiats pour redonner et négocier du sens à l'idée de citoyenneté.

#### UN MONDE DE CROISEMENTS

Grigri Pixel vise à connaître et mettre en contact les pratiques collaboratives en espaces urbains entre l'Europe et l'Afrique. Cette ontologie d'espaces urbains contemporains cherche à souligner les lignes, les liens et leur capacité à produire des métaphores de futurs possibles, de futurs en commun. Il s'agit d'une tentative, capable de réunir des acteurs de différents fablabs africains et des bricoleurs locaux afin de fabriquer des grigris, des objets réalisés de manière collective qui soient capables non seulement de rendre service aux communautés, mais aussi de défendre les espaces en commun dans lesquels ils seront placés, grâce au récit et au réseau qui les accompagnent.

L'idée d'auteur en Grigri Pixel va au delà de chaque expérience spécifique, les objets fabriqués sont le résultat d'un contexte, d'une communauté, de matériaux et outils spécifiques.

Grigri Pixel veut se poursuivre dans les années suivantes à Casablanca, Bamako, Lome, Paris et Barcelone, tout en dessinant une carte d'espaces autogérés et communaux qui relient les villes participantes. Un réseau informel ou carte d'initiatives citoyennes locales de co-gestion, qui aspire à rendre visible l'état actuel de la création digitale en Afrique en relation avec l'intervention collective dans les espaces urbains.

#### GRIGRI ET LE COMMUN

Que partageons-nous ? Comment le faisons-nous ? Comment protégeons-nous nos objets et espaces communs ? D'où le pensons-nous ? Comment peut-on les répliquer ? Quelles possibilités y a-t-il d'échanger ces pratiques entre des contextes géographiques et culturels divers ? Pouvons-nous parler d'un horizon commun ? Cela peut-il nous être utile pour imaginer une nouvelle universalité à partir du bas ?

La capacité de déplacer ces questions dans les contextes urbains africains reformule de manière critique les concepts de fablab, do-it-yourself ou do-it-with-others. Un des buts de ce déplacement serait d'évaluer la capacité de ces pratiques à contribuer à une meilleure connexion entre les espaces urbains et les envies de ceux qui les habitent.

Autrement dit, Grigri Pixel propose aussi de mener une réflexion autour de la ville « accueillante ». À l'opposé du paradigme de la smart city, on essaie d'imaginer une ville où la technologie est pensée par les citoyens. On veut faire partie d'un territoire grâce à nos actions. Une telle ville « collaborative » met en scène et en valeur les actions citoyennes capables de récupérer ces espaces publics comme de vrais lieux relationnels et participatifs, en retrouvant le sentiment d'appartenance à un territoire non par l'origine de leurs citoyens, mais pour le fait de vivre, de partager et d'intervenir dans leurs espaces.



Ces processus de co-design sont particulièrement intéressants par rapport à l'hétérogénéité de nos villes formées par des citoyens d'origines très diverses. Ils servent de laboratoires pour le développement de nouveaux modèles de gestion de la diversité. Une approche où le lien qui représente une communauté avec un territoire ne repose pas sur une identité nationale, une religion, une langue, mais dans la participation, la fabrication et la jouissance des espaces communs dans nos villes contemporaines.

GRIGRI 1.0, GRIGRI 2.0

Pendant trois semaines à Madrid quatre makers africains se sont réunis : Mamadou Coulibaly du Collectif Yeta de Bamako (Mali), Koukou Elolo des collectifs Minodoo et OpenStreet Map de Lomé (Togo), Zineb El Fasiki du collectif OpenTaqafa Casablanca (Maroc) et Modou Ngom du fablab Defko Ak Ñep de Dakar (Sénégal). Ils y ont collaboré avec un ingénieur électronique (Yago Torroja), un architecte d'Énorme Studio (David Pérez) et vingt-cinq collaborateurs.

Après les remue-méninges et le débat intense des premiers jours, deux tentatives de grigri ont été retenues : une petite roulotte équipée avec des panneaux solaires et un fauteuil à bascule capable de produire de l'énergie à partir du mouvement partagé de deux ou plusieurs personnes. Ce sont deux propositions complémentaires : de l'énergie mobile et de l'énergie collective. Ces deux grigris ont été conçus pour Esta es una Plaza, un jardin autogéré du quartier Lavapiés à Madrid, conquis par les voisins et les voisines du quartier.

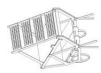
L'espace rappelle le Jardin Jet d'Eau chez Kër Thiossane à Dakar, où l'atelier Grigri Pixel sera développé une deuxième fois en mai 2016. Le concept est le même qu'à Madrid, mais l'équipe est étendue avec des ingénieurs, bricoleurs et designers sénégalais, maliens et togolais. Et puis, tout est différent : les contraintes matérielles, le lien avec un contexte urbain et les relations humaines.

Pendant deux semaines ils ont co-conçu et co-fabriqué un prototype, une version 2.0 des développements faits à Madrid, une bascule capable d'éclairer le Jardin Jet d'Eau avec le mouvement produit par les enfants qui jouent.

L'OBJET COMME PRÉTEXTE

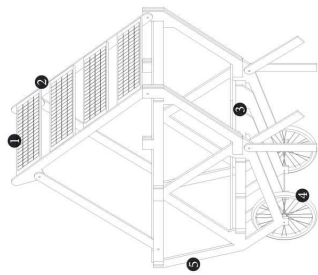
Grigri Pixel nous invite à découvrir des initiatives innovatrices et transformatrices, et parvient à déplacer et multiplier notre horizon. Parce que nous aventurer dans d'autres territoires c'est avoir la possibilité de connaître des propositions comme Esta es una Plaza et le Jardin Jet d'Eau, ou encore des ateliers de cartographie collaborative développés par OpenStreetMap dans les régions les plus éloignées du Togo. C'est de pouvoir imaginer comment le grigri mobile sera employé dans les spectacles organisés par OpenTaqafa à Casablanca ou joindre les fêtes du Collectif Yeta dans les rues de Bamako... Tout cela au même temps que l'expression malienne « Kala Kala » se propageait entre les collaborateurs de l'atelier à Madrid sans que Mamadou arrivât à dévoiler sa véritable signification.

Une tentative pour illuminer et vivre un monde commun, celui qui a besoin de l'énergie collective pour exister. Parce que « Kala Kala » est « Kala Kala ».

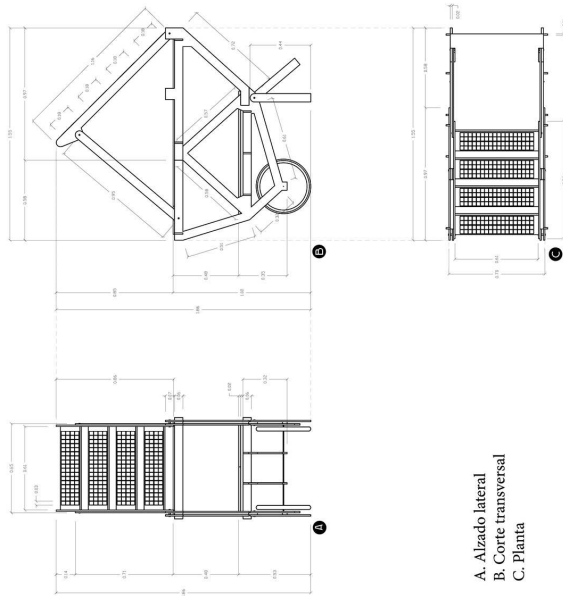


# Grigri Totem \_ Madrid

Prototipo 01 \_ Roulotte à Énergie Solaire



1. Paneles fotovoltaicos
2. Iluminación led
3. Batería de coche reutilizada y inversor
4. Ruedas de bicicleta reutilizadas
5. Estructura de tablero contrachapado

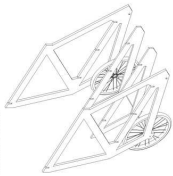


- A. Alzado lateral
- B. Corte transversal
- C. Planta

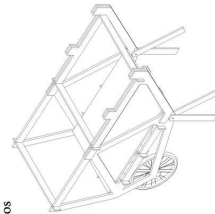
1. Ensamblaje base móvil: perfiles de tablero y rueda de bicicleta



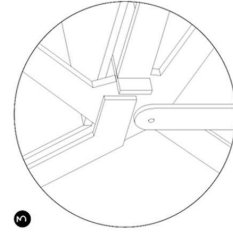
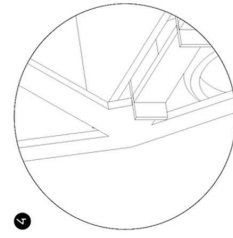
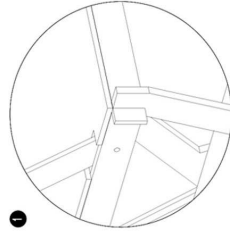
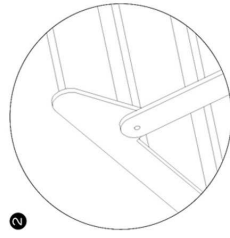
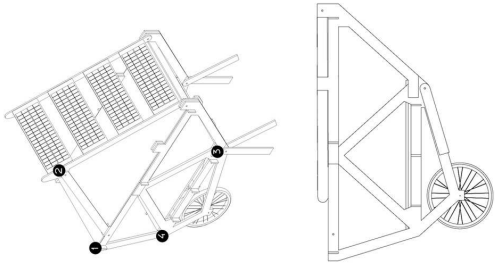
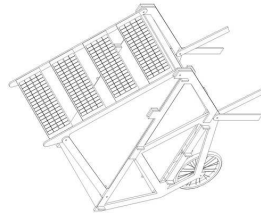
2. Ensamblaje perfiles de tablero lateral



3. Montaje de la batería de coche reutilizada, inversor, soporte de suelo y otros elementos de tablero



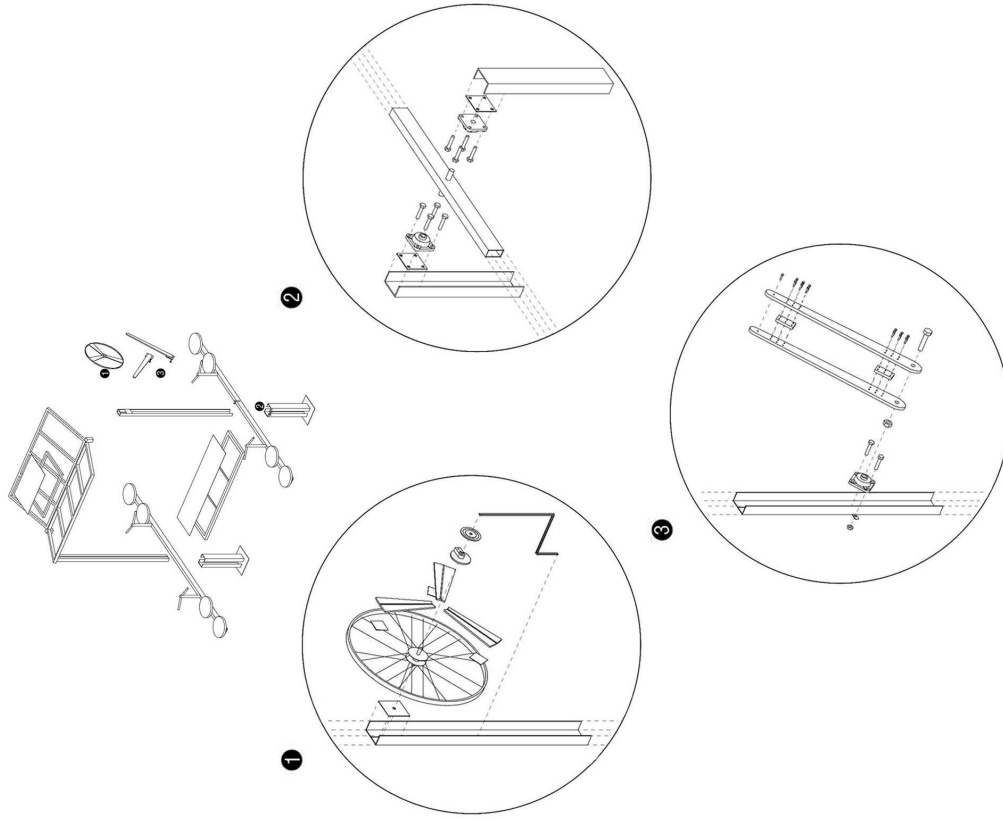
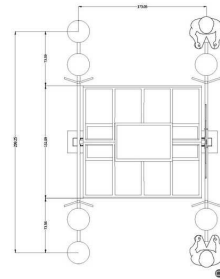
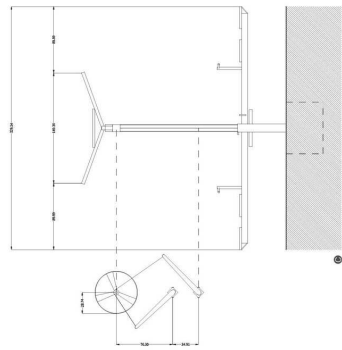
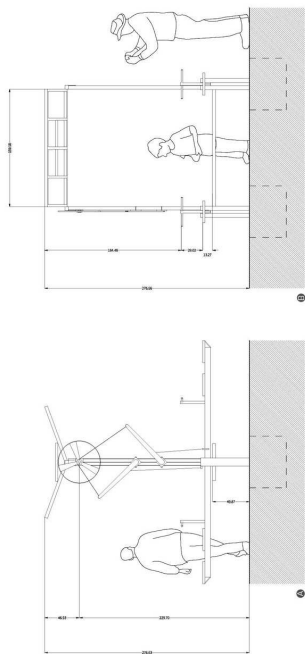
4. Montaje de los paneles fotovoltaicos e iluminación Led





# Grigri Thiosane \_ Dakar

Prototype \_ Bascule à Énergie Solaire et Cinétique.



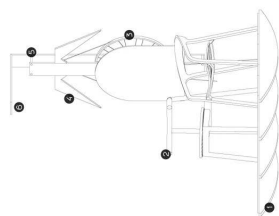
- 1- Cubierta
- 2- Panel solar / Sistema de captación
- 3- Estructura de cubierta
- 4- Sistema mecánico
- 5- Estructura de balancín
- 6- Elementos de iluminación
- 7- Banco
- 8- Asiento balancín
- 9- C-Asiento
- 10- Batería / Sistema de almacenamiento

- A- Alzado lateral
- B- Alzado frontal
- C- Alzado lateral técnico
- D- Planta tipo

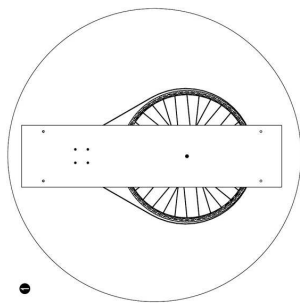
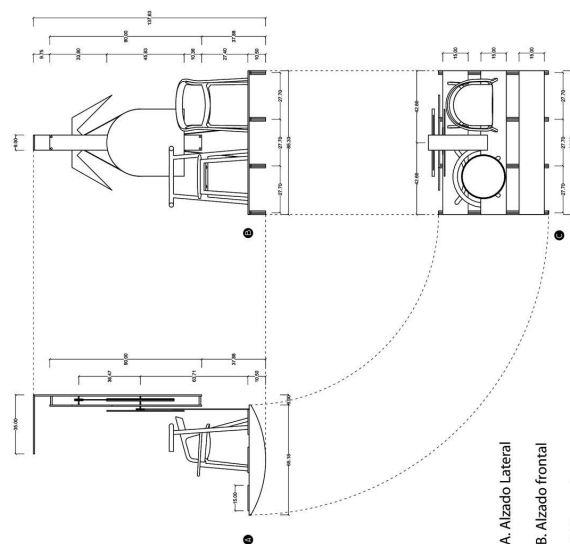


# Grigri Relax \_ Madrid

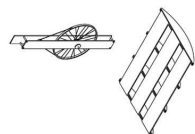
Prototipo 02 \_ Fauteuil à bascule à Énergie Cinétique



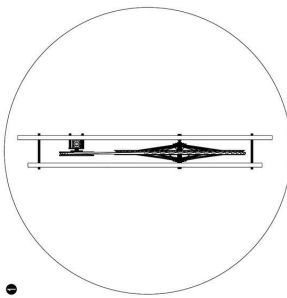
1. Base móvil
2. Sillas
3. Mecanismo de giro con rueda de bici
4. Decoraciones
5. Fijación al muro
6. Placa de madera con tira led



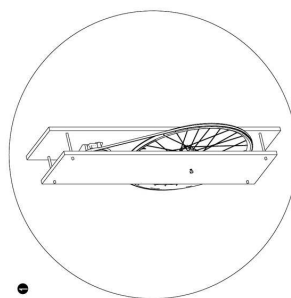
1. Ensamblaje base móvil: tablas de madera rectangulares (x3) y semicirculares (x4) atornilladas



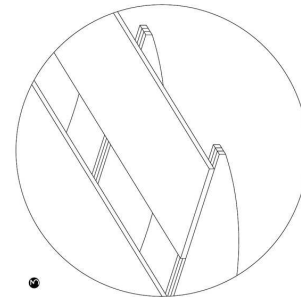
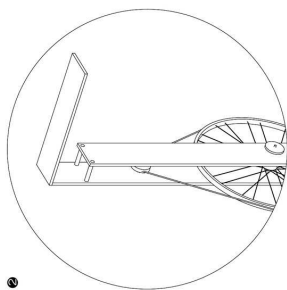
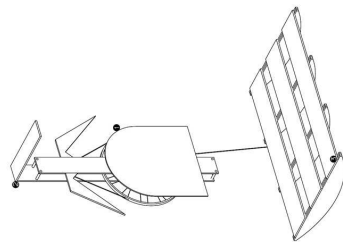
2. Montaje y fijación mecanismo de giro: tablas de maderas espaciadas y sistema mecánico con rueda de bicicleta



3. Montaje decoraciones y placa led. Unión entre base y mecanismo de giro mediante cable metálico



3. Colocación de sillas para el movimiento. Oscila e ilumina!



EN

“Against the calculable and recognisable logic of the plan, the attempt is the mistress of its time, of its rhythm, of its value. It either works or it doesn’t. It only works if it enables those who inhabit it to continue to learn, to continue to breathe, to continue to journey, to continue to weave an unpredictable map of alliances with other attempts.”

Marina Garcés, Un mundo común

We are going to manufacture the first open-source ‘grigri’, one hears in Wolof, the majority language in Senegal, during the intense conversation between Modou Ngom and the owners of the ‘Dakar’ restaurant in the Madrid neighbourhood of Lavapiés. With attentive eyes, they listen to Modou, the manager of the Defko Ak Ñep fablab in Dakar, as he explains to them what a fablab consists of and where Medialab-Prado can be found, located as it is some several hundreds of metres away, where he takes part in the Grigri Pixel workshop.

‘Grigri’ is the name given in West Africa to objects which are used as amulets. A ‘pixel’ is the smallest element of an image. Occasionally, technology becomes indiscernible from magic and the ability to interconnect our world. That is why we wanted to combine these two opposed clichés, between tradition and modernity, in a shared experience: Grigri Pixel.

A laboratory of collective experimentation and learning of which the goal is to manufacture urban grigris or amulets capable of protecting communal spaces, of adapting to the contexts and the needs of each participating city, thanks to the forms of knowledge and ways of doing of African makers, along with the involvement of the neighbourhood’s inhabitants. Grigri Pixel took place in Madrid in February, within the framework of Objects in Common, and in Dakar in May 2016 during the Afropixel Festival #5.

## THE URBAN CONTEXT

Africa has undergone a rapid urbanisation, a process which starts off from an assemblage of apparently opposed practices, but which function

together once they are implemented. This ability to appropriate hybrid forms between the public and the private, the formal and the informal, the sacred and the profane, is a constant in historical and contemporary African practices. Africa is, in effect, the site where cultural modernity manifests itself through the emergence of new forms of sociability and urbanisation.

At the same time, in Europe, the modernisation discourse of the planned city has been in crisis for several years now. The model city is cracking, and the ‘smart city’ promises new insights while it hides the risk of a perpetuation of the practices of control and privatisation of the city’s communal spaces.

Processes of citizen self-organisation have also existed for some time, horizontal practices that redefine the streets as spaces of critical flow and movement. These sites, where people express their grievances and their needs, are also spaces that forge the identity of the city, extend solidarity, and have an influence beyond the immediate circles to offer meaning to and negotiate the idea of citizenship.

## A WORLD OF INTERSECTIONS

Grigri Pixel aims to get to know and connect the collaborative practices in urban spaces between Europe and Africa. This ontology of contemporary urban spaces is looking to highlight the lines, the links and their ability to produce metaphors of possible futures, futures in common. It is an attempt, capable of bringing together the actors of different African fablabs and local bricoleurs in order to manufacture grigris, objects produced collectively which are capable not only of offering aid to communities, but also of defending the communal spaces in which they will be placed, thanks to the narrative and the network which accompany them.

The idea of the author in Grigri Pixel goes beyond each specific experiment; the objects manufactured are the result of a specific context, community, materials and tools.

In the next few years Grigri Pixel wishes to continue in Casablanca, Bamako, Lomé, Paris and Barcelona, while drawing a map of self-managed and communal spaces that connect the participating cities. An informal network or a map of local citizens' initiatives of joint management, which aspires to render visible the current state of digital creation in Africa in relation to collective intervention in urban spaces.

## GRIGRI AND THE SHARED

What do we share? How do we do it? How do we protect our communal objects and spaces?

From where do we conceive them? How can we replicate them? What possibilities are there to exchange these practices between diverse geographical and cultural contexts? Can we speak of a common horizon? Can it help us imagine a new universality built from the bottom up?

The ability to shift these questions into urban African contexts reformulates in a critical manner the concepts of fablab, do-it-yourself or do-it-with-others. One of the goals of this shift would be to assess the ability of these practices to contribute to a better connection between the urban spaces and the desires of those who inhabit them.

In other words, Grigri Pixel also offers to carry out a reflection on the 'welcoming' city. Contrary to the paradigm of the 'smart' city, we try to imagine a city in which technology is conceived by the citizens. We want to be part of a territory thanks to our actions. Such a 'collaborative' city stages and highlights the citizens' actions capable of recuperating these public spaces as genuine relational and participatory sites, by rediscovering the feeling of belonging to a territory, not through the citizens' origins, but through the fact of living, sharing and intervening in their spaces.

These processes of co-design are particularly interesting in relation to the heterogeneity of our cities, formed by citizens with very diverse origins. They serve as laboratories for the development of new models by which to manage diversity. An approach in which the link which represents a community with a territory does not rest on a national identity, a religion, or a language, but rests in the participation, the manufacturing and the enjoyment of communal spaces in our contemporary cities.

## GRIGRI 1.0, GRIGRI 2.0

Four African makers came together for three weeks in Madrid: Mamadou Coulibaly from Collectif Yeta in Bamako (Mali), Koukou Elolo from the collectives Minodoo and OpenStreet

Map in Lomé (Togo), Zineb El Fasiki from the OpenTaqafa Casablanca collective (Morocco), and Modou Ngom from the Defko Ak Ñep fablab in Dakar (Senegal). They worked with an electronic engineer (Yago Torroja), an architect from Enorme Studio (David Pérez) and 25 collaborators.

After the brainstorming and the intense debate of the opening days, two grigri attempts were retained: a small caravan equipped with solar panels and a rocking chair capable of producing energy from the shared movement of two or more people. These two proposals are complementary: mobile energy and collective energy. These two grigris were designed for Esta es una Plaza, a self-run garden in the Lavapiés neighbourhood in Madrid, which has been taken over by the area's neighbours.

The space calls to mind the Jardin de Jet d'Eau at Kër Thiossane in Dakar, where the Grigri Pixel workshop was held a second time in May 2016. The concept is the same as in Madrid, but the team is larger, with Senegalese, Malian and Togolese engineers, bricoleurs and designers taking part. And yet, everything is different: the material constraints, the connection with an urban context, and the human relationships.

For two weeks they co-designed and co-manufactured a prototype, a version 2.0 of the developments carried out in Madrid, a see-saw capable of illuminating the Jardin de Jet d'Eau through the movement produced by children playing.

#### THE OBJECT AS PRETEXT

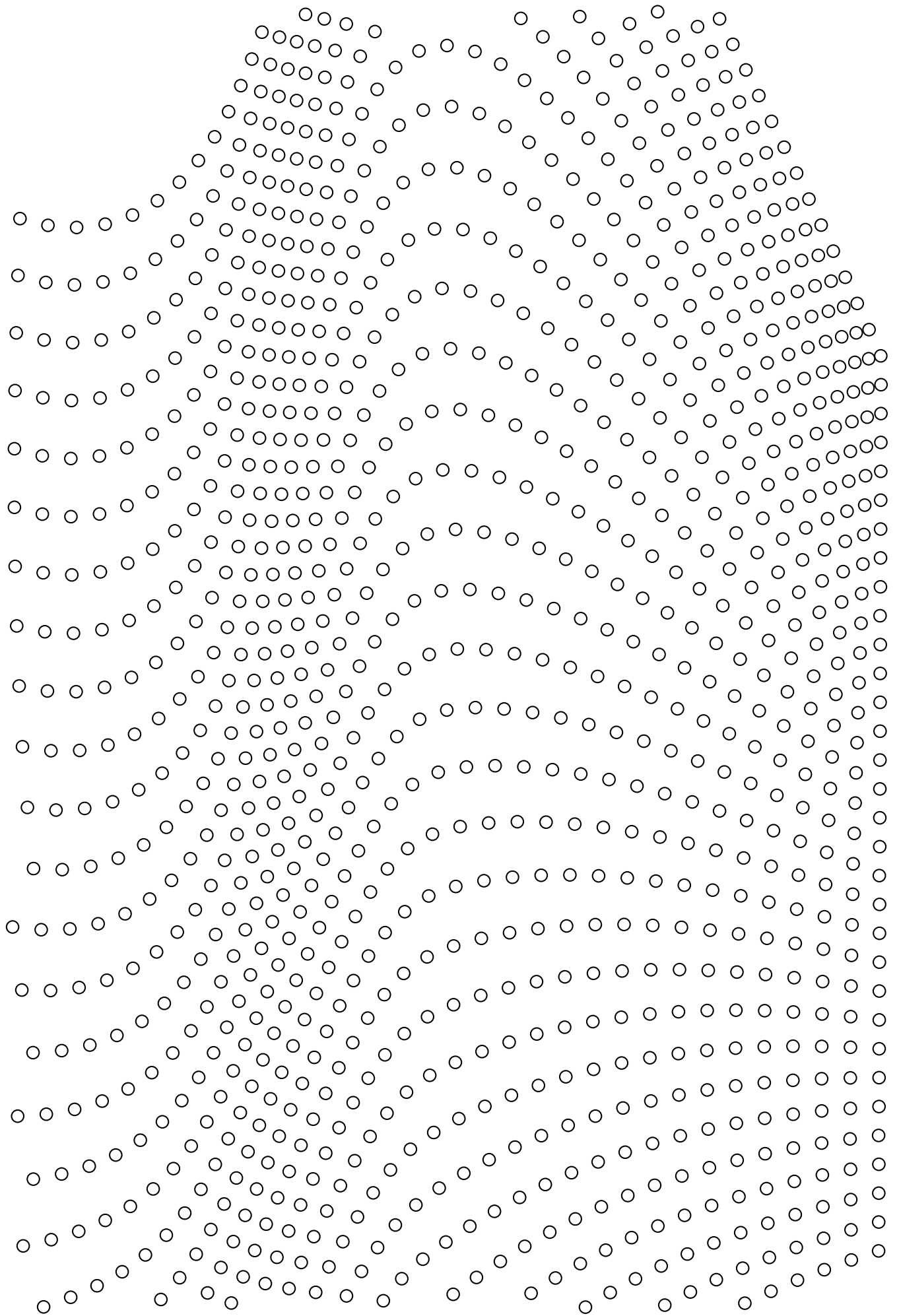
Grigri Pixel invites us to discover innovative and transformational initiatives, and succeeds in shifting and in increasing our horizon. Because venturing into other territories means gaining the possibility of getting to know propositions such as Esta es una Plaza and the Jardin de Jet d'Eau, or the collaborative cartography workshops developed by OpenStreetMap in the most distant regions of Togo. It means being able to imagine how the mobile grigri will be used in the events organised by OpenTaqafa in

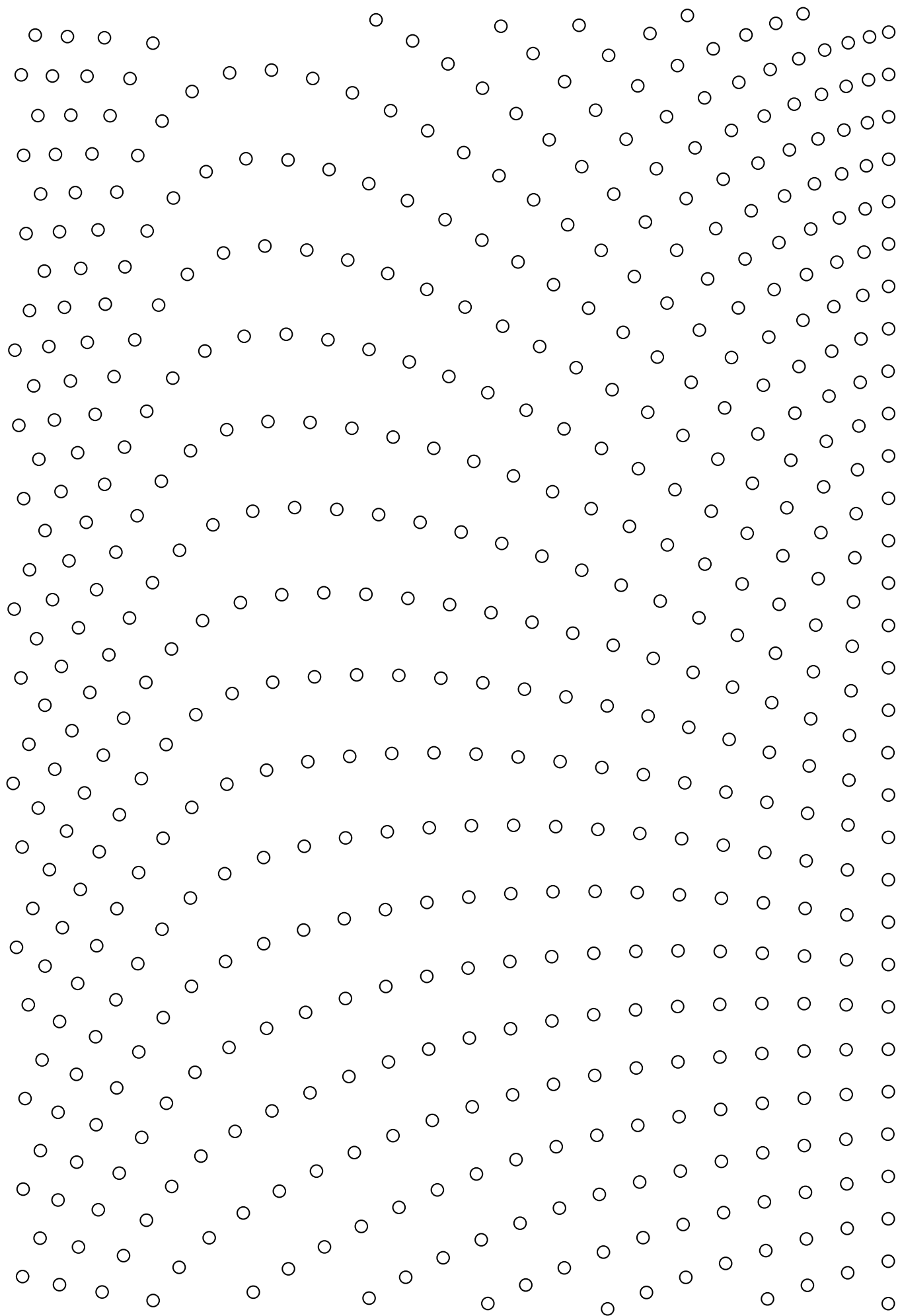
Casablanca, or how it will be integrated in the festivals of the Yeta Collective in the streets of Bamako ... All that while the Malian expression 'Kala Kala' was circulating among the collaborators of the Madrid workshop, without Mamadou ever managing to reveal its real meaning.

An attempt to illuminate and experience a common world, the one which needs collective energy in order to exist. Because 'Kala Kala' is 'Kala Kala.'





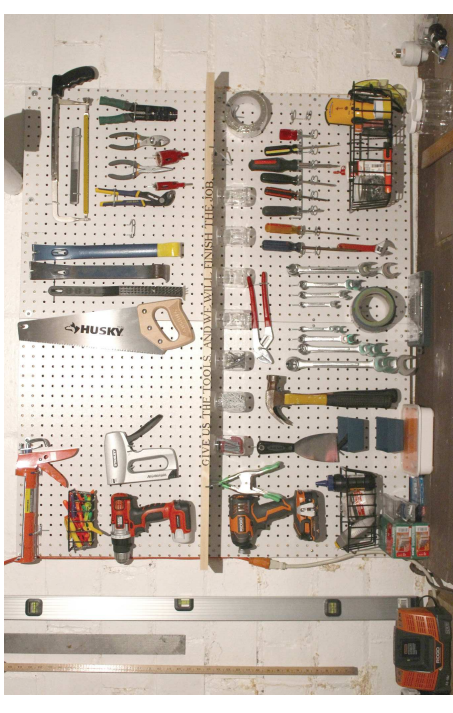
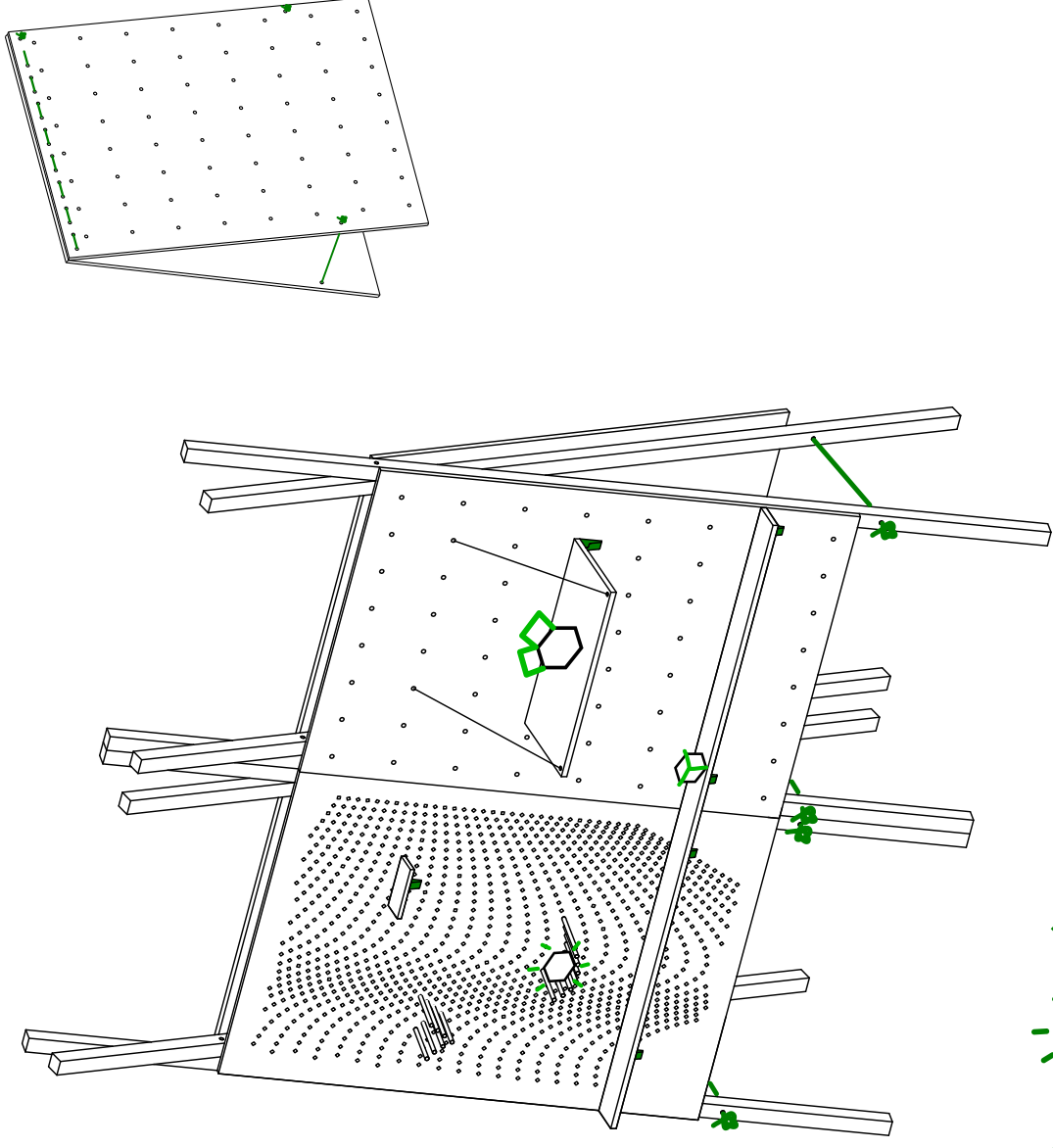




## Peggy a showcase system for fablabs / makespaces / hackerspaces

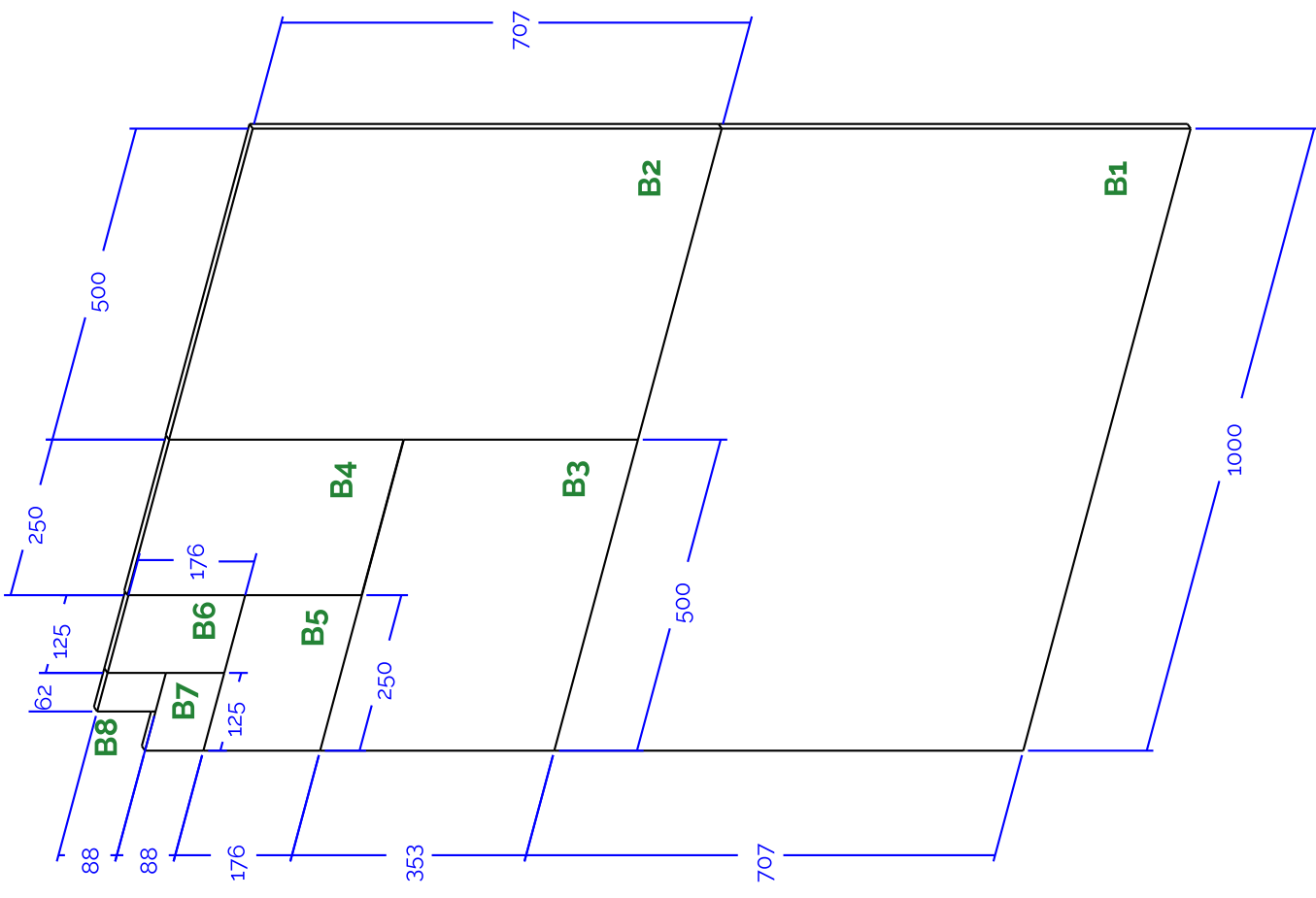
The design is inspired by two things.  
One is a 'pegboard', a tool wall organizer frequently used in fablabs.  
The second one is an open project by Simon Ruaut. It is a simple light structure designed to show graphic design projects.

The peggy design is a kind of mix of both.



## Sizing your display

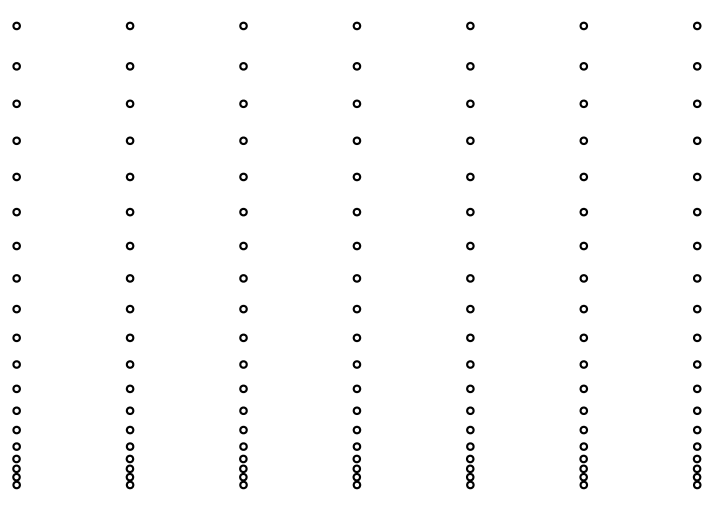
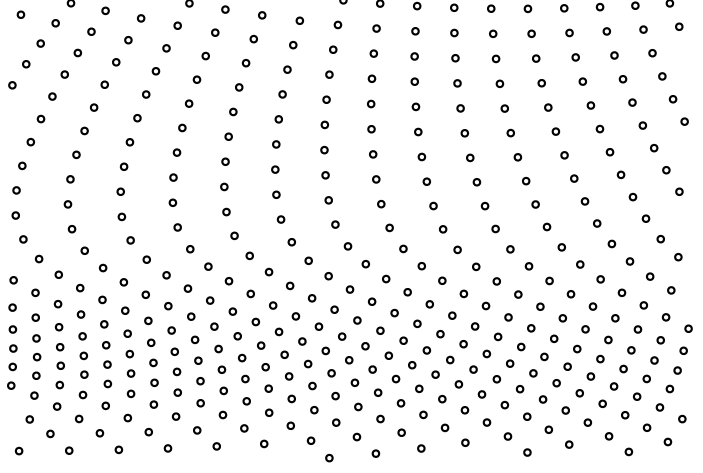
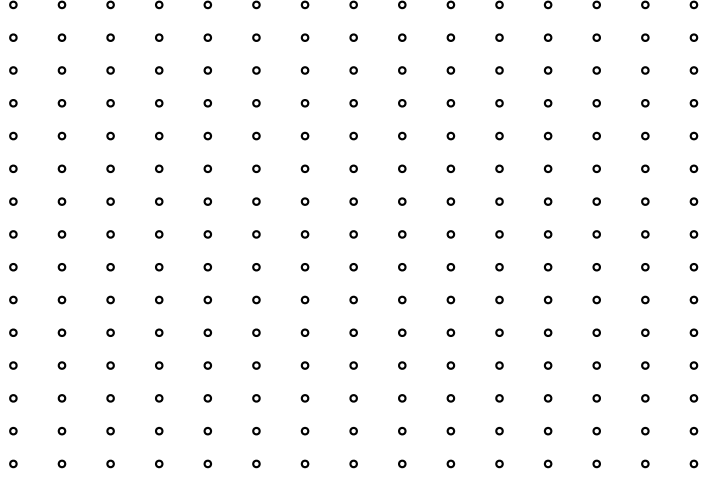
→ Based on standard paper size B series  
([https://en.wikipedia.org/wiki/Paper\\_size#B\\_series](https://en.wikipedia.org/wiki/Paper_size#B_series))





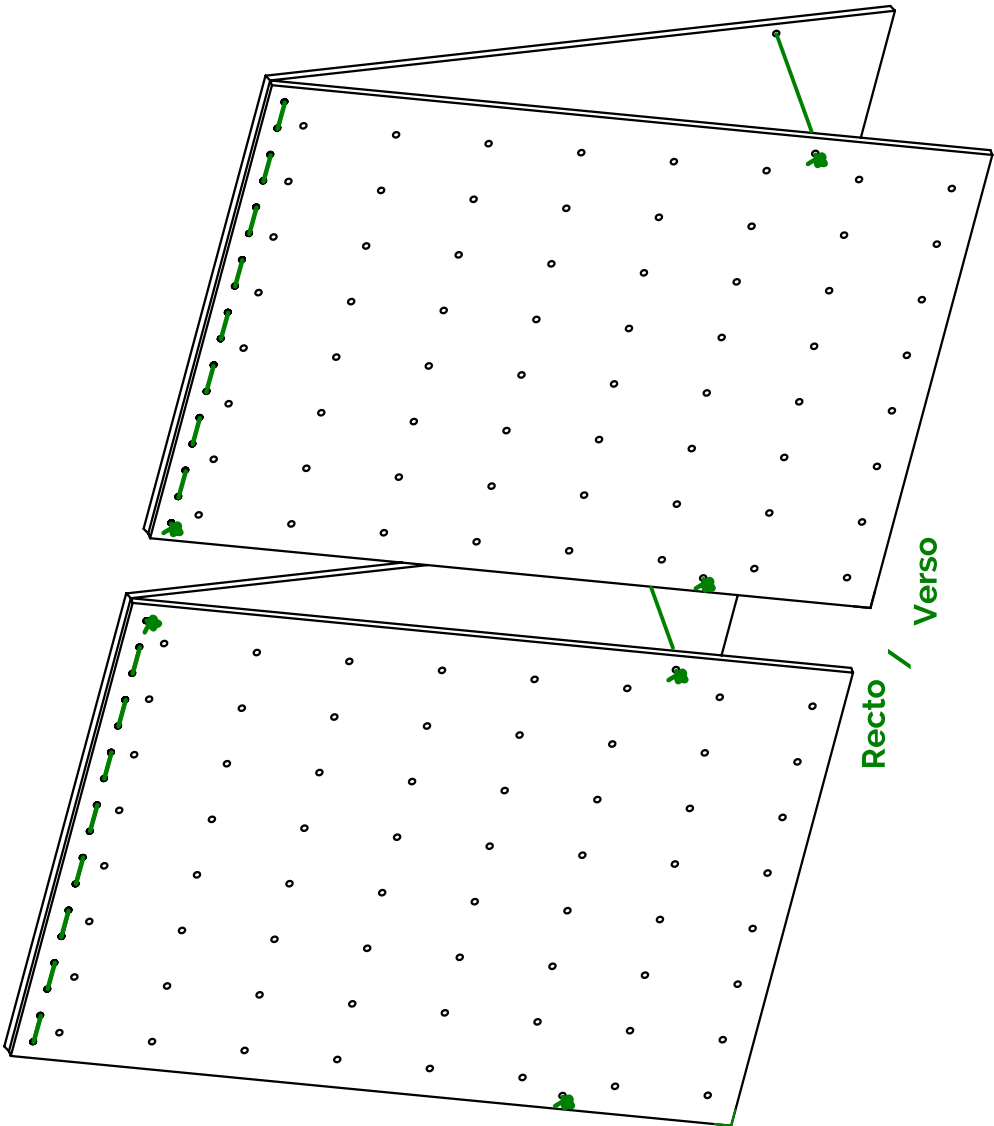
## Grid

- use a grid to plug shelves, wood sticks, clips
- the complexity is a question about your tools limitation or your motivation or your time
- holes can be done by a hand drill, a laser cutter or a cnc machine, or a combination of laser cutter and hand drill...
- few grids are already done. Visit 'Sources' directory



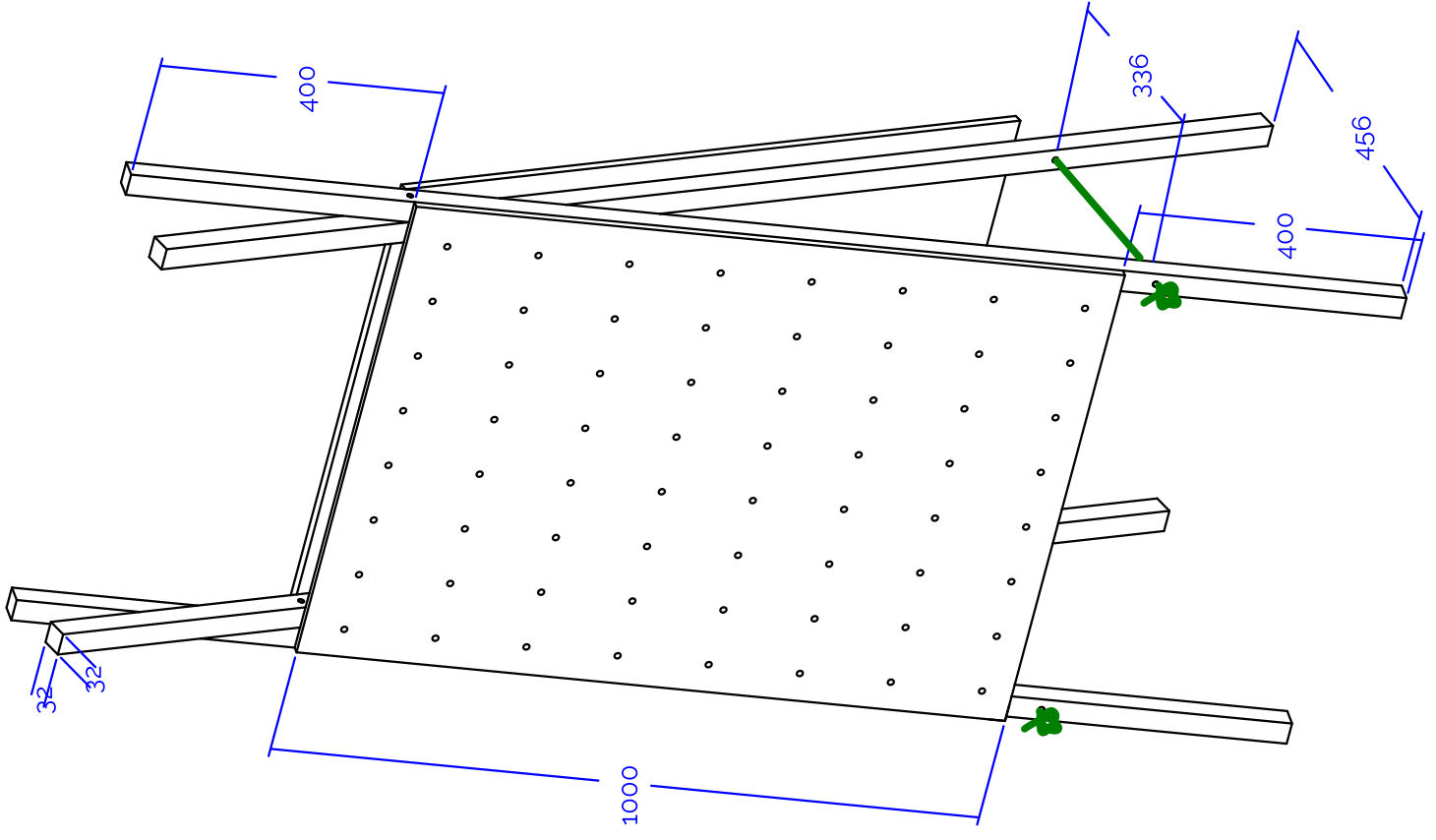
**Assembly principles**

→ A rope as a hinge, as a gap lock



## Assembly guidelines

- Hinges → use fasteners (such as bolts and nuts)
- Fixing the Panel/Board → with wood screws or glue with nails
- Connect the legs → with rope, a wire or a chain

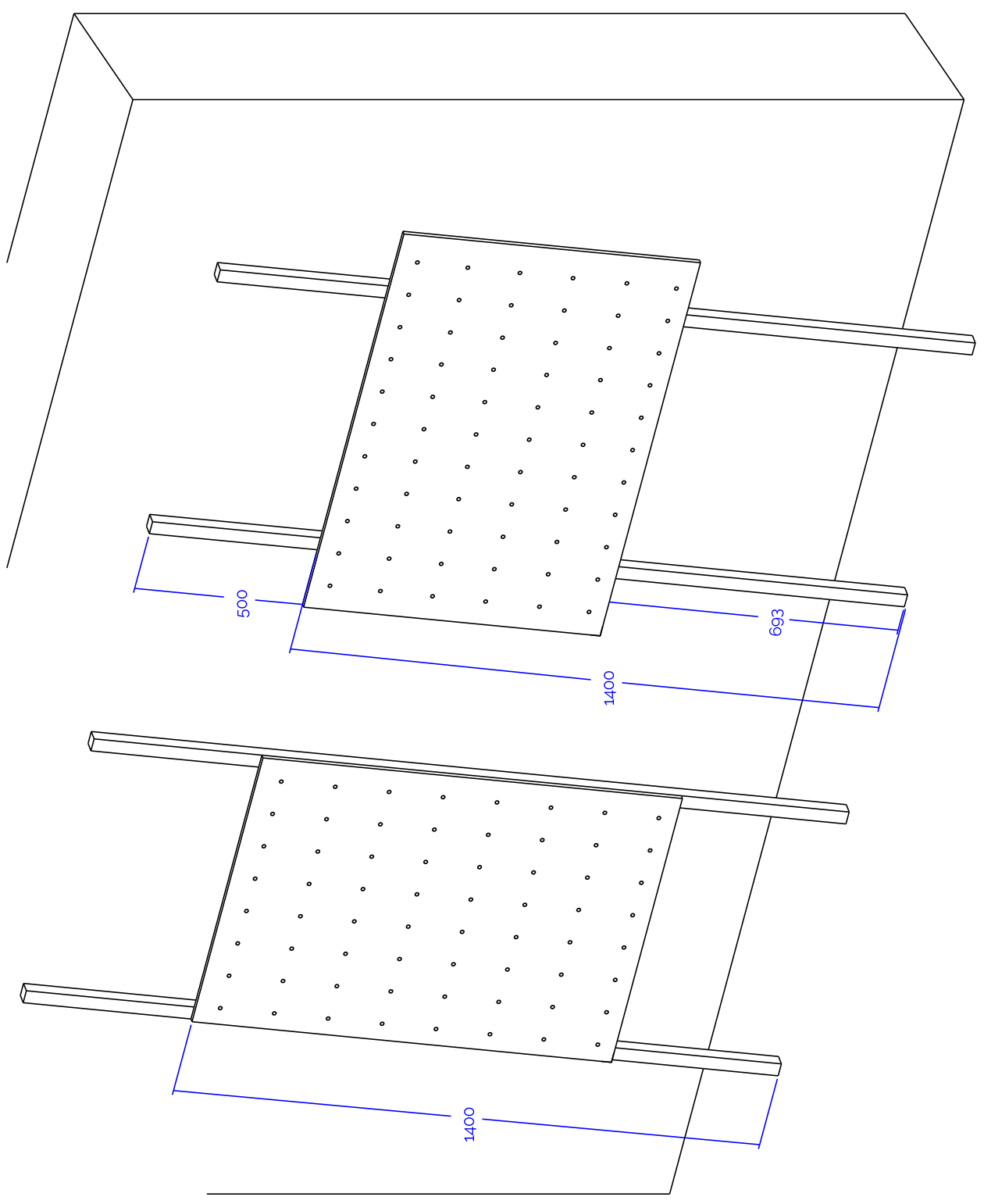




## Orientation

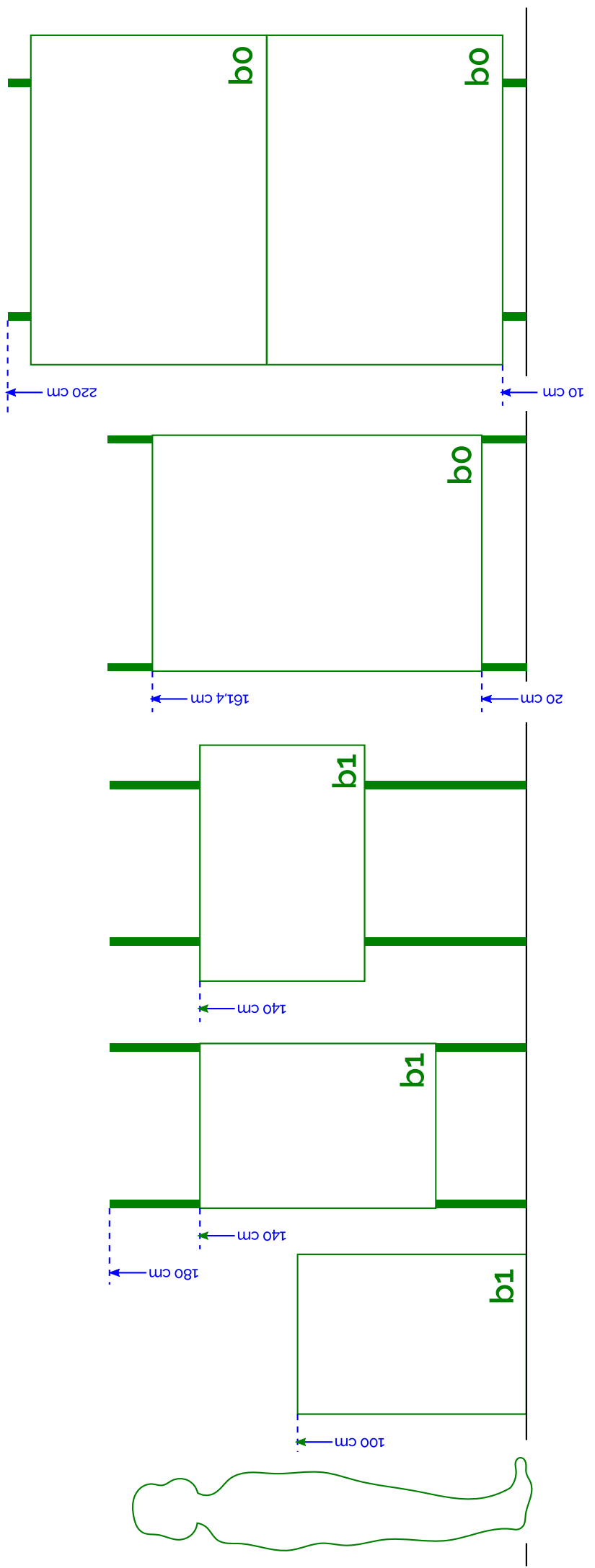
→ a free empty wall could be a perfect partner

→ vertical, horizontal, this is your choice



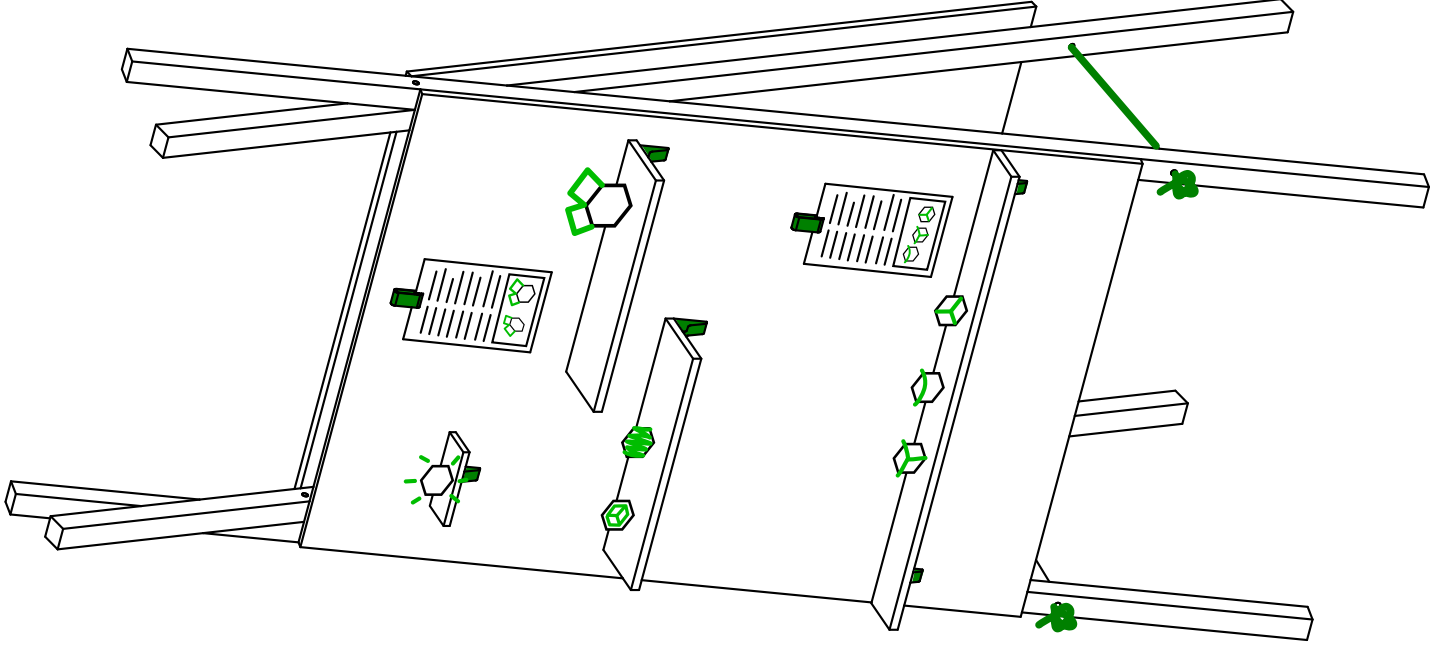
## Heights

→ some examples to define heights related to the board size and the feet.

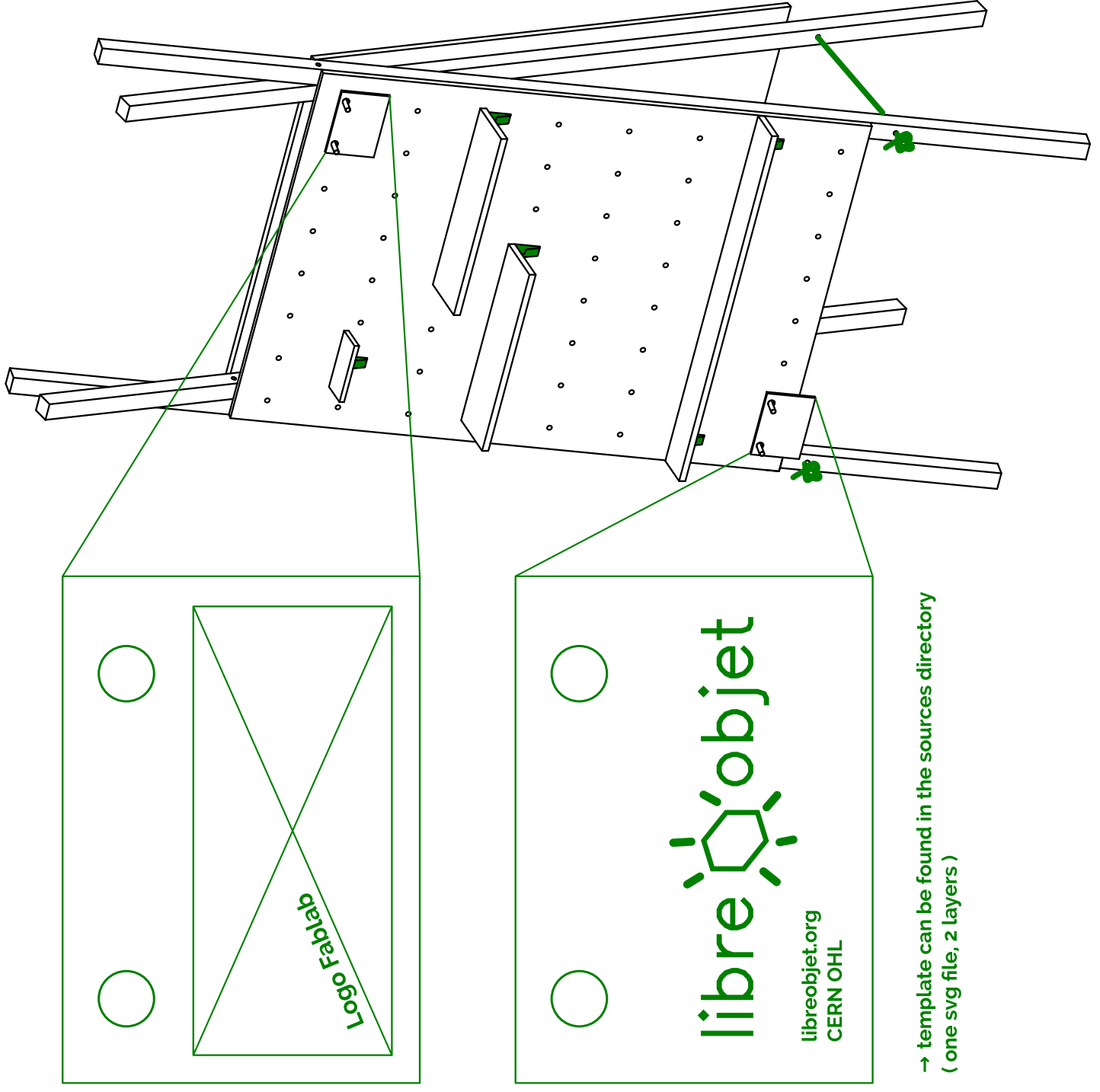


## Your Peggy

- go to this url [libreobjet.org/project-generator/](http://libreobjet.org/project-generator/)
- fill in the form
- print it (ctrl + P) and crop the output
- use the 3D printed paperclip to hang up the form, to identify your project



## Identify your display



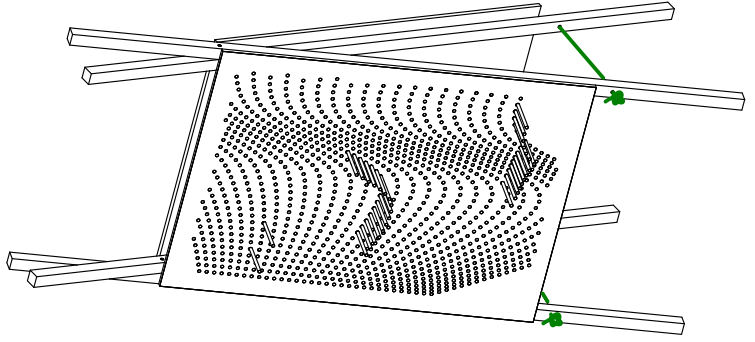
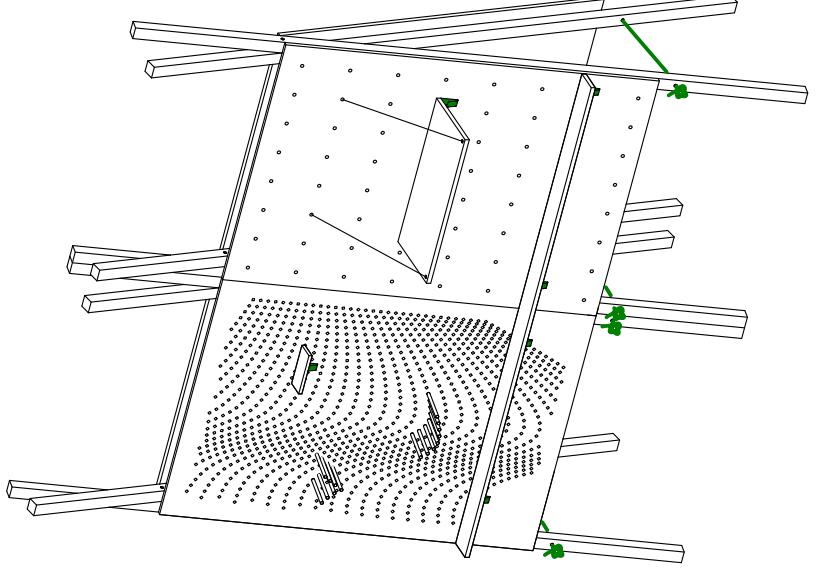
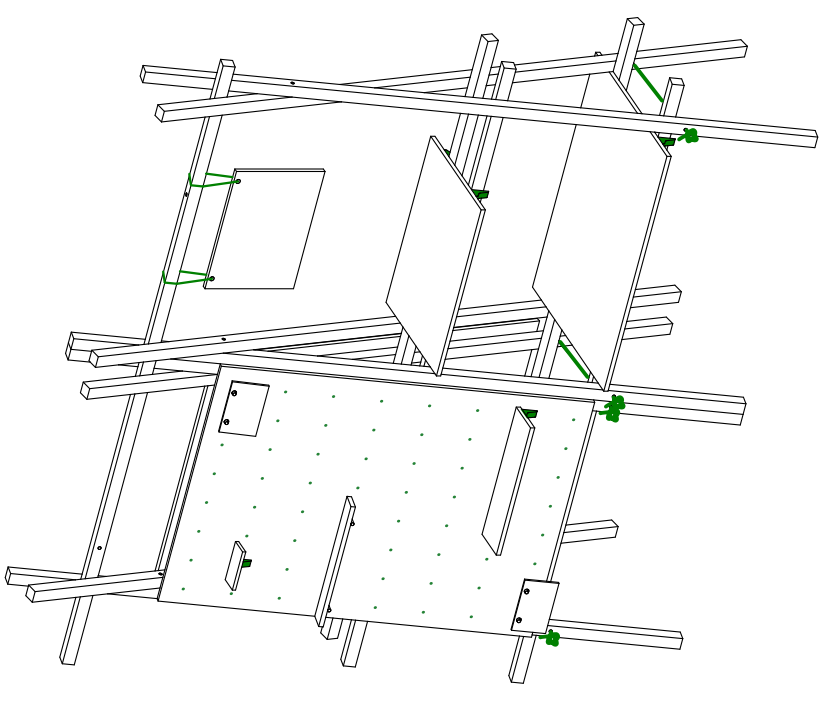
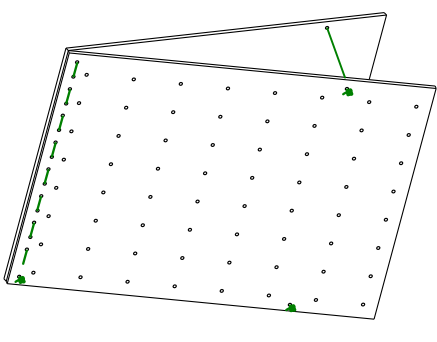
→ template can be found in the sources directory  
( one svg file, 2 layers )

## Make it more complex

→ choose the way you want to present the diversity of what happens in Fablab/Makespace/Hackerspace

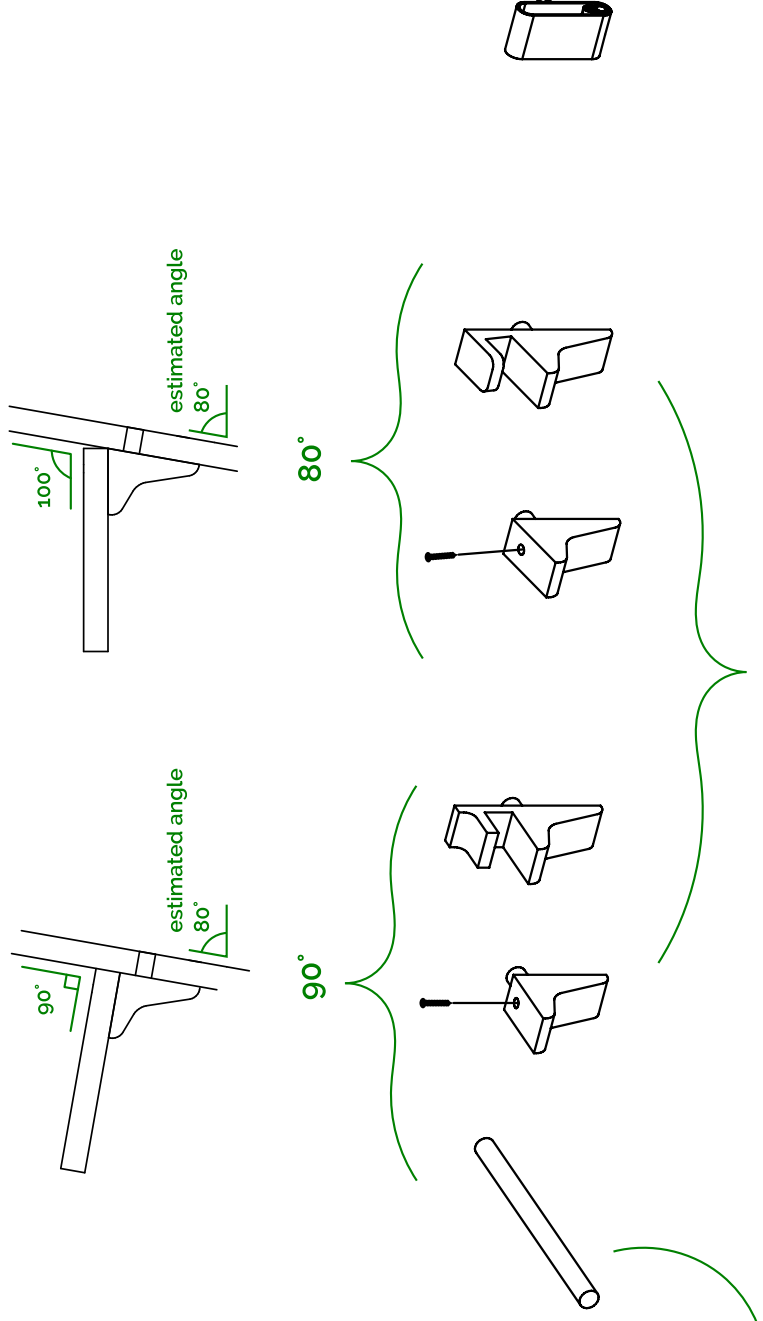
### Requirement

→ All proportions, way of assembling, colors are indications. If you can keep to these conventions, you will give more consistency to the project and create a potential unity among all the fablabs/makespaces/hackerspaces.  
→ Interpretation can be an asset.



## Printable plugs / accessories

- different ways to put up your shelves/paper sheets, namely with an angle or without, or just attaching a printable paperclip.
- preferably print each output (plug or clip) with the same colour
- feel free to change/redesign the plugs and clips, or simply add new ones



→ ø8mm L=110mm stick  
(wood, steel, pencil...)

→ sources/peggy-plugs

→ sources/clips

# OBJECTS IN COMMON

## WERKSESSIE

## SESSION DE TRAVAIL

## WORK SESSION

Van 7 to 12 maart 2016 organiseerde Constant een hands-on werksessie voor 25 makers in Medialab-Prado in Madrid. De vier Afrikaanse makers van Grigri Pixel namen hieraan deel, en ook een van de leden van Libre Objet, aanwezig bij 'Interactivos? Materiële Cultuur in Digitale Tiden', verzekerde continuïteit.

Samen onderzochten ze het potentieel maar ook de problemen van het delen van praktijken, productieprocessen en het documenteren van gecreëerde objecten. Zelfs wanneer herbruik mogelijk is én het bronmateriaal voorhanden, dan nog blijven veel vragen over de reële gemeenschappelijkheid van digitale objecten en hun potentiële fysieke levens onbeantwoord.

Wanneer we kijken naar de levenscyclus van 'Vrije objecten', schakelt die tussen digitale documenten en fysieke materialiteit in genetwerkte omgevingen. We kunnen ons afvragen welke relationele praktijken deze objecten echt mogelijk maken, en hoe ze gebruikersgemeenschappen kunnen creëren of in de weg lopen. Hoe kunnen vrije objecten bruggen slaan tussen verschillende ervaringen, realiteiten, geografische plekken en lichamen? Kunnen we deze objecten bekijken als potentiële startpunten in plaats van als vastgelegde eindpunten? En kunnen we duurzame praktijken ontwikkelen die rekening houden met de geopolitieke gevolgen van (re)productie?

Elk van de deelnemers werkt met en vanuit specifieke ruimtes (fablabs, hackerspaces, ...), geografische locaties (België, Spanje, Frankrijk, Mali, Senegal, Togo, Marokko, ...) en methodes. Hun specifieke situaties hebben gevolgen voor de objecten die worden gemaakt en de gemeenschappen die ze aanspreken.

Tijdens de sessie in Medialab-Prado werkten ze rond vijf thema's die de materiële cultuur in het digitale tijdperk mee vorm geven: fysieke werkruimtes en hun relaties (fablabs, hackerspaces, makerspaces...); digitale opslagruimtes en deelplatformen voor documentatie (plannen, handleidingen, video's); middelen en materialen en hun relaties (geopolitiek, ecologie, economie), licenties en de relaties die zij voortbrengen; en tenslotte de transformatie van digitaal naar fysiek (documentformaten, vectoren, versies).

De ochtenden waren hands-on. Deelnemers werden gevraagd om bestaande documenten, recepten en ervaringen te hergebruiken met het oog op de gemeenschappelijkheid van de praktijk. Het namiddagprogramma bestond uit brainstorms en reflectie over de vijf thema's. Twee experten droegen

hieraan bij met een lezing. Sociologe, onderzoekster en activiste Blanca Callén (<https://politicadechatarra.wordpress.com/>) gaf een uiteenzetting over het herbruik van afval in informele circuits en hoe deze ontsnappen aan de Europese wetgeving die top-down reguleert. Advocaat Malcolm Bain (<http://www.id-lawpartners.com/en>) is een voorvechter van 'vrijheid' in de brede betekenis van het woord. Al jaren is hij actief op het terrein van vrije software en vrije cultuur. Hij daagde de deelnemers uit voor een quizz over de jungle van licenties die bestaan en hoe ze worden gebruikt en gecombineerd. Meestal was het juiste antwoord echter 'it depends'. Na het spel konden deelnemers bij hem terecht voor hun specifieke vragen rond het delen van creatief werk.

Documenten, bestanden, foto's en scripts werden een week lang gedeeld op een lokale server, geïnstalleerd op een Raspberry Pi. Deelnemers gebruikten het platform Etherpad voor collectieve verslaggeving. Op het einde van de week nam iedereen het collectief gedeelde archief mee naar huis. Je vindt alle documentatie via: <http://www.capacitor.constantvzw.org/objects-in-common/>

<sup>ER</sup>  
Du 7 au 12 mars 2016 Constant a organisé une session de travail « hands-on » à Medialab-Prado à Madrid pour 25 bricoleurs. Les quatre bricoleurs africains de Grigri Pixel ont participé. De même, un des membres de Libre Objet, résident à « Interactivos ? Des Cultures Matérielles dans l'Ère digitale » en a assuré la continuité.

De façon collective ils se sont focalisés sur le potentiel mais aussi sur les problèmes des pratiques de partage, les processus de production et la documentation d'objets créés. Même quand la réutilisation est possible et les documents source sont accessibles, il reste une quantité de questions à poser sur la réelle nature commune des objets digitaux et leurs vies physiques potentielles.

Quand on observe le cycle de vie des « Objets Libres », il alterne entre les documents digitaux et la matérialité physique dans des environnements mis-en-réseau. Nous pourrions nous demander quelles pratiques en réseau ces objets rendent vraiment possibles, quelle est leur capacité de créer des communautés d'utilisateurs ou comment, par contre, ils peuvent devenir un obstacle pour cette communauté ? Comment les objets libres peuvent-ils construire des ponts entre les différentes expériences, réalités, lieux géographiques et corps physiques ? Est-il possible d'approcher ces objets comme des points de départ potentiels au lieu de destinations figées ? Et pourrions-nous développer des pratiques durables qui prennent en considération les questions géopolitiques de la (re)production ?

Chaque participant travaille avec et à partir d'espaces spécifiques (fablabs, hackerspaces...), de localisations géographiques (la Belgique, l'Espagne, la France, le Mali, le Sénégal, le Togo, le Maroc...) et des méthodologies. Leur situation influence les objets qui sont créés et les communautés qui sont adressées.



Lors de la session de Medialab-Prado ils se sont concentrés sur cinq sujets qui codéfinissent la culture matérielle dans l'ère digitale : les espaces de travail physiques et leur relations (des fablabs, hackerspaces, makerspaces...); les dépôts digitaux et les plates-formes de partage de la documentation (des plans, des manuels, des vidéos); des ressources et des matériaux et leurs relations (la géopolitique, l'écologie, l'économie), les licences et les relations qu'elles génèrent; et finalement la transformation du digital au physique (les formats des documents, les vecteurs, les versions).

Les matinées étaient « hands-on ». Les participants devaient réutiliser des documents existants, des recettes et des expériences tout en observant l'aspect « commun » de la pratique. Les après-midis consistaient en des brainstorms et discussions autour des cinq thèmes. Deux experts y ont contribué avec une conférence. D'une part Blanca Callén, sociologue, chercheuse et activiste (<https://politicadechatarra.wordpress.com/>), a partagé ses idées autour de la réutilisation de déchets dans des circuits informels et comment ceux-ci échappent à la législation européenne qui fonctionne de façon top-down. D'autre part, l'avocat Malcolm Bain (<http://www.id-lawpartners.com/en>), le grand défenseur de la « liberté » dans le sens large du mot, et actif depuis des années sur le terrain des logiciels libres et de la culture libre, a invité les participants à jouer un quizz concernant la jungle des licences existantes et comment elles peuvent être utilisées et combinées. Il était remarquable que la bonne réponse souvent se réduisait à la formule « ça dépend ». Après le jeu, il a répondu aux questions spécifiques liées aux contextes spécifiques quotidiens des participants.

Pendant la semaine, les documents, les fichiers, les photos et les scripts ont été partagés sur un serveur local, installé sur un Raspberry Pi. Les participants ont utilisé la plateforme Etherpad pour la prise de notes collective. À la fin de la semaine chaque participant a ramené chez soi sa copie personnelle de l'archive collective partagée. Toute la documentation est accessible via : <http://www.capacitor.constantvzw.org/objects-in-common/>

Between 7<sup>EN</sup> and 12 March 2016 Constant organised a hands-on work session for 25 makers in Medialab-Prado in Madrid. The four African makers of Grigri Pixel participated. One of the members of Libre Objet who was present in 'Interactivos? Material Cultures in the digital age' also guaranteed continuity.

The makers and thinkers were invited to look at the potential but also at the problems of sharing practices, processes of manufacturing and the documentation of physical objects. Taking both the permission to reproduce and the availability of source files as a given, there are still many questions to be raised about the actual 'common-ness' of digital objects and their potential physical life.

If we consider the life-cycle of 'Free Libre objects', moving from digital files to physical presence and beyond, what networked practices do they enable, and how do they create or hinder communities of use? How can 'Free

Libre objects' build bridges between diverse experiences, realities, geographies and bodies? Can we consider objects not as fixed endpoints, but as potential startingpoints, and generate sustainable practices that deal with the geopolitical consequences of (re)production?

Each participant works with and from specific physical spaces (fablabs, hackerspaces, ...), geographical locations (Belgium, Spain, France, Mali, Senegal, Togo, Morocco, ...) and methodologies. Their situations have consequences for the objects they produce and the communities they touch.

During the work session they concentrated on five areas that define material culture in the digital age: physical work spaces and their relations (fablabs, hackerspaces, makerspaces...); digital repositories and sharing platforms for documentation (plans, manuals, videos); resources and materials and their relations (geopolitical, ecology, economy); licenses and the relations they generate; and finally the transformation from digital to physical (document formats, vectors, versions).

The mornings were hands-on. Participants were asked to reuse existing files, recipes and experiences in order to test out the specific characteristics of objects that function in the Free Libre ecology. The afternoons were dedicated to brainstorming and reflection on the different work areas. Two guest experts contributed a lecture. On the one hand, Blanca Callén, a sociologist, researcher and activist (<https://politicadechatarra.wordpress.com/>) shared her ideas about the reuse of waste in informal circuits and how these escape the European law policies and their top-down regulation. On the other, lawyer Malcolm Bain (<http://www.id-lawpartners.com/en>), who works to defend 'freedom' in the large sense of the word, and has been active for years in the field of free software and free licenses, challenged the participants with a quizz. All questions were related to the jungle of existing licenses and how they can be used and combined. In most cases the right answer was simple: 'it depends'. After the game, he lent his expertise to answer specific questions from the participants.

During the work session documents, files, pictures and scripts were shared on a local server, installed on a Raspberry Pi. Participants used the Etherpad platform for collective notetaking. At the end of the week participants travelled home with their own copy of the collectively shared archive. You can find all the documentation on:

<http://www.capacitor.constantvzw.org/objects-in-common/>

EEN OVERZICHT VAN DEELNEMENDE LABS

NL

UN APERÇU DE LABOS PARTICIPANTS

FR

AN OVERVIEW OF PARTICIPATING LABS

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FAB, MAKE or HACK, note taking in the work session:

“There is an overlap between fab and make. Fab is a subset of make: ‘make’ is always ‘make’, whether it is knitting or digital making, it is the meaning that you put behind it, that makes it ‘fab’ or ‘make’ or ‘hack’.” A fab lab in the original sense comes with a charter:  
<http://fab.cba.mit.edu/about/charter/>

FAB LAB on Wikipedia:

“The fablab program began as a collaboration between the Grassroots Invention Group and the Center for Bits and Atoms at the Media Lab in the Massachusetts Institute of Technology with a grant from the National Science Foundation (Washington, D.C.) in 2001.”

MAKERSPACE on Wikipedia redirects to Hackerspace:

“Burke (2014) explains that while certain aspects of the maker movement such as hobbyists, arts and crafts groups, shop classes, practical education and science fairs have existed for ages, it was the launch of Make: magazine in 2005, and its published information about maker-related projects, that gave the maker movement its impetus (p. 11).”  
<https://curiositycommons.wordpress.com/a-brief-history-of-makerspaces/>

HACKERSPACE on Wikipedia:

Hackerspaces with open membership became common throughout Germany in the 1990s in the orbit of the German Chaos Computer Club (CCC), with the c-base being probably an example. ... In 2006, Paul Bohm came up with a fundraising strategy based on the Street Performer Protocol to build Metalab in Vienna, Austria, and became its founding director. In 2007, he and others started Hackerspaces.org, a wiki-based website that maintains a list of many hackerspaces and documents patterns on how to start and run them. As of September 2015, the community list included 1967 hackerspaces with 1199 active sites and 354 planned sites.

YETA (MAMADOU COULIBALY)

<http://mconceptmali.com>  
<http://yeta.servideo.org>  
Bamako, Mali  
There is no collective place anymore because of the war of 2011 to Mali.

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I use my office for formation and over.

**Ownership/Licenses**

Free BSD / Gnu GPL

**Documentation**

No wiki, the website needs a real upgrade.

**Knowledge transmission**

stagiaire, artists and other.

USINETTE (PAUL APPERT)

<http://usinette.org/>  
// Usinette en temps de paix.  
Usinette en temps de guerre //  
Entre Paris et Bourges.  
Comme jadis, nous cultivons notre grain à la campagne pour aller le moulin en ville et au lycée de Versailles

// Nous agissons pour une vision gentille de la technologie //

Usinette is a collective that focuses on alternative ways of living by de-industrializing technologies and reappropriations of the science praxis by non-scientists. Usinette.org is born in the /tmp/Lab hackerspace south Paris, France.

// Nous ne sommes ni Alekseï Stakhanov ni Serge Dassault. Nous sommes comme un panneau d'OSB de 10 mm //

Trying to solve technical problems with non-technological solutions.

Trying to make our own tools and be conscious of the social and ecological impact of the technological tools when we are forced to use them, like computers and Internet.

As much as possible we share the same modus operandi as non-formal organizations, making documentations on projects, pollinize the way to create other collectives like hackerspaces, by facilitating and helping everybody who asks for it.

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There is no economical system in usinette.org although people helped by usinette.org could create one. The interactions are participative and non lucrative. We promote ways to get out of the capitalist system as much as

possible. Our tactic can be compared with liberalism without capitalism and competitiveness: a sort of utopical socialism or radical socialism as William Morris described it in the late 1800s.

It doesn't function, it lives !

Usinette.org is self funded by our workshops in institutions like museums, by 'prix libre' during events.

#### Ownership / Licenses

No ownership.

Use of Licenses depends on the project but it has to be "free" or "libre".

#### Documentation

Plenty of !

#### Knowledge transmission

Major role ! It is the main focus : reproducibility of what we are doing. As affordable, as easy, as safe as possible.

### TRAKK (FRANCOIS CHASSEUR, JIL THEUNISSEN)

[www.trakk.be](http://www.trakk.be)

Namur, Belgium

Creative hub and fab lab. Co-creation space that aims to foster the links between art, new technologies, business and sciences in order to create creative projects. TRAKK provides offices for creative companies, a fablab, and organizes workshops, conferences and other events either for companies, private, students, children, etc.

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Fablab: people pay for their membership (30€ for 5 half days or 200€ for a year) and for the materials. No cost for the use of the machines. The open day is Wednesday, from 9:00 till 18:00. We try to keep extra-activities for free.

Workshops, conferences, other events : we try not to make people pay too much. Although we used to provide free access to every activity, we are now changing that policy. Conferences are still free, but workshops can now be submitted to a fee (from 10 to 100€)

The Trakk is funded by public money. We had a funding from Creative Wallonia for the past 2 years and we will have structural funding from the European FEDER. Still, we'll try to get funding from other structures/institutions, in order to cover different fields

of work (children, companies, art, etc). In addition, some private funding from some of the 4 founders (our company for example). We are 3 to run the place.

#### Ownership/Licenses

François: the Fablab has no particular licensing policy.

Jil: Actually we are a bit lost in this. We try to be the more open possible, but we still don't have precise guidelines.

#### Documentation

We share most of our technical work on the wiki:

<http://wiki.trakk.be>

We encourage fablab members and workshop leaders to do it as well.

#### Knowledge transmission

François: It has a central role in our space. We emphasize the learning by doing. We organize workshops on different themes: electronic introduction (with Wendy;-), Virtual Reality, 3D modeling, 2D design,...

Jil: YES! First with François being at the fablab on the opening days and helping people around, second with all the workshops/conferences/events we organize. We try to organize the workshops on a monthly basis (initiation to some technologies or more advanced levels) and conferences every two/three months.

### TIMELAB (VEERLE DE RIDDER)

[www.timelab.org](http://www.timelab.org)

Gent, Belgium

Timelab creates examples of small and big changes, and offers time, space, and reflection for a society in times of change. Timelab has since the start in 2010 evolved from the individual support of artists to a sustainable collaboration in a non-hierarchical structure. We have created a community of makers, hosted makers, artists, engineers, etc. About 530 activities are hosted each year, ranging from creation projects, over workshops, lectures and open lab days, to a yearly bootcamp. All of this is supported by our infrastructure and internal workings.

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Members of our community pay a yearly fee which gives them access to our lab. Next to that, they do pay for materials, which we offer at the price we paid

for them. We have an additional fee for use of the Lasercutters.

We also provide a co-working space. Use of the co-working space is free.

The basis of our funding is a government subsidy. Next to that we try to find other funds for the larger projects we lead each year. Part of our funding comes from membership fees.

#### Ownership/Licenses

We encourage sharing knowledge and an open source mentality.

#### Documentation

We encourage people to document and share their projects. People are free to use the platform they prefer, but we do offer them advice about new sharing platforms. Creations are also shown on our website.

#### Knowledge transmission

We have developed a number of manuals to go with our machines to make sure people can feel confident in using them independently. Next to that we actively encourage members of the community to help and teach each other. We also organise a number of workshops to help people get a deeper understanding of the machines, Arduino, etc. A library with books on various lab art related topics is also present in the workspace. If members of the community enrol in online courses together, we both encourage and actively support that. We actively try to build a diverse community where people can learn from each other in an informal setting.

#### RESTARTERS BARCELONA (BLANCA CALLÉN)

<http://restartersbcn.info/>  
Barcelona, Spain

Restarters Barcelona is an informal collective that, inspired by The Restart Project (UK), organizes Restart Parties in different places and neighbourhoods of the city. We also try to promote and help others to self-organize their own Restart Parties in their neighbourhoods. A Restart Party is a public event where volunteers with technical skills help participants to learn how to repair their own electric and electronic devices. The atmosphere is calm, fun, in community, so people who are waiting for a Restarter, can have a snack and a drink, chat

or get to know more about the Restart Parties. When someone arrives to the Restart Party with a broken device, a hosting volunteer asks about what may be wrong and matches the participant/device with an appropriate Restarter. Then, the participants learn about their repair together with the Restarter, who tries to involve them in the repairing process as much as possible. At the end, the goal is that participants become aware of the repairability of their devices and about how easily we can extend the life of our devices. Be aware, then, of the huge ecological and economic impact that we can save by ourselves.

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This is a free community event where people can donate some money if they consider it (and we remember to bring the money box). We don't charge for anything and we make it for fun. The Restarters BCN collective is an open collective where anybody interested on the project could become a member.

Restarters BCN organizes through a mailing list and eventual assemblies in coffee and bars to define and distribute tasks. We organized our first Restart Party in October and from then on, we have organized 4 in total. The core group is the one that organizes and makes logistics but Restart Parties would not be possible without the volunteer work and generosity of repairers volunteers. We don't have any kind of funding, except the donations that participants may give us but we are really bad at asking for money. We plan to be aware about economic aids from city council or any other institutions that may help us to buy materials or some snacks for the Restart Parties.

#### Documentation

We take pictures of the events and take very specific notes about the electronics and other devices we try to fix. We take notes of the model and brand, of the problem, of the repairer's name, and also about the final result (fixed or not) and the solution.

We plan to share all this information with a central data base managed by The Restart Project. To gather all this

information from all the Restart Parties in the world would help us to be stronger as a global movement and to show institutions and governments the positive effects of our action (in terms of e-waste prevention). We hope this kind of data would also help us to get some funding to make the project live longer and more sustainable.

We plan to update the website in order to upload pictures and press notes about the Restart Parties.

#### Knowledge transmission

We consider that they are, in fact, educative activities. People stop being afraid of technology and they dare to open and put their hands on their own devices.

#### RECYHUB (BLANCA CALLÉN)

<http://www.recyhub.com/>  
Barcelona, Spain

Recyhb is a social enterprise which provides environment friendly tools to process e-waste for the informal sector. We are in the process of researching and setting up our structure. We want to set up an e-waste innovation hub, a space that integrates e-waste related activities and tools, a marketplace for the e-waste recycling value chain. Committed to open-source, low cost, low tech, appropriate tools. All our tool designs and processes are available under CC-BY-SA. Recyhub's target population are the people collecting, refurbishing and recycling e-waste in the informal sector. We plan to provide e-waste recycling related tools and services at affordable prices. The activities we will support will be: collecting e-waste; shredding cables to extract copper; disassembling computers; store materials.

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We are a group of people with different expertises and who live in different countries, which makes it a bit difficult to work. In fact, we have never met up all together face to face. The "alma mater" of the project is Rafa Font, whose MA final project was the base for Recyhub. He dedicated his own money and time to develop the proposal. Right now, we are developing a prototype of cable

stripper with the collaboration of a local "creative group" of engineering students in Ghana (KNUST-Kwame Nkrumah University of Science and Technology). There are several ways of participating in Recyhub: as a member, as an investor, as a partner or as a donator. We all put a bit of money on our own, anyone as they can. Right now, we almost stopped because of personal circumstances (recent paternity), working conditions (Lack of time and money) and spatial obstacles (international team in different countries).

#### Ownership / Licenses

We plan all our tool designs and processes to be available under CC-BY-SA.

#### Documentation

We plan to publish openly all the sketches and final designs of the tools. Also, the blog tries to be the public point for information and documentation.

#### Knowledge transmission

We are not planning any educative activity for now, apart from the collaborative relationships between makerspaces (like the one in Accra-Agblogboshie), engineer students and some recyclers' unions.

#### OPENTAQAFI (ZINEB EL FASIKI)

<http://www.opentaqafa.cc/>  
<http://www.summerlab.opentaqafa.cc/>  
<http://summerlab.tumblr.com/>  
Casablanca, Morocco

OpenTaqafa are days of reflexion about free culture and free Licenses.

Doing Arduino workshops with kids introducing the DIY Making culture to them.

#### OPENSTREETMAP TOGO (KOKOU ELOLO AMEGAYIBO)

[www.OpenStreetMap.tg](http://www.OpenStreetMap.tg)  
Lomé, Togo

OpenStreetMap Togo promotes open-source GIS and forms people on how to map our country and save lives.

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Everybody can join. We consider the proposal and decide if the person is eligible.

To organise the structure, we negotiate technical support from OIF (Organisation Internationale de La Francophonie) and use a part for the job.

### MINODOO (KOKOU ELOLO AMEGAYIBO)

[www.minodoo.com](http://www.minodoo.com)

Lomé, Togo

Minodoo stands for 'Tiers Lieux nomade/Nomad third spaces'. We organize workshops and popularize new technologies using open source software.

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Everybody can join. We consider the proposal and decide if the person is eligible.

We use our own funds.

#### **Ownership / Licenses**

We don't retain ownership of the works once transferred.

All documents are on CC by Sa licence

#### **Knowledge transmission**

Knowledge transmission is our principal activity.

### MICRO FACTORY (JULIEN LESTEREUX)

<https://microfactory.be/>

Brussels, Belgium

Micro Factory vient d'inaugurer 700 m<sup>2</sup> d'espace près du canal à Bruxelles. Nous sommes un MakerSpace. L'appellation FabLab demande de souscrire à une charte; c'est une sorte de label et est très connoté machines numériques. Comme nous aimons autant notre scie circulaire ou machine à coudre que notre imprimante 3D ou découpeuse Laser et que nous aimons pouvoir choisir nos propres directions, nous choisissons: MakerSpace.

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Micro Factory est une sprl, une société, avec un manager qui gère l'aspect administratif. L'espace physique est géré de façon collective. Il y a de différentes formules d'abonnement pour les utilisateurs. Hobby (50€): soirs et WE; Pro (85€): 1 jour/semaine + soirs et WE; Pro+ (121€) : Pas de limites. Il n'y a pas de charge en plus pour le matériel utilisé en impression 3D. Nous demandons aux gens de venir avec leur propre matériel pour les autres machines.

#### **Materials**

A lot of very different machines are available including hand tools, drills, woodworking machinery.

#### **Accessibility**

L'atelier est accessible par carte d'accès quasi 24h/24 7j/7. La seule limite est que la porte du café à côté doit être ouverte (à partir de 9-10h en semaine; à partir de 10-11h WE en jours fériés et jusque tard dans la

nuit tout le temps). Quand vous débutez, vous ne pouvez venir que pendant certaines séances spécifiques, encadrées par des membres vénérables.

#### **Ownership/Licenses/Documentation**

En terme de licences, les gens font ce qu'ils veulent. Il y a une tentative d'espace de documentation, mais il n'y a aucune contrainte.

#### **Knowledge transmission**

Nous organisons régulièrement des Soirées Blabla pour que les abonnés y échangent sur leur projets. Il y a aussi des liens vers des tutoriels sur le site, certains sont créés par Micro Factory, d'autres non. Le fonctionnement de l'espace se fait par accompagnement. Tu passes d'un statut à l'autre. Quand tu commences, tu es « stagiaire » Le temps\* de comprendre comment marche l'atelier, nouer quelques contacts et montrer pattes blanches. En générale, ça prend environ 1 mois. Pendant ce temps, tu n'as pas encore la carte et ne peux accéder que lors des séances où les gentils vénérables anciens se relaient pour assurer une présence.

### MAKEA TU VIDA (ALBERTO FLORES & MIREIA JUAN)

<http://www.makeatuvida.net>  
(website of the collective)

<http://www-el.recetario.net>  
(repository with how to "recipes" for making of objects, furniture, spaces and systems using upcycled and discarded materials)

#### **Barcelona, Spain**

Makea Tu Vida is a non-profit-making organisation operating within the fields of training, research and development relating to open design and reuse, with the aim to encourage creative upcycling. Our lines of action involve open design, reuse and communication, with emphasis placed on:

- Outlining and exploring new furniture solutions through design processes that involve open source and reuse methodologies.
- Generating strategies of collective and participative work that motivate self-building as a consciousness and critical reflection tool.
- Training on open source design tools.
- Promoting DIWO (Do It



with others) culture as a decentralised method of peer empowerment.

We are people who actively participate in open design and recycling projects related to the collective construction of our habitat. Despite all being independent professionals in these fields, we consider ourselves eternal apprentices in this fascinating world of self-assembly, recycling and open source. Every day we learn something new thanks to the willingness of those we work with to interchange and share knowledge and ideas. As members of Makea Tu Vida, over the years we have been lucky enough to carry out various activities related to open design and recycling: conferences and talks, giving workshops in cultural and educational centers, communication campaigns, strategy development, organizing meetings and exhibitions, etc.

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Makea Tu Vida is generally hired to do workshops in education and cultural centers (mainly universities, professional training, museums and art centers), public events or just with a community of people who needs to equip a community space. Sometimes, we also work as consultants and developing longer projects related to waste flows and 'maker' communities. We also do small courses, talks and conferences. Although participating in our activities is usually free, we charge a fee to the organization that hires us to develop the activity.

Makea Tu Vida is ran by 3/5 people, and it's registered as a non-profit-making association that has its headquarter in Barcelona where it rents a space in Fabra i Coats Art Factory. The collective gets money from its different activities.

#### Ownership / Licenses

Although we use open source licenses, the author(s) always retain(s) full copyright.

#### Documentation

All projects and activities Makea Tu Vida does remain documented in the platform <http://El-Recetario.net> and on our website <http://makeatuvida.net>

#### Knowledge transmission

One of the key objectives of the group is the transmission of knowledge related to open design, reuse methodologies and self-building, and we put this into practice in each of the activities we develop.

#### LIBRE OBJET (JULIEN DESWAEF)

<http://Libreobjet.org>

Brussels, Belgium

A group of artists, hackers, designers that was created around the exploration of open source licensing applied to product design. We do workshops, publications and exhibitions around open source product design.

€€€

Libre Objet is ran by 3 people, we do most of the organization over email and video conference. We are not funded and should have a bit of cash somewhere. We do this on our own money or on someone else's money, but spend it right away.

At Libre Objet, we usually charge a small fee for the workshops. Sometimes, we are hired to do workshops in schools, public events or galleries. The rest of our activities is mostly volunteer based. We might sell books in the future.

#### Ownership / Licenses

Only certified open source licenses or similar are accepted. The author(s) retain(s) full copyright.

#### Documentation

Libre Objet documents its projects on <http://Libreobjet.org>, <http://blog.libreobjet.org>, <http://books.libreobjet.org>, <http://github.com/Libreobjet/> and <https://twitter.com/Libreobjet>

#### Knowledge transmission

One of Libre Objet's mission is to educate and transmit information related to the practice of open source product design. It's one of the key focus of the group.

#### HARDWARE HACKLAB (JULIEN DESWAEF)

<https://hardwarehacklab.io/>  
New York, USA

A weekly open space for artists and tech enthusiasts in NYC that want to experiment with latest hardware tech.

€€€

Hardware Hacklab is supported by a private software consulting

company called Thoughtworks. The company provides venue, food and hardware. Events are free to attend for anyone.

#### Ownership / Licenses

No demand to transfer ownership. Author retains full copyright. No need to use any specific license either.

#### Documentation

Hardware Hacklab does not document anything the participants work on. They have a website with some information on its members and sometimes a blogpost relating the activities.

#### Knowledge transmission

Hardware Hacklab is not a space where classes or workshops are organized, but the sharing of information and collaboration is highly encouraged. Most people coming there are open for discussion and explaining what they are working on.

### HACKBASE S14 (MARTHE VAN DESSEL)

<http://www.oooo.be/S14>

Antwerp, Belgium

It functions on invitation or self-initiation for projects to start, we cherish the unknown.

€€€

The 'fee' is constituted by finding a balance between alternative economies, private property ownership (a house) and state allowance (unemployment fee) and social services (insurance, pension,...)

#### Authorship/License

I license everything under Creative Commons Attribution-NonCommercial-ShareAlike 2.0 Belgium License.

#### Documentation

Our 'invitations', 'promotion', 'web/print', 'tools', 'props', 'administrative print outs' are gathered in the bolwerk archive which is part of the hackbase S14.

Technically, we have an owncloud to store data, we use <https://archive.org/details/@bolwerk> for video/audio.

#### Knowledge transmission

Transmission and informal learning is a key to our praxis. It unlocks our personal brains into a collective experience....

### F/LAT (JULIEN DESWAEF)

<http://f-lat.org>

Brussels, Belgium

A collective of artists, born from an experiment from Constant (aka. house), that wanted a

space in Brussels for education and development of Free/Libre open source tools for artists.

€€€

F/LAT organises both free and paid workshops. It is ran by a loose group of 5 (?) people. (I'm not even sure). It's a registered non profit organization in Belgium and so has 3 administrators. The members pay for the rent, mostly a percentage of the workshop is dedicated to that also. No funding yet. Donations of hardware and sometimes money have kept it running. F/LAT is also looking for government subsidies.

#### Ownership / Licenses

Only certified open source licenses or similar are accepted. The author(s) retain(s) full copyright.

#### Documentation

F/LAT has a wiki: <http://f-lat.org> and a mailing list.

#### Knowledge transmission

F/LAT is a space that both functions as a co-learning space and research space. The main activities of F/LAT have been centered around education of free/libre and open source technologies for artists. So it's also one of its main component and reason of existence.

### FAB LAB MEDIALAB-PRADO (SARA SAN GREGORIO, FRANCISCO DÍAZ)

<http://fablab.medialab-prado.es/>  
Madrid, Spain

Medialab-Prado (Fab Lab) is a public institution where projects are prototyped. Using digital fabrication tools to empower people, especially children, to design and produce their own objects and places. We help the FAB-projects to document the processes with a blognet, publishing online plans and evaluating their fab experience with a "digitalscaler".

€€€

ALL Medialab facilities and activities are free and open access. If anyone want to use a space or the FabLab, the project has to be non-private and you have to share your work with open licences.

Medialab is a public facility funded by Madrid city council. We also organise specific courses that aren't free.

### Ownership/Licenses

We work with creative commons.

### Documentation

We have a Medialab community and profiles on different platforms, This year we are trying to organise the documentation on our own platform. (<http://www.escaladigital.es/escala-11.html>) and we ask el recetario.net to help us to make a similar architecture.

### Knowledge transmission

Sara: we have specific courses in digital fabrication and we are also working on machines and workplace manuals.

Francisco: all processes, discussions and documentations need to be open and shared using video, audio or other kinds of files. Moreover there are open days to explain some projects.

### FABLAB LEUVEN (MARC LAMBAERTS)

[www.fablab-leuven.be](http://www.fablab-leuven.be)

Leuven, Belgium

FabLab Leuven is one of the few fabLabs that keep the old charter still alive.

€€€

The use of machines is free, share your knowledge! True to the old FabLab Charter.

### Ownership / Licenses

We work with creative commons as a basic license.

€€€

I go after the big groups. For every user-group I try to find an organisation that is willing to accept the bill (is way more difficult then it should be :-)

### Documentation

We have a pittbull called José and if you don't document, she will hunt you down :-)

### Knowledge transmission

Of course, it is key :-)

### FABLAB KE (PHILIPPE JADIN, JULIEN LERESTEUX)

<http://fablabke.castii.be/>

Molenbeek, Belgium

This is early wip, we intend to open a fablab for use by kids, teenagers and schools in the "Maison des Cultures"

<http://www.lamaison1080hethuis.be/>, and for everyone who wants to make things.

€€€

We are lucky to have EU funding from the FEDER project (local development help) during 4 years. The project itself is physically hosted at "La Maison des Cultures"

We intend to provide free

access for the usual public of the place. At some point, paid access might be offered for professionals.

### Ownership/Licenses

Philippe: we don't know yet, we will probably offer creative commons, but not enforcing it

Julien: we work with a mix between Creative Commons (90% of the time) and CopyRight (professional time). For the lab we will promote open source soft and hardware.

### Documentation

We plan to have a blog documenting day to day activities (and used as a teaching tool for kids). Beside the blog, the documentation of our project will probably be hosted on iMAL (digital art center) wiki

### Knowledge transmission

It is central of our project. We will mainly target kids and teenagers. Other planned groups include teachers and educators.

### FABLAB IMAL (LUC HANNEUSE)

[wiki.imal.org](http://wiki.imal.org)

[www.facebook.com/FabLab.iMAL](http://www.facebook.com/FabLab.iMAL)

Brussels, Belgium

iMAL (interactive Media Art Laboratory), is a non-profit association created in Brussels in 1999, with the objective to support artistic forms and creative practices using computer and network technologies as their medium.

iMAL = a European Contemporary Art Center + Media Lab + FabLab

iMAL is the unique integration of an Art Center producing various public events (exhibitions, lectures, concerts/performances) with a Media Lab for artists to research, experiment, share and exchange with and about new technologies. In 2012, iMAL opened its Fablab, one of first in the Brussels region.

iMAL has become a European and international meeting place for artists, scientists and creative people, ideally located in Brussels, a multicultural and international city, capital of Europe.

€€€

Many events are free. For some workshops we ask a small fee.

The membership for our public hours of the FabLab are 45€/month or 200€/year.

For our funding we are

really representative of the complexity of Brussels and Belgium.

We are funded by :

- Fédération Wallonie-Bruxelles
- Vlaamse Gemeenschapscommissie
- La Région de Bruxelles-Capitale
- EU FEDER European Fund for Regional Development

We have other punctual funds by projects.

And we have our own activities and partnerships.

#### Ownership/Licenses/documentation

Artist or members keep their intellectual right.

We ask them to share a part of their research on our platform :

<http://wiki.imal.org/>, at least some pictures and a little text of explanation. We encourage them to share more under CC.

We have a Wiki :

<http://wiki.imal.org/>

#### Knowledge transmission

Transmission/education is one of my major preoccupations. It will become more important in the near future. We organise many workshops for schools, high schools, artistic schools, anyone.

We organise conferences, events, exhibitions,...

#### FABLAB GENK (DANNY LEEN)

[www.fablabgenk.be](http://www.fablabgenk.be)

Genk, Belgium

FabLab Genk is an open research experiment and workplace, functioning as an alternative work environment in which new work practices, tools, processes, etc. can grow in the difficult context of Genk.

As way to overcome the issues of sustainability and participation of other groups than students, throughout the last years several activities (workshops, exhibitions, demonstrations, information sessions, etc.) were initiated to actively involve others - and more specifically those from the surrounding neighborhoods in Genk - in the FabLab Genk, striving for long-term participation. In this way the emphasis on the fablab as a technical infrastructure or a Lasercut shop is shifted to the FabLab as a community space that not only offers public, shared access to high-end manufacturing

equipment but also provides a space that supports and collaborates with local actors in their (making) activities.

€€€

FabLab Genk is free to use 2.5 days a week, but sharing the object is mandatory.

We do workshops but we have no fixed prices, depending on the organization and amount of people participating we calculate the cost.

We rent out our fablab with or without support for businesses the price varies around €650 a day. In return they can use all the machines and they don't have to document their prototype.

FabLab Genk is a Local fablab, set up in 2012 as a European project (Interreg IV). After the completion of the project FabLab Genk was integrated in LUCA School of Arts, funded by this institution and the city of Genk.

#### Ownership/Licenses

They can use whatever license they want. I encourage sharing everything for non-commercial use.

#### Documentation

Documentation is mandatory in the form of fabmoments on the website, but it's not working for us at the moment. If my students do work in the fablab they have to document this on Instructables.

#### Knowledge transmission

The fablab is embedded in the following courses: communication and media design and product design. The students have theoretical and practical classes in the fablab. The fablab's main users are therefore design students. We try to include other groups of people by organizing specific workshops. These workshops are more informal learning experiences.

#### FABLAB DEFKO-AK\_NIEP (MODOU NGOM)

<http://fablab.ker-thioassane.org>

Dakar, Sénégal

Le fablab Defko-ak\_niep fait partie de l'espace collectif Ker-Thioassane. Ker-Thioassane travaille depuis 2002 sur l'art numérique et les multimédias. C'est un lieu de recherche, de résidence, de création et de formation.

Ker-Thioassane encourage l'intégration des multimédias

dans les pratiques créatives traditionnelles et cherche à soutenir le croisement des disciplines. Elle développe des échanges et des collaborations avec des structures du continent africain et autres. Elle développe des pratiques écologiques et urbanistiques.

En 2008, Ker-Thioossane organise le premier festival Afro pixel sur les Logiciels Libres en lien avec les pratiques citoyennes. En 2014, elle ouvre un fablab, un atelier de fabrication numérique dont le nom est «Defko-ak-niep», ce qui signifie en wolof, notre langue nationale, «fais-le avec tous».

€€€

Nous demandons une adhésion de de 5000F CFA par personne pour les adultes et 3000F CFA pour les enfants pour une durée d'un an.

Pour les ONG, associations, collectivités locales, c'est 30000 à 50000F CFA.

La formation, l'utilisation des machines, l'espace sont offerts aux adhérents qui viennent pour apprendre. Aux autres, on leur demande de payer l'utilisation des machines par heure:

2500F CFA pour les CNC  
3000F CFA pour l'imprimante 3D.

#### Documentation

Toutes nos activités sont documentées. Nous n'avons pas beaucoup de projets certes pour le fablab.

#### Knowledge transmission

Ker-Thioossane peut jouer un rôle très important sur l'éducation, la formation et l'espace culturel.

Nous organisons beaucoup de formations pour les enfants, des écoliers, des lycéens et des universitaires, mais on ne travaille pas directement avec les établissements.

#### FABLABBRUSSELS (WENDY VAN WYNSBERGHE)

<http://www.fablab-brussels.be/fablab/Brussels>, Belgium

The fablab is situated in an educational context, students work there a lot! It's a school of engineering, which is an interesting combination with my own artistic practice. The atmosphere can be quite open- you have to take the initiative.

There's quite a lot of technical knowledge and curiosity as to how things work. I have learned to know the people who work there and I appreciate them a lot.

€€€

The fablab has a fixed price list, for materials and for the use of the machines. There is no membership/fee. It runs a lot on trust. You go through a manual semi-individually to learn how to use the machines. Once you have gone through it, you are on a list and you can use that machine.

The Fablab is funded by the University VUB and the Hogeschool Brussels. For the startup it had an additional funding body.

#### Materials

A lot of very different machines are available including hand tools, drills, woodworking machinery.

#### Accessibility

The open day is Wednesday, from 13:00 till 21:00

#### Ownership / Licenses / Documentation

The Fablab has no particular space/place for sharing projects

#### Knowledge transmission

Knowledge transmission is informal in the Fablab open day. They do a lot of workshops for schools and there are projects with the neighbourhood as well.

#### BOLWERK (MARTHE VAN DESSEL)

<http://www.oooo.be>

Antwerp, Belgium

bolwerK is a non-exclusive constellation that has been initiating, mediating, facilitating, curating and appropriating projects since 1998. bolwerK constructs social environments that ask, as well as seek to answer, critical questions in today's society. 'Open source' is a philosophy not a pragmatic methodology to expand these questions into praxis and to generate complexities.

It functions on invitation or self-initiation, we cherish the unknown.

#### Authorship/License

I license everything under Creative Commons Attribution-NonCommercial-ShareAlike 2.0 Belgium License.

#### Documentation

Our 'invitations', 'promotion', 'web/print', 'tools', 'props',

'administrative print outs' are gathered in the bolwerk archive which is part of the hackbase S14.

Technically, we have an owncloud to store data, we use <https://archive.org/details/@bolwerk> for video/audio.

During performative events, the documentation is not centralized and fixed but is mediated by the 'audience', 'co-creators', 'participants'. The more angles/perspectives/experiences the better... but we don't really commission the representation of experiences.

#### Knowledge transmission

Transmission and informal learning is a key to our praxis. It unlocks our personal brains into a collective experience ....

#### BABYCASTLES (JULIEN DESWAEF)

<http://www.babycastles.com/>  
New York, USA

The co-working space where I spend most days now in NYC and from where I write these lines.

€€€

Babycastles is supported by its members. Co-workers pay a monthly fee to have access to the space. Babycastles organises a lot of events, from concert to exhibitions, etc. Attendees must pay a small fee to enter.

Babycastles is run by a group of artists and tries to get money from its different activities.

#### Ownership / Licenses

No demand to transfer ownership. Author retains full copyright. No need to use any specific license either.

#### Documentation

Babycastles has a website <http://www.babycastles.com/> and some social media accounts but does not document much, to my knowledge, all the activities going on there.

#### Knowledge transmission

Babycastles organizes sometimes workshops, but it's not the main focus.

#### AREA 3001 (WIM VAN GOOL)

<https://github.com/area3001>  
<https://plus.google.com/+Area3001Hackerspace>  
Leuven, Belgium

Our hackerspace is called Area 3001 and consist mainly of IT and Electronics enthusiasts. We meet weekly in FabLab Leuven.

€€€

The only membership fee we use is a forfeit for the drinks and snacks during our weekly meetings. Currently the price is €10,- / month. Every now and then we update the monthly fee to cover the yearly cost for the beer and snacks.

Most of the practical stuff is handled by me. We receive no funding but we do work closely together with FabLab Leuven. The need for funding is minimal because we can use their infrastructure and tools.

#### Ownership/Licenses

All projects are open source and this will remain so in the future. We use a mix of Apache / GPL / MIT licenses depending on the project leader.

#### Documentation

Most of our work is published and documented on Github. If it's pure mechanical we publish it as a FabMoment on the website of FabLab Leuven.

#### Knowledge transmission

This is a key point in the hackerspace. Everyone knows something worth sharing. Almost every week people gather around one person to listen to him educate/preach/explain. These are more like quick introductions into the matter.



00 Hoe en waar deel je je bronmateriaal en objecten? Welke platformen gebruik je? Wat voor documentatie plaats je online (handleidingen, video's)? Deelnemers bekeken de status van de verschillende platformen en hoe die de objecten mee vorm geven. Ze beantwoordden een reeks vragen over hun meest bezochte websites via het gedeelde schrijfplatform Etherpad.

Het is duidelijk dat licenties niet altijd helder worden vermeld in deelpraktijken. Volgens advocaat Malcolm Bain zijn er drie types van open licenties.

The General Public License (GPL) en de Affero General Public License (AGPL) worden aanzien als 'sterk'. Hun afgeleide werken moeten ook gebaseerd zijn op en gebruikt worden met GPL/AGPL. Mozilla en de Lesser General Public License (LGPL) zijn 'zwakke' licenties. Hun afgeleide werken mogen gebruikt worden in combinatie met eender welke andere licentie, als deel van gesloten softwares bijvoorbeeld. 'Toegeeflijke' licenties zijn Apache, MIT en BSD. Hun afgeleide werken hoeven op geen enkele manier onder dezelfde licentie te worden gepubliceerd. Je vindt nota's over deze lezing op

[http://www.capacitor.constantvzw.org/wp-content/uploads/day4.diff\\_.html](http://www.capacitor.constantvzw.org/wp-content/uploads/day4.diff_.html)

00 Quand et comment partagez-vous? Quelles plateformes utilisez-vous? Quel type de documentation mettez-vous en ligne (manuels, vidéos)? Les participants ont regardé de près le statut-même des plateformes, et comment il co-crée l'objet. Pour chacune de leurs plateformes favories, ils ont répondu à une série de questions, en utilisant la plateforme collective d'édition Etherpad.

Il est clair que les licences ne sont pas toujours clairement mentionnées dans les pratiques de partage. Selon Malcolm Bain, il y a 3 types de licences ouvertes. La General Public License (GPL) et l' Affero General Public License (AGPL) sont considérées «fortes», puisque les œuvres dérivatives doivent se baser sur celles-ci et ne peuvent être combinées qu'avec ces mêmes licences. Mozilla et la Lesser General Public License (LGPL) sont des licences «faibles». Leurs œuvres dérivées



peuvent être combinées avec n'importe quelle autre licence, et faire partie de logiciels propriétaires par exemple. Les licences «permissives» sont Apache, MIT et BSD, puisque leurs œuvres dérivatives ne doivent pas être publiées sous la même licence. Vous trouverez plus de notes sur:

[http://www.capacitor.constantvzw.org/wp-content/uploads/day4.diff\\_.html](http://www.capacitor.constantvzw.org/wp-content/uploads/day4.diff_.html)

• How and where do you share? What platforms do you use? What kind of documentation (manuals, videos) do you post? Participants looked into the status of the platforms itself, and how it also creates the object.

They answered questions about their favourite platforms using the shared notetaking platform Etherpad.

They observed that licenses are not always clearly mentioned in sharing practices. Following Malcolm Bain there are 3 classes of open licenses. The General Public License (GPL) and the Affero General Public License (AGPL) are considered to be strong, as derivative works need to be based on GPL/AGPL and used with GPL/AGPL. Mozilla and the Lesser General Public License (LGPL) are weak licenses.

Derivative works can be used with whatever other license, as part of closed softwares for example. Permissive licenses are Apache, MIT and BSD, because the derivative works are not obliged to be published under the same license. You find the notes of this talk on

[http://www.capacitor.constantvzw.org/wp-content/uploads/day4.diff\\_.html](http://www.capacitor.constantvzw.org/wp-content/uploads/day4.diff_.html)

## YOUMAGINE

<https://www.youmagine.com/>

Who owns the platform?

Youmagine SA, but Erik de Bruijn is a co-founder of Ultimaker and the CEO of YouMagine

Can you get information without Login?

Yes

What kind of objects are posted?

Physical and digital (no restriction) 3D files (STL, CTM, AMF), source files and images (JPG, PNG) they are all welcome!

What kind of Licenses are used?

BSD, Creative Commons Public Domain Dedication, Creative Commons Attribution, Creative Commons Attribution Noncommercial No Derivatives, Creative Commons Attribution Noncommercial Share Alike, Creative Commons Attribution No Derivatives, Creative Commons Attribution Share Alike, GPLv3, GNU LGPL

Community behind it or isolated?

Ultimaker community and 3Dhub

Is it commercial?

Yes

Is there a search engine?

Yes

Can it be modified afterwards - updated - forked ?

Yes

Do all users have same permissions?

Censure possible by web admin, Wiki mode possible if one gives the permission when publishing.

## WEVOLVER

<https://www.wevolver.com>

Who owns the platform?

A Dutch design studio in the Netherlands that was producing 3D printed furniture.

Can you get information without Login?

Yes

What kind of objects are posted?

STL files mostly

What kind of Licenses are used?

'Choose your projects level of openness - from completely open source to closed or hidden - and use Wevolver the way you need to make your ideas a reality'

Community behind it?

Yes

Is it commercial?

Yes

Is there a search engine?

Yes

Can it be modified afterwards - updated - forked?

Yes

Do all users have same permissions?

Yes

## VITRA

Who owns the platform?

VITRA AG

Can you get information without Login?

Yes

What kind of objects are posted?

Mainly chairs but also, some lamps, sofas and shelves

What kind of Licenses are used?

Not mentioned

Community behind it?

No

Is it commercial?  
Yes, its a furniture editor.  
Is there a search engine?  
No  
Can it be modified afterwards - updated - forked?  
No  
Do all users have same permissions?  
Yes (no permission to do anything at all)

#### THINGIVERSE

<https://www.thingiverse.com/>  
Who owns the platform?  
Makerbot Industries / Stratysys  
Can you get information without Login?  
Yes  
What kind of objects are posted ?  
STL files mostly, files for filament/additive home printers  
What kind of Licenses are use?  
All Creative Commons, GNU - GPL, GNU - LGPL, BSD License  
Community behind it or isolated?  
Yes, there is a diverse community behind it.  
Is it commercial?  
Commercial but does not make any money yet.  
Is there a search engine?  
Yes  
Can it be modified afterwards - updated - forked ?  
Can be forked  
Do all users have same permissions?  
Visitors can only download. Need to be registered to be able to upload and fork.

#### PIRATEBAY

Who owns the platform?  
The Piratebay  
Can you get information without Login?  
Yes  
What kind of objects are posted?  
Mostly medi files (audio, video). Some 3D printable files.  
What kind of Licenses are used?  
No licenses  
Community behind it or isolated?  
Community  
Is it commercial?  
Non-commercial use of the designs is non-commercial, the website itself is commercial, run on advertising  
Is there a search engine?  
Yes  
Can it be modified afterwards - updated - forked?  
No  
Do all users have same permissions?  
Yes

#### OPENDESK.CC

Who owns the platform?  
Opendesk.cc, is the trading name of Fabbed Limited, UK company number 08311674  
Can you get information without Login?  
Yes. Mostly. If you want to get it fabricated, you need to give your contact information (email + location)  
What kind of objects are posted?  
Furniture designed by a selected group of designers  
What kind of Licenses are used?

Creative Commons Non-Commercial (or not) but  
Share-Alike  
Community behind it or isolated?  
Mostly isolated.  
Is it commercial?  
Commercial. Opendsk tries to make money by  
putting customers and fabricators in contact  
Is there a search engine?  
No  
Can it be modified afterwards - updated - forked?  
The license permits it. Objects are updated by the  
team. No fork no far.  
Do all users have same permissions?  
No one can upload except the designers selected by  
Opendsk themselves. All other users are  
"customers".

#### OPEN CLIP ART

<https://openclipart.org/>  
What kind of objects are posted?  
Vector icons  
What kind of Licenses are used?  
All Clipart are Released into the Public Domain.  
Unlimited Commercial Use  
Community behind it or isolated?  
Community  
Is there a search engine?  
Yes

#### NOUN PROJECT (ICONS)

<https://thenounproject.com/>  
Who owns the platform?  
Nounproject (funded by Venture Capital?)  
Can you get information without Login?  
Yes  
What kind of objects are posted?  
Vector icons  
What kind of Licenses are used?  
Public Domain, Creative Commons  
Community behind it or isolated?  
Community  
Is it commercial?  
Yes (selling API access and sharing benefits with  
designers)  
Is there a search engine?  
Yes  
Can it be modified afterwards - updated - forked?  
Depending on the license, but I don't see any  
update mechanism.  
Do all users have same permissions?  
Kind of.

#### LAUNCHPAD (FOR OPEN LICENSED CONTENT)

<https://launchpad.net/>  
Is it commercial?  
No, for community projects  
Is there a search engine?  
Yes  
Can it be modified afterwards - updated - forked?  
Yes, if you are a member of the community that  
posted the project

#### INSTRUCTABLES

<http://www.instructables.com/>  
Who owns the platform?  
Autodesk : a multinational software corporation  
that makes software for the architecture,  
engineering, construction, manufacturing, media,

and entertainment industries.

Can you get information without Login?

As visitor you can search and view instructables, In a free account you can also publish. You need a pro for downloading the pdf, to see all the steps, less advertising, author info and helping to develop and maintain the platform

What kind of objects are posted?

All kind of instructions for furniture, electronics, carft, home, recipes, ...

What kind of Licenses are used?

default : Attribution Non-commercial No Derivatives (by-nc-nd), and also: Public Domain Dedication (pd), CC - Attribution (by), CC - Attribution Non-commercial (by-nc), CC - Attribution Non-commercial Share Alike (by-nc-sa), CC - Attribution Share Alike (by-sa), CC - Attribution Non-commercial No Derivatives (by-nc-nd), CC - Attribution No Derivatives (by-nd), General Public License (gpl), GNU Lesser General Public License (lgpl), Apache License, Version 2.0 (apache)

Community behind it or isolated?

An open open community based on registration and pro accounts, very active

Describe the business model:

There is advertising and income from the accounts to make the platform available

Is there a search engine?

Yes, quite good one

Can it be modified afterwards - updated - forked?

No, only by the author.

Do all users have same permissions?

No, there are three kind of users: visitors, free and pro.

#### GRABCAD.COM

Who owns the platform?

GrabCAD is a digital manufacturing hub brought to you by the industry leader in 3D printing, Stratasys.

Can you get information without Login?

Yes, access to the Library is possible without login, but for access to the community you need to sign up. You also need to sign up to download files.

What kind of objects are posted?

CAD files

Community behind it?

Yes, GrabCAD Community. 'Free CAD models from more than 1 million engineers. No need to reinvent the wheel! Someone else has solved that CAD problem or designed that bolt. The GrabCAD Library has the models and knowledge you need in the world's largest collection of free CAD files.'

Is it commercial?

Yes, but uploaded files are for non commercial use only.

Is there a search engine?

Yes

Can it be modified afterwards - updated - forked?

Yes, by the original uploader

Do all users have same permissions?

Yes

## GOOGLE DOCS

Who owns the platform?  
Google

Can you get information without Login?  
Yes

What kind of objects are posted?  
Numeric documents

What kind of Licenses are used?  
You can choose

Is it commercial?  
Yes

Is there a search engine?  
Yes

Can it be modified afterwards - updated - forked?  
Yes, if one has the permission to edit the document

## GITHUB

Who owns the platform?  
GitHub inc, launched by Tom Preston-Werner in 2008, is a hosted version of git + custom (proprietary) user interface and project management features. Git is an open source tool invented by Linus Torvald.

Can you get information without Login?  
Yes, but you need a github account to contribute.

What kind of objects are posted?  
Source code (text) and binary files. Files are versioned?

What kind of Licenses are used?  
You can choose the licence applied. All files are public except if you use the paid version.

Community behind it or isolated?  
Git has a community behind it : <http://git-scm.com/community>

Is it commercial?  
Github itselfs has a commercial option. Github is a company. There are several pricing plans for those who want private projects. Git is opensource.

Is there a search engine?  
Yes

Can it be modified afterwards - updated - forked?  
You can do watever git allows.

Do all users have same permissions?  
There is a permission system with users, teams and organizations on top of git.

## FABMOMENTS

<https://www.fablab-leuven.be/?q=gallery>

Who owns the platform?  
FabLab Leuven / KU Leuven / Local Fablab

Can you get information without Login?  
Yes

What kind of objects are posted?  
Mainly Lasercut and 3D print models

What kind of Licenses are used?  
Mostly Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

Community behind it or isolated?  
Isolated, based on the people visiting the Lab. Hardly no communication afterwards. Although the platform supports it.

Is it commercial?  
Non-commercial

Is there a search engine?  
Only once logged on. Otherwise you can only browse

Can it be modified afterwards - updated - forked?

Can only be edited by the original uploader,  
otherwise you need to make your own FabMom

Do all users have same permissions?  
Yes

#### EL-RECETARIO.NET

<http://el-recetario.net>  
Who owns the platform?  
Asociacio Cultural Makeatuvida

Can you get information without Login?  
Yes, you have access to all information

What kind of objects are posted?  
Mostly recipes to make objects. Furniture,  
decoration...

What kind of Licenses are used?  
Creative Commons - Non-Commercial -Share-Alike,  
Creative Commons - Attribution -Share-Alike. In  
the new version (that will be released in May,  
there will be more Licenses to choose, mainly less  
restrictive)

Community behind it or isolated?  
There is a community behind it, mainly related to  
Maked

Is it commercial?  
No

Is there a search engine?  
Yes

Can it be modified afterwards - updated - forked?  
No, except by the uploader itself. There is no way  
to track the modifications.

Do all users have same permissions?  
There are 2 roles of users: visitors (can see all  
information), and free account (they can upload  
recipes)

#### AUTODESK

<http://www.autodesk.com/>  
Who owns the platform?  
Autodesk

Can you get information without Login?  
Yes

What kind of objects are posted?  
Depends on the program

What kind of Licenses are used?  
No idea

Community behind it or isolated?  
Community

Is it commercial?  
Yes

Is there a search engine?  
Yes

Can it be modified afterwards - updated - forked?  
Yes

Do all users have same permissions?  
Yes





# COLOPHON/COLOFON



'Peggy, een Object als Gemeengoed' komt voort uit 'Objecten als gemeengoed', een project van Constant in Brussel en Medialab-Prado in Madrid.

**Coördinatie project:**

Susana Moliner, Medialab-Prado en Wendy Van Wynsberghe, Constant.

**Redactie:**

An Mertens, Constant

**Vertaling 'Grigri Pixel, an attempt at a world in common':**

Patrick Lennon

**Eindredactie:**

Patrick Lennon, Stéphanie Vailayphiou, Wendy Van Wynsberghe (nota's deelnemers)

**Grafisch Ontwerp:**

Antoine Gelgon (Atelier Bek), methode: Html2Print

**Drukwerk:**

Ronan Deriez

**Verantwoordelijke Uitgever:**

Constant, Fortstraat 5, 1060 Brussel



«Peggy, un Objet en Commun» est la suite de «Objets en commun», un projet de Constant à Bruxelles et Medialab-Prado à Madrid.

**Coordination projet:**

Susana Moliner, Medialab-Prado et Wendy Van Wynsberghe, Constant.

**Rédaction:**

An Mertens, Constant

**Traduction 'Grigri Pixel, an attempt at a world in common':**

Patrick Lennon

**Rédaction finale:**

Patrick Lennon, Stéphanie Vailayphiou, Wendy Van Wynsberghe (notes participants)

**Design Graphique:**

Antoine Gelgon (Atelier Bek), méthode: Html2Print

**Impression:**

Ronan Deriez

**Editeur responsable:**

Constant, Rue du Fort 5, 1060 Bruxelles



'Peggy, an Object in Common' is the result of 'Objects in Common', a project by Constant in Brussels and Medialab-Prado in Madrid.

**Coordination project:**

Susana Moliner, Medialab-Prado and Wendy Van Wynsberghe, Constant.

**Coordination publication:**

An Mertens, Constant

**Translation 'Grigri Pixel, an attempt at a world in common':**

Patrick Lennon

**Proofreading:**

Patrick Lennon, Stéphanie Vailayphiou, Wendy Van Wynsberghe (notes participants)

**Graphic Design:**

Antoine Gelgon (Atelier Bek), method: Html2Print

**Printing:**

Ronan Deriez

**Responsible Publisher:**

Constant, rue du Fortstraat 5, 1060 Brussels



Met de steun van:

Avec le soutien de:

With the support of:

De Vlaamse Overheid,

Gobierno de Cultura y

Deportes del

Ayuntamiento de

Madrid.

## CONSTANT

<http://constantvzw.org>

<http://www.capacitor.constantvzw.org/objects-in-common/>

<http://www.wvw.collectifs.net/>

**(NL)** Constant is een onderzoeksgerichte organisatie voor experimentele digitale kunstpraktijken. Constant werkt vanuit een feministisch, copyleft en open source perspectief. Ze organiseert multidisciplinaire werksessies rond thema's als data-ethiek, gender en technologie, actieve archieven, digitale migratie en netwerken.

Wendy Van Wynsberghe doet aan DIY & DIWO en werkt als kunstenaar o.a. met physical computing, elektronica, textiel, geluid, open hardware, en maakt enkel gebruik van vrije software. Ze heeft een fascinatie voor natuur, observatie en wetenschap, in combinatie met protocollen in alle soorten en maten. Sinds 2004 maakt ze deel uit van het kernteam van Constant.

**(FR)** Constant est une organisation orientée vers la recherche des pratiques artistiques digitales expérimentales. Elle travaille à partir d'un point de vue féministe, copyleft et open source. Constant organise des sessions de travail multidisciplinaires autour de sujets tels L'éthique des données, le genre et la technologie, Les archives actives, La migration et Les réseaux digitaux.

Wendy Van Wynsberghe fait du DIY & DIWO et travaille comme artiste avec du physical computing, L'électronique, Le textile, Le son, L'open hardware, en utilisant exclusivement des logiciels libres. Elle est fascinée par la nature, l'observation et la science, en combinaison avec des protocoles de toutes sortes et tailles. Wendy fait partie de l'équipe interne de Constant depuis 2004.

**(EN)** Constant is a research-oriented organisation for experimental digital art practices. Constant works with a feminist, copyleft and open-source attitude. She organises multidisciplinary work sessions around topics like data ethics, gender and technology, active archives, digital migration and networks.

Wendy Van Wynsberghe is active in DIY & DIWO and works as an artist using, among others, physical computing, electronics, textile, sound, open hardware, with an exclusive use of free software. She is fascinated by nature, observation and science, in combination with protocols of all shapes and sizes. Wendy has been a member of the core team of Constant since 2004.

## MEDIALAB-PRADO

<http://medialab-prado.es>

**(NL)** Medialab-Prado is een stadslaboratorium voor productie, onderzoek en distributie van culturele projecten. Ze exploreert de experimentele vormen en collaboratieve leerpraktijken die voortkomen uit digitale netwerken. Medialab-Prado maakt deel uit van het Departement Cultuur en Sport van de Stad Madrid.

Susana Moliner (@la\_rizomatica) werkt sinds 2004 als curator en cultureel bemiddelaar. De voorbije jaren concentreerde ze zich op Vrije Cultuur programma's op het Afrikaanse continent. Ze coördineerde verschillende projecten rond kunst en vrije cultuur: Rose des Vents Numériques (Senegal, Mali, Martinique, Zuid-Afrika), Africa Light (Bordeaux, Bamako, Dakar), Pixelini Festival (Bamako), Afropixel # 3 en 4 # (Dakar), Côte à Côte (Rabat en Sardinië) en Wekalet Nehna (Alexandria).

**(FR)** Medialab-Prado est un laboratoire citoyen de production, de recherche et de distribution de projets culturels qui explorent les formes d'expérimentation et d'apprentissages collectifs émergeant des réseaux digitaux. Medialab-Prado fait partie du Département de La Culture et des Sports de La Ville de Madrid.

Susana Moliner (@la\_rizomatica) travaille depuis 2004 comme curatrice et médiatrice culturelle. Ces dernières années elle s'est orientée vers les programmes de Culture Libre sur le continent africain. Elle a coordonné divers projets sur l'art et la culture libres: Rose des Vents Numériques (Sénégal, Mali,

Martinique, Afrique du Sud), Africa Light (Bordeaux, Bamako, Dakar), Pixelini Festival (Bamako), Afropixel #3 et #4 (Dakar), Côte à Côte (Rabat et Sardaigne) et Wekalet Nehna (Alexandrie).

**EN** Medialab-Prado is a citizen laboratory for the production, research and broadcasting of cultural projects, exploring the forms of experimentation and collaborative learning that have emerged from digital networks. Medialab-Prado is part of the Department of Culture and Sports of the Madrid City Council.

Susana Moliner (@la\_rizomatica) has worked since 2004 as a curator and cultural mediator. In recent years her focus has shifted towards Free Culture programmes on the African continent. She has coordinated different projects on art and free culture: Rose des Vents Numériques (Senegal, Mali, Martinique, South-Africa), Africa Light (Bordeaux, Bamako, Dakar), Pixelini Festival (Bamako), Afropixel #3 and #4 (Dakar), Côte à Côte (Rabat and Sardinia) and Wekalet Nehna (Alexandria).

#### **PARTICIPANTS / DEELNEMERS :**

Alberto Flores, An Mertens, Blanca Callén, Cesar García Saez, Danny Leen, Francisco Díaz, Francois Chasseur, Jil Theunissen, Julien Deswaef, Julien Leresteux, Kokou Elolo Amegayibo, Luc Hanneuse, Malcolm Bain, Mamadou Coulibaly, Marc Lambaerts, marthe van dessel, Mireia Juan, Modou Ngom, Paul Appert, Philippe Jadin, Sara San Gregorio, Veerle De Ridder, Wendy Van Wynsberghe, Wim Van Gool, Zineb El Fasik

#### **Typografie / Typographies**

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#### **Make More Peggy's**

You can still make your own version of Peggy. Download the file and instructions here: <http://www.libreobjet.org> (CERN Open Hardware License). Upload your images, changed design files and documentation to your favourite on-line platform and send a link to [wendy@constantvzw.org](mailto:wendy@constantvzw.org).





Libreobjet @ ?



Worksession Constant @ ?



Grigri @ Madrid



Libreobjet @ ?



Grigri @ Dakar



Worksession Constant @ ?



### Op bezoek bij de familie Peggy's

\* 23 november 2016: een fietstocht langs Brusselse labs tijdens hun reguliere openingstijden, om hun versie van Peggy te ontmoeten, en natuurlijk ook als een manier om een kijkje te nemen in hun cultuur. Op bezoek bij: Fablab'ke @ Het Huis van Culturen en Sociale Samenhang van Sint-Jans-Molenbeek, iMal, Fablabbrussels en Microfactory.

NL

\* van 8 december 2016 tot 22 januari 2017: Constant V toont foto's van Peggy's, samen met documentatie en accessoires die de verschillende stappen in het Peggy-productieproces illustreren.

\* van 13 tot 19 december 2016: een selectie van de levensgrote meubels is te zien in het venster van Recyclart.

### En visite chez la famille Peggy

\* le 23 novembre 2016: un tour à vélo près de labos bruxellois lors de leur journée d'ouverture régulière, afin de rencontrer leur version de Peggy et bien entendu, de jeter un coup d'œil dans leur culture. En visite chez: Fablab'ke @ La Maison des Cultures et de La Cohésion Sociale de Molenbeek-Saint-Jean, iMal, Fablab Brussels et Micro Factory.

FR

\* du 8 décembre 2016 au 22 janvier 2017: Constant V montre des photos de la famille Peggy, tout comme de la documentation et des accessoires qui témoignent du processus de production de Peggy.

\* du 13 au 19 décembre 2016: une sélection des meubles à taille réelle est exposée dans la vitrine de Recyclart.

### Visiting the Peggy family

\* 23 November 2016: a bike tour along Brussels' labs during their regular open lab day, in order to meet their version of Peggy and, of course, to peep into their kitchen. We pay a visit to: Fablab'ke @ Het Huis van Culturen en Sociale Samenhang in Sint-Jans-Molenbeek, iMal, Fablabbrussels and Microfactory.

EN

\* from 8 December 2016 till 22 January 2017: Constant V shows pictures of the Peggys, combined with documentation and props that illustrate the different steps in the production process of the Peggys.

\* from 13 till 19 December 2016: a selection of real-size display furnitures is on show in the window of Recyclart.