

What attitudes
can be implement-
ed to embody
the commons
(within and
outside of the
art context)?

ORGANISATIONAL
IDENTITY:
"the courage to
change the art system"

A lot of residencies
fail the "beings"
The effect is that you
are being forced in a
system were you have

NON-
PARTICI-
PATION

Who gets

to
is

HOW CAN A RESIDENCY FORMAT BE MODELED AS A COMMONS

instead of
experimenting
coming, grow

CEP TO
TO
A THAT
WANT TO
OF BUT
EXIST
OF

to...
ing a
format
as a
be



WHEN DO WE SHARE
WHAT WE KNOW?
WHY IS EXPOS THIS
MOVE?
CONRADIE UNDERLINE
STRUCTURE OVER
DIFFERENCES / HOW
USED THE BLACK
RACIAL TRADITION
FACTOR IN MPPPT?

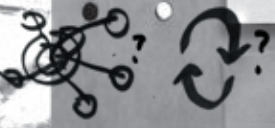
15
COM
A
SY

?

MEMORY

more resilient to
the system and
have the choice
to not contribute
to it.
We can alter the
system through the
commons. As a
prototype for society.

"system" / form

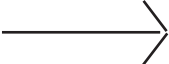


MODEL

(PROTOT

1

February 2019
SPRINTERS
CHOOSE

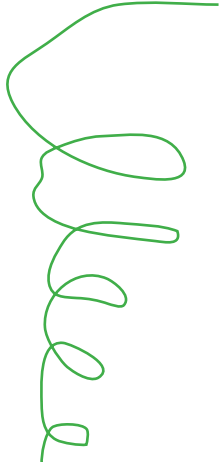


5 RESIDENTS

2

PRE
TRO

+ 3 S
+ Pa
(not
+ Us
shee



BASIC INCOME



ARTIST BASED
COOPERATIVE

8

February 2020
ASSEMBLY / SPRINT



7

December 2019
EVALUATION WEEK

6

RITUAL
can con
Sprinte



PREPARATION OF INTRODUCTION WEEK

Sprinter taking lead
Lead Assignment
(Basic Income yet)
e: Sprint Preparation
t

3

June/July 2019
INTRODUCTION WEEK

5 Residents + Sprinters meet,
buddies are chosen

4

PREPARATION BY BUDDIES

BUDDIES

- + Recruited out of Sprinters
- + Renewable Commitment
- + Based on trust

5

PROTOTYPING:
3 MONTHS RESIDENCY

- + Guided by Buddies
- + Guidances is at the same time documenting the process

L: Residents
commit to become
rs

Eight patterns

#prototype
#identity
#transformation
#open end
#resources
#dream
#disruption
#organising

PART 1.
Design
& Definitions
AGREEMENTS

What is Timelab?

We at Timelab are organised to welcome a grouping of people and organisations who question, hack, prototype and model local alternatives to dominant codes. We seek new modes of neighborhood, work and play.

By doing so, we are instinctively tracing a landscape of traditions that emerge as new perspectives on our shared future. We support each other by trusting in interdependence and being united.

By working across government, business and private organisations, Timelab helped new citizen action groups, non-profits, commercial startups, art projects and innovative research initiatives to emerge.

From time to time, we at Timelab disrupt the finest laid plans and open up risk. Led by experimentation and example, we sometimes create trust in new institutional forms.

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PART 3. Using TOOLS FOR COMMONING

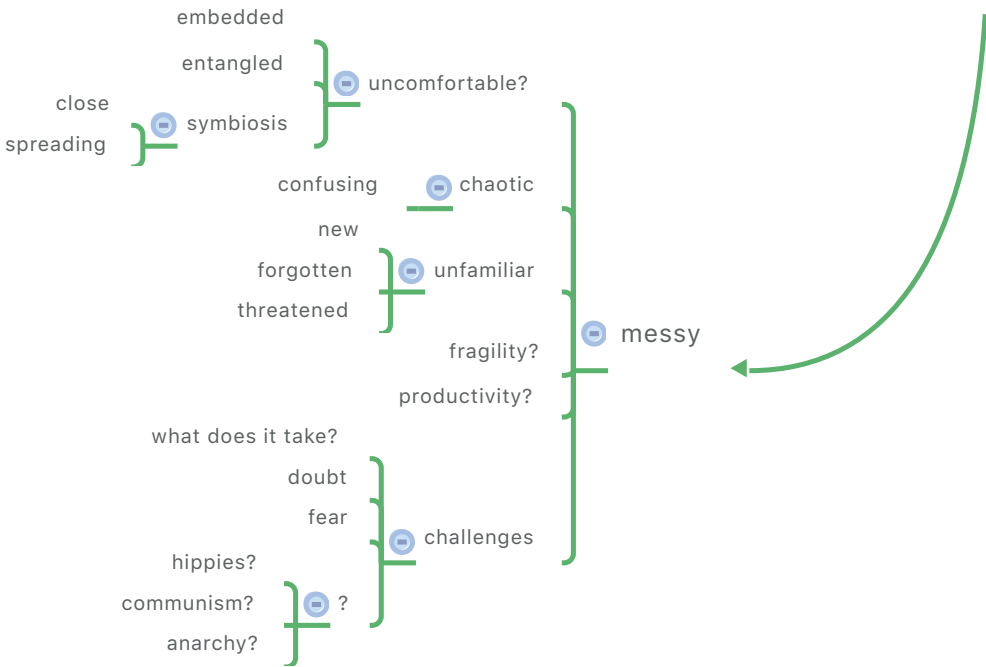
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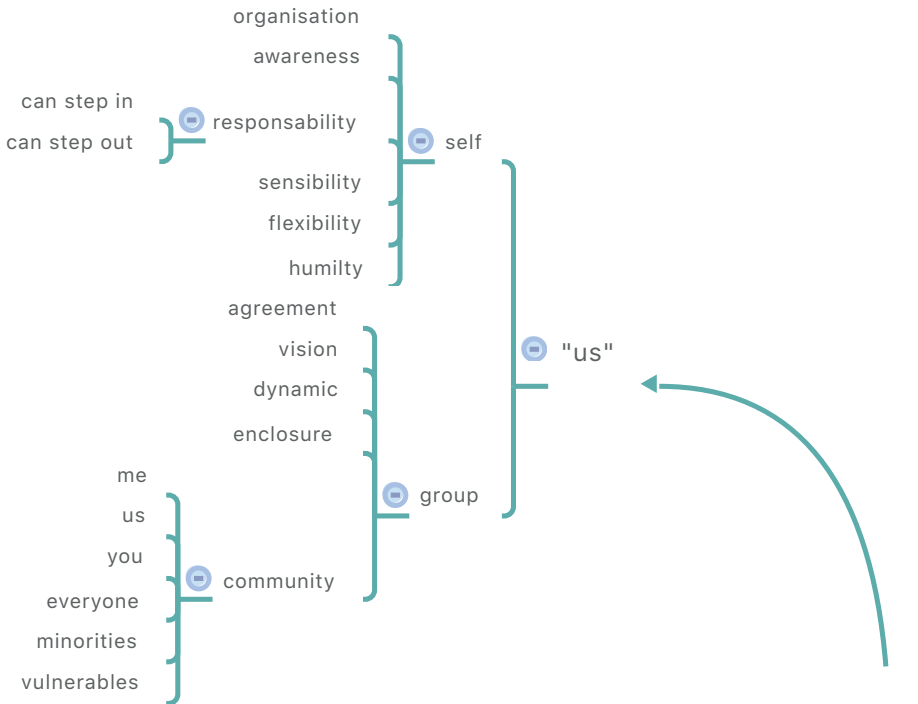


“3. Ensure that those affected by the rules can participate in modifying the rules.”

– Eleanor Ostrom

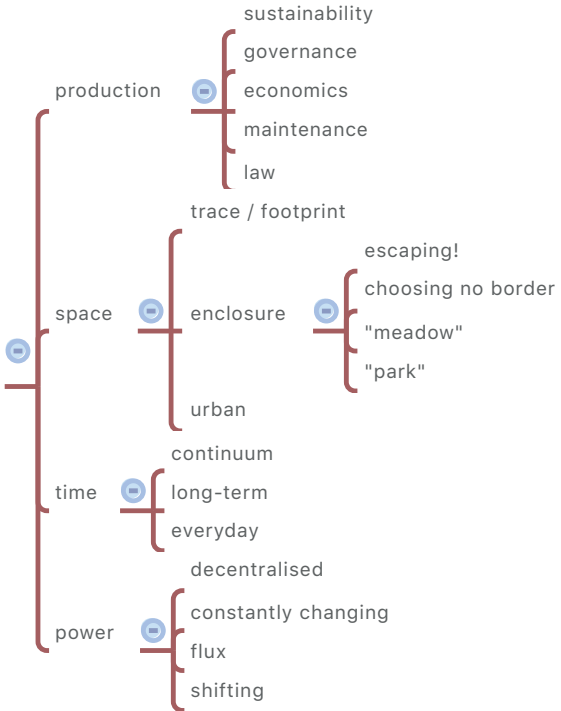


What is “commoning”?



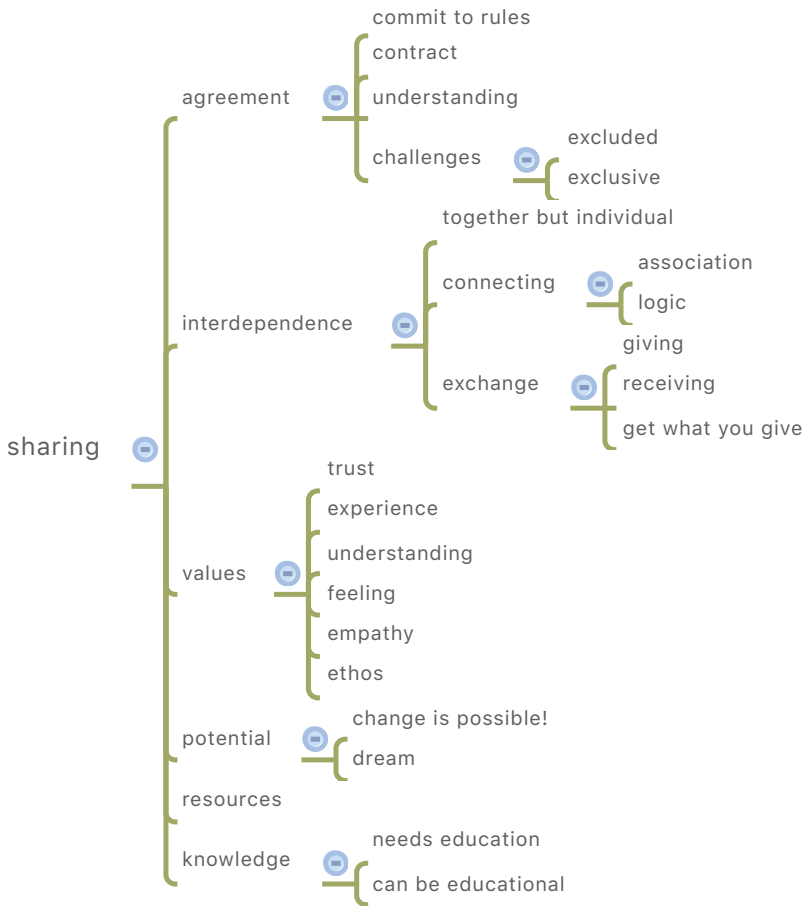


organisation



moning"

...nning"



Dear Neighbour,

In the Spring of 2019, twelve project development sprinters met for ten days to re-imagine Timelab's artist residency for the future.



“There is a need for free space in our heads, in our cities, in our lives. The commons, the public shared land, could be an inspiration, because it's not new, it is a bridge from tradition to the future. The commons is a strategy that has always been there.”

– Evi Swinnen



“How Timelab does residencies”
Imagine the shift
before → commons





“They see a potential in commoning as a tool to reshape society. We’re contributing as people who already have experience of it, or will be part of it in the future, potentially.”

– Stefan Klein



“I think the key for our generation now is diversity, biodiversity, neurodiversity, any kind of diversity.”

– Rasa Alksnyte



“They had to innovate in the direction in which most of the organisation is moving anyway, rather than to be yet another art residency.”

– Z Blace



“Concretely make things change.”

– Marc Buchy

CLARIFY
INTENTION

artist biographies

artist biographies

What is Artistic Research?

*- schneider
ssdfsdfsdf
ssdfsdf
sdfsdfsdf
sdfsdfsdf*

Supporting 'Beings' in Residence

- Evi Swinnen

- text on spheres Pascal Gielen
combined with interviews on being

BEINGS

(organisational elements + experiential qualities)
•f (residences that did not support your being)



Sprinter Trinity Buddy Resident

Roles

- Timekeeping ○
- Documentation ○
 - Publication
- Blogging ↑
- Making Lunch ○
- Admin
- Host ○
- Facilitator

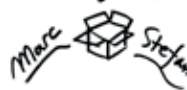
Facilitator

- Timekeeping
- Flow of the day

Hosting

(Admin)

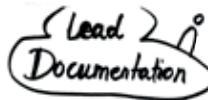
- Spreadsheet + folder where everyone puts expenses and invoices
- Budget keepers



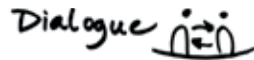
(Lunch)

- Every day at lunch we decide who will do it the next day

PUBLICATION OF OUTCOMES



- Strategy:
- Archiving + Overview
- Making sure documentation happens
- Support for Flemish



“We are all part of the same space, but we are not there the whole time together. You know that before you, there were people, and after you, there will be people. So you know that there is a trace in a way, but without really being confronted with them.”

– Evi Swinnen



“quote”

– Delphine Hesters

External observer

Credits

– All participants

(writing)

– Rasa Alksnyte (photos)

– Vanessa Brazeau

(text editing & transcription)

– Kai Lossgott

(Interviews, text editing, image capturing, layout)

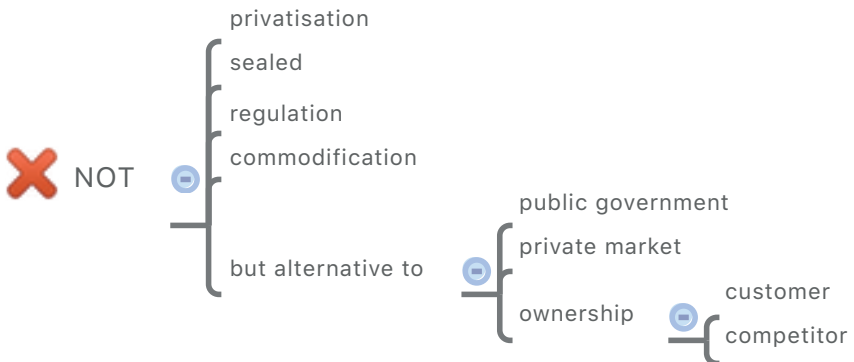
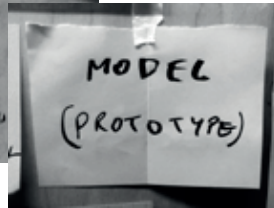
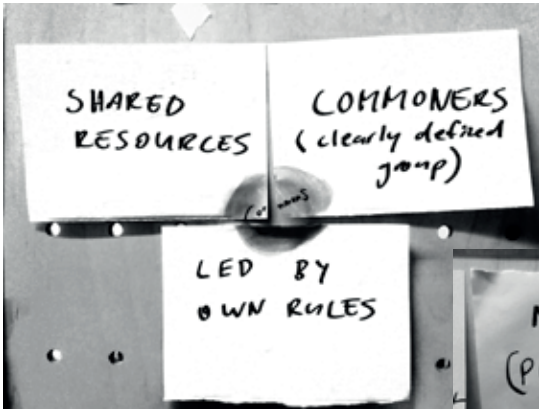
organisation should be a footprint of traces left by people relating to it. not something that was stated and you have to “fit” in.

↳ paradox: it requires specific mind & competence to handle this position

PAST + FUTURE
↙ MEMORY ↘
= NOW

reading through
all produced
texts/reports/contracts

How can a residency format be modeled as a commons?



DIT: Do it together

Commoning Practices

LOST/ FORGOTTEN?

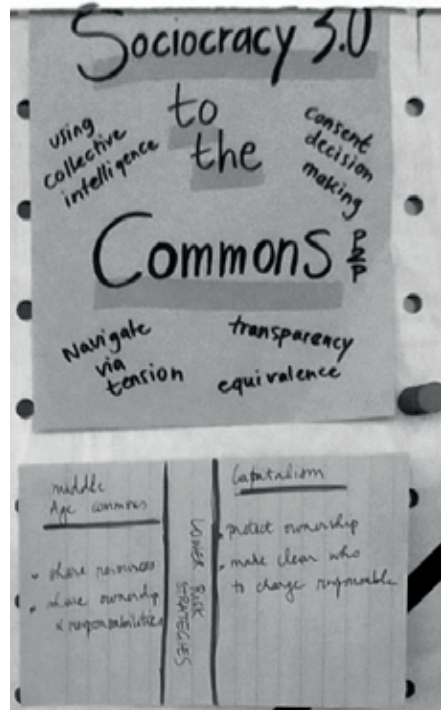
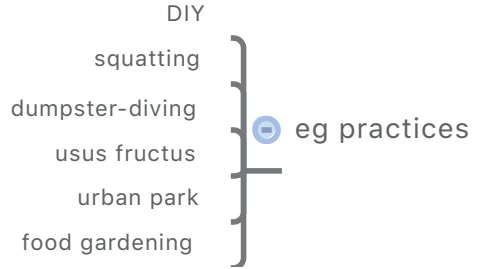
- undefined sharing land
- family, eg neighbour family
- usus fructus, eg communal farm
- trees in former East-Berlin

THREATENED?

- / REVIVAL
- local production
- seed banks
- urban food gardens
- urban parks, eg Prinzessingarten, Berlin

NEW?

- internet infrastructure
- digital commons
- internet archive.org
- open-source
- software development
- making tools (makerspaces)
- copyleft
- crowdfunding
- cryptocurrency
- cosmological production
- (new labels / old practices?)



shaping resources
of space
costs
rent

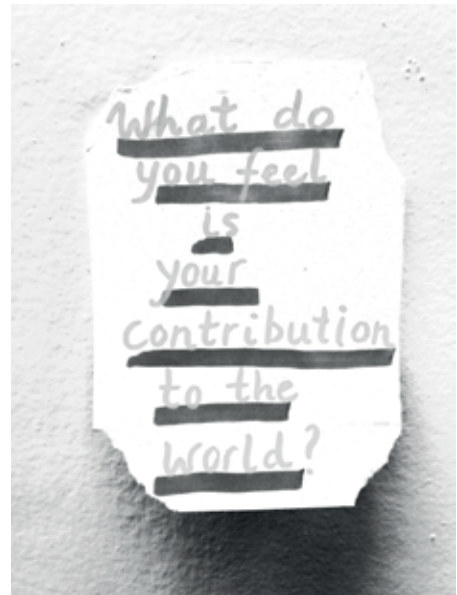
Sociocracy 3.0

*- sociocracy text - why we use it?
vocabulary : consent / role selection / good enough for now*

Eight patterns explained

- #prototype
- #identity
- #transformation
- #open end
- #resources
- #dream
- #disruption
- #organising

- definition of the commons
and intro patterns (next to
image of patterns)



#prototype

8 Principles for Managing a Commons

- Eleanor Ostrom

" YOU HAVE TO
PICK YOUR
COMMONS "

1. Define clear group boundaries.
2. Match rules governing use of common goods to local needs and conditions.
3. Ensure that those affected by the rules can participate in modifying the rules.
4. Make sure the rule-making rights of community members are respected by outside authorities.
5. Develop a system, carried out by community members, for monitoring members' behavior.

PREP
BEFORE
SPRINTING

-
- clean fridge
 - tea/coffee
 - spices

6. Use graduated sanctions for rule violators.
7. Provide accessible, low-cost means for dispute resolution.
8. Build responsibility for governing the common resource in nested tiers from the lowest level up to the entire interconnected system.

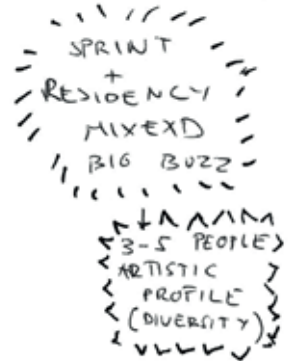
RIGHT TO
REFUSE

Commoning the Residency Design for Fall 2019

(questions from Evi)
- Vanessa Brazeau



→ COMMONING THROUGH SPRINTS
→ SYMBIOSIS OF ARTISTS INTERESTS AND NEEDS OF TIMELAB



8 patterns - September residency

To be implemented into the practicalities of our proposed residency:

Resources

Not about what we have but how we share them - co-owning the resources

Dreaming

How are we commoning what we have?

Define the sprint's shared dream rather than timelab's shared dream

We need the circles of people and how to define who is in and who is not

Organizing

How to make decisions, not or-

Prototyping

Facilitating, methods we did during the Constellation, interstand timelab

Why did we feel the need to play games?

Identity

How is your identity changing while you become a commoner

How are you dealing with becoming an artist as part of the commons and how is this created

Systemic transformation

How can this example of commoning residencies influence the Flemish gov't, funding ..

What is the impact of these decisions

Open end

How do we design a residency program that is open for adjustment

and how do we invite people to do that

By defining the budget, it's already closed ... money and resources - are they the only way?

Disruption

Being aware of the structure that we already have, how to invite the neighbourhood to see what we are doing/connect to them .. how to make this disruption part of the process

Points of energy to the sprint - willing to commit?

BEFORE

3 Artists are invited and assigned buddies. These buddies are not the person who nominated them.

These artists are invited early on (June) with their buddies and timelab representative and a facilitator to:

Distribute the money

Idea of residency

Intro to: everything

Vision of commoning residency

Optional opportunity for external intense input session

They come by ecological means of transport

Aperitif with the neighbours

DURING

Buddies keep in touch for personal reflection/coaching

Timelab facilitates needs

Artists implement their proposals

An input week (maybe) that happens

Neighbourhood BBQ

AFTER

Evaluation of prototype - not called a sprint but basically a sprint

QUESTIONS

The role of the buddy? How long

How do we create our own commons?

What brings the commons? (outside of distribution)

Who is the guardian of this?

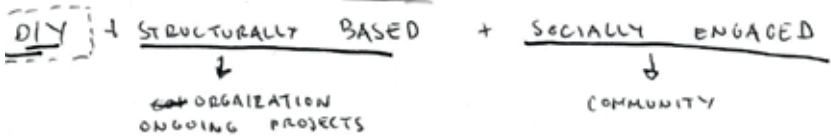
- commoning residency concept
- Evi Swinnen

PROTOTYPE | TEST OUT → REFLECTION

→ ~~ADD~~ AT LEAST 2 PERSONS WITH A DIFFERENT PROFIL .

→ OVERLAPPING / PARALLEL ?

→ LOCAL CONTEXT



SPRINT ONLY — CURRENT PARTICIPANTS
 — MIXED. — RELAY WITH OVERLAP
 — NEW PARTICIPANTS. — MANUAL OF DOCUMENTATION
 ↳ SHORT- Long weekend

SCHOOL OF COMMONS
 SPRINT ·
 WITHIN RESIDENCY

RESIDENCY ONLY — CURRENT SPRINTER
 — RECOMMENDATION FROM CURRENT SPRINTER — Shared Flat (

(PREPARING NEXT FORUM)

↳ social working

INTRODUCTION WEEK

- WHAT IS HAPPENING?
→ PRES SHEET
- 3 PEOPLE > WHO?

camp to go as
preselection?

PROFILE

- AGE
- INTERESTS
- PROFESSION
- EYE COLOUR
- SEX

○ DIVERSITY

→ ○ EXPECTATIONS? RESIDENCY ≠ PROJECT

OPEN CALL

- NEXT: # SELECTION ROUNDS
PERSONAL PITCH
PRESENCE
 - LIMITING TO AVOIDING DISTANCE
(SHOW TRAVEL)
 - RESIDENCIES BASED ON THE RELATED TO
ACTUAL NEEDS OF THE STRUCTURE
OR THE DIRECTIONS OF THE LAB ORGANISATION
 - BE. SCHOOL AS CONSTRUCTION ETC
 - COMMUNITY ENGAGEMENT
 - RE-SHARING / DEFINING ORGANIS. FROM WITHIN
→ SMART (GREEN)
 - PEOPLE COMBINING EXISTING PROJECTS
 - SOC (1 OPEN COURSE TO GO)
 - SPACE DEFINED THROUGH
THE LABS 1 & 2
- WENTLEY MANUAL

- AMOUNT OF PEOPLE 3-5

TIMEFRAME

- OVERLAPPING ✓
- PARALLEL
- AFTER EACH OTHER / SUCCESSIVE

Day 9

What is the new Timelab residency not?



“It’s not a production-oriented residency. It’s not a coincidence. Its not a selection. It is not isolated. It is not functional. It is not well defined. It is not reproducible. It is not an easy one, actually.”

Evi Swinnen

WHAT IS IT
NOT?

“Its not mainstream, festival or white cube.”

Z Blace



“It’s not a fixed place.”

– Stefan Klein



“Its not close-minded.”

– Marc Buchy



“It is not super clean.”

– Gosie Vervloessem

“It is not the place where you get full attention focused on yourself alone.”

– Rasa Alksnyte



“Its not a success or failure because its never finished.”

– Vanessa Brazeau



“Its not stuck, or singular, or sovereign. Its hybrid and mutant and adaptive. It nests and moves inside the system, and outside of it.”

– Kai Lossgott

“It’s not something that you can just use and go. It’s not a friendly, polished startup hub thing. It’s straightforward. It’s not a service. You don’t know what you’re buying. It’s not defined by that. You have to make it yourself. You have to look for a way that suits you best. We will not define that beforehand. It’s not based on a need that we think you have.”

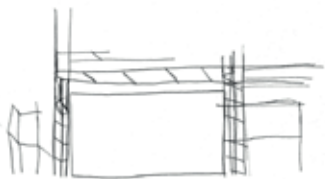
Evi Swinnen

A RESIDENCY
IS NOT A
SERVICE

THE
RESIDENT IS
NOT ON TOP
OF THE FEEDCHAIN

Self-organisation as Scaffolding

– Marc Buchy



One of the goals of our program is to reshape artistic residencies through the idea of the commons. We quickly agreed that the word “residency” was obstructing our way of thinking. It also limited the potential of an external audience to understand.

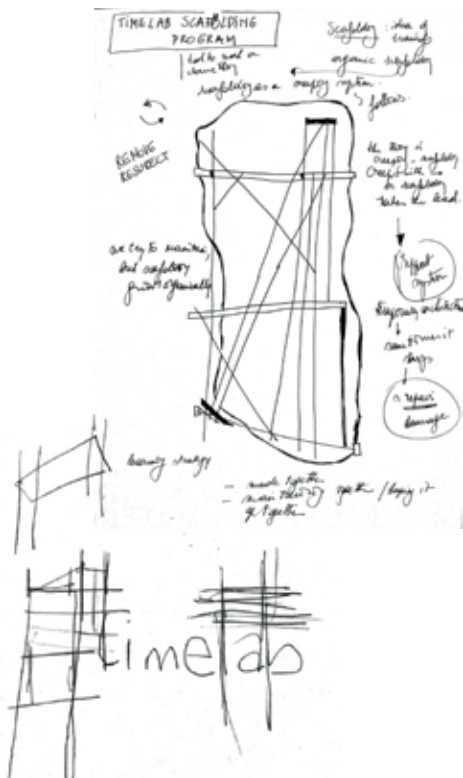
The ‘residency’ concept was ‘in the way’, so we needed to ‘build around’ it. After a brainstorming session, our working group chose the word ‘scaffolding’.

The image of scaffolding is one of a perpetual working-site, where we can all be workers and users at the same time. Scaffolding doesn’t have a predetermined shape. It starts by

adapting to a context. It is quite easy to put together, in the spirit of a ‘construction toy’.

A regular scaffolding is constructed around a building to maintain it. Similarly, we Sprinters intend not to start our process from scratch, but to take support from the residency-concept and try to improve it.

At the same time, the scaffolding can grow in its own direction, becoming its own entity and have its own shape. It can easily remodel itself, experiment with itself, move backwards or forwards,

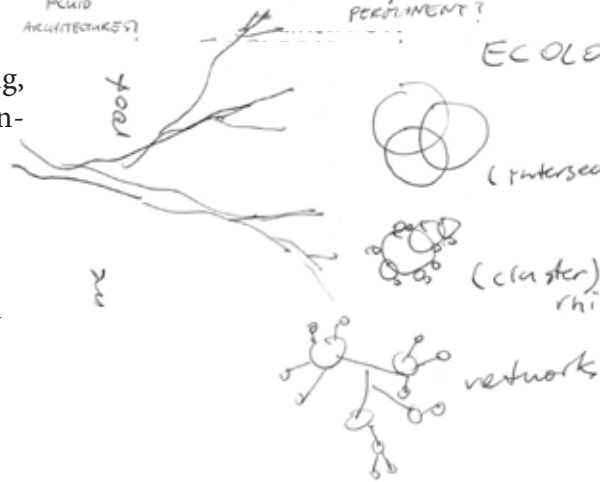


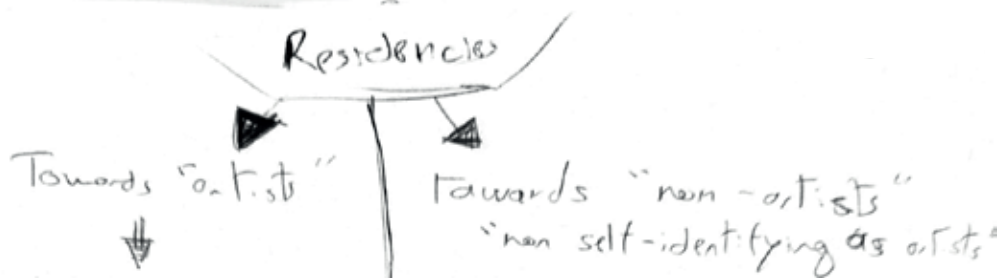
#dreaming



re-use a part of itself to keep going, or just grow indefinitely while connecting all previous elements.

Once it is big and strong enough, the scaffolding could 'escape' its original building. That could be a good or a bad thing.





Day 2

Why does Timelab need artists and a residency?



By bringing people from the artistic fields who do have unconventional, non-normative perspectives or practices and are interested in offering them or exposing others to them, Timelab creates potentially more open and more diverse local situations.

Even if the city or the town part where they work is not promising, you can still offer a kind of catalyst - a potential to whoever is around, to do things unconventionally, to also behave differently, and to relate to each other differently.

- Important for the residency
- How can the residency be structured to suit Timelab - physically? (the building)
 - ① Relationship between host and being ^{expectations}
 - Open call format based on a network? ^{Residents as} ^{Applicants as} ^{being?}
 - Space - living
 - Intention
 - ② How decision making between residents and host happen?
 - coaching for resident toward commoning principles ^{and} ^{shared space}
 - relationship between Street of Commons and the resident.
 - How is time used?
 - What type of residency is it? production, process...?
 - Selection process - based on roles - ^{the residency?} ^{rather than} ^{practices?}
 - Schedules: when time rules everyone comes together?
 - agreement (not contract) ^{check in residency} ^{post?}
 - about contribution, art ideas
 - What does everyone bring in?
 - Icebreakers/introduction to Real ^{camp as} ^{production?} ^{selection?}
 - BOOTCAMP to create a common? what does this look like. ^{promote} ^{for} ^{organic} ^{ethical} ^{relates}
 - Not about the "ideal" residency, but rather a shared one. what does "residency for all" mean?
 - ③ The framework changes depending on the outcomes of the boot-camp
 - Behavior/Attitude of the being and host.
 - Technology: need for communication?
 - A critical voice/observer?
 - resident leaving their apartment while in residency? ^{the} ^{relates} ^{to} ^{split} ^{by} ^{another} ^{unit?}

I think, people who have lived most of their lives in the big city, they're less likely to be sensitive to how important it is to do critical, maybe sometimes even radical work outside of centers and engage with people who might need this, but they never even know that things exist.

- Z Blace

Why does Timelab need artists and a residency?



I believe that the resident brings disruption, and that's kind of why there's such an interest in the arts. And I think this can be seen in many social circumstances. People aren't thinking differently, and the artist can get people thinking differently. Therefore, it's a really important part of any institution or organization that is working to continually see change and evolution in their vision to bring artists on board to keep them questioning.

– Vanessa Brazeau

The relationship between artist to Timelab and Timelab to artist is like a mutual backbone. So you're lending your spine to the artist as an organization. It's something that artists can lean on, or get supported by for some period of time. But also vice versa, timelab gets this backbone of artists and new ideas and different views of the world and can implement that here in this building.

– Rasa Alksnyte



Every new artist can share his own world or theory with with someone, or with a place, or with a team, or with visitors. And all this combining creates the general identity of a place.

– Marc Buchy



Why does Timelab need artists and a residency?

Without artists involved, we would probably have a more static environment, with more startup oriented, economically oriented entities, combined with very clear separated space for neighborhood activities. And that would probably function well, but it will never develop.

“ARTISTS”
MORE-THAN
LESS-THAN
OTHER-THAN

I think the residency program changes the setting to something that is more connected, that creates space for doubt and reflection and conflicts and the ability to also express fear.

And it's about that 'risk' concept. It doesn't slow the process when you sometimes stop and imagine

other steps in the future. It doesn't mean you have to take them, but just reflect on them. It could help. And that situation would probably be more healthy for everyone involved, with less misunderstanding and less judgment - from who is professional and who is a volunteer, to who is a neighbor and who has no definition whatsoever.

- Evi Swinnen



Connecting. I think this is what artists could be doing. Sometimes discussions just need a spark of some object in it, to bring people to other ideas. And it's not something that breaks, but something that can make things more concrete. It's not like you drop a bomb - that can also happen, yeah

- but for or me its connecting different things by being present.



Being present is what the task of an artist can be. Being present while practicing, you know what I mean? And it's not very functional. It's not practicing that needs to have a certain goal. It's like an animal that is making a nest and nobody really pays attention to it, but it makes connections.

- Gosie Vervloessem



2050

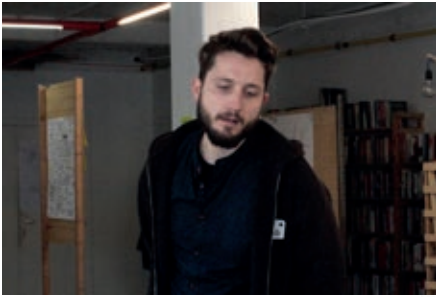


COMMONS?



COMMONS
+
ARTIST
RESIDENCY?

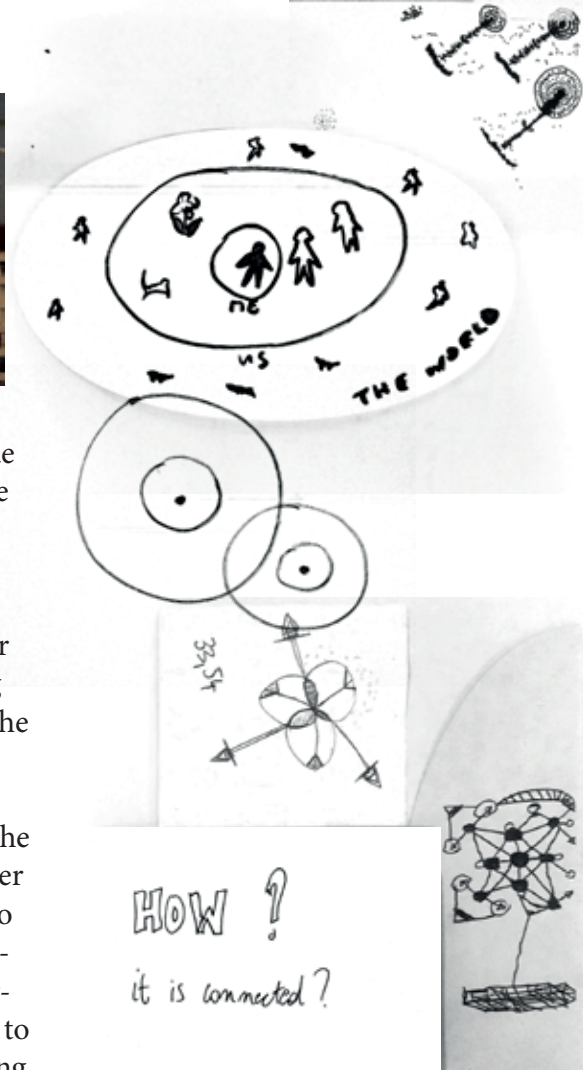
re - updating
the commons



It brings the potential of an outside view that is at the same time in the core center, somebody bringing a different perspective but then it is placed in the center of the whole structure. So it can really create or contribute to a constant reshaping of the whole organization and of the whole structure of the place.

It can also build bridges through the interests or the projects or whatever the shape the residency will take to the surrounding, like to the immediate surrounding of the neighborhood but also to the city and then to different parts of the world, creating a bigger network.

TRUSTING
+ SUPPORTING
THE SELECTED
ARTIST



HOW ?
it is connected?

That is like mutual benefits. It's both for the people coming but then also for the people here and then you're leaving again. It's creating friendships, mutual understanding and generally I think it's nice for artists who also have this very basic need for financial support. It's necessary. And place to stay and place to rest or to get new input.

- Stefan Klein

SELF

I see Tumblr
as my written
space for the "documentary"
thing

I want philosophy people from
universities to come by

I don't have to
think about finances

~~I became~~
I became
an artist in residence
& myself for
a while.

I don't worry
financially because
I have the support from
the organization

I WANT TO
HAVE
A SAFE
ATMOSPHERE

I am afraid
I am coming

I have a space
where I can meet
my ~~other~~
other friends

I WILL BE PRESENT

I am reading
a lot.

I have a
workspace
in the
kitchen

I enjoy hanging out
there and feel welcome
/ not judged

I WILL HAVE NO
PRESSURE OF
PRODUCTION

I AM HERE

I don't have
time to learn ^{how} to
make room for
non-essential activities

I WILL HAVE
TIME

I AM
CURIOUS

I'm paid

I have the time to
do researches and
readings without worrying
of a precise goal.

I'm happy we
finally got a
shared space for
events in our neighborhood
It brings back the
life

I AM
DIVERSE

documentary
time



PART 2.
Transparent &
flexible use of
RESOURCES

Sprint Preparation

Before each sprint, 3 sprinters are responsible for taking the lead to prepare the basic structure and design of the program. They also divide the following tasks amongst themselves:

SPACE

- heating
- electricity
- wifi + password for wifi
- instructions list for how to use space
- working space
- chilling space
- assign key(s)
- show how to turn lights on/off
- cleaning and organizing: dishes, space, fridge
- office supplies
pens, markers, post-its, paper
- flip charts
- display screen
- large working surface
- introduction/reception with local host

BUDGET

- Accommodation
- Fees
- Food
- Documentation
- Transportation
- Logistics
- Extra expenses
- Extra curricular
- Consideration of taxes in fees
- Preparation and post communication

The Trinity

LOGISTICS

- List of accommodation spaces
- List of work spaces
- Food for arrival day
- Basic ingredients
tea, coffee, snacks, milk
- oil/vinegar, cutlery, plates, cooking materials
- Roles for cooking
- Sheet to assign cooking/cleaning days
- Transportation during sprint
- Who is the host(s) on the first day? Or is it a static role?

COMMUNICATION

- Prepare a paragraph for participants telling them what a sprint is and why you are invited
- Make preliminary schedule clear to participants
- Make clear expectations and purpose of the Sprint
- Make clear the wished results (if any)
- Explanation of the budget use, including fee amounts based on taxes and roles
- Assign expected roles
- Role assigned for communication: preparation emails and post-communication
- Document with suggestions for new participants nominated by previous/current
- Location – address
- Instructions: how to get there
- Commitment: preferred presence on ALL days
- Information on previous sprints (documentation)
- Who is who (participant bios)
- Blog communication (explanation of log-in)
- Future commitment/ roles



Carbon footprint

“We are attempting to promote other forms of transport than air travel. To support this ideal we are offering a few slow travel support grants for those applicants willing to use alternative means of transport.

Due to limited resources and the large number of applications received, we are unable to provide feedback on unsuccessful applications.”

(Mustarinda AIR, Finland, <http://mustarinda.fi/residency>)

Transparency/ making resources clear, see side bar here: <http://mustarinda.fi/house>



Day 3

Budget



Budget from original google sheet

Total : 30.000

Original estimation :

fee artists: 18000

fee docu : 800

transport : 700

accommodation : 6000

food : 3000

excursion : 500

staff/logistics - 1000

Transport :

Stefan (Berlin - Gand): 124,15 €
(train)

Vanessa (Berlin - Gand) 153,15 €
(train + reservation + ticket)

Marc (Brussels - Gand) : 18 euros

Yolande (Ghent □ Amsterdam): €
46,50

Stéphane (Eindhoven □ Ghent □
Eindhoven): 18,18€

Rasa Galmaarden Gent 7,40€

Z.

Gosie

Kai

Dette

Accommodation :

Stefan + Marc + Vanessa : 918,07€

Yolande: € 125

Stéphane : 158,20€

Z.

Rasa 621€

Food

Yolande: € 28,04

Marc : 38.02 +

Dette : 10.07

Pizza first night : ???

ORGANISE FOR/
ENGAGE WITH
ARTIST
+ LIFE
(rent
employment
family etc)

Presence :

Friday 14th : Stefan, Vanessa, Marc,

Z., Kai, Rasa, Dette, Stéphane,

Saturday 15th : Stefan, Vanessa,

Marc, Z., Kai, Rasa, Dette, Yolande,

Stéphane

Sunday 16th : Stefan, Vanessa, Marc,

Z., Kai, Yolande, Stéphane

Monday 17th : Stefan, Vanessa, Marc,

Z., Kai, Yolande, Gosie

On transparency

– Stefan Klein

When it comes to publishing their financial data, non-profit organizations in Europe are not regulated by uniform laws. Currently, those who work for the common good rarely disclose to the community exactly what the organization's objectives are, where the funds come from, how they are used, and who the decision-makers are. In embracing the ethos of commoning, Timelab has given us a chance to do this.

Most obviously, this can help prevent corruption and nepotism. It also creates an atmosphere of openness that constitutes an attitude of togetherness. Each decision must be followed up with a clear agenda, of which all stakeholders involved have clear insight and opportunity for comment or

objection.

Furthermore, every process laid open in this way invites other protagonists to change it themselves, to adopt it into their own given scenario. They can use it as a simple tool to face similar challenges in different project contexts. This act of transparency is again very closely linked to the idea of the commons: shared knowledge, resources, commitment and responsibility.

“8. Build responsibility for governing the common resource in nested tiers from the lowest level up to the entire interconnected system.”

– Eleanor Ostrom

	Original est	Spent	Total	Result
Total	€ 30 000,00		€ 16 007,07	€ 13 992,93
fee artists	€ 18 000,00		€ 10 200,00	€ 7 800,00
<i>Stefan</i>		€ 1 500,00		
<i>Vanessa</i>		€ 1 500,00		
<i>Marc</i>		€ 1 500,00		
<i>Yolande</i>		€ 300,00		
<i>Dette</i>		€ 150,00		
<i>Zeljko</i>		€ 1 500,00		
<i>Kai</i>		€ 1 500,00		
<i>Gosie</i>		€ 1 050,00		
<i>Rasa</i>		€ 1 200,00		
fee docu	€ 800,00		€ 1 200,00	-€ 400,00
<i>Delphine</i>		€ 400,00		
<i>Bart</i>		€ 600,00		
<i>Stephane</i>		€ 200,00		
transport	€ 700,00		€ 472,98	€ 227,02
<i>Stefan</i>		€ 124,15		
<i>Vanessa</i>		€ 153,15		
<i>Marc</i>		€ 18,00		
<i>Yolande</i>		€ 46,50		
<i>Stéphane</i>		€ 18,18		
<i>Dette</i>				
<i>Zeljko</i>				
<i>Kai</i>				
<i>Gosie</i>		€ 113,00		
<i>Delphine</i>				
<i>Bart</i>				
<i>Rasa</i>		€ 14,80		

	Original est	Spent	Total	Result
accommod	€ 6 000,00		€ 2 482,27	€ 3 517,73
<i>Marc, Stefan, Vanessa</i>		€ 918,07		
<i>Yolande</i>		€ 125,00		
<i>Stéphane</i>		€ 158,20		
<i>Zeljko</i>		€ 300,00		
<i>Kai</i>		€ 300,00		
<i>Gosie</i>				
<i>Delphine</i>		€ 60,00		
<i>Rasa</i>		€ 621,00		
food	€ 3 000,00		€ 651,82	€ 2 348,18
<i>Stefan</i>				
<i>Vanessa</i>		€ 291,33		
<i>Marc</i>		€ 38,02		
<i>Yolande</i>		€ 28,04		
<i>Stéphane</i>				
<i>Dette</i>		€ 10,07		
<i>Zeljko</i>		€ 35,10		
<i>Kai</i>				
<i>Gosie</i>				
<i>Delphine</i>				
<i>Bart</i>				
<i>Rasa</i>		€ 94,26		
<i>Evi</i>		€ 155,00		
excursion	€ 500,00			€ 500,00
staff/ logistics	€ 1 000,00		€ 1 000,00	€ 0,00

HOW ?
it is connected?

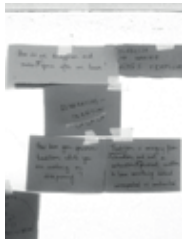
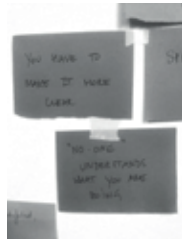
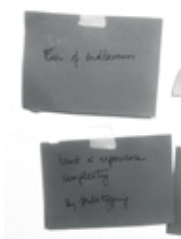
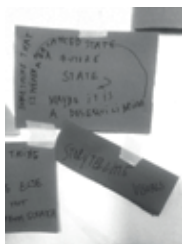
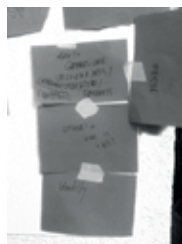
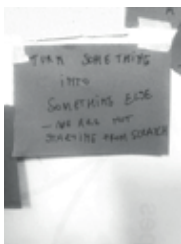
WHAT ?
is connected?

We are dreaming of --
By "How"
→ doubting
→ be fragile



VALUABLE →
WHAT IS
VALUABLE ?
RESOURCE

~~WHAT~~
WHAT IS THE
STATUS OF
INTERMEDIATE GOALS



#dreaming

Dreaming Tool(s)

DREAMING

~~WIKI~~

SOLID? → Time
 ↓ Unstable
 strong position = Fragile and
 open questions
 ↓ Time



Balance is not
 a
 "state"

We don't have
 the
Truth

(STORYTELLING)

How can we stay open for
 unexpected changes and embrace
 disruption?

How can we keep "it" undefined,
 complex and open?

How to express
 the invitation
 to change "it"
 ↓
 infrastructure

How to create a time continuum?

TURN SOMETHING
 INTO
 SOMETHING ELSE
 - WE ALL INT
 SEARCHING FOR SOMETHING

workgroup Dream

Participants: Stefan, Evi, Rasa (moderator), Bart

goal: dream = schuur statement = that is already there: deschuur.org

let's switch to identity and create the instinct of Timelab

3 perspectives when discussing: me – us – the world

5 main questions about timelab

- how do we disappear and make our space after we leave?
- how can we stay open for unexpected changes/disruption
- how can „messy“ become an accepted state?
- how to create a time continuum?
- how can we keep it undefined, complex and open?

Patterns can be a constant, they are always present, but always redefined

Balance is always looking for something

Fear of emptiness, pursuing horizon

Open end... always evolving, never finished

Desire and fear

Symbiosis – relation with environment and influence somehow

You don't have answers and invite other to join conversation – people expect that an institution can offer answers – resource of Timelab is to redefine – School of Commons is not a school that knows, but knows „so far“... it is a network, not really a school

- it invites to contribute
- takes away fear

Hard to define in one sentence what Timelab is...

how to keep it complex, open, with an invitation to change?

Not wanting to become (necessarily) an institution because related to power, there is need of different way to interact without burden of a heavy organization

Organization is the people passing by and leaving traces

process of creativity can be very flexible, open, experimental... need for organization that helps creators to bring previous experiences

- artists can get challenged, influenced, experience failure

Idea of „solid“ as becoming something you can trust: related to capitalism- it is a construction, we are educated with this concept

– medieval commons were about redefining themselves in environment
- solid to reduce fear and to create trust is a construction
- strong is related to accepting fragility, not knowing... on the long run this is liberating

Creating an atmosphere of openness in a sense of a state (of mind) that takes the organization out of the idea of delivering all the answers, in the sense of an constitution where all items are solid and framed

Transition from a solid state to a more liquid form that has to develop from within – to take a way the fear of the team (makespace) already involved and to avoid overloading the potential impact of the dream

Leaving part of the space undefined to have the potential included (e.g. Tempelhofer Feld Berlin) – like a pause,

a place for non-solid artforms, temporarity

Residents are presented with the potential to intervene, change, contribute to the structure they are within (residency program / timelab); constant redefinition of rules, format, setting?

Storytelling not as a linear model but a cluster that is defined around the projects (NEST, De Schuur, Roselar, TimelabFestival) with timelab as a hub / management tool for prototypes

--- from more ephemeral (Festival) to

concrete (Makerspace) to temporal models (NEST)....
interwoven (cluster)

raising curiosity of people

De schuur is another solid point (prototype/experiment) in a longer tradition of “association/logic // fragile/production // desire/fear // damage/repair” - continuum of Time

how does the residency fit into this? What is the impact? in other words: how would it look differently with or without residents contributing/disrupting this process/circles

In the turbulent and liquid times we live in, maybe it might be scaring to define Timelab as a place for more liquidity and ambiguity... people would look instead for some kind of stability, reliability... so it could be a place that embraces the liquidity around us everywhere to do something with it, to give it a significance, to process it in an experimental and meaningful way

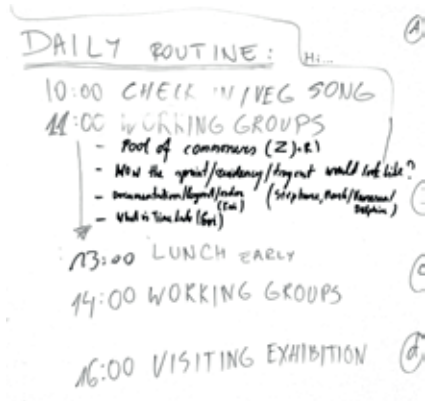
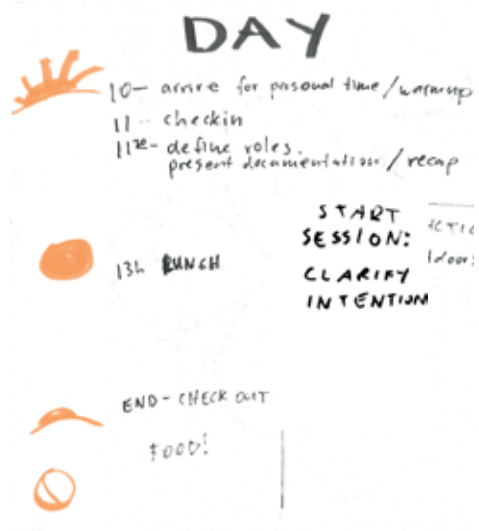
Identity of an organisation, what does Timelab stand for?

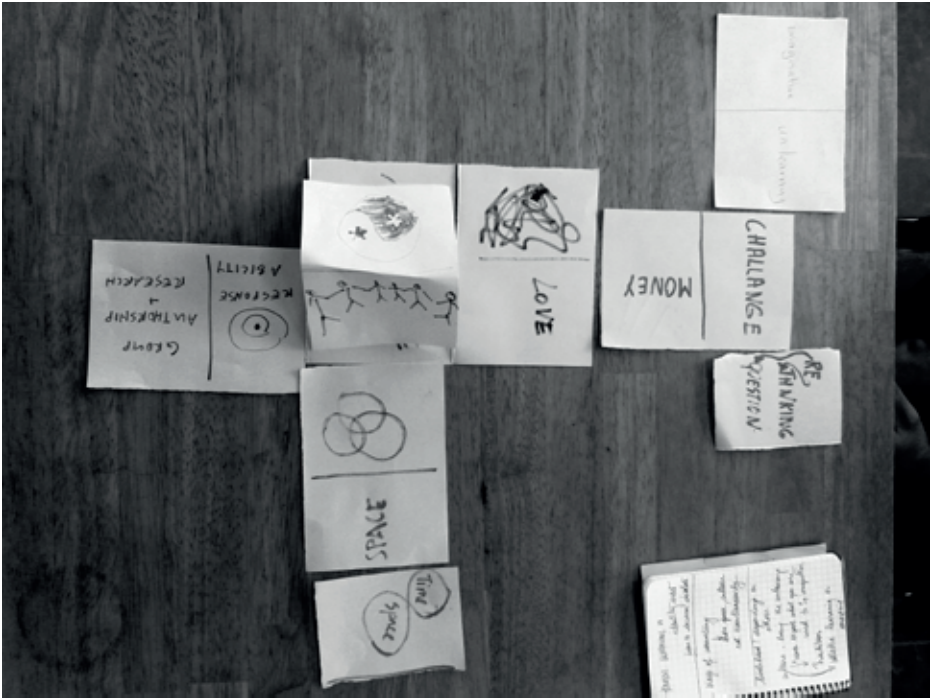
timelab: an experiment, counterweight for the market logic of advisory consultancies, a way to imagine a new structure through the commons

<https://docs.google.com/document/d/1251iFk-YyZPDZ6bGoV1cD-76F24h-XPwkjnmnVMiR-q0/edit>

PART 3.
Using
TOOLS FOR
COMMONING

Daily Routine





Day 6

A Tool for a Conversation

by Philippine Hoegen,
Cecilia Molano and Mala Kline



RULES OF THE GAME

What is on the table?

A pack of blanco domino-cards.

Aim of the game

The aim of the game is to unfold, unpack terms that often return in group discussions but from which the content is not clear to everyone, by creating connections (of similarity, opposition or otherwise) as the cards are laid.

Roles and rules for the participants

The game requires a minimum of four active players seated at the

table. If there are more than 4 participants, 4 sit down and the others enter into the game as directed by the judge.

Pick a theme or topic you want to explore. Ask the participants to fill in the domino cards - by writing or drawing - with terms that are associated to the picked theme. Some cards have 2 images, some 2 words, some an image and a word. Some have an image and a blank space, some a word and a blank space, one card has 2 blank spaces.

Shuffle the cards. Lay the shuffled pack of domino-cards face down on the table. Take the top card and place it open in the playing field.

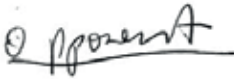
Now take the next top 5 cards and lay them open beside the pack. The game can start: 4 people sit down at the table and decide who is the player. The player chooses 1 of the 5 open cards or take the top closed card off the pack. Each fulfills his role as described above.

After a round has been completed, if 1 of the open 5 cards has been used by the former player, the new player replaces the missing 5th card with the top card off the stack. If there are only 4 participants, the roles move up clockwise one place.

Each participant at the table has a role:



The Player: the player chooses 1 of the 5 open cards or draws a closed card from the stack. He/she attaches one side of the card to one side of one of the cards on the table. The player then has 2 minutes to clarify his/her choice.

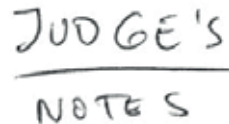


The Opponent (clockwise the person next to the player): the opponent refutes the player's reasoning, either proposing a different move or a different reasoning for the same move. The opponent may talk for 2 minutes.



The Idiot (clockwise the person next

to the player): "the idiot is the one who always slows the others down, who resists the consensual way in which the situation is presented and in which emergencies mobilize thought or action. Don't ask him why; the idiot will neither reply nor discuss the issue. The idiot is a presence or, produces an interstice. Knowledge there is, but the idiot demands that we slow down, that we don't consider ourselves authorized to believe we possess the meaning of what we know." The Idiot may perform or display for 2 minutes.



The Judge (clockwise the person next to the player): the Judge decides who has won the argument and therefore if the card should be moved or not. The referee also makes sure the players stick to the rules. If the participants in the game are more than 4 people, the referee, appoints each role to a new participant.

MONEY | FUTURE

Cooking
Recipes 

INNOVATION | NATURE

Learning
Process | MEETING

 GROUP
RESPONSE
ABILITY | AUTHORITY
+ RESEARCH



CONNECTION | INCLUSION

 | 

 | CARE

 | LOVE

CHALLENGE | MONEY

imaginative | unlearning

social
f | Anti-
neoliberal

Time
Space | RE-
THINKING
QUESTION

SPACE | 

FILL
MONTH | 

COMMUNITY
AS WORK | SHARED
MAKING

Generated
Situations | PROCESS

TIME | TRUST

a behaviour | thinking
beyond
yourself

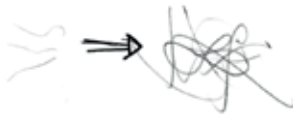
COMMONS
+
ARTIST
RESIDENCY?

Tasty bit from the timelab session



CARE + LOVE

The topic – your artistic practice and commoning – creating domino stones starting from that question.



Z: Stretch from trying to connect everyone at the same ground. Exhausting, rare. And how to connect through proxy's, intermediaries, conduct... - without necessarily having each and everyone connect-

ed at one center.

How to rethink commons in artistic context? – not necessarily connect in one single time and space, but maybe connectivities in different times and spaces

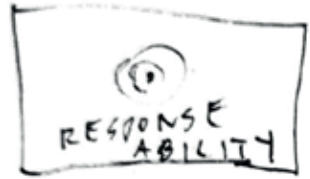
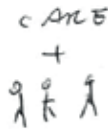
LOVE ≠ MONEY ?

Stefan: Love and money clashing. Good intentions and want to be very free >< faced with the pure living conditions, needing money. What when I am old, while now living out the pocket and fine, but what about next?

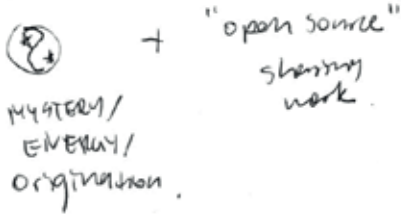
challenge - learning / unlearning / coll. / ind.

Challenge for Evi: How to create a tradition, what is learned and how to transfer it to the next group. How to create a 'culture' of Timelab, make something visible, transferrable, create an identity

Collective learning - collective unlearning
Individual learning – individual unlearning



Collective reflections, notes...
 Is this an answer, response to Gosie's thoughts, worries?



Gosie: I work a lot with a recipe: open up to someone else. But I make the recipes which are 'mine'. What is it you want to keep for yourself? And why? What do you want to pass on and why? If I would be in a residency here, that would be the challenge for me. → the possibilities can be that residents bring out these challenges in their work and reflect on this. The idea that you loose your identity. While if you really enter a commons, it doesn't feel like that. So many other dynamics going on that offer.



(commons as agreement requires agency)

Same with open source. But then after a while, you see that only 10% that I bring in brings back so much. → Gaining instead of giving!

Kai: one Q I had: how to teach people, how to communicate that you will gain more than you can give?

... You don't know what you will get. You have to be ready to do so.

ONLY CARE &  ARE ACTUALLY RELATING TO COMMONING & RESIDENCY WHILE  & SPACE ARE NOT AT ALL

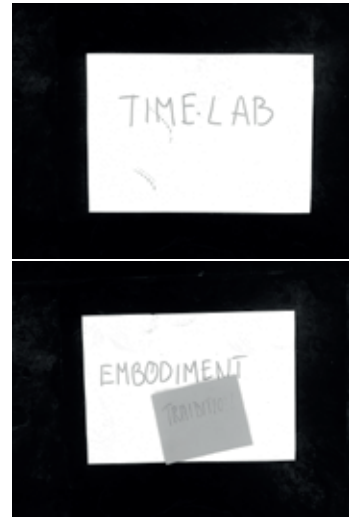
Systemic constellation

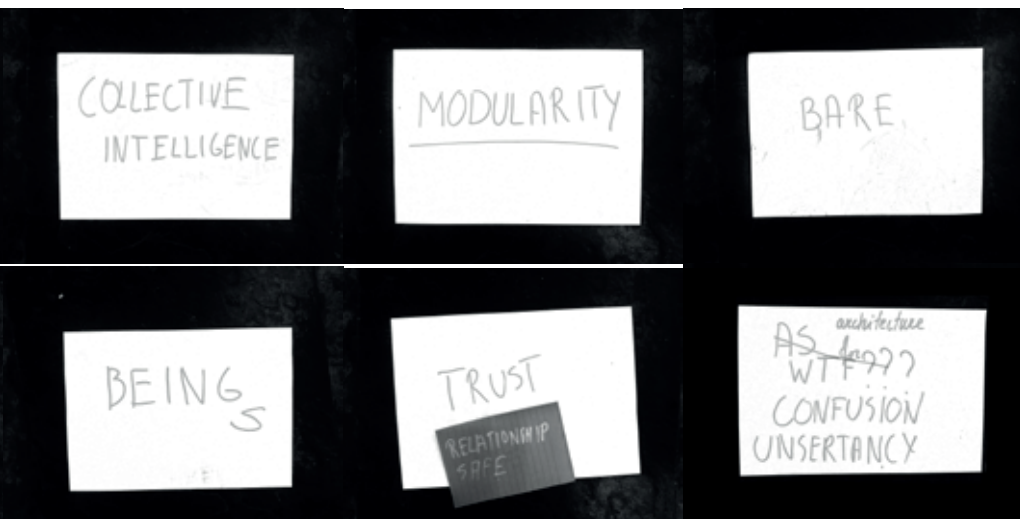
Individuals or groups can use the Systemic Constellation method to address unrecognised dynamics in a system not caused by personal experience. It started off as Family Constellation, developed by the German psychotherapist Bert Hellinger. Today Systemic Constellation is applied beyond the therapeutic realm in educational or corporate settings. The process can be an extremely fascinating, often weird, and always enriching. Everyone involved observes the system move into flows or obstacles for them, learns from the feedback, and can discover which direction to follow.

We chose to work with the question: “How can ‘Organic scaffolding’ (aka residency) at TimeLab exist?” To begin, labels were assigned to positions. These became representative of an element of this question. Individuals then placed themselves, stood or moved in response to positions representing somebody or something. Selected from suggestions by participants, the representatives of Trust, Bare and Being were joined by Collec-

tive Intelligence and Modularity. Big tension became apparent between Bare (open-ended artistic practice), Being (free creative beings) and the element of Confusion. We realised that Confusion represents the neighbourhood around TimeLab. If not kept in the loop of communication and inclusion it might become a disruptive force around the organisation’s need for artists and a residency.

We also realised that TimeLab at the moment is already something stable in the local context, while De Schuur is still under construction and has lots of uncertainty around it. We decided not to try to explain the inexplicable, and that Being(s) of residents and





Bare (open-ended, rough, experimental artists practices) could be kept contained within TimeLab to begin with.

When the known entity TimeLab came closer, Confusion got in line with Trust and in direct line (through TimeLab) with Collective Intelligence. We decided in response to add a long-term time factor, and adapt the basic question to “How can Organic Scaffolding at Time Lab evolve?”

Systemic Constellation is complex and simple at the same time. All systems where humans are involved are complex, as many mutual relationships and influences happen all at once. Many are totally invisible to the eye and intangible. On the other hand, human beings are connected by more similarities than we may think. If an atmosphere is created where participants are invited to trust their gut feeling, many correct observations occur spontaneously. Constellation work makes these systemic undercurrents visible.

TL

I'm seen
I'm empowered
I am disruptive
I am disruptive
organising shared responsibility
I am happy
I have time & no production pressure
I have no fun (worries)
I feel safe
I keep the space safe
I have this to learn

TR

I'm changing
I represent united open through sharing
I'm sharing responsibility
I'm sharing responsibility
I took va...y and s(eparate?) I'm leaving granny
I'm aware of my past
I want to the past of it but with impact of what is already there
I open new perspectives
I am a playground
I'm living in the neighbourhood
I connect on a personal level
I feel interdependency with others
I connect

BL

I have space to work
I exchange the knowledge and resources of my institution
I'm open to sharing knowledge rep ... and re...
I interact with the neighbourhood. Join my practice.
I embody the commons
I have space for formal and informal meetings
Develop awareness most communing a n...a...d practices

BR

I am a resource of skills and knowledge
I document the knowledge of our institution and convert it into a resource
I connect with my work
...??
I am open
I have no (bias?) and am w...?
I facilitate exchange of knowledge, experience and resources
I learn lot of new practical things
I exchange mutual

Vision / Action Tool



VISION

We see a place where boundaries fade, where judgments are postponed. Where we learn by sharing. A place where dreaming is allowed and curiosity incites making. Making of what can be done differently, for everyone.

A place where reciprocity is an attitude and differences are enriching. A place where everyone can be the engineer of their own shared world. Where playing is allowed. Where results may surprise. No large turnarounds, but many small steps. Because the unexpected path brings so much more. That place consists of different voices. To continue resonating. It is a place for creation and experiment, for meeting and exchange between people, each with their own motives, knowledge and expertise. This place is called Timelab.

Imagine you are visiting Timelab a year in the future. What do you see?

Open.

– Evi Swinnen

In both directions, entering and going out, a place to live in, exchange ideas or chat about whatever. Those who like art, or not, those who just look for a kind of place to be for a moment.

– Marc Buchy



There is a community. And there are people coming in and out, maybe you don't know what they're really doing, but they're working on something, something weird. You don't know what it is but it's a

kind of funny, interesting thing, and you feel that if you ask what they're doing, they're quite willing to talk and to explain, and you say, "okay, that's interesting". Maybe there are some kinds of concerts going on at night and that people are preparing the stage, or some intervention. Or some kind of presentation or discussion.

– Bart Grugeon

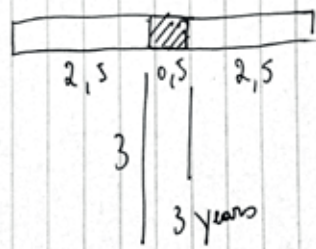


I see many different people, nationality-wise, opinion wise, and also generation wise. I see a lot of weird stuff. I also see some very beautiful, straightforward designy kind of objects. I can get a nice cup of soup and a good coffee. And, I'm happy to leave afterwards because I had nice conversations.

– Rasa Alksnyte

connecting in conjunctions,
not just goe.

LONG TERM



DIFFERENT
DYNAMICS/
TEMPORALITIES





I imagine Timelab hosting people interested in neighborhood dynamics and with people who have sensitivity for peripheral or communal issues. I see people who are busy with gardening and with recyclable or renewable resources, and energy and social impacts of the like, the less visible and more impactful activities.

– Zelko Blace



I see people from the neighborhood having a workshop in one area or cooking together and on the ground floor. The maker community is constructing something, and in the

front maybe there's a small presentation of some results or some kind of exhibition. I imagined in the backyard people just chilling in the shade of a tree, or what is going to be a bigger tree in the future. Maybe reading books. A lively place.

– Stefan Klein



I see a lot of chaos. And I don't mean that negatively, I see generally, a lot of undefined activities or unknown people who aren't stopping what they are doing to include you, but at the same time the space has this aura of welcoming and openness that would make me feel that I could approach anyone and be acknowledged. Dynamic organized chaos. I don't necessarily understand it but I feel it moving and

I want to stay longer. As I begin to participate in what's happening, I'm welcome.

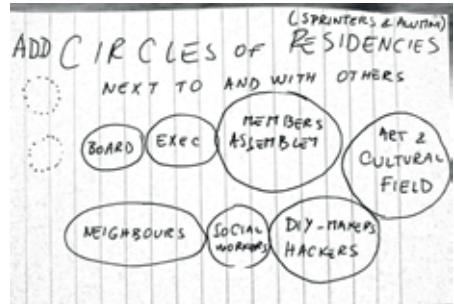
– Vanessa Brazeau

I see an open space with corners of activities taking place, most of it related to the labs and the maker space and also the production unit, the textile lab - and it is all connected. So you're making energy from the vertical garden, using it in the restaurants and producing henna plants to create a new kind of textile and used in the textile lab.

And people are popping in, looking at each other's processes. And there is also a space, like an arena where there could be a political debate or a gathering from the neighborhood and we all agree that that's a very important part of the space. So all economic activities are paying for the rent of that space, and the maintenance is done by neighbors.

A lot of debates, presentations, screenings, and the residents are not alone, maybe they're in pairs or three to four people simultaneously, but maybe not working on the same project. And some of them are really learning from the coaches or from how to make whatever material from exotic species, or on organizational models of economic systems or participation or our

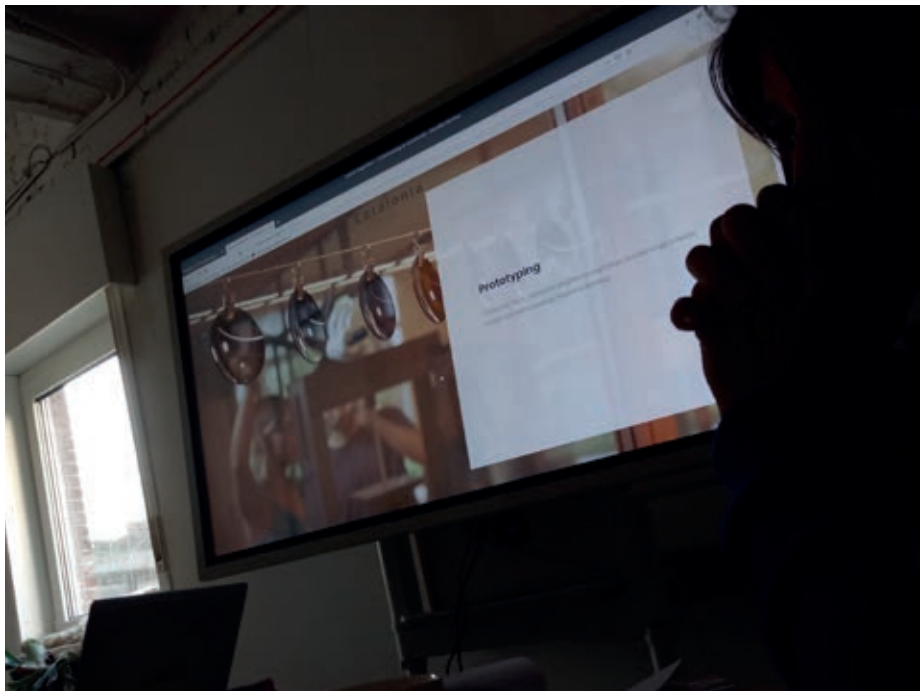
documentation



And they interact, obstruct sometimes. They are part of what we call a feedback sessions with everyone, it's like a General Assembly kind of setting where we discuss what is happening and where some research is stuck, or needs extra input in terms of network or funding, or resources, whatever. And they're also taking part in that process.

The resident is not really producing. There may be reflection, or documentation, but not really producing work that can be transferred to another arts situation. They're also outside the building, in the streets talking to people. They've created their own space, could be messy.

– Evi Swinnen



REFLEXIVE
SHAPING
BECOMING PART OF

QUESTIONS?

ART
IN THE
COMMONS?
FORMS/APPROACHES/
THEMES

" I don't have
the answer "

...celebrates...

AS A BODY
NOT A MIND
I WOULD
NOT WANT
TO BE
FOR PLEASURE



CELEBRATED
BY 8-DAYS IN

At fun: I MISSED

REDUCED LOVE IN WORKING ENVIRONMENT
PARTICIPANT: SILENCE

AS MYSELF SHORTAGE ON
PRIVATE FITX AND
OFF-TAKES

I NEVER HAD PENCILS WITH MY NAME.

AS A BODY I DIDN'T GET ANY
JOB I DIDN'T GET ANY

AS A KID I HAD
AS PHYSICAL GAMES

Never stop working for 9 full days

I never both blindly
taunted and took full responsibility.

SO MANY
I NEVER
GIVE

I NEVER DID GOZILLO WIFER IN

THE OCEAN

being ill I missed the evening together

AS A BOAT I MISSED

SOFA

