

The background features a collection of overlapping, colorful speech bubbles in shades of blue, green, yellow, orange, and red. Each bubble contains a simple black icon representing various concepts such as nature (trees, mountains), architecture (houses, classical buildings), industry (factories, cranes), and social themes (heart, ribbon, eye).

# COMMONING DESIGN: a pluriversal slide-deck

Version 2.0 - October, 2020

**P.D. Commoners**

# The making of

This slide deck is the outcome of a collaborative effort which involved people with different interests, skills, and backgrounds united by their shared curiosity around the relationship between commoning and design. Such effort took place in the context of the Participatory Design Conference 2020 (<http://pdc2020.org/>) and organized around the workshop "Commoning Design and Designing Commons".

This online workshop was set to explore the relevance for Participatory Design of the commons as an objective to be pursued and of commoning as a way of practicing and being together. It involved asynchronous preliminary activities in groups (Apr-June 2020) and it concluded with a half-day synchronous session (16 June 2020) with both focused group discussions and plenary activities.

The workshop was organized by Andrea Botero, Sanna Marttila, Giacomo Poderi, Joanna Saad-Sulonen, Anna Seravalli, Maurizio Teli, and Frederick M. C. Van Amstel. The following people participated to the workshop and contributed to make it a lively, engaging, fun and enriching experience: Roberto Cibin, Maria Foverskov, Amalia de Götzen, Santiago Sanchez Guzman, Liesbeth Huybrechts, Sarah Macbeth, Dimeji Onafuwa, Kakee Scott, Brenda Vértiz. The participants decided to use the collective pseudonym P.D. Commoners to identify the authorship.

# Why a pluriversal slide-deck?

- This deck was compiled to support conversations between people curious about the relation between commoning and design(s)
- It provides a shared vocabulary to talk about different ways of the relationships between commoning and design.
- We say pluriversal because we do not think this deck represents the best practices out there, or a universal vision on the relationships between commoning and designing. Instead, this deck makes a humble attempt at recognizing the plural ways in which commoning and designing are locally redefined on a daily basis.

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- Commoners, P.D. (2020)

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# How to use the deck

- The slides are organized in the following categories: questions, concepts, approaches, practices, tools and cases.
- These can be used at any time in a conversation, in particular, at the beginning, when there are a lot of desires and wishes floating around without a clear object.
- You can also print the slide deck as a card deck to support designing workshops.
- The content can be copied to derived works such as presentations and reports, provided the Creative Commons License conditions are met.

# How to contribute

This is the second version (V2) of the card deck, compiled after the PDC2020 WS. As organizers of the workshop we took responsibility to move the production forward so we could release it to broader audience. V2 is available as PDF at: <https://doi.org/10.5281/zenodo.4117771>

- Fork it (it is cc licensed) on your own using the file available at: <https://fairkom.net/nextcloud/index.php/s/6ABZyZzpyRJEwTk>
- Contribute to V3: We have an annotated editable version to prepare for V3 sometime in 2021. Get in contact with one of us or send an email to [p.d.commoners@protonmail.com](mailto:p.d.commoners@protonmail.com)



# PROVOKING QUESTIONS

Via the following questions, it will become clear how we understand commons and commoning in relation to design, in its various practices, situations and arrangements. We suggest some grounding questions that might help in navigating this variety as well as help designers in articulating and reflecting on their own actions, own positions and stakes when working in and for the commons.

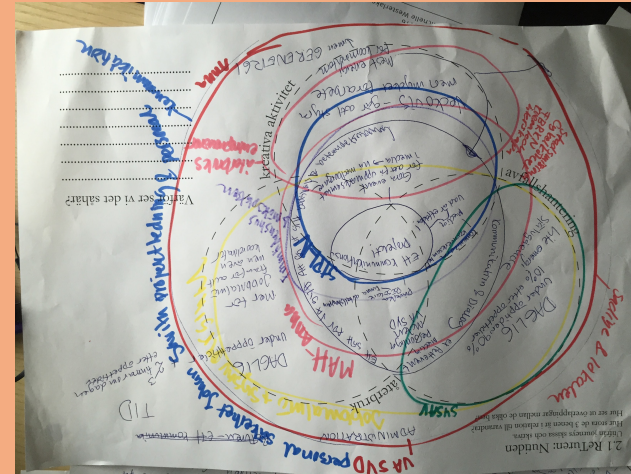
# Questioning definitions: What defines a commons?

## How is the commons understood?

- Is the actual property of the resource shared?
- Is the outcome of the commoning practice shared?
- How AND When are those definitions important for the participants?
- How do participants understand the difference between different notions related to commons, such as the public / sharing / etc.

## RELATED CATEGORIES:

- INSPIRING CONCEPTS
- COMMONING PRACTICES
- CASE OF COMMONING



Case: ReTuren/SE



# Questioning definitions: Who is involved?

## Who and what is involved in the commons?

- Current debates make it obvious that commons should consider also non-humans and other than humans. How can we take that into consideration more explicitly?
- What are the limits and blind spots of doing it as well?
- Who is left out? What consequences there are?

## RELATED CATEGORIES

- INSPIRING CONCEPTS
- COMMONING PRACTICES
- CASE OF COMMONING

Case: Guldminen/DK



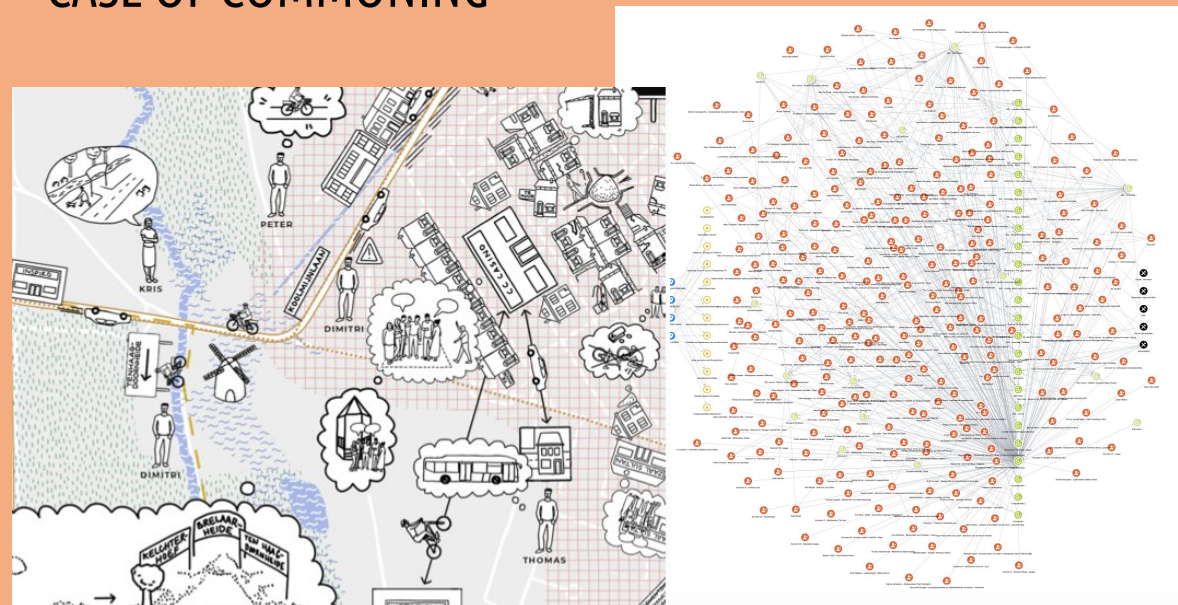
# Questioning the subjects of change

## Who is benefiting from a commons?

- Which interests are represented? Who is part of them and who is left out? How is value produced and (re)distributed?
- What is at stake, or what is the risk of not commoning?
- What is the benefit of the group versus the individual?
- How do we make the conversation about dispossession important?

## RELATED CATEGORIES

- INSPIRING CONCEPTS
- COMMONING PRACTICES
- CASE OF COMMONING



Case: De Andere Markt/BE maps interests in large public infrastructures, e.g. large road connection North-South

# Questioning designers' position

## Who and what do you side with?

- Who and what do you consider part of the commons that needs your attention? How and by whom/what is such understanding informed?
- As a designer entering a commons, how do you position yourself in relation to different participants and actors (both humans and non-humans)?

## RELATED CATEGORIES

- COMMONING APPROACHES
- COMMONING PRACTICES
- CASE OF COMMONING



Case: Byhaven /CPH

# Questioning designers' approaches

## How do we pluriversalise tools, practices and roles?

- how do we traverse as collective designers (part of)...; tricksterring, wayfaring, caravanning...?
- how do we relate to approaches and tools that already used/applied by participants?
- how can our approaches support connections among different commons?

Case: De Andere Markt/BE became a collection

## RELATED CATEGORIES

- COMMONING APPROACHES
- COMMONING PRACTICES
- CASE OF COMMONING



Case: De Andere Markt/BE has become a collector of tools made by or in collaboration with different commons



# INSPIRING CONCEPTS

Relatively broad and abstract definitions of concepts, themes, methodologies, practices that belong to commons/ing or the PD domains, or which intersect them both.

Tags: ethico-political orientation

# Spatial justice

Edward W. Soja explains "Seeing justice as essentially spatial in all its aspects. It is a concept that seeks to understand how a spatial perspective can add new insights at a political-theoretical level to efforts to understand and to struggle against social injustice of every kind.

But even more concretely, how a critical spatial consciousness can stimulate new strategies for political organizations and activists to work towards greater social justice, greater equality, and to fight against the most oppressive forces that are operating in the world today".

"Struggling for greater justice appears to be more politically practical and inclusive, a basis for creating new and more cohesive coalitions among highly diverse groups and social movements..."

Links: <https://www.youtube.com/watch?v=Wo14EQNfJRI>



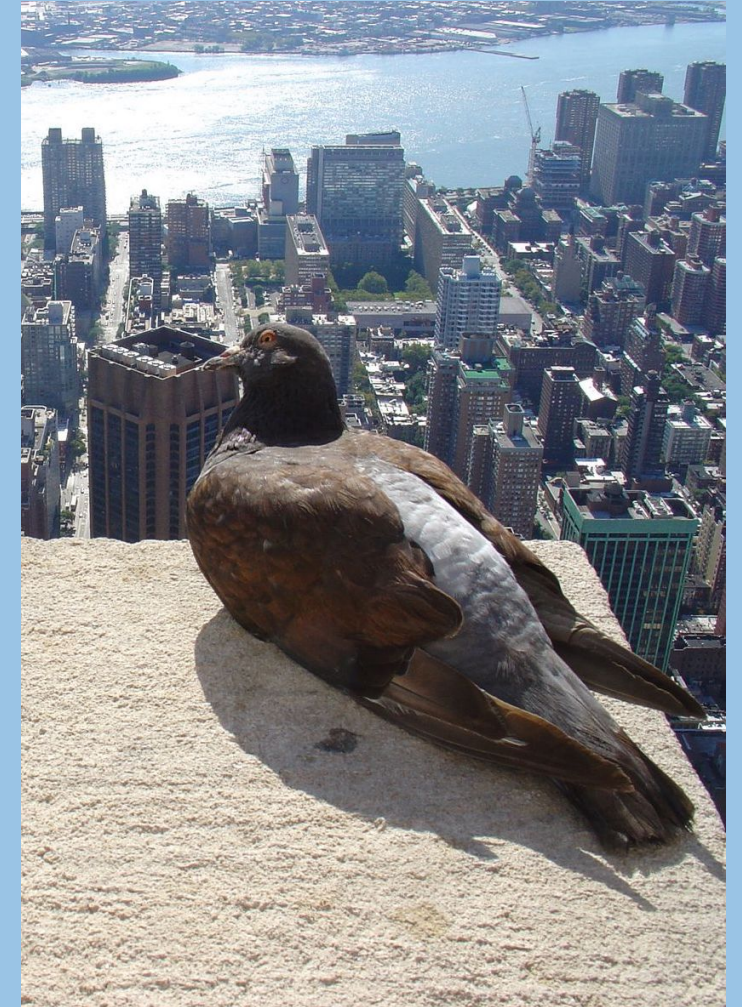
Edward Soja at the closing dinner of a workshop called Spatial Justice in Singapore (CC - Source Wikicommons)

Tags: ethico-political orientation, urban, place, territory

# Right to the city

According to Lefebvre “the right to the city manifests itself as a superior form of rights: right to freedom, to individualization in socialization, to habitat and to inhabit; the right to participation”

For David Harvey “...the question of what kind of city we want cannot be divorced from the question of what kind of people we want to be, what kinds of social relations we deem appropriate, what aesthetic values we hold. The right to the city is, therefore, far more than a right to seek, what relations to nature we cherish, what style of daily life we desire, what individual access to the resources the city embodies: it is a right to change ourselves by changing the city more after our heart’s desire.”

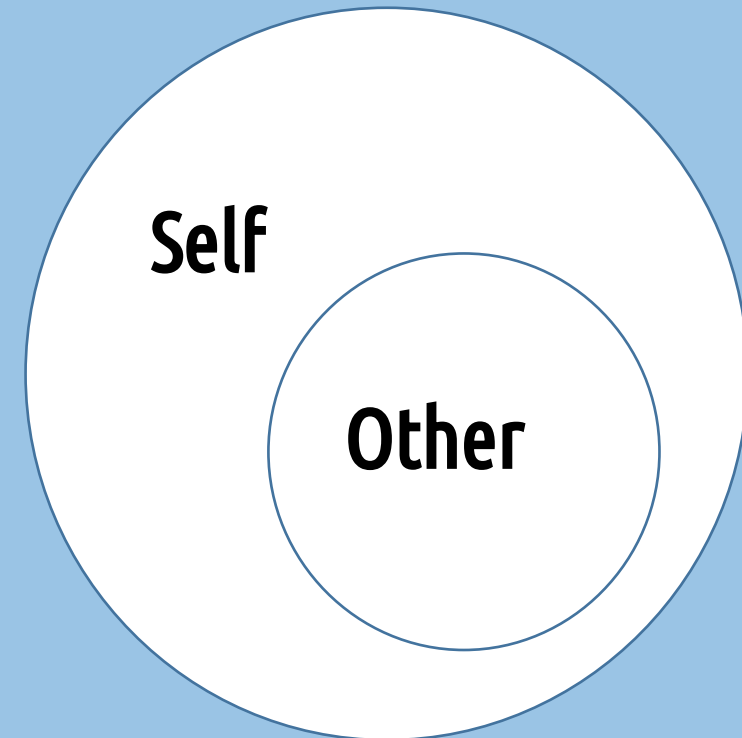


A dove observing her city (Ville Salo CC - Source Wikicommons)

Tags: decolonizing, hybridism, alterity relations.

# Radical alterity

Oswald de Andrade defines alterity as "the feeling of the other, of seeing the other in oneself, the disaster, mortification or joy of the other in oneself". Radical alterity is having more interest in the Other than in the Self, like in indigenous anthropophagy ritual.



Links: [http://writing.upenn.edu/library/Andrade\\_Cannibalistic\\_Manifesto.pdf](http://writing.upenn.edu/library/Andrade_Cannibalistic_Manifesto.pdf)



Tags: externalities, implicated actors

# Collective Action

action taken together by a group of people whose goal is to enhance their condition and achieve a common objective. The famous tragedy of the commons is linked to a failure/problem of collective action

- Image (if any)

Links: [https://en.wikipedia.org/wiki/Collective\\_action](https://en.wikipedia.org/wiki/Collective_action)

Tags: commoning practice

# Silent/implicated actors

Actors that are being erased by the main narratives of Science & Technology development and excluded from participation. It is a residual category to grasp who are historically being left behind for not having a stake or the competence to participate.

- Image (if any)

X

Links: exists paper from PDC 2018/2016? Analysis of/in Macao organization.

Tags: neoliberal/capitalist practices

# Discursive actors

Actors who participate in the commons through a discursively constructed device. They are made present through the discourse of others who are already participating. These are usually powerful or invisible actors who have too much or too few stakes to participate.

- Image (if any)

Tags: neoliberal/capitalist practices

# Reflexivity

The researcher or designer is trying to become aware of its culturally-constructed bias and its impact in building up partnerships, designing together, and sharing resources in the commons.

- Image (if any)

Links: Reflexive engagement: enacting reflexivity in design and for 'participation in plural' (<https://dl.acm.org/doi/10.1145/2940299.2940302>)

Tags: commoning practice

# Social Reproduction

Geographer Cindy Katz defines Social reproduction as “fleshy, messy” stuff of everyday life and the structured practices that unfold in dialectical relation to production. The material social practices that sustain and reproduce a society—its people, its production system and its cultural forms and practices.”

- Image (if any)

Tags:

# Decentering

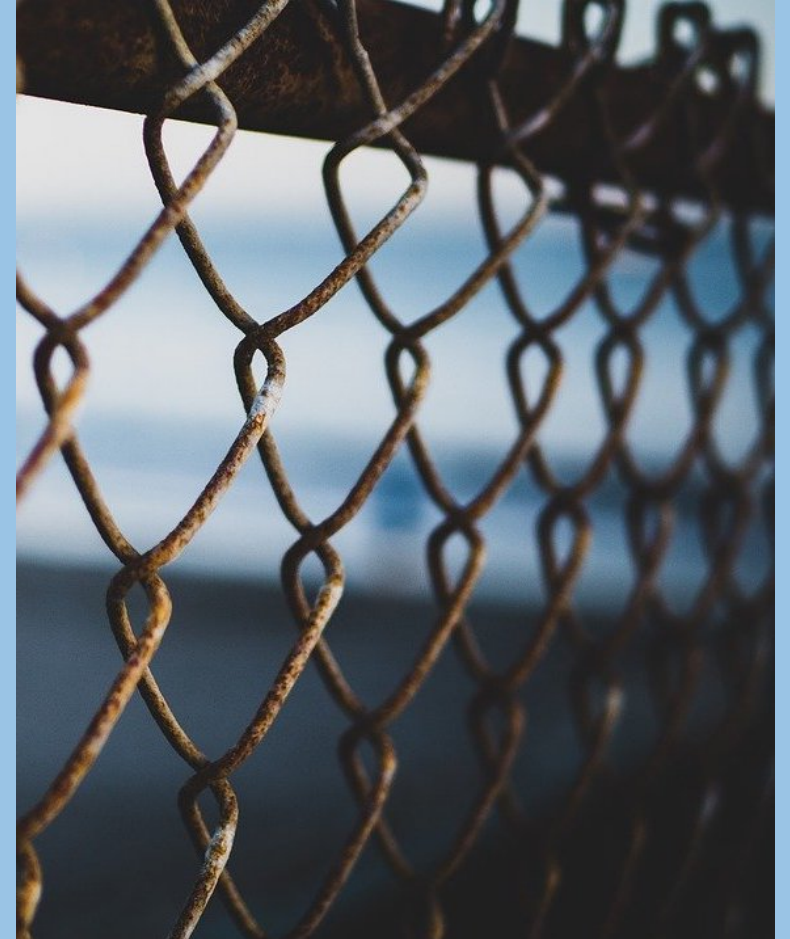
- Displacement from a central position ..
- Image (if any)
- For the case of commons it might mean reflecting on where the concept of the commons originates from (Western historical) and what other equivalent concepts exist? (e.g. indigenous communities)

Tags:

# Enclosure

An enclosure is "a gradual or sudden decrease in the accessibility of a particular resource", often due to privatization, commercialization, legislation, or overconsumption.

Link: Charlotte Hess, ["Mapping the New Commons"](#)



View of a Fence ( Noah Fisher in the Public Domain)

Tags:

# Stewardship

"taking care of something..."

A stewardship model assumes everyone's right to participate, with distributed expertise, in access and sharing. Influenced by the level and scope of relationships through which the resources are managed.



Corn seeds (USDA in the Public Domain)



Tags:

# Negative Externalities

Activities that lead to resource exploitation by one group of actors produce negative consequences felt by another group. For example, water pollution upstream might lead to health consequences downstream. Upstream polluters might be unaware of the downstream consequences because they do not experience them. With negative externalities, the social cost outweighs the private cost.



Image: An oil spill from an abandoned Shell Petroleum Development Company well in Oloibiri, Niger Delta. Wellhead 14 was closed in 1977 but has been leaking for years. In June of 2004 it finally released an oil spill of over 20,000 barrels of crude, impacting the livelihoods of the citizens. licensed under the [Creative Commons Attribution-Share Alike 4.0 International](https://creativecommons.org/licenses/by-sa/4.0/) license.

# Decapitalizing

tags

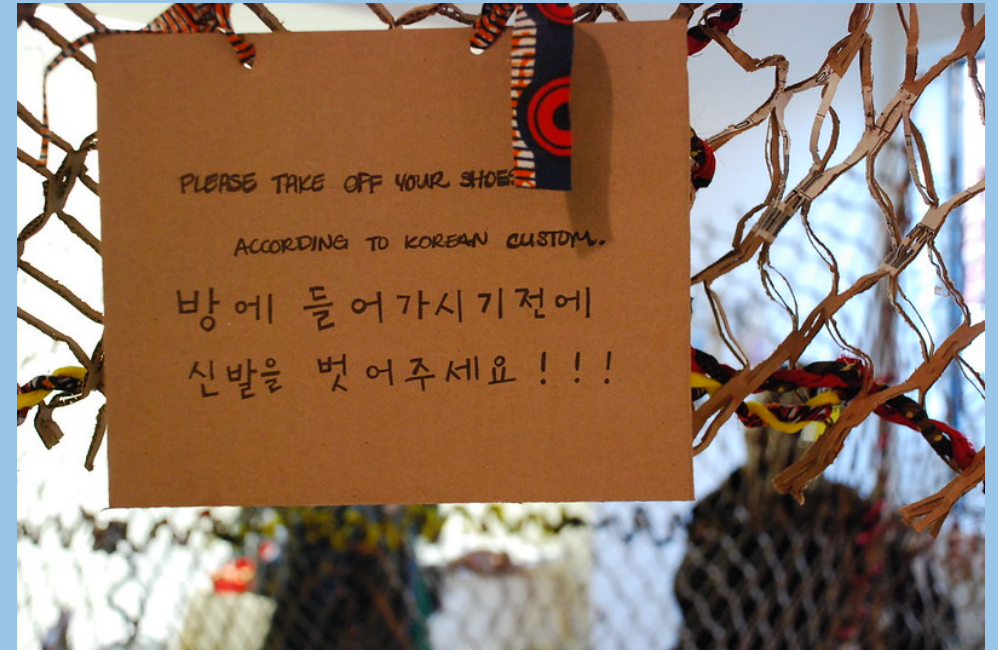
Decapitalizing is to avoid people, things, and spaces to become commodities to generate capital for powerful actors. It means developing without capital. The wealth is distributed and includes not only the production of exchange values.

- Image (if any)

# Reciprocity

For a commons, it is essential to stimulate and accommodate the reciprocal actions among the participants even if that does not lead to an explicit contribution to the commons.

tags

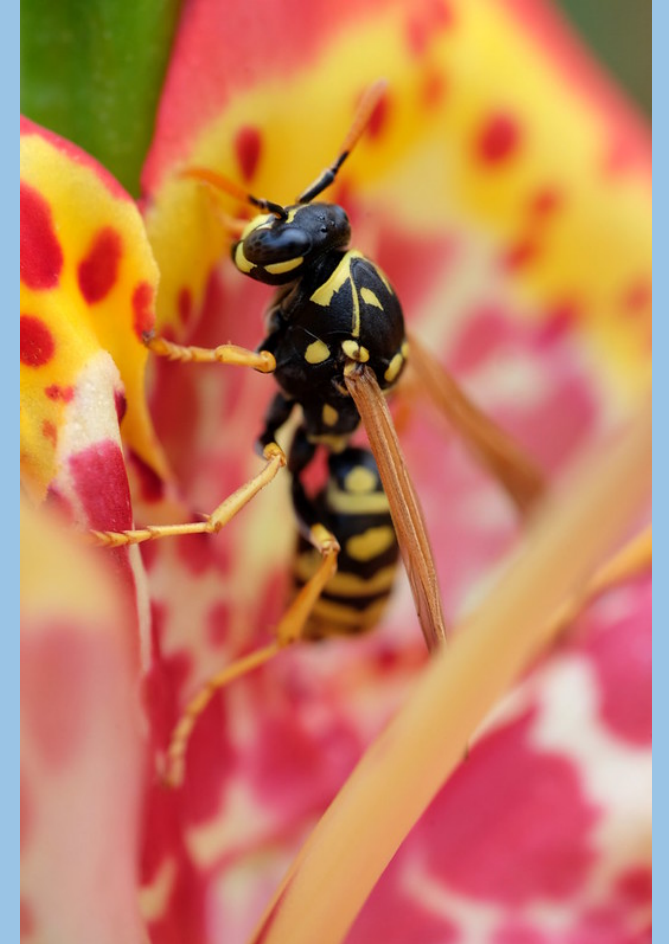


Reciprocity: "Welcome to My Territory" by Seung Ae Kim & Shani Peters (Image by Chasshama cc)

# Uncommons

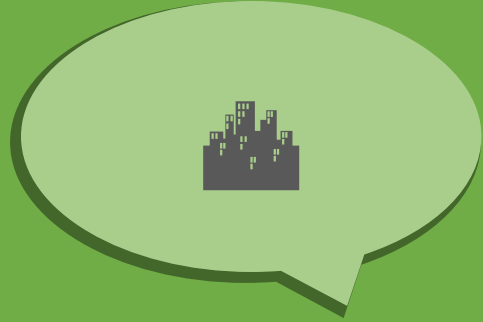
tags: commons, extractivism, ontology, divergence, excess

if commons proposes an alternative to extrating (natural) resources ; De la Cadena proposes a neologism: uncommons, to signal divergences that are difficult to grasp for worlds that do not see discontinuities between nature and culture. Via uncommons entities may become into commonality without becoming the same, without a commons....



Links Marisol de la Cadena (2018) Uncommons, keywords for ethnography and design  
<https://culanth.org/fieldsights/uncommons>

De la Cadena gives the example of wasp's and orchids common interest, wich is not the same (Image by Martin Bohnet cc)



# COMMONING APPROACHES

Commons and commoning are used to describe various practices, situations and arrangements. We suggest some approaches that might help in navigating the ways of entering into or engaging with commoning activities.

Tags:

# Pluriversalizing commoning

By recognizing the pluriversal character of commoning and opening to pluriversal conceptualizations, could we reintegrate and make more present notions of commoning as primary rather than exceptional?

- Image (if any)

Andrea spoke of the Andean concept of Minga, meaning, roughly, collective projects undertaken for collective benefit. Dimeji brings concepts like recommoning patterns from pre-colonial ideography (Nsibidi, Uli, Adinkra) from West Africa to the US context to help demonstrate the emergence of micro-commoning acts in conflict management traditions.

Tags:

# Performative commoning

Building from the concept of practice (see related slide), a commons arise only through practice, must be continually performed to be maintained and it is transformed continually through performance. In the same sense, enclosures must be performed to be maintained.

- Image (if any)

Links: Roelvink, Gerda, Kevin St. Martin, & J.K. Gibson-Graham, eds. 2015. *Making Other Worlds Possible: Performing Diverse Economies*. Minneapolis, Minnesota: University of Minnesota Press; Bollier, David and Silke Helfrich, eds. 2015. *Patterns of Commoning*. Amherst, Massachusetts: Levellers Press.

# Cooperative commoning

Tags:

The private individual contributes to a shared infrastructure which is neither private nor public. It is a common infrastructure which is cooperatively owned and not just divided in quotas among the members. Use takes the place of property while use value takes the place of exchange value.

- Image (if any)



Tags:

# Micro-commoning

Building on the notions of foundational commoning and performative commoning (see prior slides), the commons arises across many broadly dispersed practices and varied orientations, values, meanings. etc. While much can be learned from evident and intentional cases of commoning, we also promote paying attention to how commoning arises in subtle, fleeting actions and interpretations that are emergent and often ambiguous, nebulous, contradictory, negotiation, contested, re-interpreted, re-arranged, etc.

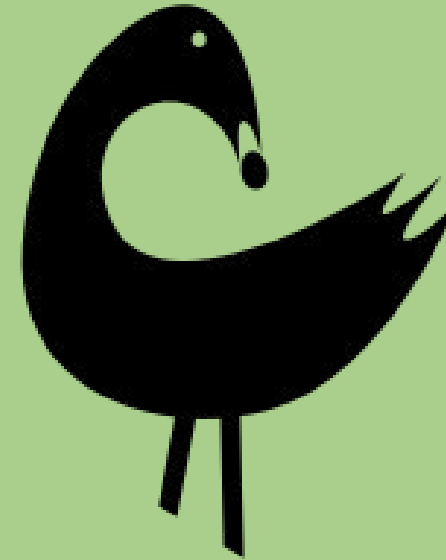
Links: See 'VergeNYC Invisibility in Urban Commons workshop'

Tags:

# Recommoning pattern

Recommoning patterns emerge from pre-colonial or anti-colonial ideography. They are used to represent pluriversal modes of resource negotiation and sharing.

Recommoning patterns propose that to understand how communities might have lived together is way to predict how they can better live together.



Recommoning patterns are inspired by the ancient Adinkra symbol Sankofa which represents the proverb 'se wo were fi na' which can be translated to mean, 'to go to the past to fetch the future.' Image licensed under the [Creative Commons Attribution-Share Alike 4.0 International](https://creativecommons.org/licenses/by-sa/4.0/) license.

Source: Onafuwa, Dimeji. 2018. "Design-Enabled Recommoning: Understanding the Impact of Platforms on Contributing to New Commons." PhD dissertation, Carnegie Mellon University, Pittsburgh, USA.

Tags:

# Design-enabled recommoning

Design-enabled recommoning is the reclaiming a previously privatized, enclosed, or commodified property, resource or resource system that is deemed essential to collective survival.

Design-enabled recommoning involves tools that help platform renegotiation these common resources. The designer is embedded in the negotiation as a commoner.

Source: Onafuwa, Dimeji. 2018. "Design-Enabled Recommoning: Understanding the Impact of Platforms on Contributing to New Commons." PhD dissertation.

Design-enabled Recommoning occurs when:

- the resource or property being reclaimed exists within the wrong governance structure.
- The paradigm on resource negotiation shifts to focus on the negotiation itself.
- The participatory roles embodied by the commoners are drawn from pluriversal conflict management and resource sharing traditions, including other non-Western approaches to negotiation.
- Micro-reclaiming acts are performative, and visible in practice

Tags:

# Recommoning economies

An economy is a collective system of organization, a commons. Who designs economic systems? There is an act of enclosure in defining principles, values, language, models, and mechanisms that others adopt and perform/put into practice. By performing these elements, one contributes to the ongoing enclosure of economies. Re-commoning economies requires the persistent performance of alternative elements that support goals of commoning and serve as counter-enclosures to dominant forms of economic organization.

- Image (if any)

Tags:

# Commoning challenges and strategies

Recurring difficulties encountered across many commoning efforts indicate the possibility to abstract shared challenges and identify diverse strategies applied to work through those challenges as a means of sharing commoning know-how.

- Image (if any)

Links: See also card 'VergeNYC Invisibility in Urban Commons workshop'

Tags:

# Unconscious commoning

Commoning can be understood as a performative, conscious act, but at the same time it might be unconscious, stemming from deeply engrained ways of being in the world. We are not aware of literature on the topic but base these suggestions on observations and reflection.

- Image (if any)

For example unconscious commoning might be not killing a bug, out of respect and deeper bond we have with the world. Maybe here looking at different worldviews and ontologies might give us more tools to develop this topic.

Tags:

# More-than-human commoning

The concept of humanity is a form of enclosure that claims a bounded definition of existence and aides in asserting dominance. To appreciate commoning fully is to recognize a wide range of ontological dimensions, agencies, or materialities that participate in the generation and exploitation of collective resources.

- Image (if any)

# Commoning as socionatural inclusions and exclusions

Andrea J. Nightingale underlines how "commoning is a set of practices and performances that foster new relations and subjectivities, but these relations are always contingent, ambivalent outcomes of the exercise of power". She suggests "to focus on doing commoning, becoming in common, rather than seeking to cement property rights, relations of sharing and collective practices as the backbone of durable commoning efforts" (2019, p. 16).

- Image (if any)

Nightingale, A. J. (2019). Commoning for inclusion? commons, exclusion, property and socio-natural becomings. *International Journal of the Commons*, 13(1), 16–35. DOI: <http://doi.org/10.18352/ijc.927>





# COMMONING PRACTICES

Relatively detailed and concrete descriptions of specific ways of doing and being together that belong to commons/-ing.

*Practices refer to "... routinised type of behaviour which consists of several elements, interconnected to one other: forms of bodily activities, forms of mental activities, 'things' and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge" (Andreas, 2002).*

Reckwitz, Andreas. 2002. 'Toward a Theory of Social Practices: A Development in Culturalist Theorizing'. *European Journal of Social Theory* 5 (2): 243–63.

# Commoning as a foundational practice

Rather than expressing 'the commons' as an exception to dominant systems of private property, we can/should promote the reverse perspective. Commoning is a default orientation applied throughout human history, across many cultures in many different ways. If working from the perspective of more-than-human commoning, there is no resource that has not been generated by a global commons.

In economic cultures defined by enclosure, commoning becomes invisible even though it's still foundational.

- Image (if any)

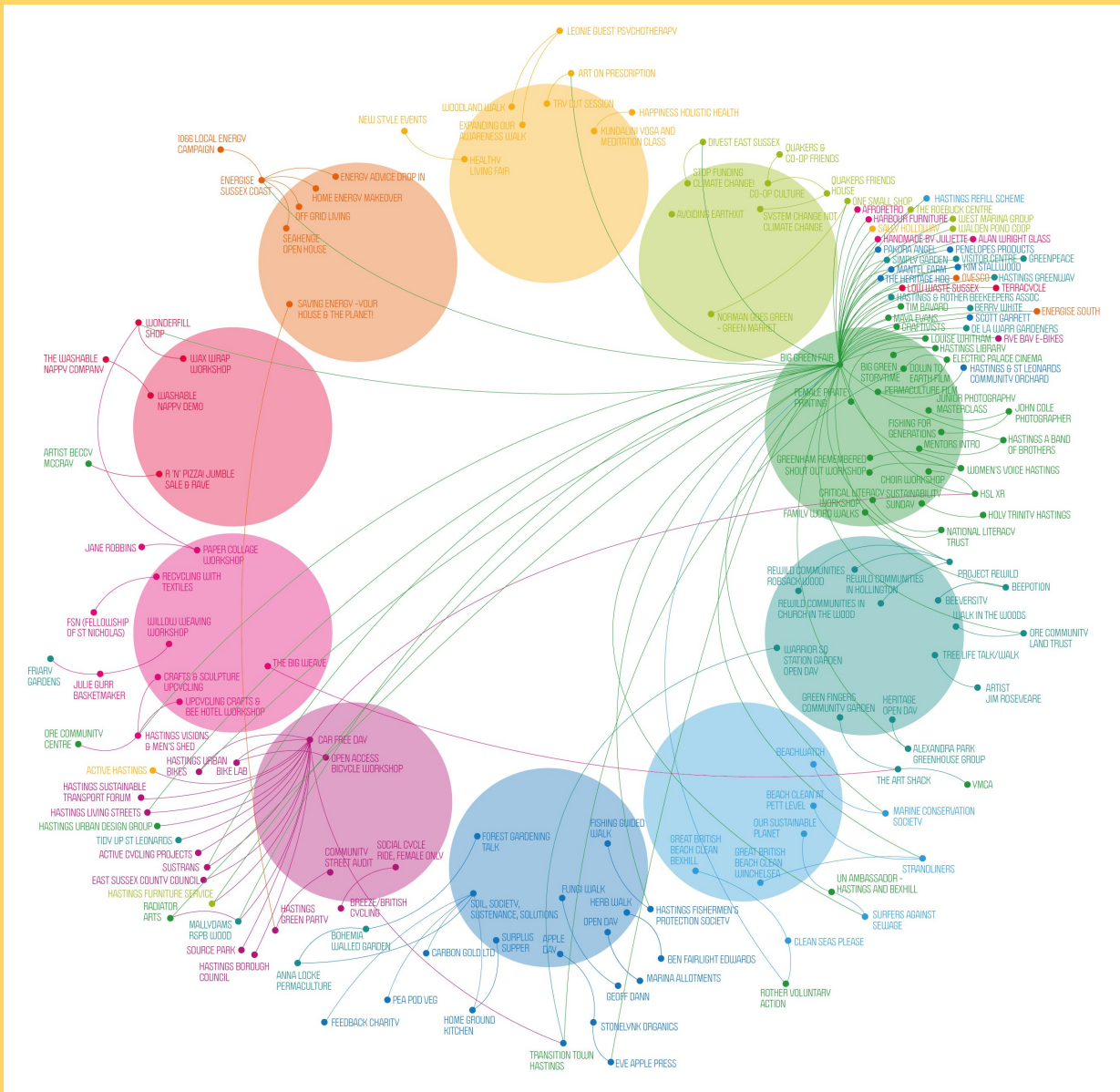
# Platform-building

## Description

The mandate of a designer working in the commons is to open spaces for new transdisciplinary paradigms - pluriversal approaches to otherwise intractable problems that emerge in negotiation. In so doing, the designer acts as a platform builder.

As an outcome, platform -building should provide a creative spark that ensures that all voices are heard.

Skills: amplification, narrative skills, meta-designing (designer as a meta-practitioner), facilitation, infrastructuring, relationship building (cultivating conviviality).



Example: Visualisation of local climate action network, Sustainability on Sea festival (see Cases).

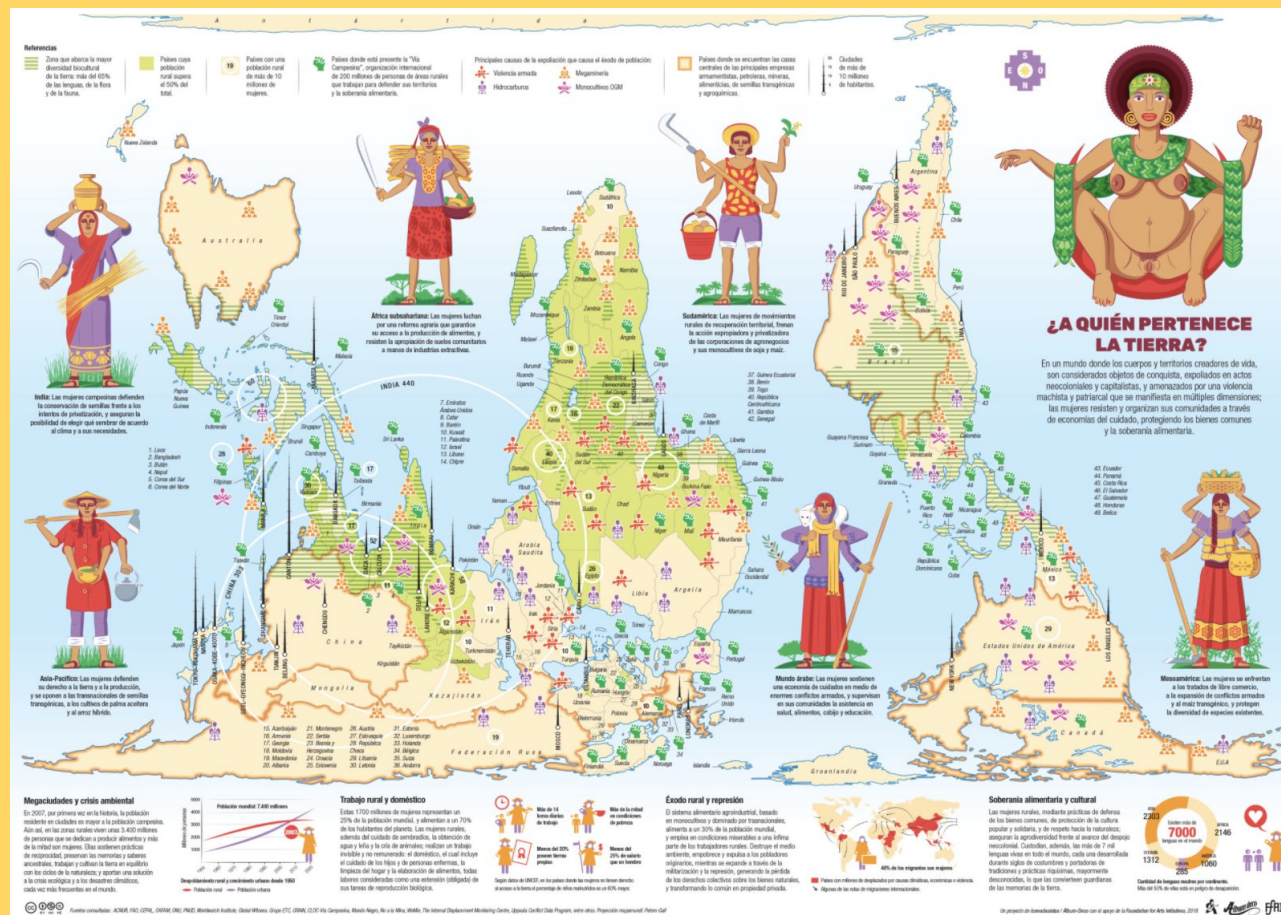
# Visualizing

To render visible, as in an image or representation.

As such visualization has been vital to the development of design, although design disciplines can not claim oversight of it.

Visualizing process result in material manifestations of processes that make perceptible and shareable - intersubjectively-phenomena that is both unaprehensible verbally, but also not completely materialized

Example of interesting visualizing practices with explicit commoning ambitions are seen in the work of the argentinian collective iconoclastas: <https://iconoclastas.net/cartografias/>



Who owns the land? Iconoclastas CC Source: <https://iconoclastas.net/a-quien-pertenece-la-tierra/> Commoning Design Deck Card V2

# Documenting

Documenting is a necessary practice for passing on 'best practices' related to commoning. It is often discussed as collaborative writing endeavours, but visual formats are also worth noting (See Visualizing).

The main challenge with documentation is that it requires time and effort, but some practices minimize this: relying on traces left in digital communication (e.g. logs), chronological copy-pasting, borrowing from existing documentations, and keeping in mind that documenting is to be useful for someone else.

Example of documentational artifacts and supporting tools in two of the Finnish Artova community sub-groups (Botero & Saad-Sulonen, 2018)

| <i>Group</i>                                      | <i>Digital artefacts</i>   | <i>Documentational artefacts</i>  |
|---|--|---|
| <i>Artova association</i>                         |  |   |
| Artova urban gardeners (AUG)                      | Facebook group (closed)  | Events, photos (one album for autumn talkoot of 2012), files (map of the garden in Word document, updated version of 2016)  |
|   | Email (Gmail)<br>Google Drive                                      | All correspondence related to garden<br>List of gardeners, map of the garden  |
| Artova street festival (ASF)                      | Facebook group (closed)  | Posts   |
|   | Facebook community page (public)<br>(5,862 likes, 5,713 followers) | Events, photos (organized in generic yearly albums 2012–2016), videos (6 of different moments during the festivals), Posts (own and public's post), reviews, Instagram feed from @arabiankatufestivaali |
|   | WhatsApp group<br>Intra (PBWorks)                                  | In-the-moment exchanges<br>Resources and documentation since 2011, organised by year  |
|   | E-mail (Shared Gmail account)<br>Flickr                            | All correspondence related to the street festival<br>Photos of the festivals (often better resolution, used for promotional material)   |
|   | Instagram(?)<br>Twitter  | Photos of the festivals<br>Tweets   |
|   | Festival page on Artova website                                    | Current news, maps and program, info, music, street art, children's program, dance, restaurants and cafés, performances and recycling and flea market, circus and acrobatics, local things              |
|   | The Artova model (Artovamalli)                                     | The street festival example page and visualisation on the Artova model site   |
| For mentoring groups: Facebook chat, Intra, phone | Exchanged information (temporary)                                  |   |

Relations to other practices  
Visualizing, Starting points

Botero, A. and Saad-Sulonen, J. (2018). (Challenges and Opportunities of) Documentation Practices of Self-Organized Urban Initiatives. In Oswald Devisch, Liesbeth Huybrechts and Roel De Ridder (eds). Participatory design theory: using technology and social media to foster civic engagement. UK: Routledge.

# Minga (Minka)

Minga (from the Quechua Mink'a) refers to an indigenous practice, a form of collective action and joint labour in the Andes. In its basic form the Minga is concretized as an event that is organized (or called upon) to achieve or take care of something that cannot be done by someone alone. It is also a political practice for many contemporary indigenous communities.

Links Tumbo, M., & Collazos Cayapú, D. (2017, August 30). La minga: El compartir alegre del Pueblo Nasa. Consejo Regional Indígena del Cauca - CRIC. <https://www.cric-colombia.org/portal/la-minga-compartir-alegre-del-pueblo-nasa/>

Minga is collective work, but not only. Minga's perform commons but not only! Minga is also food, music, dance and celebration of togetherness.



Minga de Tenaún, Chiloé, Chile (Image by Rodoluca on Wiki commons CC)

Relations to other practices: Talkoot

# Talkoot

Talkoot (in Finnish) refers to the practice of 'barn raising' in Finland, or more generally, joint volunteer work to e.g. help a community member with building their house or barn, or coming together for harvesting. Talkoot is an originally agrarian practice that has been adapted to urbanisation: nowadays neighbours in an apartment building would organise a Talkoot on one day of the year to clean and fix the building together, often sharing snacks and drinks, similar to the original tradition.

Relations to other practices  
Minga

# Participatory recommoning

Participatory recommoning involves compatibility seeking. Through participatory recommoning, individual needs are shared within the context of the collective good. Participatory recommoning's focus is not to generate consensus but to find agreements on proceeding to the next phase of negotiation.

Possible Intervention: A scenario exploring participatory recommoning might be negotiation tools that allow different stakeholders of a commons problem to collaborate to find new ways to reframe the problem to see new solution spaces.

## Relations to other practices

how this practice is connected to other practices?

what are the similarities and differences between this and the other connected practices?



# Design affording commoning

- Affordances as and/or for commoning
- Affordances as enclosure and/or for enclosure
- Designers are commoners, and their interventions have commoning effects whether in architecture, technologies, language, services, etc. These effects can be enclosing or opening and often are both.

Provide an existing example you are aware of/ connected to case "XXXX"

Relations to other practices

how this practice is connected to other practices?

what are the similarities and differences between this and the other connected practices?

# Inclusive relational planning mechanisms

- Description

- *"...participation and inclusion are independent dimensions of public engagement...Inclusion continuously creates a community involved in defining and addressing public issues; participation emphasizes public input on the content of programs and policies. Features of inclusive processes are coproducing the process and content of decision making, engaging multiple ways of knowing, and sustaining temporal openness."*

- Quick, K. S., & Feldman, M. S. (2011). Distinguishing participation and inclusion. *Journal of planning education and research*, 31(3), 272-290.

- Image (if any)



# COMMONING TOOLS

Existing tools that may inform or compliment the discussion for (future) users of the shared deck.

(This category is still under construction. If you have tools to share in the next version of the slide deck, fell free to add them. See the last slide on how to contribute.)



# CASES OF COMMONING

Concrete cases of commons/-ing and/or of PD interventions.

# Portland Tenants United

Application: Recommoning Workshop with landlords and tenants in Portland, OR, 2017.

Host: Portland Tenants United

Designer/facilitator: Dimeji Onafuwa

Workshop performed in 3 “acts” - establishing rules, negotiating dilemmas, discussing strategies

Application: Recommoning Workshop with landlords and tenants in Portland, OR, 2017.

- Recommoning of previously privatized resources
- Recommoning as a reclaiming process
- Recommoning with non-human participants
- Recommoning as egalitarian and performative
- Prompts: Roles, Patterns and Dilemmas

Strategies: Artifacts as “problem-revealers”

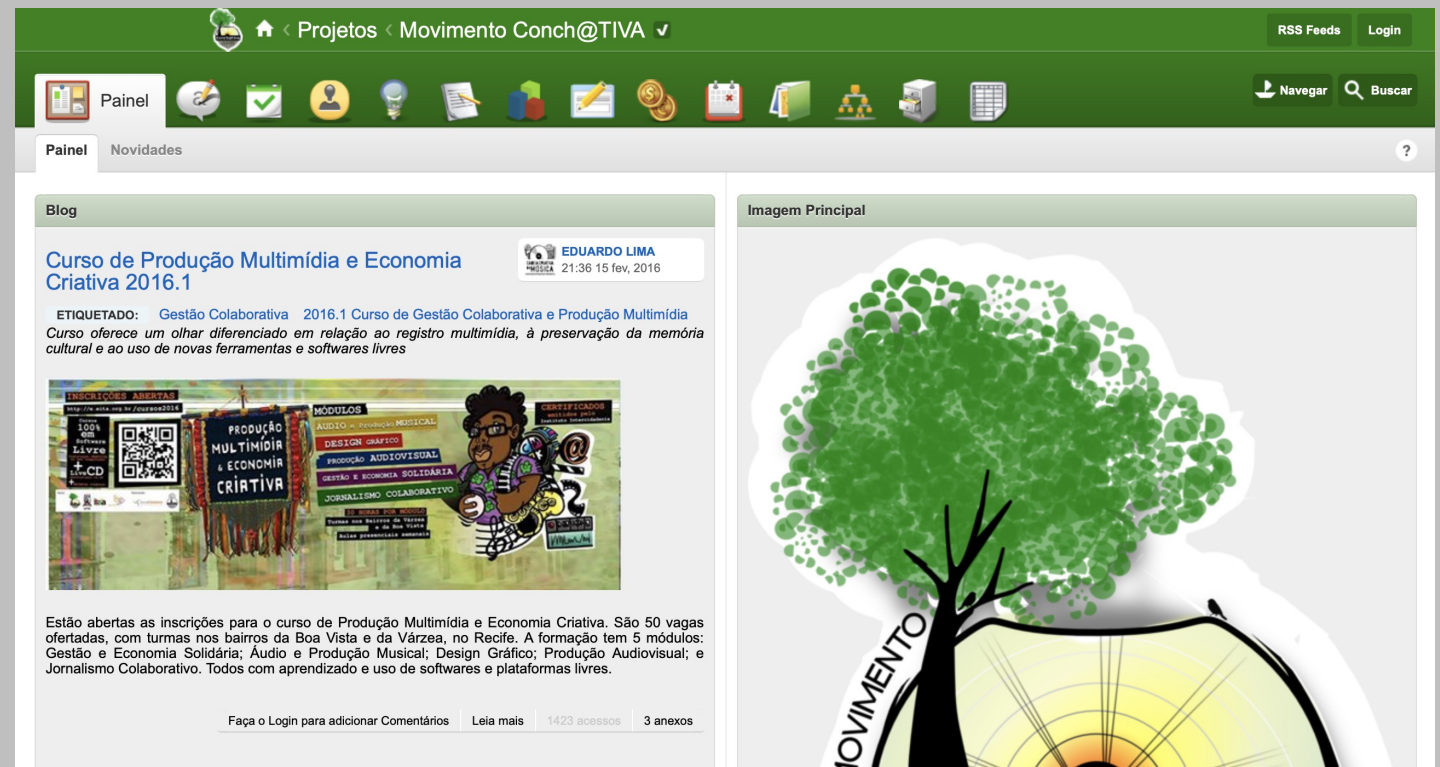


# Corais platform

Corais is an independent Brazilian platform that integrate free software collaborative tools to cultural producers, activists, art collectives, teachers, and designers. Currently, it hosts more than 800 projects, ranging from theatre operation to indigenous art exhibitions. Many of these projects use the platform to organize solidarity economy initiatives.

<http://corais.org/>

Cooperative platform, solidarity economy, cultural production, digital culture, free software.



The screenshot displays the Corais platform interface. At the top, there is a green navigation bar with a home icon, a breadcrumb trail 'Projetos < Movimento Conch@TIVA', and links for 'RSS Feeds' and 'Login'. Below this is a toolbar with various icons for navigation and search. The main content area is divided into two columns. The left column, titled 'Blog', features a post by 'EDUARDO LIMA' dated '21:36 15 fev, 2016'. The post title is 'Curso de Produção Multimídia e Economia Criativa 2016.1'. The post content includes a list of tags: 'Gestão Colaborativa', '2016.1 Curso de Gestão Colaborativa e Produção Multimídia', and a descriptive paragraph: 'Curso oferece um olhar diferenciado em relação ao registro multimídia, à preservação da memória cultural e ao uso de novas ferramentas e softwares livres'. Below the text is a colorful graphic with the text 'PRODUÇÃO MULTIMÍDIA & ECONOMIA CRIATIVA' and a list of modules: 'AUDIO e PRODUÇÃO MUSICAL', 'DESIGN GRÁFICO', 'PRODUÇÃO AUDIOVISUAL', 'GESTÃO e ECONOMIA SOLIDÁRIA', and 'JORNALISMO COLABORATIVO'. The right column, titled 'Imagem Principal', shows a large graphic of a tree with a human head silhouette as its canopy, and a sun rising behind a horizon line at the base of the tree. The word 'MOVIMENTO' is written vertically on the left side of the tree's trunk.

# Peatoniños

*Peatoniños (Children that walk)* started in 2016 and consisted on prototyping a series of experimental participatory public space interventions for play and civic engagement, both temporary and permanent with children and women, in the streets of different *colonias* situated in marginalized areas of Mexico City. This project was developed within the Lab for the City, the experimental Think-tank of Mexico City gov.

Spatial justice, appropriation, ludic/playful resistance, publicness, right to the city



# Folksonomies and #

Hashtags e.g. on Twitter might provide temporary commoning spaces

Which concepts and /or practices is the case connected to?

Image (if any)

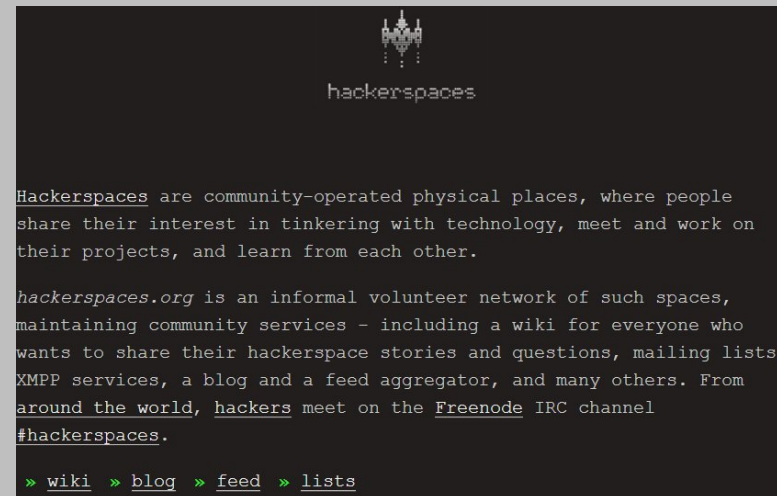


# Hackerspaces.org

A community operated digital repository/space used by hackerspaces worldwide to jointly define the boundaries of scopes and practices of what it means to create and maintain an hackerspace, as well as mapping and networking hackerspaces worldwide.

<https://hackerspaces.org/>

Urban and digital commons: hackerspaces and wiki-based infrastructuring of knowledge resources



# VergeNYC Invisibility In Urban Commons workshop

tags

Application: VergeNYC "Invisibility" conference 2017:  
"Invisibility In Urban Commons, Envisioning And Reclaiming Spaces"

- Hosted by Parsons Transdisciplinary Lab and Parsons DESIS Lab with LabGov
- Day 1 led by graduate students in design, management, architecture, policy to conduct a field study and design workshop on opportunities to support forms of commoning along a changing transit corridor (14th Street)
- Day 2 led by Dimeji Onafuwa and Kakee Scott to support critical and strategic reflection on day 1 activities as design for commoning



# VergeNYC Invisibility In Urban Commons workshop

tags

Application: VergeNYC "Invisibility" conference 2017:  
"Invisibility In Urban Commons, Envisioning And Reclaiming Spaces"

- Commoning beyond spatial resources
- Commoning as a process
- Commoning with non-human agents
- Tiny acts of commoning as sites of emerging practice
- Large acts of commoning as trends and sustained practice
- Challenges: Tensions, Contradictions, Dilemmas
- Strategies: Leveraging, Enabling, Amplifying



# Sustainability on Sea

## Participatory design of community-led festival of sustainable practices.

- An act of commoning, collectively building a platform for other commoning practices. The festival programme raised the profiles of the organising groups as well as amplifying the sustainable practices that featured. The commoning work helped develop social relations and build capacity amongst local climate activists.

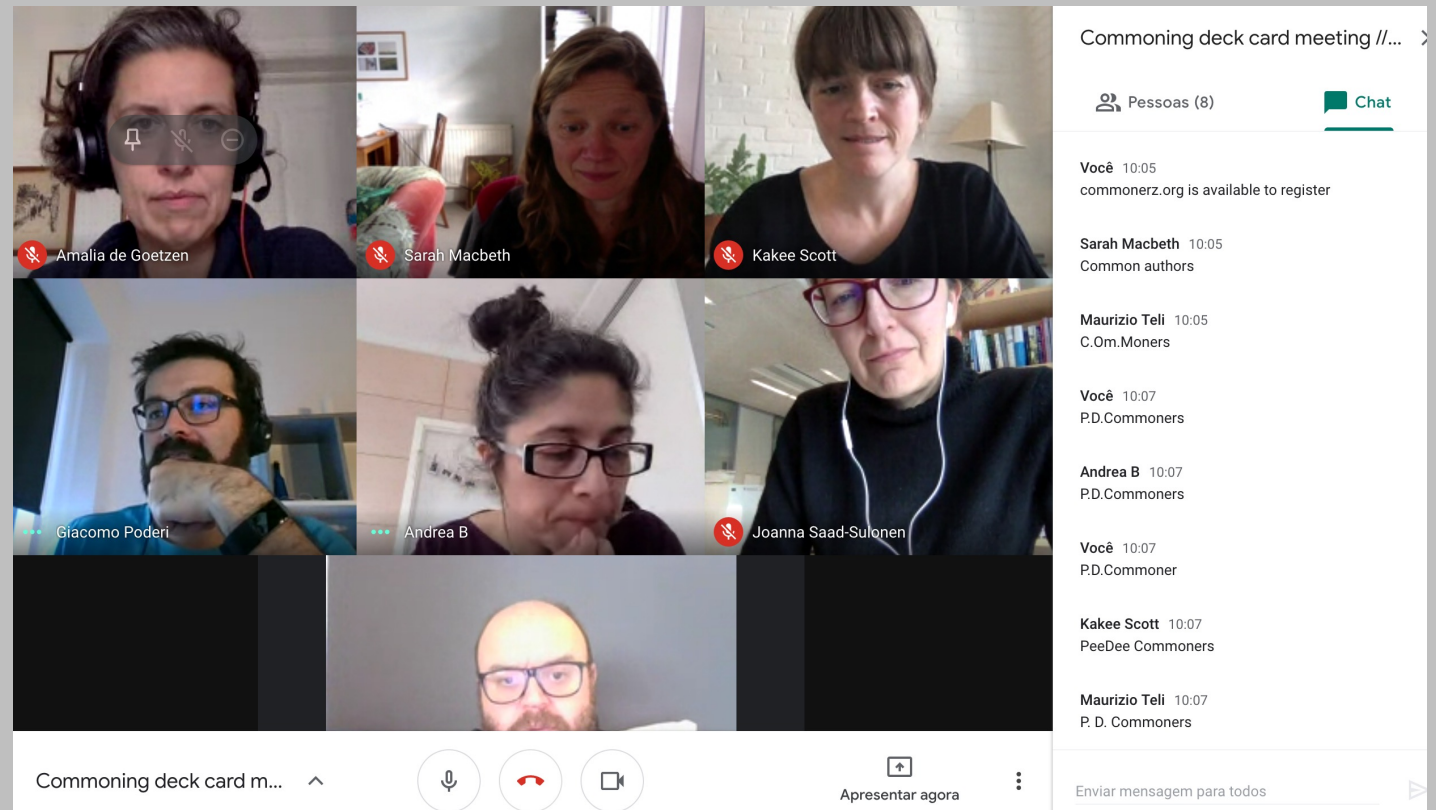
<http://www.sustainabilityonsea.org.uk/>

Hastings, East Sussex, UK



# P.D. Commoners

- The pseudonym used to identify this slide deck's authorship was cocreated in an online conference with some of the participants of the original workshop using both chat and voice conversation
- The initial intention was to circumvent the academic citation model that prioritizes the first author. Since we did not have a first author, we decided to go with a pseudonym that is shared by all the authors
- This also prevents claiming ownership and authorship of something that was collectively created
- Future collective actions can also be identified in this way



# P.D. Commoners in version 2.0

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Sarah Macbeth



# Invitation to contribute

- While compiling this deck, many topics were raised that did not have someone to elaborate them.
  - Commoning tools
  - Dispossessing
  - Reclaiming
  - Identities/Differences
  - Affective interactions
  - Expertise as enclosure
  - Epistemic decolonization
  - Counter-enclosure
- If you know about these and want to contribute or want to work on other missing bits, please get in touch!

