Proposals

- Hand in today, or next week.

- Proposal – description of Expectations and Evaluation criteria on Assessments page on wiki

- Word file will allow me to use Track Changes tool to input editing comments inline in text, rather than as appended comments

- Devon Pena, Tuesday Feb 5, Noon, Scarfe 310, Transnational Place-Making and Social Justice Projects (critical social geography)

Grid

Democracy	**Democratic Realism**	**Library**
Normativity *heteronormativity*	**Publics** • Counterpublics • Phantom Publics • Public Spheres • Monitorial Citizens	**Theory & Theorists**
Technicity and gender	**Mini-Narratives Small Practices Local Events**	**Access**

Guidelines for Community Editing of the Grid

Glossary of New Terminology

- Lots of new content
- Unlinked Tags – what to do with?
- Harvest content from Calendar – mp3 files, links to video and so on…

A Tech Tapas
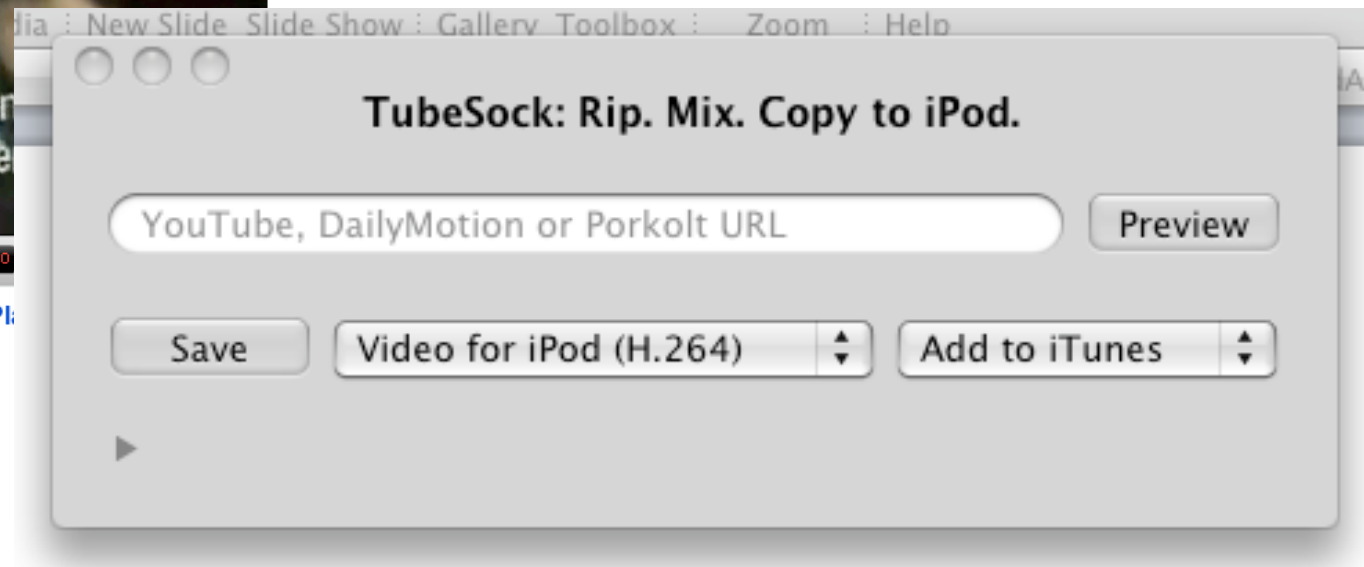

How to 'rip' a YouTube video so that you can show it without Internet access?
-- TubeSock

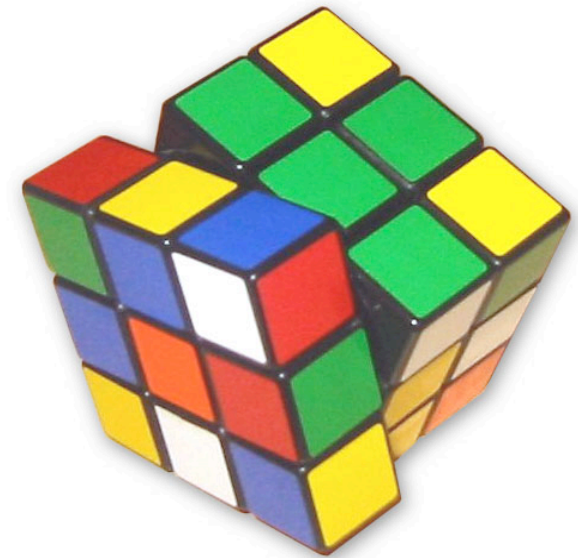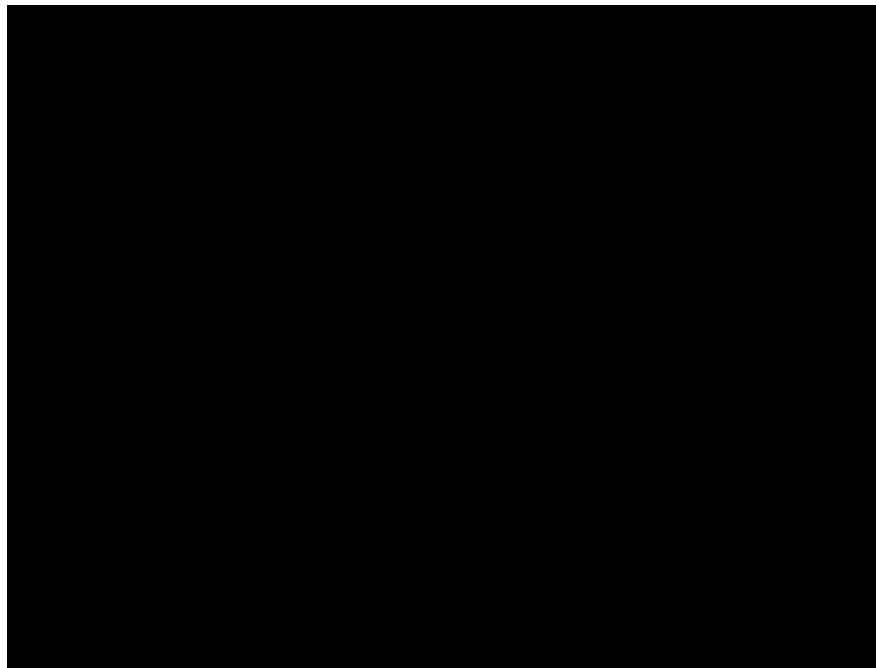# Chomsky (modernist; Willinsky) vs Foucault (post-structuralist; Latour)

- In 1971, American linguist/social activist Noam Chomsky squared off against French philosopher Michel Foucault on Dutch television ... the program was entitled 'Human Nature: Justice Vs. Power' and offered sharp contrasts between the more traditional view of 'human nature' and what would become a postmodernist perspective ... Chomsky, following a rationalist lineage going back to at least Plato, believes that there is a foundational 'nature' and that its positive aspects (love, creativity, recognizing and embracing justice) must be realized, while Foucault remains skeptical of any such notion... for him, the issue is not so much whether 'justice' or 'human nature' 'exists,' but how they have historically (and currently) function in society ... in regard to justice, he says (this is not included in the clips): "... the idea of justice in itself is an idea which in effect has been invented and put to work in different types of societies as an instrument of a certain political and economic power or as a weapon against that power..." The point of any political struggle, for Foucault, is to alter the 'power relations' in which we all find ourselves ..

Working with Theory

↗ What are the elements?

↗ How are they assembled?

↗ What is the picture/ story?

↗ What is at stake, in this work?

↗ Who benefits from *this* assemblage?

Square Puzzle 3x3
File   Sound   Help
Re-arrange the squares in numerical order. See Help for more information
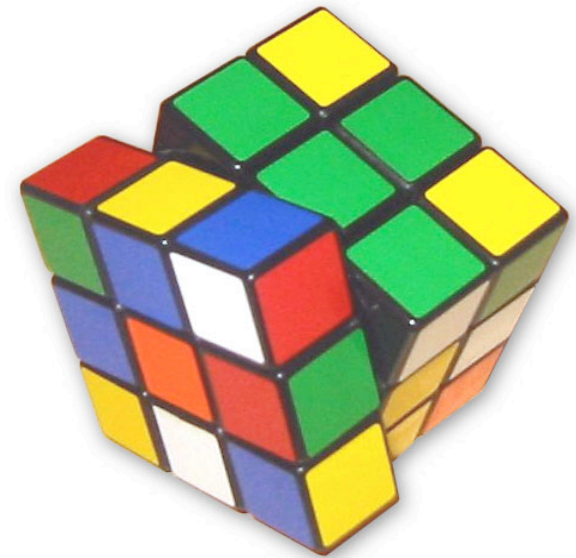
1	3	6
5	7	2
4	8	

Modernism, Critical Theory, Problematization: Chomsky vs Foucault

↗ What is the picture/story?

↗ What is at stake, in this work?

Modernism, Critical Theory, Problematization

Yes, but then isn't there a danger here?

- ↗ What is the picture/story?
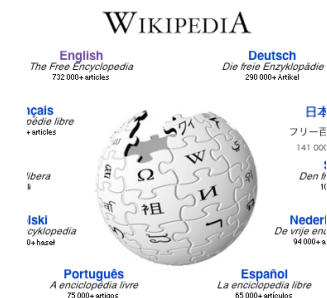- ↗ What is at stake, in this work?

Leading questions about Public Knowledge

- How does the repetition of "the information age" continue the dream of modernity?

- What is the role of historical erasure in that continuance?

- How is it that academic research has largely ignored or mystified social critiques on the information age?

- How is it that amidst an information explosion the very historical foundations and critical commentary on that explosion are lost to time?

Day on Briet and "the ultimate problem of documentation" and the "dream of global information"

☐ "The practice of documentation is also characterized by the integration of technically defined human agents and mechanical technology at a systems level…The human assimilation of technical machines requires that humans adapt themselves to the relatively narrow, reduced terms of mutual and interlinking standards that are native to machines. (p. 89)

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Español
La enciclopedia libre
65 000+ articulos

John Willinsky, and the Public Knowledge Project: People have a Right to Know

- "The Access Principle"
- Sociability and knowledge – how to link
- Similar model of a public to Habermas (17/18
- Public participation in knowledge, e.g., wikipedia – how to align this tradition with educative spaces
- Collective production of knowledge – issues of scale
- Specific focus on research knowledge and public access
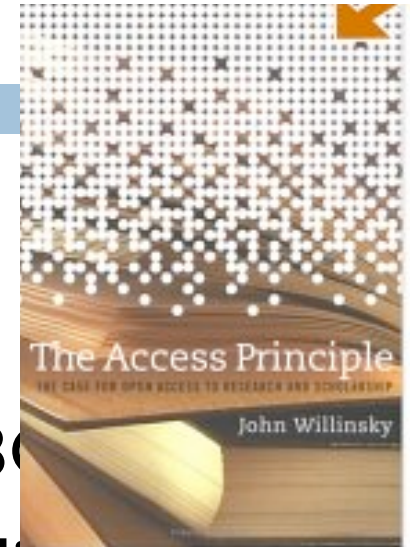
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What Is the Public Knowledge Project?

The Public Knowledge Project is dedicated to improving the scholarly and public quality of research. It operates through a partnership among the **Faculty of Education at the University of British Columbia**, the **Simon Fraser**

An Introduction to
Use of Roles in
Open Journal Systems

Roles
» Journal Managers
» Subscription Managers
» Editors
» Section Editors
» Layout Editors
» Reviewers
» Copyeditors
» Proofreaders
» Authors
» Readers

John Willinsky, and the Public Knowledge Project

☐ How does Internet re/mediate expertise, and models of literacy? (DIY example from health)

☐ How will making *access* to academic research change the nature of knowledge?

☐ Will the Internet prompt shifts in forms of research knowledge, with new writing practices and communities, like blogging?

☐ How might educational practices shift to accommodate new forms of collective knowledge production? What are the most likely obstacles and barriers?

Modernism

NORMAN BELLE GEDDES 1939 GE WORLD'S FAIR PAVILION
FUTURAMA

- ☐ WW1 1914-1918
- ☐ WW2 1939-1945
- ☐ From utopianism to disillusionment
- ☐ Nationalism>>fascism>>propaganda
- ☐ Science/technology/commodification
- ☐ Aesthetics > new criticism > utilitarianism
- ☐ Classification, statistics, testing, categorization
- ☐ World fairs, speed, space, time, travel, media >> spectacle of consumption
- ☐ Dick and Jane readers and standardization of public education

Walter Benjamin, On the Concept of History <1892-1940>

"A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress."

Key Themes of Critical Engagements with Modernism

- Participatory engagement, rather than distanced, disembodied analysis, as mode of being critical

- Mediation of subjectivity and social relations

- Role for intellectual labor to make visible the means of production as a set of practices embedded in particular social, historical, cultural contexts and networks.

Latour - getting outside of man/machine, subject/object binaries

- P. 56 - Science -----Politics/Society

- The end of nature is not the end of our difficulties….How are we going to manage to convoke the collective on new grounds … Unfortunately, "the" collective… cannot be achieved by a simple adding together of nature and society… The two houses were constituted for their mutual paralysis thus clearly cannot be brought together without further ado.

Media/tion and Quasi-Objects, Box 2.1

- ☐ Nature
- ☐ Society
- ☐ Politics
- ☐ Science
- ☐ Subjects
- ☐ Objects

- Latour demands that this interiority be unfolded as an effect generated
- within networks of activities. In particular he calls for the recognition of the role of objects as
- crucial to the performance of those activities we usually refer to as psychological (i.e.
- knowing, emoting, remembering, categorising). Intersubjectivity must be seen as dependent
- on a prior interobjectivity (see also Latour, 1996).

Latour, Mediation, Virtuality

- the mediation of sociality by technology has approached
- something of a threshold moment. This moment is marked by the emergence of new powers
- over the very control of material existence, of methods for intervention in life itself, coupled
- with the more or less complete interpenetration of science and technology with the political

David Middleton & Steven Brown, nd

Addressable discursive objects (Public) as "hidden geography" (follow the objects)

to now. A few years ago, computer scientists invented the marvelous expression of "object-oriented" software to describe a new way to program their computers. We wish to use this metaphor to ask the question: "What would an *object-oriented* democracy look like?"

It's clear that each object – each issue – generates a different pattern of emotions and disruptions, of disagreements and agreements. There might be no continuity, no coherence in our opinions, but there is a hidden continuity and a hidden coherence in what we are attached to. Each object gathers around itself a different assembly of relevant parties. Each object triggers new occasions to passionately differ and dispute. Each object may also offer new ways of achieving closure without having to agree on much else. In other words, objects – taken as so many issues – bind all of us in ways that map out a public space profoundly different from what is usually recognized under the label of "the political". It is this space, this hidden geography that we wish to explore through this catalog and exhibition.

Questions via Latour…

- What does the construct of "collectivities" do to the framing of your current engagement with questions about media?

- What are the critical "quasi-objects" without which pedagogy would be unthinkable?

- How is the displacement of the object/subject binary relevant to the technologies and mediated worlds that interest you?

- Why and how does pedagogy resist the argument that all interventions are mediated?

- Heidegger's and Benjamin's works both share a common concern with the technically formed *image* of reproduction in information and the power of that image to cancel out the very powers of design that construct and organize that image in society and culture.

What new theoretical dimensions does Latour's critical perspective add to our discussions of last week concerning media, difference/s, infrastructures and culture.

The cognitive deficiency of participants has been hidden for a long time because of the mental architecture of the dome in which the Body Politik was supposed to assemble. We were told that all of us – on entering this dome, this public sphere – had to leave aside in the cloakroom our own attachments, passions and weaknesses. Taking our seat under the transparent crystal of the common good, through the action of some mysterious machinery, we would then be *collectively* endowed with more acute vision and higher virtue. At least that was the idea, no matter if the machinery was the social contract or some other metamorphosis: The selfish narrow-minded worm will re-emerge as a brightly colored collective butterfly.[43]

ing, of voting, of dealing, what should be the shapes adjusted to a *Dingpolitik*? What would a political space be that would not be "neo"? What would a truly contemporary style of assembly look like?

It's impossible to answer this question without gathering techniques of representation in different types of assemblies. The effect we wish to obtain is to show that parliaments are only a few of the machineries of representations among many others and not necessarily the most relevant or the best equipped.

It's likely that fundamentalists will not like our show: They think they are safer without representation. They really believe that outside of any assembly, freed from all those cumbersome, tortuous and opaque techniques, they will see better, farther, faster and act more decisively. Inspired directly by the Good, often by their God, they despise the indirectness of representations. But realists might appreciate it because if we are all politically-challenged, if there is no direct access to the general will, if no transparent dome gives any global visibility, if, at best, the blind lead the blind, then any small, even infinitesimal innovation in the practical ways of representing an issue will make a small – that is, huge – difference. Not for the fundamentalist but for the realists.

To the possible dismay of political scientists, the very idea of a political assembly does not gather much interest. This is where things become really complicated and thus interesting: How to devise an assembly of *ways of dissembling* instead of sending a convocation to gather under the common dome of "One Politics Size Fits All"? Can we enlarge our definition of politics to the point where it accepts its own suspension? But who can really be *that* open-minded?[72]

And yet, do we have another course of action? It would be too easy simply to recognize the many contradictions as if we could be content with the absence or the demise of all political assemblies, as if we could abandon for good the task of composition. There must be some alternative to cheap universalism ("but surely every human is a political animal") and to cheap relativism ("let everyone gather under their own flag, and if they have no flag then let them hang themselves!").

nected. There is no global anymore to assemble them. The best proof is that there are people setting up demonstrations against globalization. The global is up for grabs. Globalization is simultaneously at its maximum and the globe at its nadir. There are lots of *blogs* but no globe.

And yet where is the alternative OS? Who is busy writing its lines of code? We sort of knew how to order things in time, but we have no idea of the space in which to collect ourselves.[84] We have yet to channel new political passions into new habits of thought, new rhetoric, new ways of being interested, indignant, mobilized and pacified. Whenever we are faced with an issue, the old habits still linger and the voice of progress still shouts: "Don't worry, all of that will soon disappear; they're too archaic and irrational." And the new voice can only whisper: "You have to cohabit even with those monsters, because don't indulge yourself in the naive belief that they will soon fade away; space is the series of simultaneities, all of that has to be taken into account *at once*."

This does not mean that there is no progress in the end, or that no arrow of time can be thrust forward. It means that we slowly proceed from a very simple-minded form of cohabitation – such as the evolutionary or revolutionary ones – to a much fuller one, where more and more elements are taken into account. There is progress, but it goes from a mere juxtaposition to an intertwined form of cohabitation: How many contemporary elements can you build side by side, generating the series of simultaneities? Communism might have been wrong not in the quest for the community but in the hasty way it imagined what is the Common World to be shared.

both cases the *Ding* will disband – and so will this exhibit. If the "demon of politics" has taken you over, a certain pattern will emerge: too much unity, too much disunity. But if you manage to feel the passage of the Phantom Public through your actions, another pattern will emerge: fewer claims to unity, less belief in disunity. The quest for composition has begun again just as in the times of Father Nicéron. This is at least the effect we wish to produce on visitors and readers.

So what is *Dingpolitik* in the end? It is the degree of realism that is injected when:

a) Politics is no longer limited to humans and incorporates the many issues to which they are attached;

b) Objects become things, that is, when matters of fact give way to their complicated entanglements and become matters of concern;

c) Assembling is no longer done under the already existing globe or dome of some earlier tradition of building virtual parliaments;

d) The inherent limits imposed by speech impairment, cognitive weaknesses and all sorts of handicaps are no longer denied but prostheses are accepted instead;

e) It's no longer limited to properly speaking parliaments but extended to the many other assemblages in search of a rightful assembly;

f) The assembling is done under the provisional and fragile Phantom Public, which no longer claims to be equivalent to a Body, a Leviathan or a State;

g) And, finally, *Dingpolitik* may become possible when politics is freed from its obsession with the time of Succession.

Such is the experiment that we have undertaken with this show and catalog. Needless to say, the authors assembled here don't have to agree with one another or with this introduction! But accepting a fragile and provisional roof to probe one another's attachment to things? Perhaps.

If fundamentalism is the conviction that mediations may be bypassed without cost, then it's the ultimate "ding-less" mode of doing politics. In the end, one question really has interested us: Can fundamentalism be undone? When will the horsemen of the apocalypse stop meddling in politics?

equipment. No unmediated access to agreement; no unmediated access to the facts of the matter. After all, we are used to rather arcane procedures for voting and electing. Why should we suddenly imagine an eloquence so devoid of means, tools, tropes, tricks and knacks that it would bring the facts into the arenas through some uniquely magical transparent idiom? If politics is earthly, so is science.

From Objects to Things

It's to underline this shift from a cheapened notion of objectivity to costly proofs that we want to resurrect the word "Ding" and use the neologism *Dingpolitik* as a substitute for *Realpolitik*. The latter lacks realism when it talks about power relations as well as when it talks about mere facts. It does not know how to deal with "indisputability". To discover one's own real naked interest requires probably the most convoluted and farfetched inquiry there is. To be brutal is not enough to turn you into a hard-headed realist.

As every reader of Heidegger knows, or as every glance at an English dictionary under the heading "Thing" will certify, the old word "Thing" or "Ding" designated originally a certain type of archaic assembly.[16] Many parliaments in

16 See the Oxford Dictionary: "ORIGIN: Old English, of Germanic origin: related to German *Ding*. Early senses included 'meeting' and 'matter', 'concern' as well as 'inanimate objects'." Martin Heidegger, *What is a thing?*, trans. W. B. Barton, Jr. Vera Deutsch. Regnery, Chicago, 1968;

before our very eyes.[23] There has been an aesthetic of matters-of-fact, of objects, of *Gegenstände*. Can we devise an aesthetic of matters-of-concern, of Things? This is one of the (too many!) topics we wish to explore.[24]

Gatherings is the translation that Heidegger used, to talk about those Things, those sites able to assemble mortals and gods, humans and non-humans. There is more than a little irony in extending this meaning to what Heidegger and his followers loved to hate, namely science, technology, commerce, industry and popular culture.[25] And yet this is just what we intend to do in this book: the objects of science and technology, the aisles of supermarkets, financial institutions, medical establishments, computer networks – even the catwalks of fashion shows![26] – offer paramount examples of hybrid forums and agoras, of the gatherings that have been eating away at the older realm of pure objects bathing in the clear light of

Innovation

iPod shuffle
Life is random.

1GB 240 songs now just $169
512MB 120 songs just $129
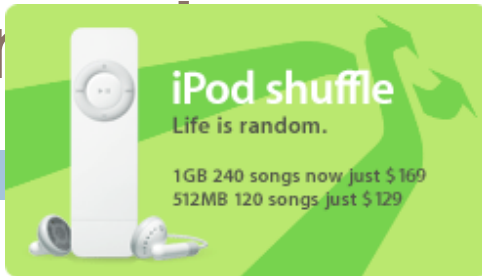
- Rather than assuming a set of dichotomies, it is often more useful to understand how the assumed "polar opposites" of a dichotomy are coupled together or mediated through a third party or material

- to understand a sociotechnical system (e.g., an online discussion) it is useful to find and enumerate the actants of the system (which parts have or are acribed agency) and find and delineate the forces, ideas, actions, materials, etc. that couple these actants together into an actor-network

Latour's Constructs Made Visible

- Fair Assembly: Making Things Public
- http://makingthingspublic.zkm.de/fa/intro.do? lan=en
- http://www.generalnews.de/

The 'flâneur'

- "botanist of the sidewalk" <baudelaire>

- Modernism and a non-positivist science

- Urban spaces and their social cultural and economic geographies of desire, consumption and performance

- Modernism - architecture, design, industrialization, mass-mediated communication - photography, film, radio…

- As researcher (Benjamin), as sign of surplus capital, as surfer, as critic….