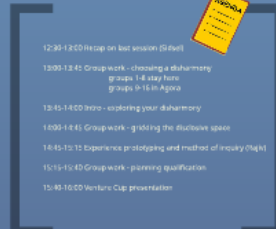


Day 6 - 18.11.2014

Finding disharmonies and anomalies

What do we know by now?



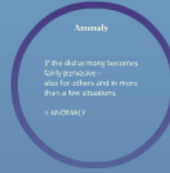
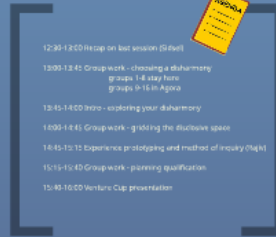
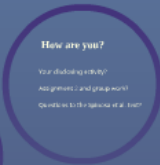
What to do?



Day 6 - 18.11.2014

Finding disharmonies and anomalies

What do we know by now?



What to do?





12:30-13:00 Recap on last session (Sidsel)

13:00-13:45 Group work - choosing a disharmony
groups 1-8 stay here
groups 9-16 in Agora

13:45-14:00 Intro - exploring your disharmony

14:00-14:45 Group work - gridding the disclosive space

14:45-15:15 Experience prototyping and method of inquiry (Rajiv)

15:15-15:40 Group work - planning qualification

15:40-16:00 Venture Cup presentation

How are you?

Your disclosing activity?

Assignment 2 and group work?

Questions to the Spinoza et al. text?

y relating

sses

Assignment 2

Why we ask you to do the assignment

- deeper understanding of the theory (by relating it to own practice)
- getting to know your team
 - awareness of strengths and weaknesses
 - take advantage of common means
 - inclusion
 - anticipate difficulties
- checking that you understand the concepts -
directing the teachers' focus

How are you?

Your disclosing activity?

Assignment 2 and group work?

Questions to the Spinoza et al. text?

y relating

sses

The life of skillful disclosing (...) is a life of intense engagement. The best way to explore disharmonies, in other words, is not by detached deliberation but by involved experimentation. Spinoza et al. 1997:24

- Personal connection to the disclosive space of the disharmony
 - Personal experience with the disharmony - you feel it!
- deeper understanding
 - heartfelt motivation for creating the change
 - ultimately a better solution

Our goal
Via:
Happens
We start
We experience
We qualify

- Personal connection to the disclosive space of the disharmony
- Personal experience with the disharmony - you feel it!



deeper understanding



heartfelt motivation for creating the change



ultimately a better solution

Two practices that dominate our thinking

Cartesian practice



- “Academic” detachment
- Objectification
- Uses given methods and theories that explain causal relationships
- No disclosing of disharmonies, “only” optimization of “possibilities”!

“Logic will get you from A to Z; imagination will get you everywhere.” — Albert Einstein

Postmodern practice

- The death of the great narratives
- Change for the sake of change
- Improvising



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JUST DO IT.



I DID IT.

Moving from

Academic detachment
(Cartesian practice)

OR

Flexible (chaotic) action
(Post-modern practice)



Sensitive
attachment
+
thoughtful action

Ahistorical – history-makers

Through a method (not detached)

Disclosive spaces

Organized set of interconnected everyday practices and styles → "focus"

Everyday practice → what you/people do!

Style is the ground of meaning in these everyday practices → why it is meaningful

Disharmonies → what is f%&#¤\$ annoying

Disclosive space

We call any organized set of practices for dealing with oneself, other people, and things that produces a relatively self-contained web of meanings a disclosive space.



Style

There is more to the organization of a style than...
But not necessarily its content, practices, and meanings.

At our perspective, style is organized as a style. Style is not name for the way of organizing differently the together... style is not an aspect of things, people, or events, but rather a context that is not the same.

Style style is the ground of meaning in a scene or event.



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Heideggerian world

Three characteristics:

Equipment → carry out a specific task

Purposes

Identities



Style

There is more to the organization of practices (...) than interrelated equipment, purposes, and identities.

All our pragmatic activity is organized by a style. Style is our name for the way all practices ultimately fit together.(...) style is not an aspect of things, people, or activity but, rather, constitutes them as what they are.

Thus style is the ground of meaning in human activity

Spinosa et al. 1997: 19-20

Style of the disclosive space

ORGANIZATION: Disclosive space organized as an equipotential relations

COORDINATION: How complex structures are interrelated and fit together

Style is central

A style opens a disclosive space by:

1. Coordinating actions
2. Determining how things and people matter
3. Being what is transformed from situation to situation

Practices are changed on the basis of the style they already have - i.e. style acts as the basis on which practices are conserved but also as the basis on which new practices are developed

*Different styles allow different things to appear to us
AND they make different things significant and worthy*

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Diff
AN

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1. *Coordinating* actions
2. Determining how things and people *matter*
3. Being what is *transferred* from situation to situation

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Through a method (not detached)

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But not everything is organized as a style...
For not everything is organized as a style...
For not everything is organized as a style...
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The nexus

construction of group identity -
who are we as a group

- what do we have?
- what do we know?
- who do we know?

in relation to the disharmony

qualifying the disharmony
to an anomaly

- how can we formulate
the disharmony more
precisely?
- who share it?
- how can we critically
examine it?

in relation to us as a group

Nexus keywords

Everyday practice	Disclosive space
Identity	Disharmony
Competencies	Dominating style

Nexus keywords

Everyday practice

Disclosive space

Identity

Disharmony

Competencies

Dominating style



Opportunity and individual as linked in a dialectical relationship

Opportunity and entrepreneurial identity co-develop from everyday practice

Entrepreneurship as a sensitive attitude to everyday practices

Our goal is:

Via:

Happens in:

We start with:

We experience:

We qualify:

history making

disclosing (+change of style)

disclosive spaces

everyday practice

disharmony

to anomaly

A fine balance...

FIRST element in the disclosing activity is the difficult art of intensified practical involvement in your everyday practice - *and meanwhile* be exactly conscious enough to identify the potential disharmonious elements of the practice.

SECOND element is to describe and analyze the given disharmony.



Group work I

Present your disharmonies in the group.

Many ways of working on this... most important thing: that everyone is heard!

Potential considerations:

- who you are as a team (is this your opportunity?)
- aha experiences
- can you cluster/combine some disharmonies into the same disclosive space?
- be open to alternative connections
- listen actively and buy in

When we all gather aga

Questions for exploration

- Are there any conflicts among everyday practices and/or styles?
- What is irritating you with respect to the present behavior?
- Why is it a problem and to whom?
- Where and when is it a problem?
- Why does the problem exist in the first place?
- Why does the problem persist?



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When we all gather aga

When we all gather again...

Your work with disharmony is
preparing you to qualify the
disharmony to an anomaly...

And what is an anomaly actually?

Armed to the teeth with
experience prototyping and
method for inquiry

Group work II

SCOPE

- Do you want to consider larger or smaller parts of the disharmony
- What are the needs of the situation, and what is your capacity or the capacity of your team (having the time limits and learning goal in mind?)

REMEMBER

- You are Disclosing A disharmony in A Disclosive Space.
- MAP out your DISCLOSIVE SPACE:
- What; Where; Who; How; Why

WHO

WHAT

WHY

WHERE

HOW

ather again...

Gro

SCOPE

- Do you want to consider larger or smaller parts of the disharmony
- What are the needs of the situation, and what is your capacity or the capacity of your team (having the time limits and learning goal in mind?)

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- MAP out your DISCLOSIVE SPACE:
- What; Where; Who; How; Why

WILL

Anomaly

If the disharmony becomes
fairly pervasive –
also for others and in more
than a few situations

= ANOMALY

From disharmony to anomaly

First notice a disharmony -

Next insistence on the disharmony, unfolding, exploring, understanding the essence of the problem - what is "the real issue"?

Anomalies are social phenomena!

This process is a qualification of the disharmony into an anomaly

Group work III

-and homework

Planning your qualification - what to consider?

What do we already know?

Personal knowledge
Group knowledge
Disciplinary knowledge
Empirical
Theoretical

What do we not know?

Experiences, context
Disciplinary knowledge

How are we going to find out?

What to re-read
What new to read/study?
Who to ask/contact/call/visit
Who to ask for help
Division of labour

Which of the concepts/theories from the course are we going to use?

Effectuation, everyday practice, disclosive space, dominating style, nexus, identity, disclosive space, world after

How can we organize/relate/synteze all of this?

Style
What structure/logic
Theory/interpretations

Documentation of anomaly

Final assignment, you should be able to answer

What experience the anomaly?

Process

Why do they experience the anomaly?

Process

How do they experience the anomaly?

Process

What is related to the anomaly?

Things

Why do we experience the anomaly?

Relationships, connections

Documentation of anomaly

Final questions you should be able to answer

Behaviour:

Who experience this anomaly?

Persons

Where do they experience the anomaly?

Places

How do they experience the anomaly?

Routines, activities

What is related to the anomaly?

Things

Style:

Why do we experience the anomaly?

Explanations, Interpretations