



Ida Falck (photo)

A project called [wild sensing](#) could be used as an example of the *phygital*, if we track the discussions featuring in the present series, beyond our internal discussions, to areas that potentially can connect us to professional milieus in the public, private, 3rd sector and academia: infusing STEM with STEAM.

This is more than a play on words. Evidently, the **STEM**-acronym (science-technology-engineering-mathematics) can rhetorically be expanded to include the **A**: [art](#), [anthropology](#), [architecture](#), [archaeology](#). Logging and matching the *situation* and *position* as they move, affects *explanation*.

That is, what we mean by ‘explanation’ and the practices emerging from criticising a theory, and replacing it by a different one. We also need to understand explanation as a ‘mechanism’ in fragmenting/unifying practices in knowledge, art and practices of life and work. The bid of [anthroponomy](#)!



Ida Falck (screenshot)

A challenge similar to how diary practice articulates a journey on the edge-land between *parcours* and *discours*—between the *situations* we live and our *positions* on them—can be recognised here: how *criticality* in hatching new repertoires (*parcours*) can come out as *critical theory* (*discours*).

The theory curriculum on the MA-programme, in the last years, has been mainly focussed on *criticality*: how logging observations, analyses and syntheses constitutes a backdrop for theory *developed* by the students from their specialisations. But how do they articulate as critical theories?

To some degree, *environmental humanities* and *science technology studies* (STS) iterate the difference between *idiographic* and *nomothetic* models of explanation. The traditional divide between the *event* and the *law*: historical *events* and *causal* regularity. Between the study of *case* and that of *system*.

There is a *third*—alternative—path, with a precedent in the *generative analysis of transactions* (Fredrik Barth). Given that transactions can *extend* from exchanges that involve *cash*, to exchanges that involve *personal prerogatives* in a variety of ways: transactions in *knowledge, art, being-in-the-world*.

The idea that these are *generative* is the foundation for making sense of how theory can be developed from *practice*: that is, in the sense of criticality (*above*). But also in the sense that theory—when articulated in experimental practice—will *bend* under the impact of its application.

Which means that being true to the theory—any theory—will involve *parodia*, in Derrida's positive sense, that being *dedicated* to a theory will fatally result in its critique. Featuring the difference between *discussing* (and interpreting) the theory, and *doing* the theory (practice *bends* theory).

It is like the *gravitational pull on light* in Einstein's general theory of relativity. Practice curves theory (in relativity, gravitation *bends* time). This problematic *neither* falls under the *idiographic* *nor* *nomothetic* models of explanation, and relates to a third kind of explanation relative to Weber's *mechanism*.

An example of Weber's idea of mechanism—which can operate between historical events and causal regularities alike—is instantiated by the the subject matter of this flyer: the application of a theory, in the sense of its performance, will bend the theory to yield outcomes critical of the theory.

This is *not* really about falsification—as in **STEM**-sciences—but a *procedure* with some similarities to falsification, but that extends from the compliance, or *dedication*, to the theory, *rather* than its refutation by a *different* theory. Our new theory will *neither* be completely different, *nor* be quite the same.

Which means that the difference between an earlier and later understanding of a theory is *experience*. Evidently, the critical value of this outcome does *not* lie in its generality but in its *specificity*. That is, a specificity that can be honed by precisations on how the **situation** and **position** have *moved*.