

Heuretics, Electracy and CRAFT– anti-knowledge based literacy for a digital¹ age –
≡Let's look at the space between hermeneutics and heuristics – that's where we find
heuretics, and we hope, CRAFT and indeed a lexicon for understanding (y)our CRAFT
eZine.

Hermeneutics has been well and truly secularised. It provided methodologies of reading, legitimated the study of texts and, in effect, created the Renaissance humanist. Heuretics, on the other hand, enjoyed neither prestige nor currency, and though I suspect the word popped up now and again during witch trials (in the mouths of prosecutors), its systematic use has been largely confined to the fine arts.

While readers might never have heard of *heuretics* we can associate the word with a varied set of associated connotators – hermeneutics, heuristics, heretics - **the word originated as a theological term, as the flip-side or 'Repressed Other' of hermeneutics.** It is also **related to heuristic** as in heuristic can be seen as a heuritic 'rule of thumb for action'. **Heuretics though is quite distinct to Hermeneutics and heuristics.** With Heuretics we move from history to interpretation to extension i.e. from the question 'what does this mean?' to the question 'what can be done with such and such an interpretation?'

Here we see the innovative transition from text to screen through including academic strategies to help this invention process by revisit textual practices in the light of new hypermedia possibilities of through and action manifest in electronic technology in a way that generates, and is generated by, an eclectic mix of traditional media such as a carnival, poetry, scholastic discourse etc. in the emerging mode of 'hypermedia' – an unstable hybrid almost an 'anti-method'. Here the Exemplar Project can be seen as an anti-method 'folie' or 'folly'. And as anti-method in a sense heuretics is a form of heretics and stands outside conventional epistemology. Ulmer (1994:17, 176).

Not to be confused with, although related to, Heuristics: 1 serving to indicate or point out; stimulating interest as a means of furthering investigation, 2 encouraging a person to learn, discover, understand, or solve problems on his or her own, as by experimenting, evaluating possible answers or solutions, or by trial and error e.g. a heuristic teaching method, 3 of, pertaining to, or based on Rules Of Thumb as used in experimentation, evaluation, or trial-and-error methods. Heuretics however is a form of meta-hermeneutics.

For instance, one could ***interpret a text*** (i.e. read through a ***hermeneutic***), or one could employ text/scripture as a means of invention (read it heuristically). Hermeneutics asks: What can be *the meaning/* interpretation of the text/Bible? Heuretics asks: *What can be made from this interpretation Bible?* That is *hermeneutics – interpretation of existing texts* and ***heuretics (use of these interpretations for the) invention of new texts, understandings and actions.*** ***Heuristics*** then as a ***rule of thumb*** is one method that may be employed in both hermeneutics and heuristics. In a sense then heuretics is a form of contrarian anti-method where the conventional progress from thought to pen to practice is

1 Digital ≡ AI ≡ NBIC ≡ Nano-Bio-Info-Cogno ≡ GNRI ≡ Genetics-Nano-Robotics-Info

reversed even inverted? Recent existential, post-structural and post-modern philosophers have not only changed the look of scholarship, they have altered its goals: *hermeneutics has become a means to heuristics*, especially in the practice of art, for instance Derrida and deconstruction. Ulmer (1994).

And in this CRAFT series we hope that this trend is continued to praxis as in *made from*.

Heuristics is, therefore, presented as a workable method for reinventing literacy in the electronic/digital or, what is frequently called, the post-literate age as **electracy**. It signals an attempt to integrate visual, verbal and I submit, practical discourse. And in this regard the exemplar project becomes a **'folie'** or folly, which to varying extents contains the four fundamental elements of earth, air fire and water. Ulmer (1994:177)

Thus we enter the realm of 'mystory' a heuristic take on the hermetic of 'history'. 'Mystory' then is a neologism for an emerging, hybrid genre. It dramatises the shift that occurs when writers foreground invention (heuristics) instead of, and beyond, interpretation (hermeneutics). Thus, I submit, the exemplar project undertaken in CRAFT series (building my boat) is a form of **Heuristics** that is innovation/recreation beyond emulation to imitation (emulation with understanding and improvement and uniqueness), including the **aleatoricistic** (chance within a design stream, and happenstance improvisation and indeterminacy of the PIDIL design system).

Heuristics expresses itself through the field of **chorography**, a field between art and science where forms materialise through innovation. In particular often manifest in a **folie** (a project that stands hidden beneath leaves or layers of electronic rhetoric) developed through this chorographic PIDIL process.² Ulmer (1994:50-51). One I suggest eminently represented by CRAFT, and in particular **paleonymically** through the re-membering and

2 (a) See Karl Stockhausen for music composed by this Aleatoricistic anti-method.

6(b) Applying the CATTt anti-method mnemonic through the use of a **'deconstructive manifesto'**, identify Heuristic categories in this CRAFT and eBook series viz. please see a []:

1. **Contrast [the 'vs']**: the new method is opposed to an old one; [**chiro (anti-method the opposite of the method) cp. cognitive (method) pedagogy**]
2. **an Analogy [the 'cf.']**: it is practised as a heuristic by analogy with an existing practice; [**Artificer**]
3. **Theory [the 'via']**: it literalises a theory; [**Artificer Learning – Action Learning Circle**]
4. **Target [the '→']**: it is applied to an existing field; and [**pedagogy**]
5. **tales [the 'as']** it is 'dramatised' in a particular form or genre. [**exemplar project of CRAFT and the Bush Mechanic genre**]

'CATTts',. See: <http://seanstorm.wordpress.com/2010/11/19/heuristics-gregory-ulmers-anti-method-method/> and Ulmer (1994:8-10)

6(c) PIDIL – a 'D'esign process developed and discussed in detail in eBook 1&2 – Prioritisation, Idea, Design, Implementation, Learning.

6(d) Intriguingly AI has huge difficulty with anti-method and in particular these forms thereof. For instance we as the peak achievement of evolution over billions of years can be taken low by a bunch of single-celled organisms. See Christian (2011:265). Finally then at this point we may well say we can discern yet faintly *deus ex machine*.

re-use whereby something old takes on renewed life and new meaning for another age – classic Bushy fare indeed!!

Constructing a mystery, Ulmer suggests, helps us anticipate or actually invent a rhetoric or poetics for electronic space, for it leads us to practice the ‘picto-ideo-phonographic writing’ fostered by electronic technology and theorized by Derrida. Indeed Prosumers here includes product and theory – so the act of ‘prosuming’, or DIYS, produces a through a pedagogical engagement learning about theory and product viz. production consumption and learning. Ulmer (1994:xii-xiii)

This is the ‘tri-unity’ approach we have sought to take with CRAFT (as a form of the mystery genre) [Community Resilience through Action for Futures Transitions] www.crafters-circle.com – integrating picto-phono-practio message/medium/massage integration. Here we seek an alternative to ‘the logic of classical reasoning’ and ‘the interest of problem solving’. Instead of playing the role of analyst or cultural critic, we viz. the Bushy/Artificer/CRAFT editor seeks to serve as a channel, patterning, relaying and practalising information. This ‘mystoric’ el ar ‘Folk Story’ approach then is emblematic of the cyberwriting.

Indeed the kind of thinking required by **heuretics**, for writing a good **haptic** mystery, is enabled by **electronic literacy/electracy**. Whereas literacy was used to organise every aspect of civilisation in modernity inc. the social construction of identity, electracy is serving that function in our post-modern one, we move from the locus of authenticity as the alphabet to the image. ‘Research in the form of a spectacle’ is what Jean-Luc Godard calls it. He recalls that Truffaut said, ‘Cinema...is spectacle and research’. Just as surely as oral cultures validate memory, linking it to wisdom, and print cultures validate rational argument, linking it to intelligence, electronic cultures are now beginning to validate composition--the ability to construct picto-ideo-phonographic texts--linking it to invention. Heuretics as used in CRAFT proposes a methodology for exercising the cognitive (head oriented) and chiritive (hand oriented) operations necessary for functioning within a new electronic paradigm, for defining literacy anew. Sometimes mystoric explications resemble prosody even poetry and sometimes poststructuralist even absurdist poetry at that.

Finally expression of these design positions is through **electracy** a subset of Heuretics that means (literacy in) multimedia. **Prosody** also is implicated in that the Exemplar is I argue a form of industrial prosody – not art as such and not text as such yet eminently scientifically functional. We understand CRAFT as a heuretical eZine.

6(e) So here I seek to identify a certain amalgam of **Heuretics/Aleatory/Prosodic** embedded in **haptic praxis** as akin to the Artificer/PIDIL design process/Exemplar Project in the **anti-method electractic** Bush Mechanic/CRAFT processes explicated in this eBook series.

6 (f) as Heuretics is about innovation and recreation the anti-method directly intersects Adorno’s negative dialectic.

Sources: please see <http://www2.yk.psu.edu/~jmj3/defheu.htm> ; www.crafters-circle.com ; <http://www2.yk.psu.edu/~jmj3/myrecipe.htm> ; www.kal.net.au/adultlearning for the eBook series. This extract is drawn from eBook 3:

Wildman, P. (2011). [BMARP11] *Zen and the Art•ifice of Ingenuity eBook3. Archaic Renaissance: Reprising the Bushy ~ the potential emergence of a post-capitalist political class and pedagogy based on experience and transcendence*. Brisbane: The Kalgrove Institute. 170pgs, which, in turn, draws from

Ulmer, G. (1994). *Heuretics: The Logic of Invention*. Baltimore: The John Hopkins University Press. 265pgs.