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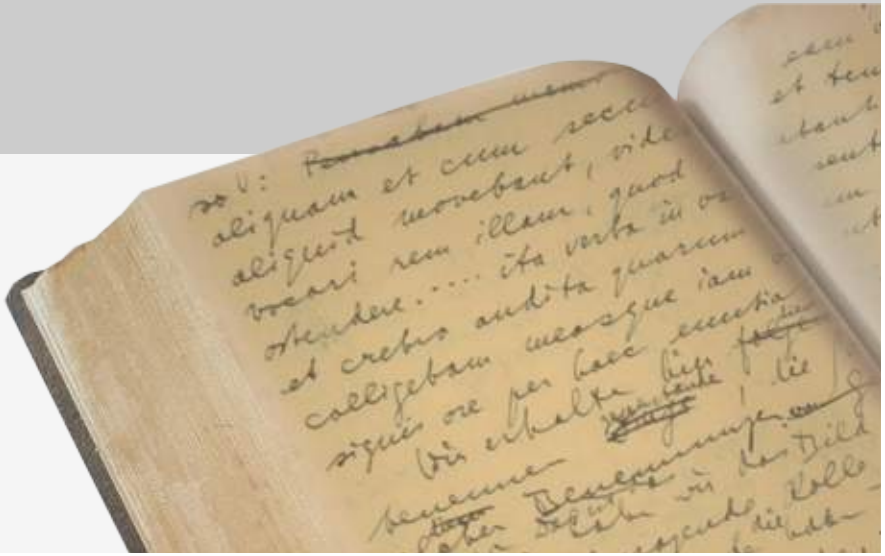
Beyond Infrastructure.
Beyond Infrastructure?
Schmidt, Joyce … and Kafka!



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- Schmidt, Joyce: Hypertext und Semantische Netze
- The Europeana Data Model (EDM) in the LoD Context
- What can you use it for: De arte venandi cum avibus
- Beyond Infrastructure: The Scholarly Domain
- The Wittenstein Incubator Model
- Beyond Infrastructure ? … Kafka

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Was hätten sie damit gemacht?
Joyce, Schmidt, Hypertext und Semantische Netze

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In eigener Sache ...

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- Literaturwissenschaftler (u. a. Das Ungetym: Mythos, Psychoanalyse u. Zeichensynthesis in Arno Schmidts Joyce-Rezeption. München : Edition Text u. Kritik 1986)
- In der Folge: Bibliothekswesen, Informationstechnik …
- Seit ca. 8 Jahren Wieder-Annäherung an den Ausgangskontext … aber aus einer sehr spezifischen Perspektive: 'Digital Humanities' und 'Informationswissenschaft'
- Tot (almost …)
- Again Literaturwissenschaftler ...: Kafka

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'Text', Publikation, Bedeutung in der Gutenberg-Galaxis: FW 20.07-16

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"Gutenmorg with his cromagnon charter, tintingfast and great primer must once for omniboss step rubrickredd out of the wordpress else is there no virtue more in alcohoran.
For that (the rapt one warns) is what papyr is meed of, made of, hides and hints and misses in prints.
Till ye finally (though not yet endlike) meet with the acquaintance of Mister Typus, Mistress Tope and all the little typtopies. Fillstup.
So you need hardly spell me how every word will be bound over to carry three score and ten toptypsical readings throughout the book of Doublends Jined ..."

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Hypertext avant la lettre

„... siehe **Zettels Traum** von Arno Schmidt. Literaturgeschichtlich prominent ist James Joyce' vertracktes Werk **Finnegans Wake**, das an semantische Netze des Hypertext erinnert." (wikipedia.de über 'Hypertext')

Ist das nicht eine sehr weit hergeholte Behauptung?

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Und der Erfinder von 'Hypertext': Ted Nelson

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'Hypertext, nach Ted Nelson

- „Word processing and the World Wide Web are not intrinsically new. They are literature."
- „'Technology' must no longer be the emphasis, but literature."
- 'Hypertext'-- a word I coined long ago-- is not technology but potentially the fullest generalization of documents and literature."

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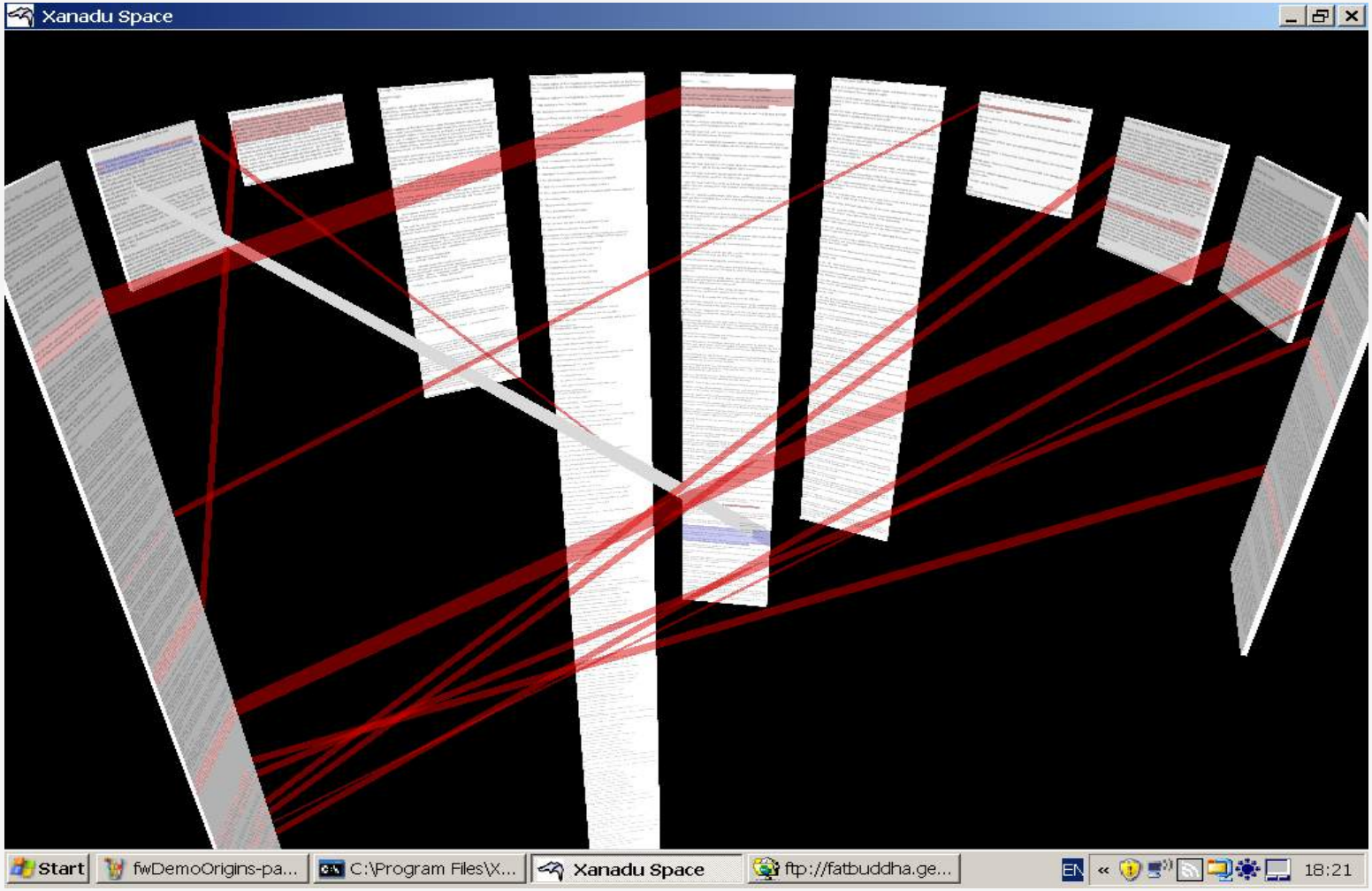
Xanadu Space



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Arno Schmidt: Zettelkästen

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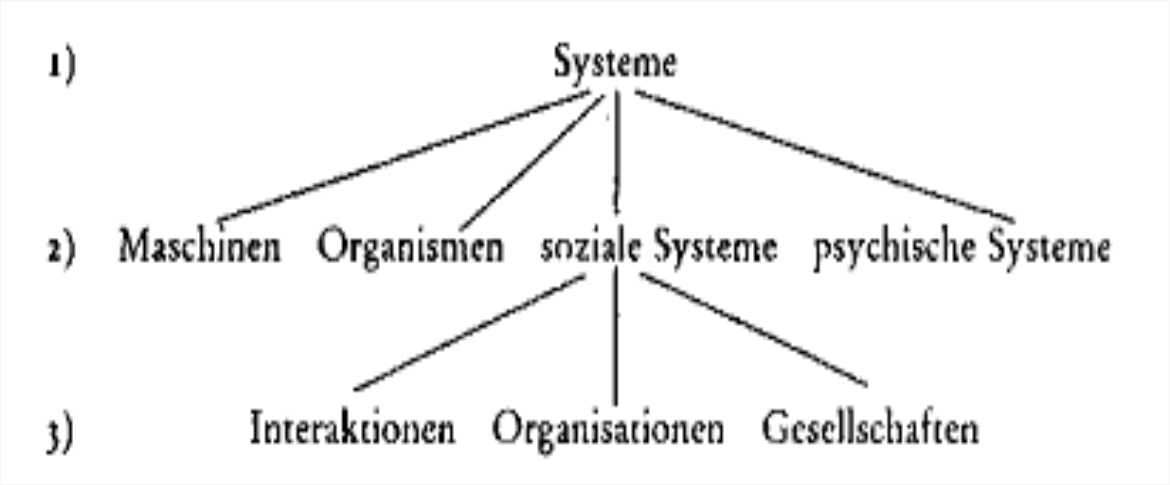
Wie funktionieren Zettelkästen?



(Luhmann)

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So funktionieren Zettelkästen:

```
<?xml version="1.0"?>
   <systeme>
      <Maschinen/>
      <Organismen/>
      <Soziale Systeme>
         <Interaktionen/>
         <Organisationen/>
         <Gesellschaften/>
      </Soziale Systeme>
      <Psychische Systeme/>
   </systeme>
```

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Zettels Traum

- Ist eine in drei linearen Strängen serialisierte Textordnung, die ihre Wurzel in einem hierarchischen Bedeutungs- und Signifikantenmodell hat: dem Zettelkasten.
- Ein Hauch von Xanadu.
- Linearität ist nicht konstitutiv.
- Hierarchie aber schon!

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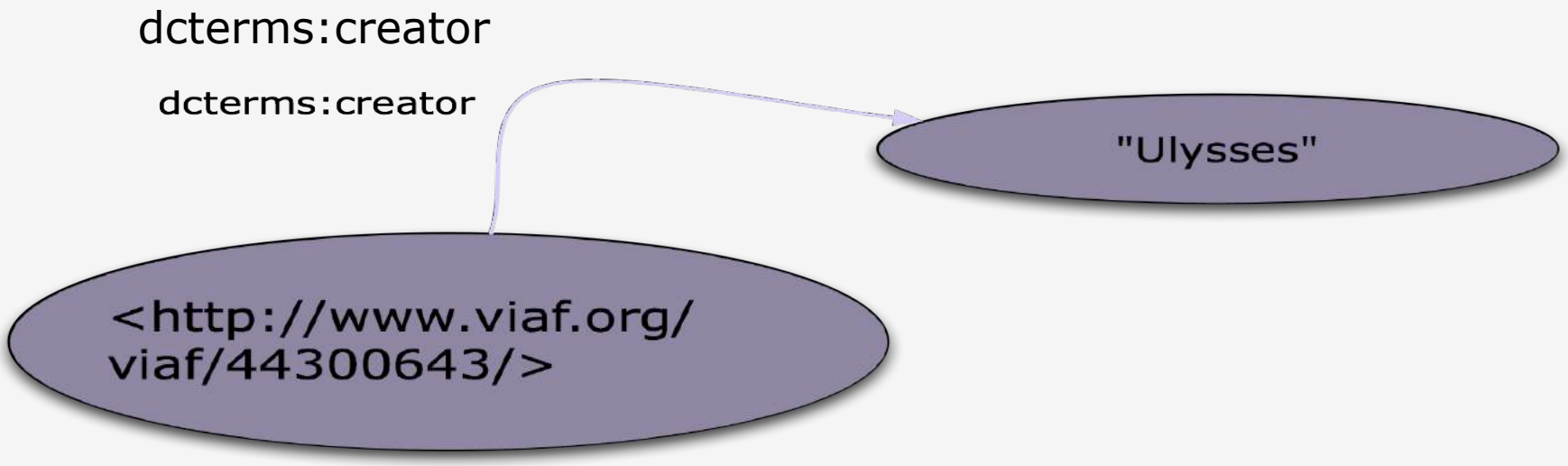
Ein nicht-hierarchisches Modell: RDF

	Subjekt
<http://www.viaf.org/viaf/44300643/>	Subjekt
<dcterms:creator>	Prädikat
<"Ulysses">	Objekt



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Zwei Tripel ...

```
<?xml version="1.0"?>
<rdf:RDF
xmlns:rdf="http://www.w3.org/1999/02/22-rdf-syntax-ns#"
xmlns:dcterms="http://dublincore.org/2008/01/14/dcterms.rdf">

<rdf:Description
rdf:about="http://www.trentu.ca/faculty/jjoyce/">
  <dcterms:title>Finnegans Wake</dcterms:title>
  <dcterms:creator>James Joyce</dcterms:creator>
</rdf:Description>
</rdf:RDF>
```

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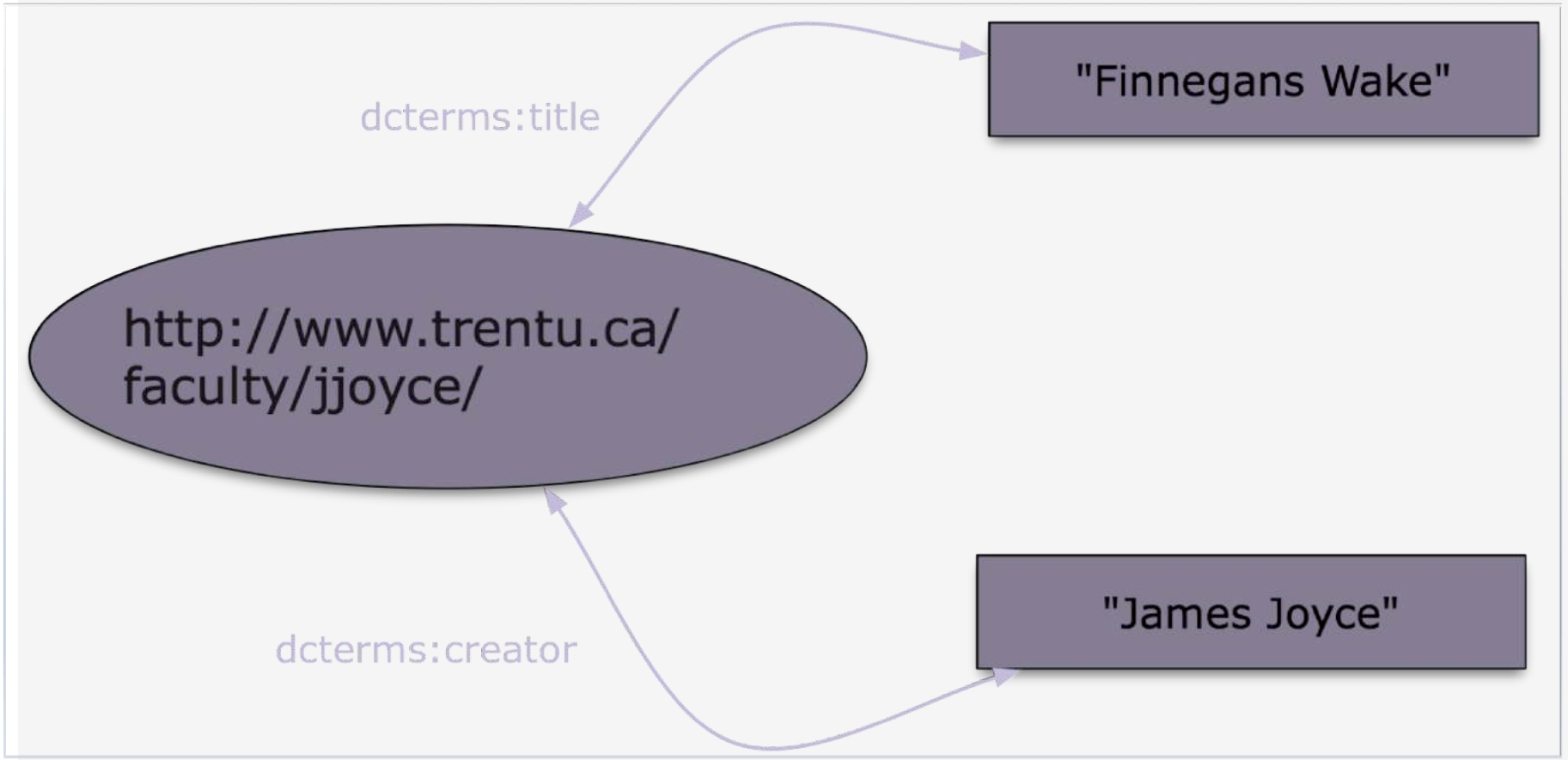
… visualisiert



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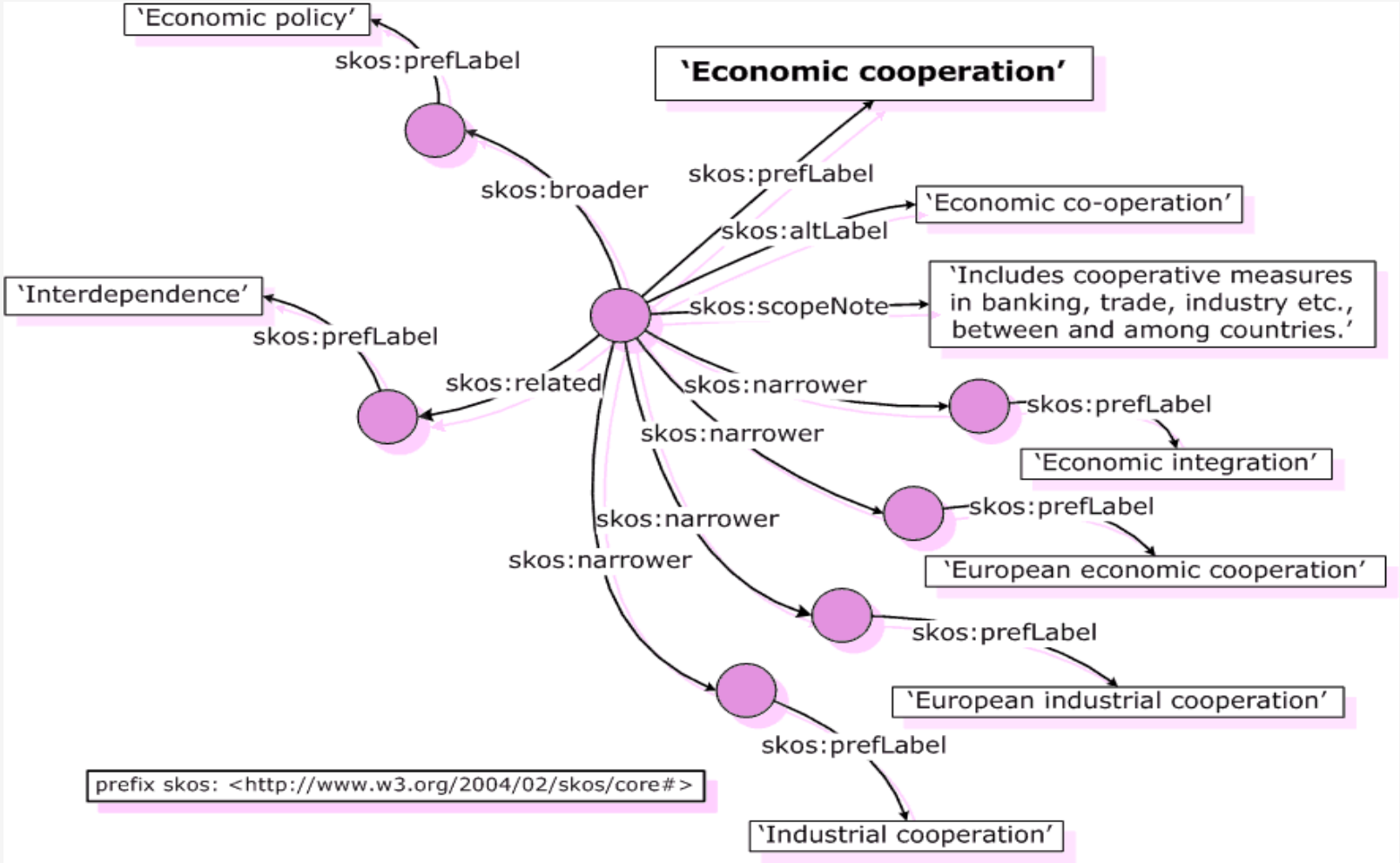
Etwas komplexer ...



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… und sehr, sehr komplex!

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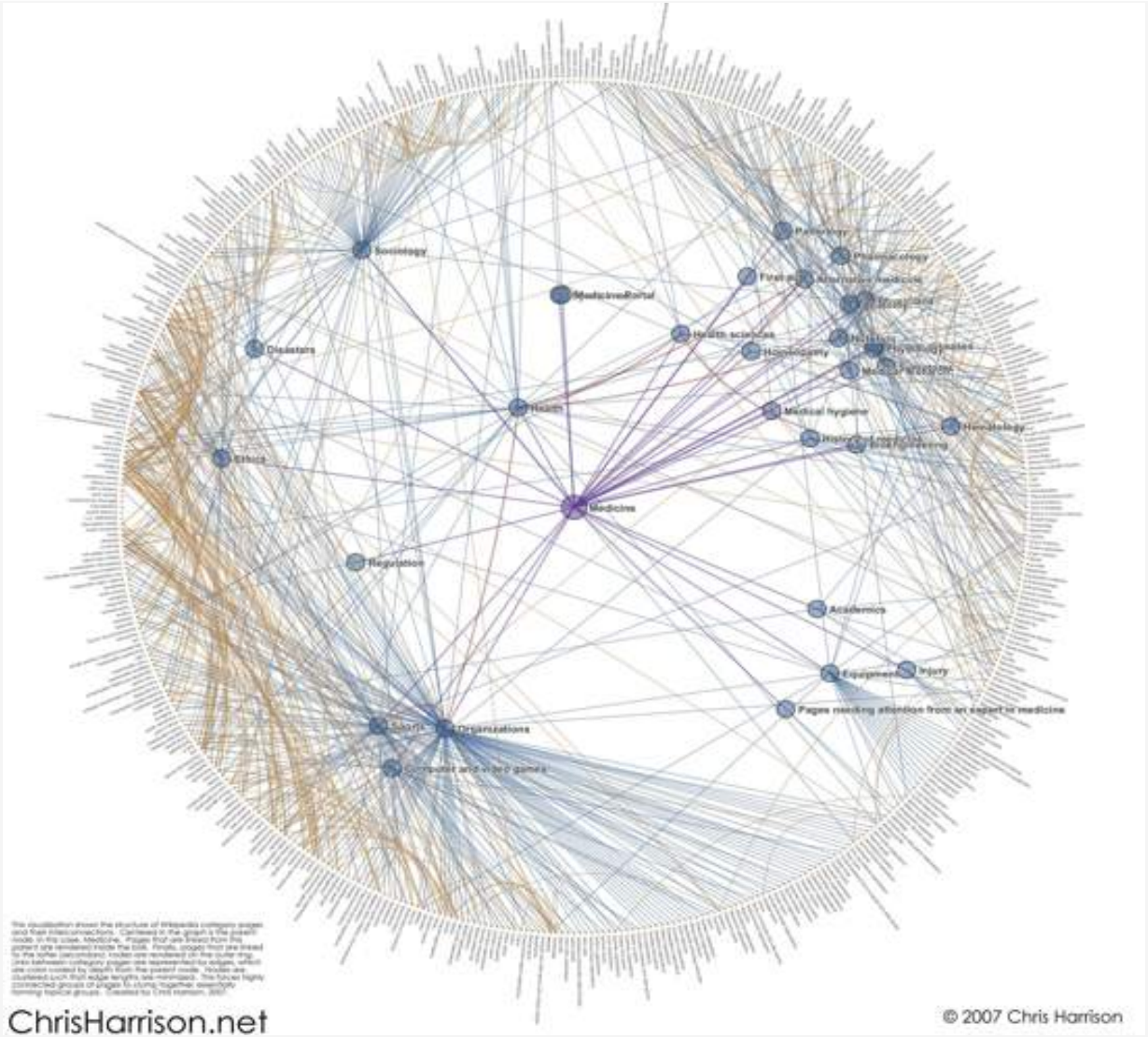

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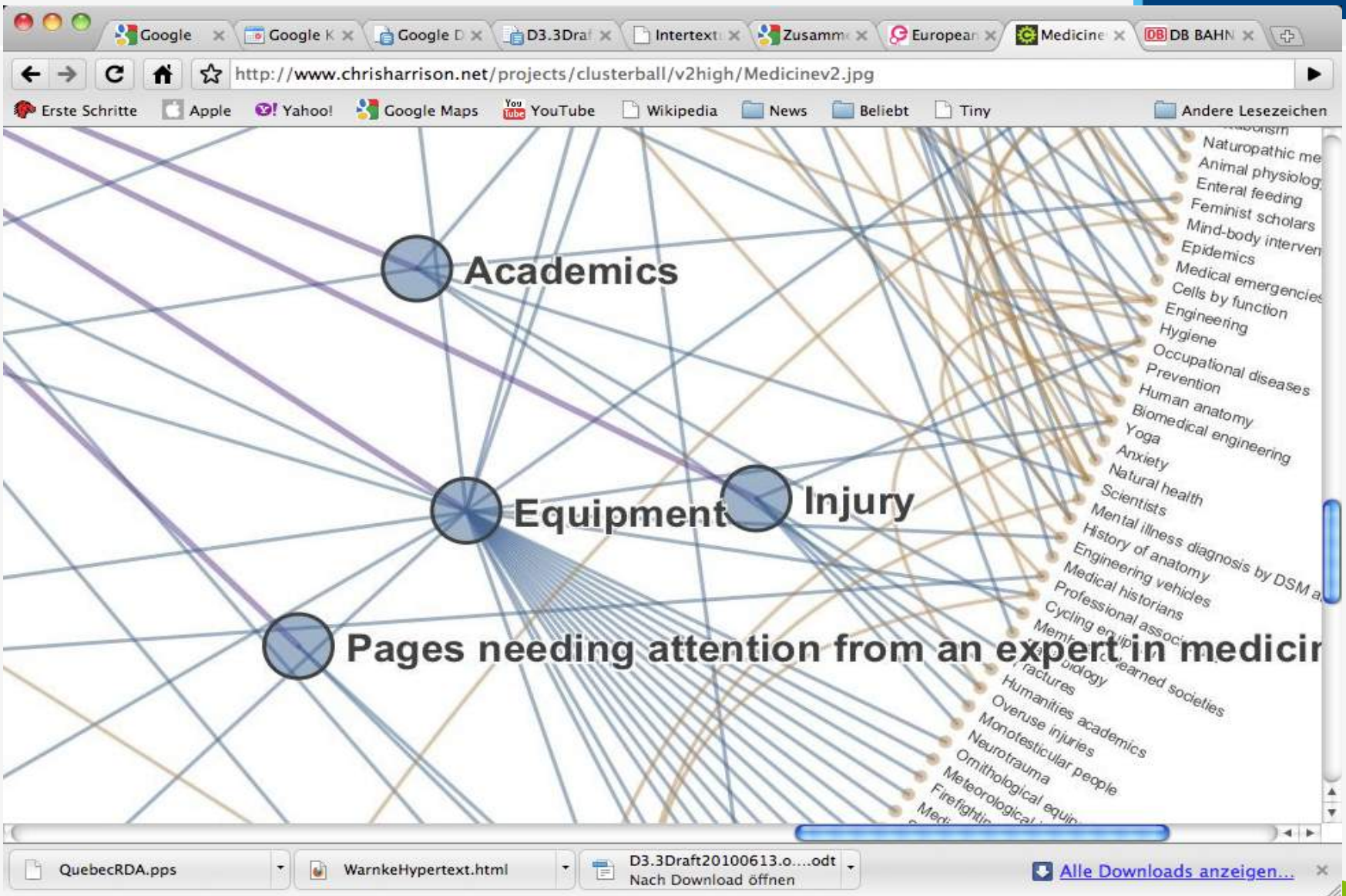
…



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Google Maps
YouTube
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Beliebt
Tiny
Andere Lesezeichen
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Injury
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Naturopathic me
Animal physiolog
Enteral feeding
Feminist scholars
Mind-body interven
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Engineering
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Occupational diseases
Prevention
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Und nun kommt ...

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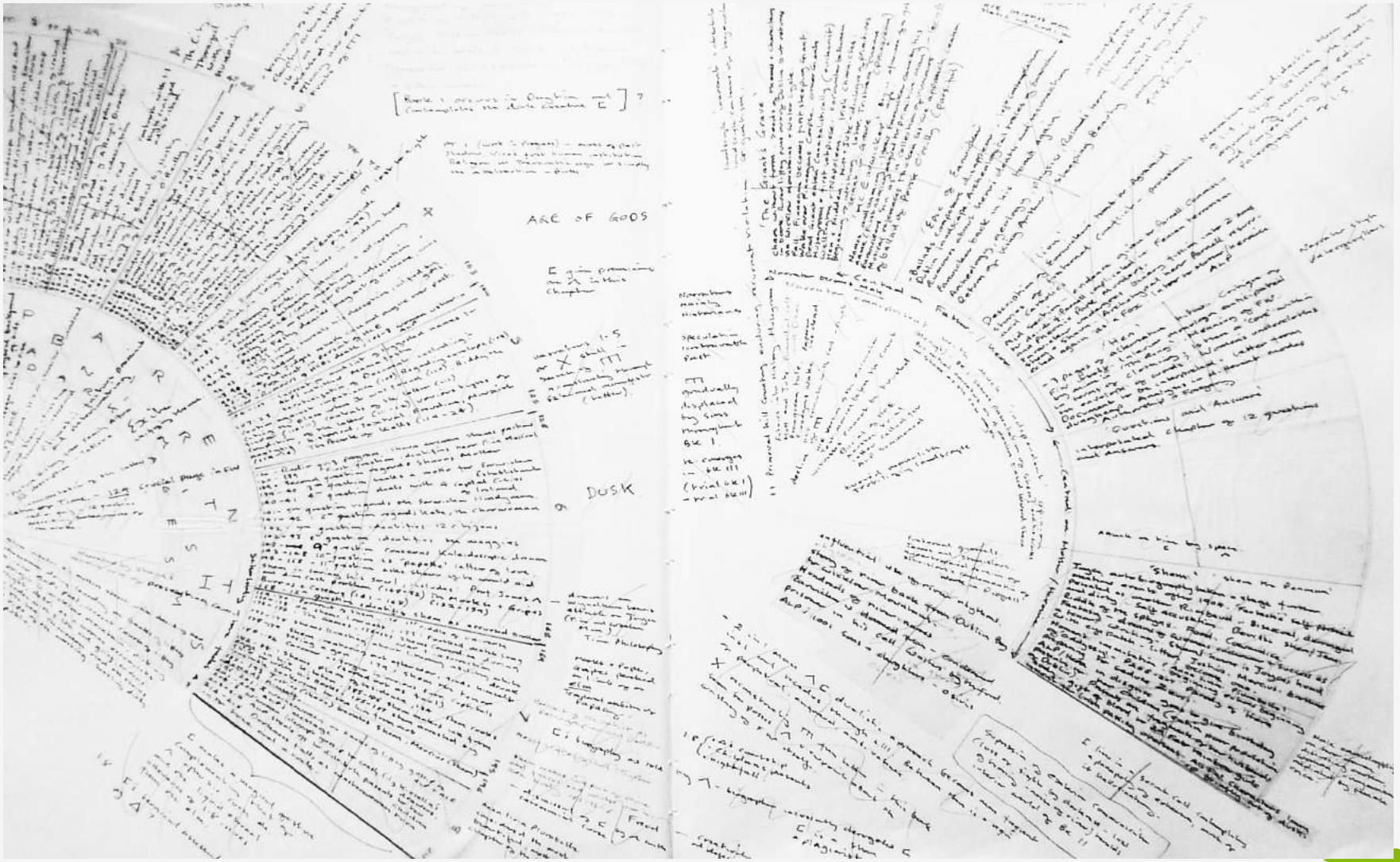

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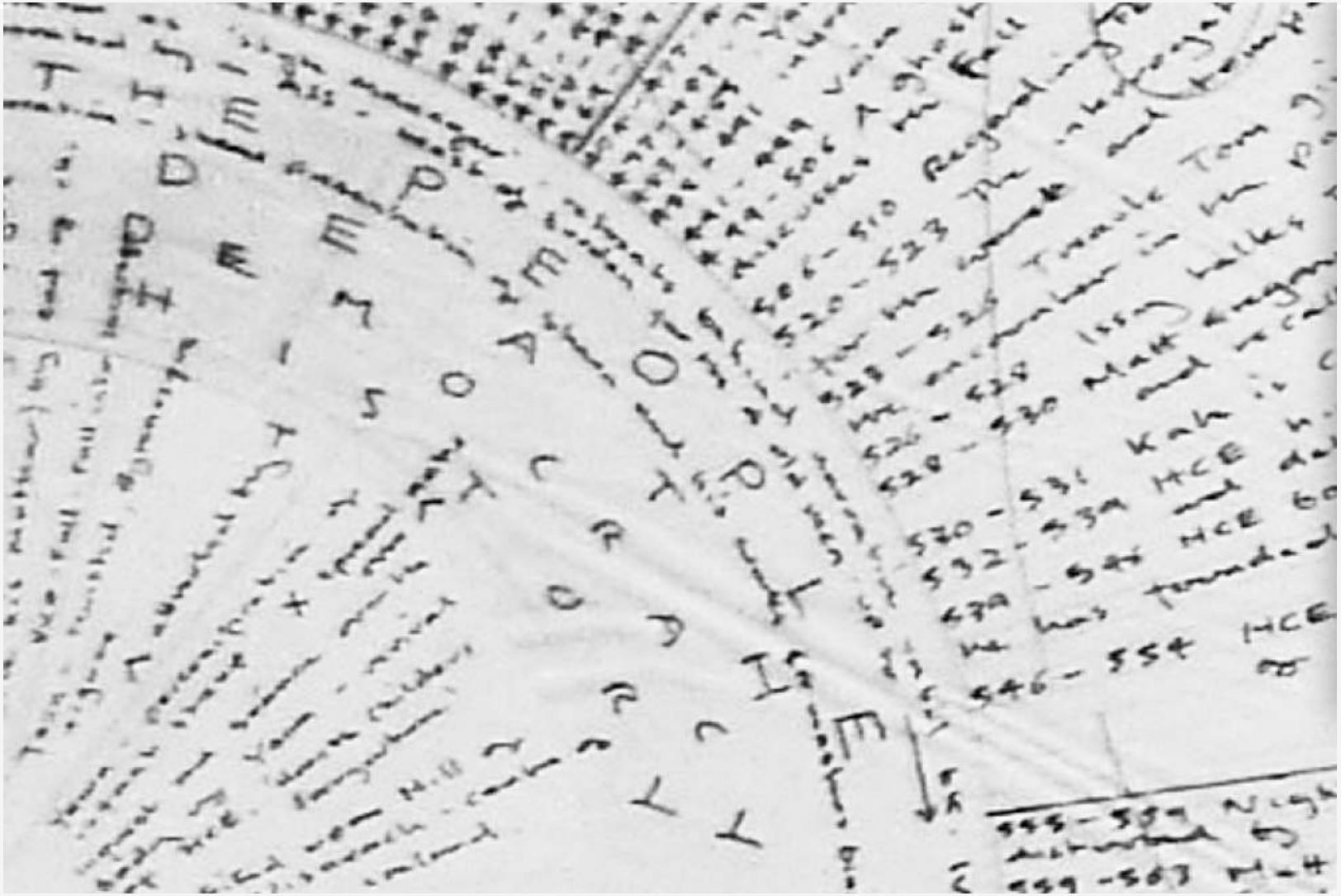

James Joyce

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HyperJoyce

HJS

HYPERMEDIA JOYCE STUDIES

VOLUME 10 (2009)
ISSN 1801-1020

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& links to jj sites
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Finnegans Web

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Finnegans Web

Start

BOOK:

I	1	2	3	4
	5	6	7	8
II	1	2	3	4
III	1	2	3	4
IV	0			

A Webified version of
James Joyce's ***Finnegans Wake***.

Jump to Page

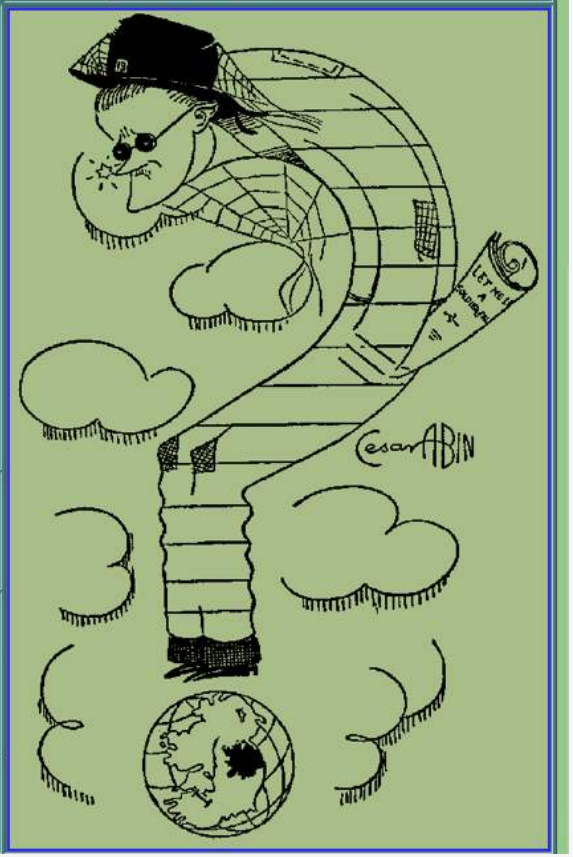
Searchable Index for FW
Fuzzy Associative Agrep search for FW
Searchable Concordances
for FW and for Ulysses

Credits

This HTML version and other electronic versions of James Joyce's **Finnegans Wake** and **Ulysses** are made available via the World Wide Web, FTP and Gopher through the courtesy of Trent University. Both texts are available in HTML and WP 5.1, with most of the graphic and typographic effects included, and in ASCII text without these features.

Dedication - *for Bill Krauss*
Made possible by generous grants of slack from my wife,
disk space, permission and adult guidance from Donald Theall

Finnegans Web



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FW

BOOK: | I | II | III | IV |
|628 | 3 |4 |

riverrun, past Eve and Adam's, from swerve of shore to bend 1
of bay, brings us by a commodius vicus of recirculation back to 2
Howth Castle and Environs. 3
Sir Tristram, violer d'amores, fr'over the short sea, had passen- 4
core rearrived from North Armorica on this side the scraggy 5
isthmus of Europe Minor to wielderfight his penisolate war: nor 6
had topsawyer's rocks by the stream Oconee exaggerated themselse 7
to Laurens County's gorgios while they went doublin their mumper 8
all the time: nor avoice from afire bellowsed mishe mishe to 9
tauftauf thuartpeatrick: not yet, though venissoon after, had a 10
kidscad buttended a bland old isaac: not yet, though all's fair in 11
vanessy, were sosie sesthers wroth with twone nathandjoe. Rot a 12
peck of pa's malt had Jhem or Shen brewed by arclight and rory 13
end to the regginbrow was to be seen ringsome on the aquaface. 14
The fall (bababadalgharaghtakamminarronnkonnbronntonner- 15

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Finnegans Wake

Ist eine an der Oberfläche scheinbar völlig linear serialisierte Textordnung …
… der jedoch ein komplexes vielsprachiges Bedeutungsnetz unterliegt!
Konstitutiv für dieses Bedeutungsnetz sind
- Nicht-Linearität
- Nicht-Hierarchie
- Konnotation und Assoziation

→ Sehr viel 'Xanadu'!

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„… by a commodius vicus of recirculation …“
(FW 01.02)

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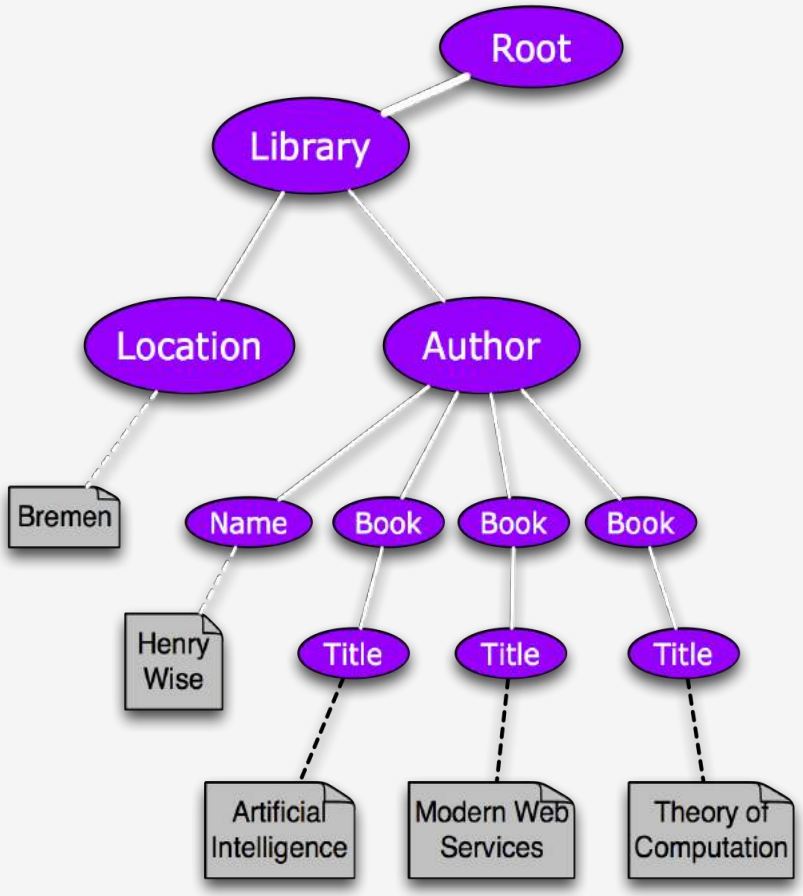
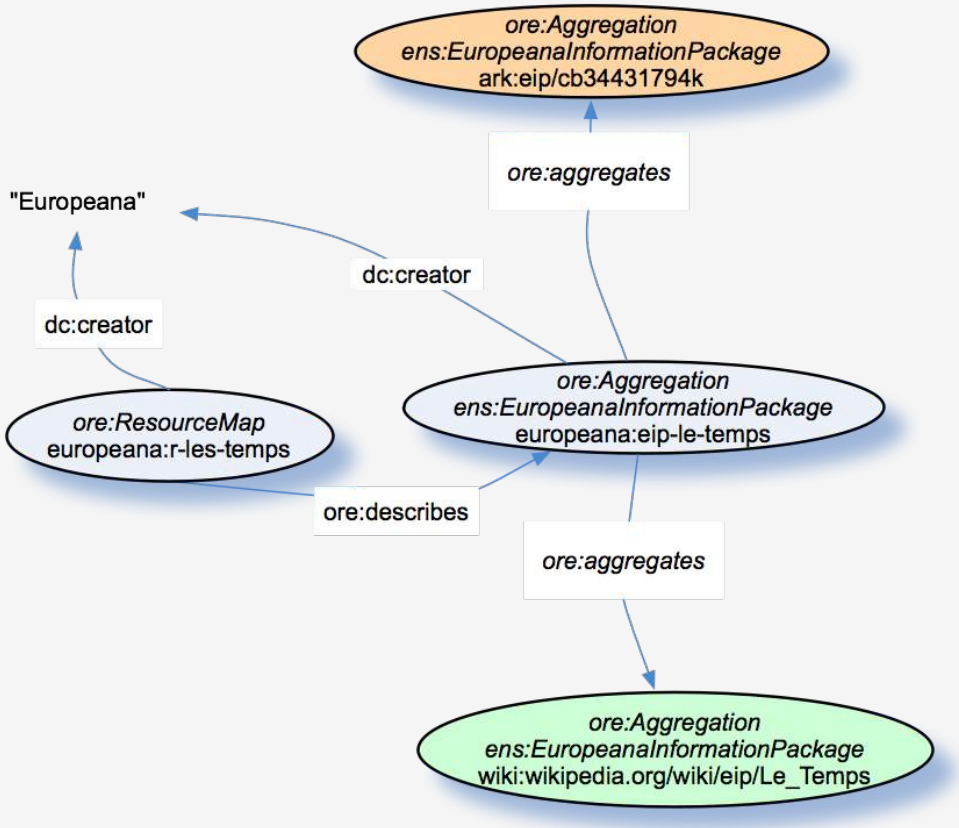
XML: hierarchical Tree



RDF: networked Graph



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Was hätten sie damit gemacht?

- Die komplexen, hierarchischen Baumstrukturen von XML hätten Schmidt wahrscheinlich sehr gefallen ...
- ... und Joyce hätten sie nicht im geringsten interessiert.
- Im Gegenzug: wenn überhaupt etwas, dann hätten Joyce die offenen semantischen Netzstrukturen von RDF interessiert ...
- ... mit denen Schmidt wahrscheinlich wieder nicht so viel hätte anfangen können.

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The Europeana Data Model (EDM) in the LoD Context

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EDM – what is it? And what not?

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- EDM is the **metadata model** replacing the ESE …
- … a model for making statements about **digital representations** of cultural heritage objects
- … a model for **contextualising** such representations
- EDM is **not an object model** (but might be combined with object and process models)!
- EDM is an **RDF based graph model**
- *EDM enables modeling of objects and context and thus **knowledge generation***

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EDM: Classes

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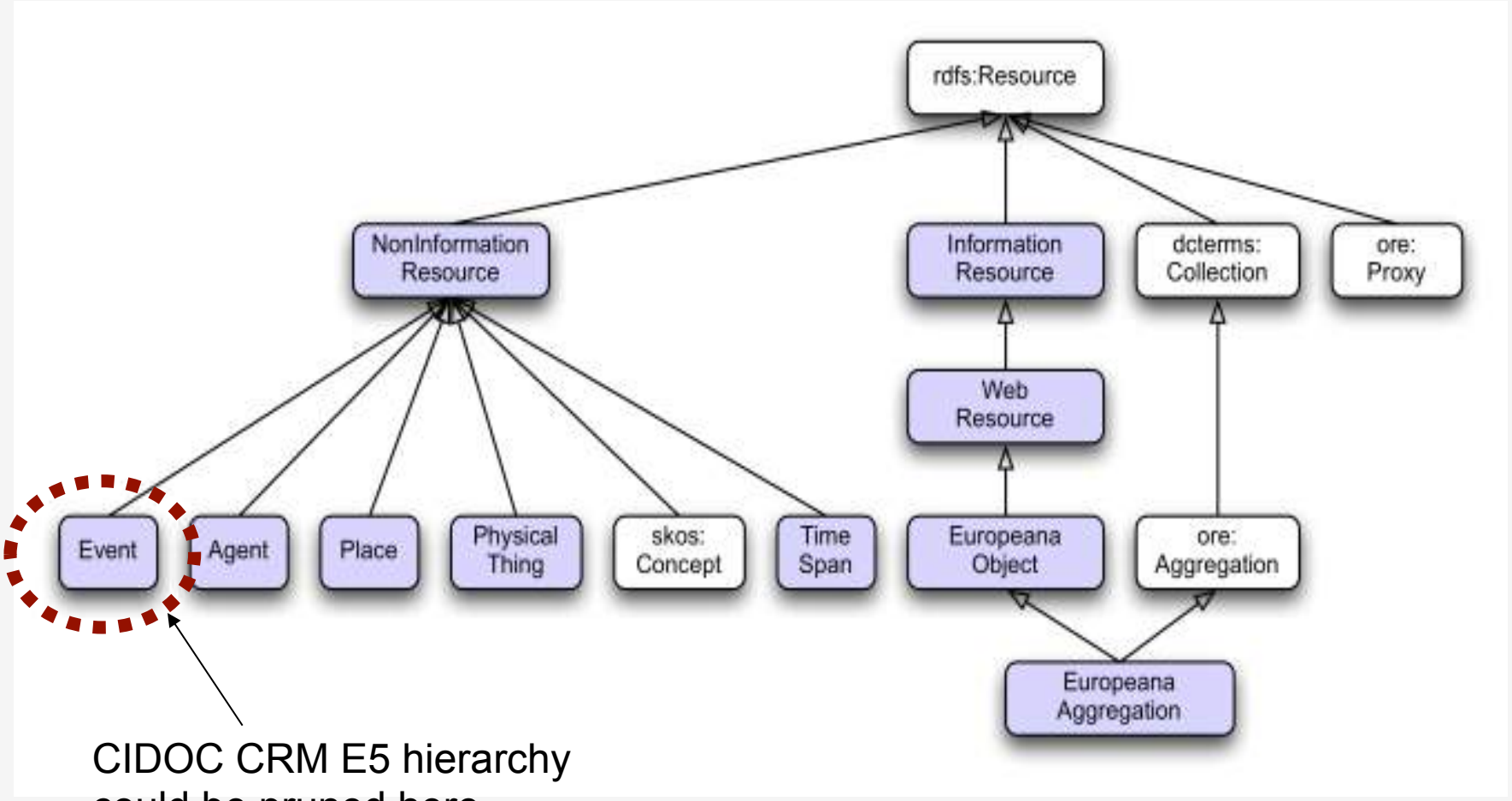

CIDOC CRM E5 hierarchy could be pruned here

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EDM: Properties

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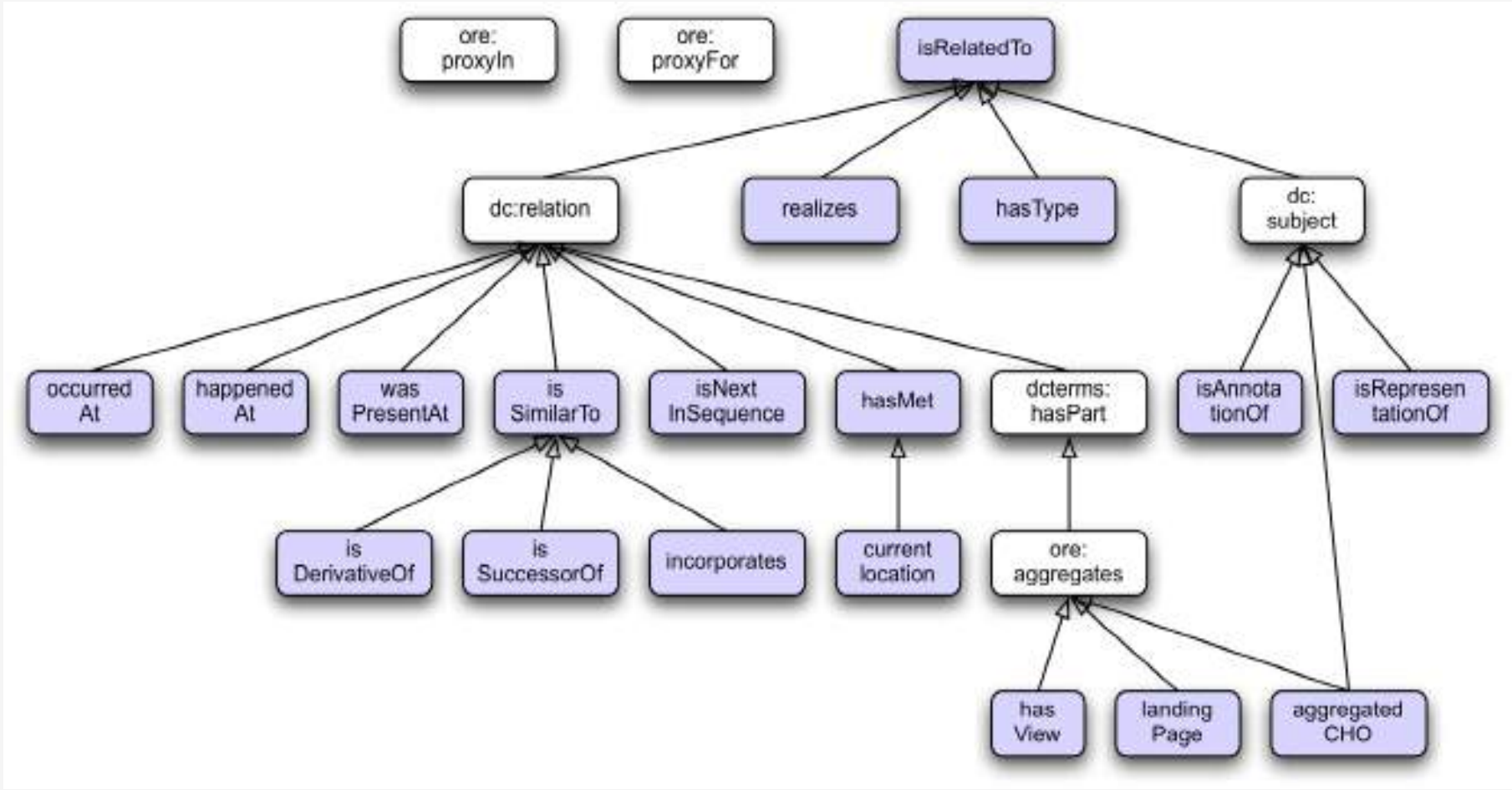

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Mona Lisa: French Ministry of Culture

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Réponse n° 1

Domaine	peinture
Type d'objet	tableau
Titre	**PORTRAIT DE MONA LISA (1479-1528) ; DITE LA JOCONDE**
Auteur/exécutant	LEONARDO DI SER PIERO DA VINCI ; VINCI Léonard de (dit)
Précision auteur/exécutant	Vinci, 1452 ; Amboise, 1519
Ecole	Italie
Période création/exécution	1er quart 16e siècle
Millésime création/exécution	1503 entre ; 1506 et
Genèse	oeuvre en rapport ; reproduit en gravure
Historique	commandé par le florentin Francesco del Giocondo, époux de Mona Lisa entre 1503 et 1506 ; nombreuses copies dont une conservée au Louvre ; gravé par Fauchery, par Filhol, par Landon
Matériaux/techniques	peinture à l'huile ; bois
Mesures	77 H ; 53 L
Sujet représenté	portrait (Mona Lisa, femme, à mi-corps, de trois-quarts, assis, accoudé, loggia, Italien) ; fond de paysage (montagne, rocher, cours d'eau, pont, plaine, route)
Date sujet représenté	1479-1528
Lieu de conservation	Paris ; musée du Louvre département des Peintures
	Musée de France *au sens de la loi n°2002-5 du 4 janvier 2002*
Statut juridique	propriété de l'Etat ; musée du Louvre département des Peintures
Anciennes appartenances	François Ier ; Couronne de France
Numéro d'inventaire	INV 779
Commentaires	légère diminution du tableau sur les côtés (environ 7 mm) ; acheté vraisemblablement vers 1519, après la mort de l'artiste
Bibliographie	HEYDENRICH 6 ; OTTINO DELLA CHIESA 31 ; VILLOT I 484 ; HAUTECOEUR 1601 ; C.S.I. 1981, P 192
Copyright notice	© Musée du Louvre, © Direction des Musées de France, 1999
Crédits photographiques	© Réunion des musées nationaux ; © Hervé Lewandowski ; © Thierry Le Mage
	commande reproduction et/ou conditions d'utilisation
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Metadata Record in EDM

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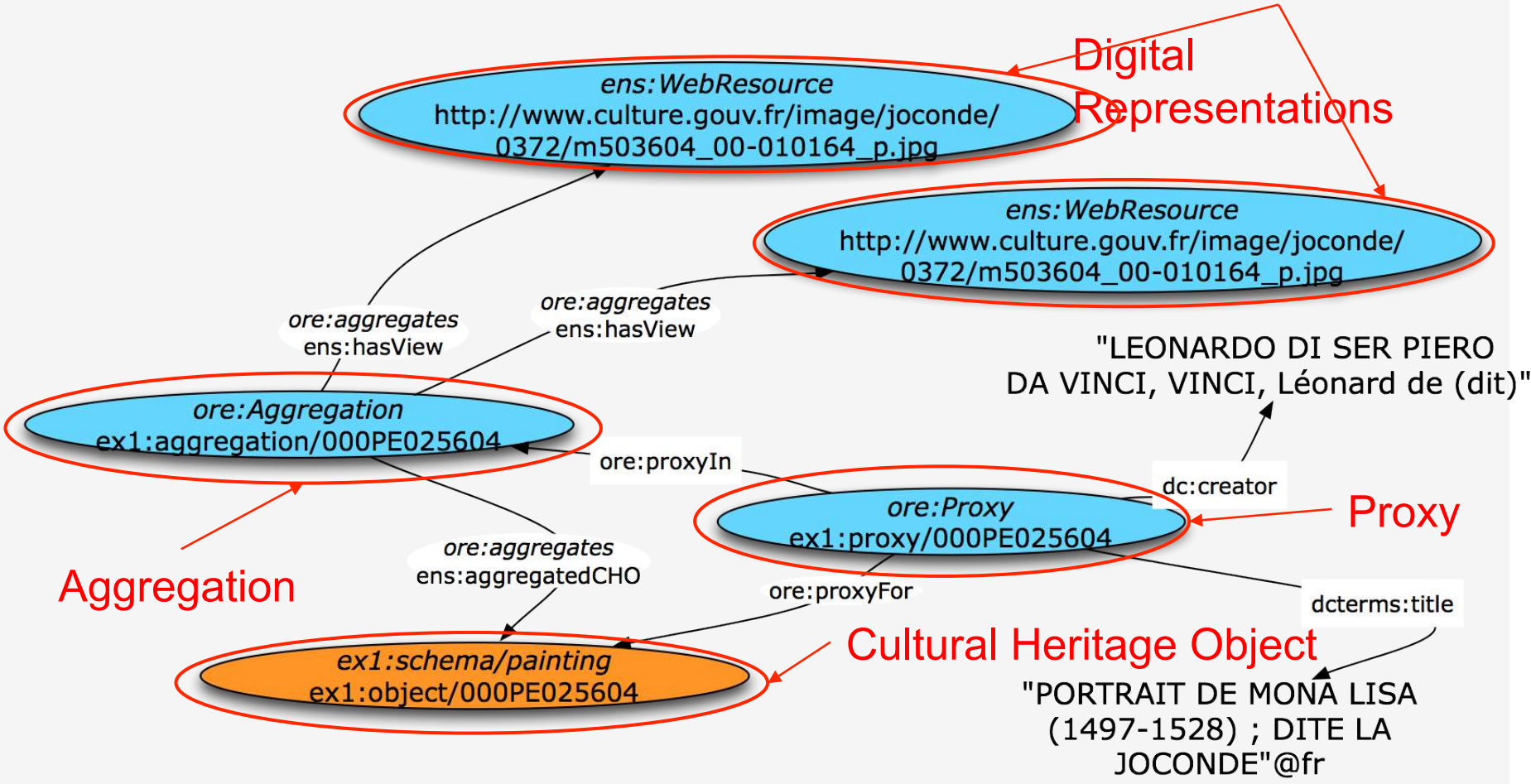

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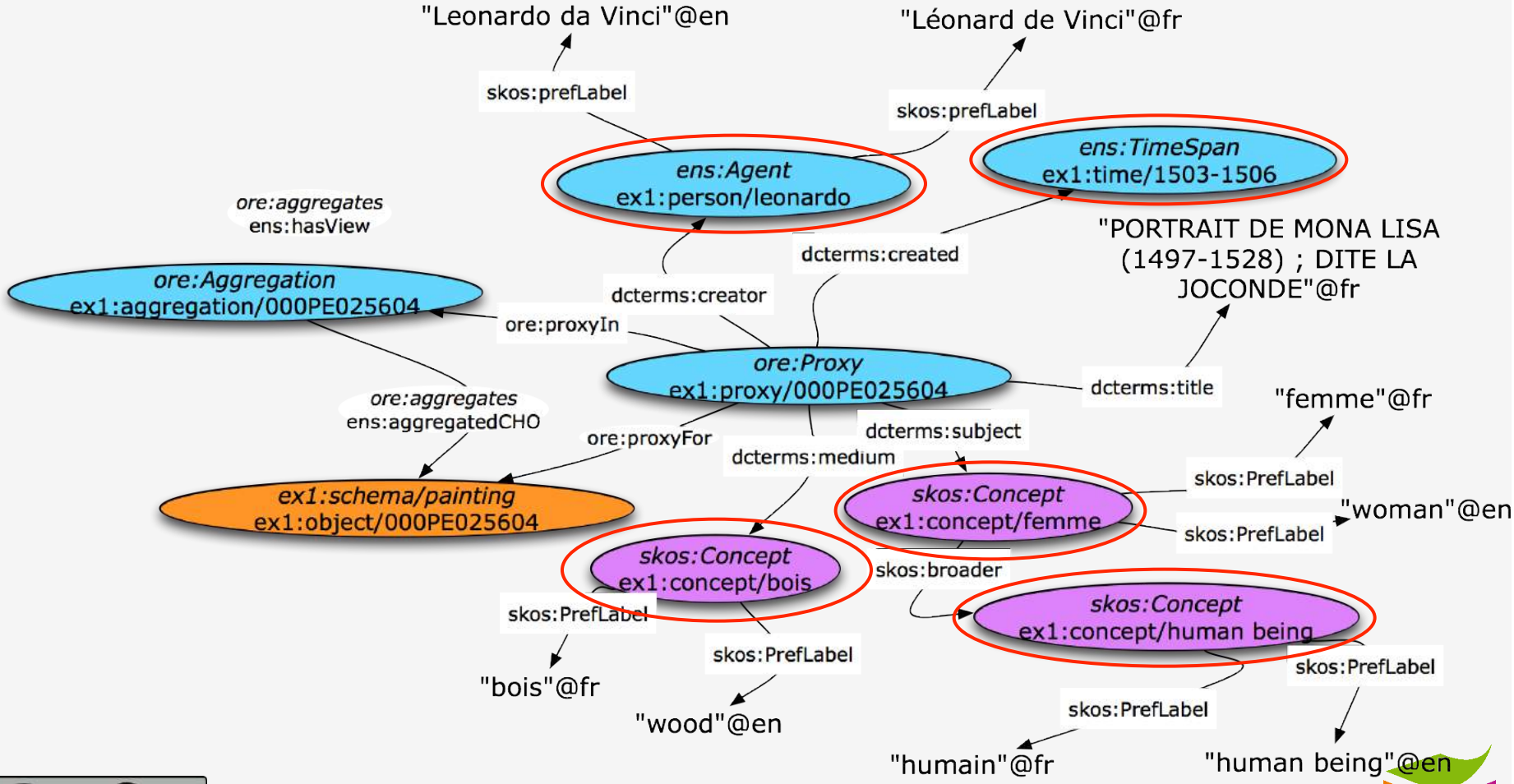
Semantic Enrichment

ens:Agent: persons or organizations

ens:Place: spatial entities

ens:TimeSpan: time periods or dates

skos:Concept: entities from KOS



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Event-Centric Modeling

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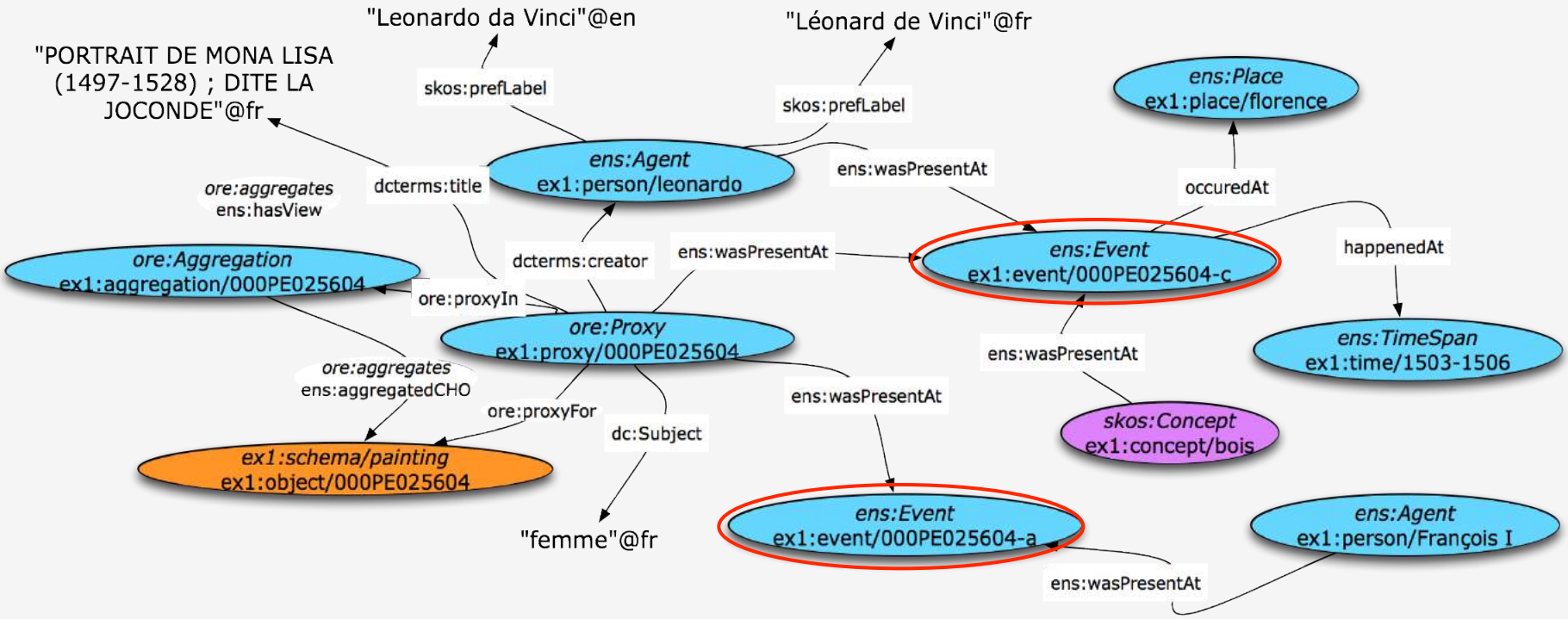
Preserving and exploiting original data also means being compatible with descriptions beyond simple object level (→ CIDOC CRM!)



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Complex Objects

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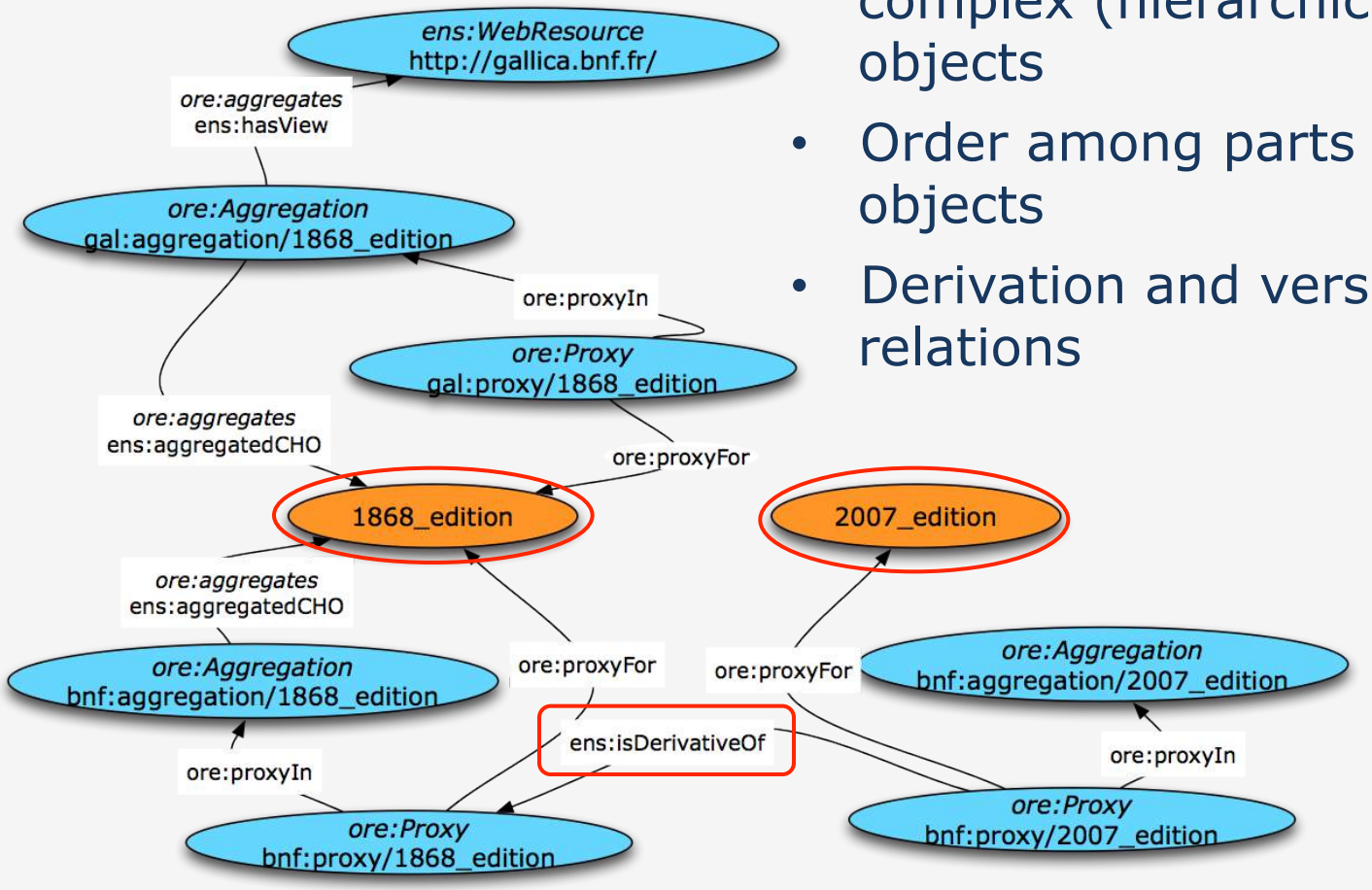

- Part-whole links for complex (hierarchical) objects
- Order among parts of objects
- Derivation and versioning relations

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102 $aFR
105 $a||||z 00|||
106 $ar
2001 $a^Les %%fleurs du mal$bTexte imprimé$fpar Charles
Baudelaire
210 $aParis$cPoulet-Malassis et De Broise$d1857
215 $a248 p.$d19 cm
676 $a841.8$v22
686 $a840$2Cadre de classement de la Bibliographie
nationale française
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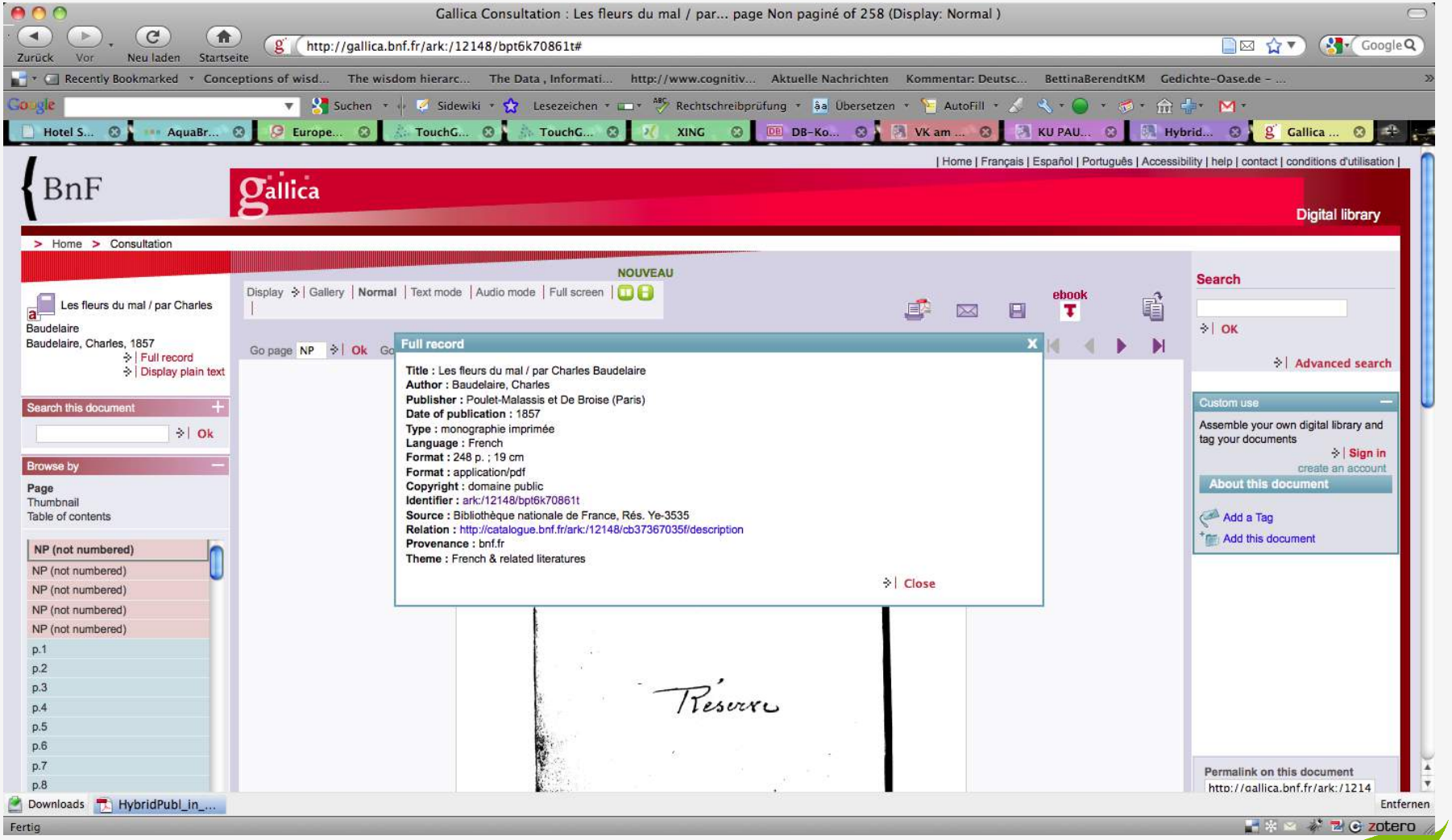

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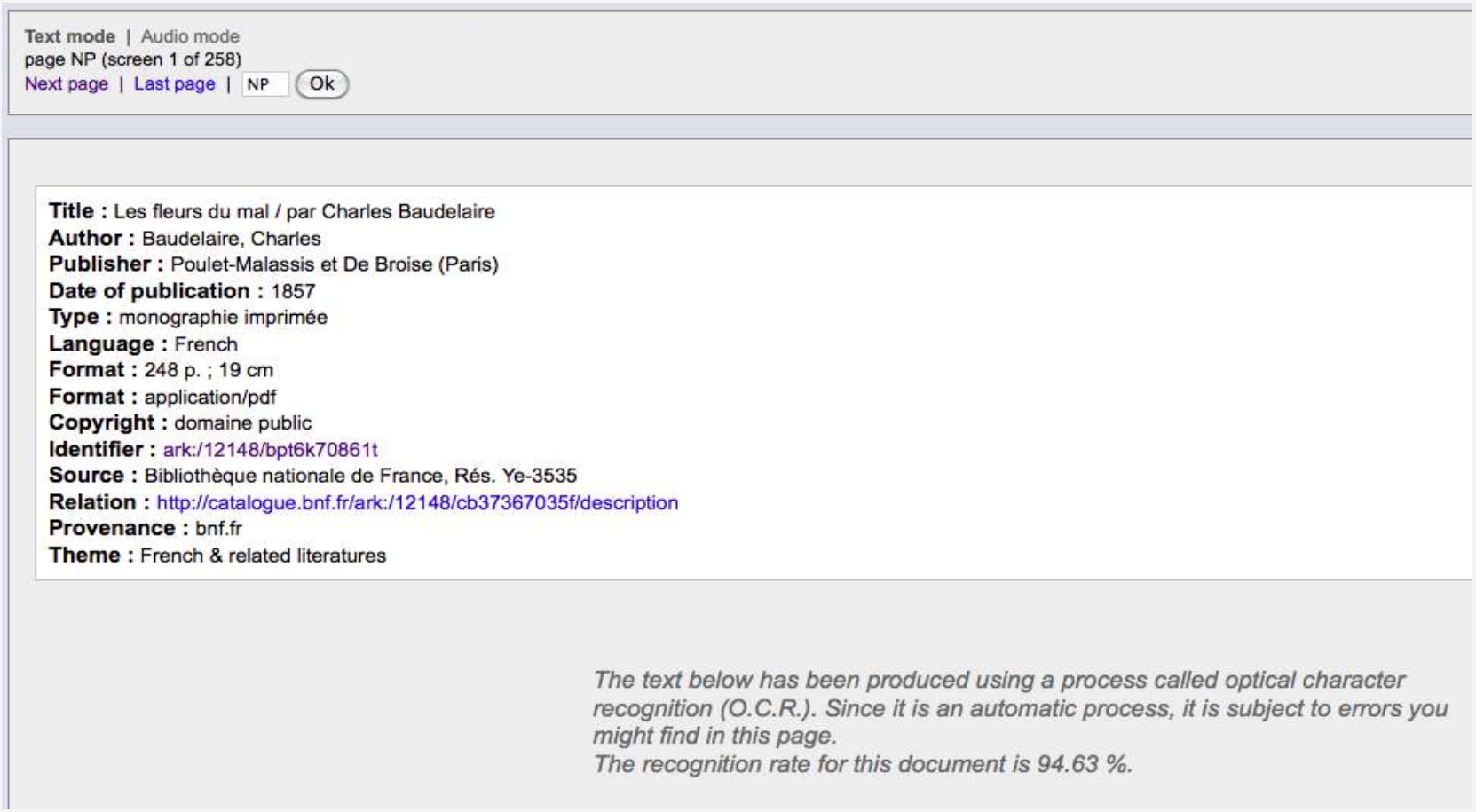

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page NP (screen 1 of 258)
Next page | Last page | NP Ok

Title : Les fleurs du mal / par Charles Baudelaire
Author : Baudelaire, Charles
Publisher : Poulet-Malassis et De Broise (Paris)
Date of publication : 1857
Type : monographie imprimée
Language : French
Format : 248 p. ; 19 cm
Format : application/pdf
Copyright : domaine public
Identifier : ark:/12148/bpt6k70861t
Source : Bibliothèque nationale de France, Rés. Ye-3535
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Provenance : bnf.fr
Theme : French & related literatures

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Les Fleurs du Mal: EDM

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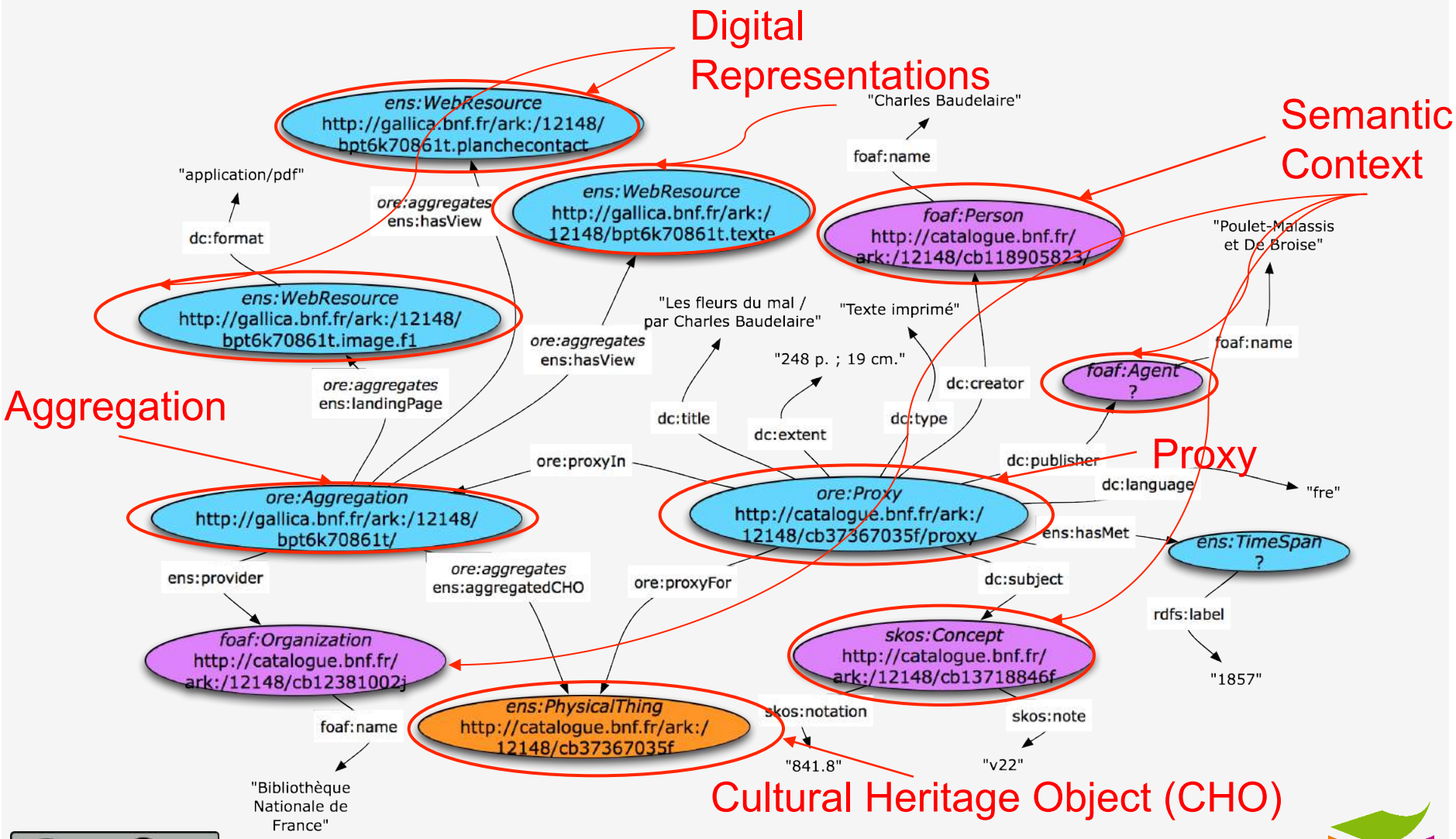

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What can you use it for:
De arte venandi cum avibus

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De Arte Venandi … (1)

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Frederick II, Holy Roman Emperor: De arte venandi cum avibus. Moamin. Gerardus Falconarius. Ghatrif. Grisofus medicus

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Author	Frederick II, Holy Roman Emperor, 1194-1250 Gerardus, Falconarius Ghatrif Grisofus, Medicus
Date of Origin	around 1470
Place of Origin	Italy
Material	parchment
Extent	304 f.
Dimensions	329 x 211 mm
Illuminated	yes
Language	Latin

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De Arte Venandi … (2)

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De Arte Venandi … (3)

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Frédéric II empereur germanique 1194-1250
فردريك الثاني، الإمبراطور الروماني المقدس، 1194-1250
Frederick II, Holy Roman Emperor Roman emperor, 1194-1250
VIAF ID: 66596013 (Personal)
Permalink: http://viaf.org/viaf/66596013

Vorzugsbezeichnungen

100 0 _ ‡a Frederick ‡b II, ‡c Holy Roman Emperor, ‡d 1194-1250
100 0 _ ‡a Fréderic ‡b II, ‡c empereur germanique, ‡d 1194-1250
200 _ | ‡a Frédéric ‡d II ‡c empereur germanique ‡f 1194-1250
100 0 _ ‡a فردريك ‡b الثاني، ‡c الإمبراطور الروماني المقدس، ‡d 1194-1250
100 0 _ ‡a Frederick ‡b II, ‡c Holy Roman Emperor, ‡d 1194-1250
100 0 _ ‡a Frederick ‡b II, ‡c Holy Roman Emperor, ‡d 1194-1250
100 1 _ ‡a Frederick II, Holy Roman Emperor ‡g Roman emperor, 1194-1250

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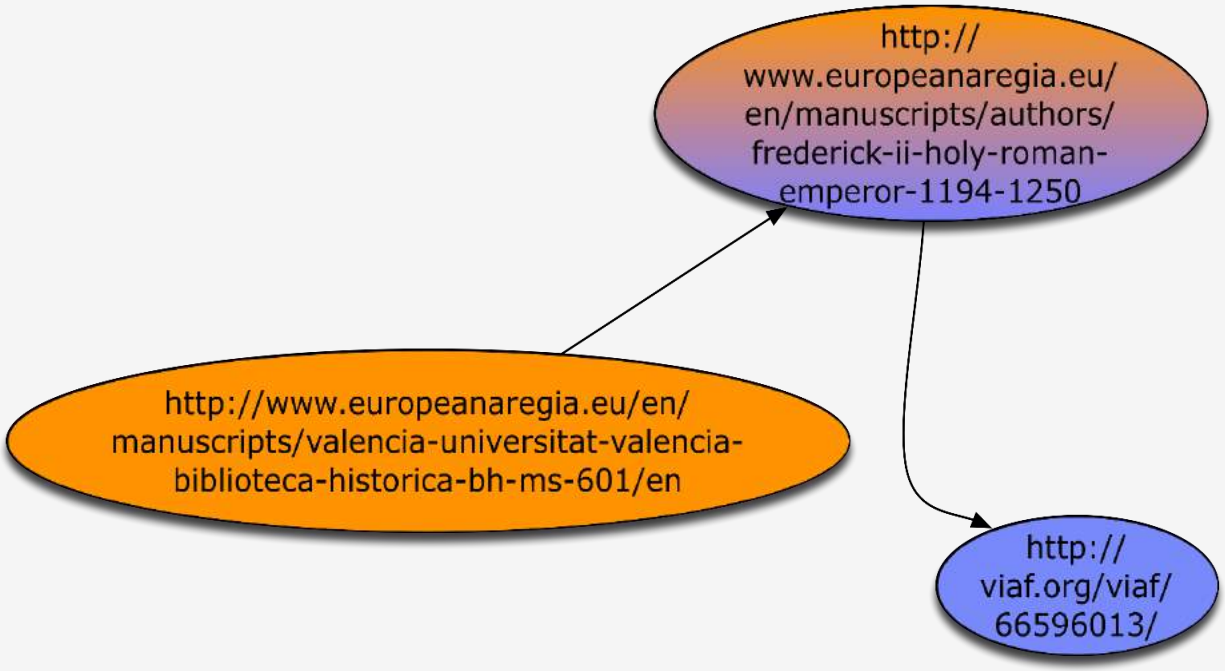
De Arte Venandi … Subgraph 1



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De Arte Venandi … (4)

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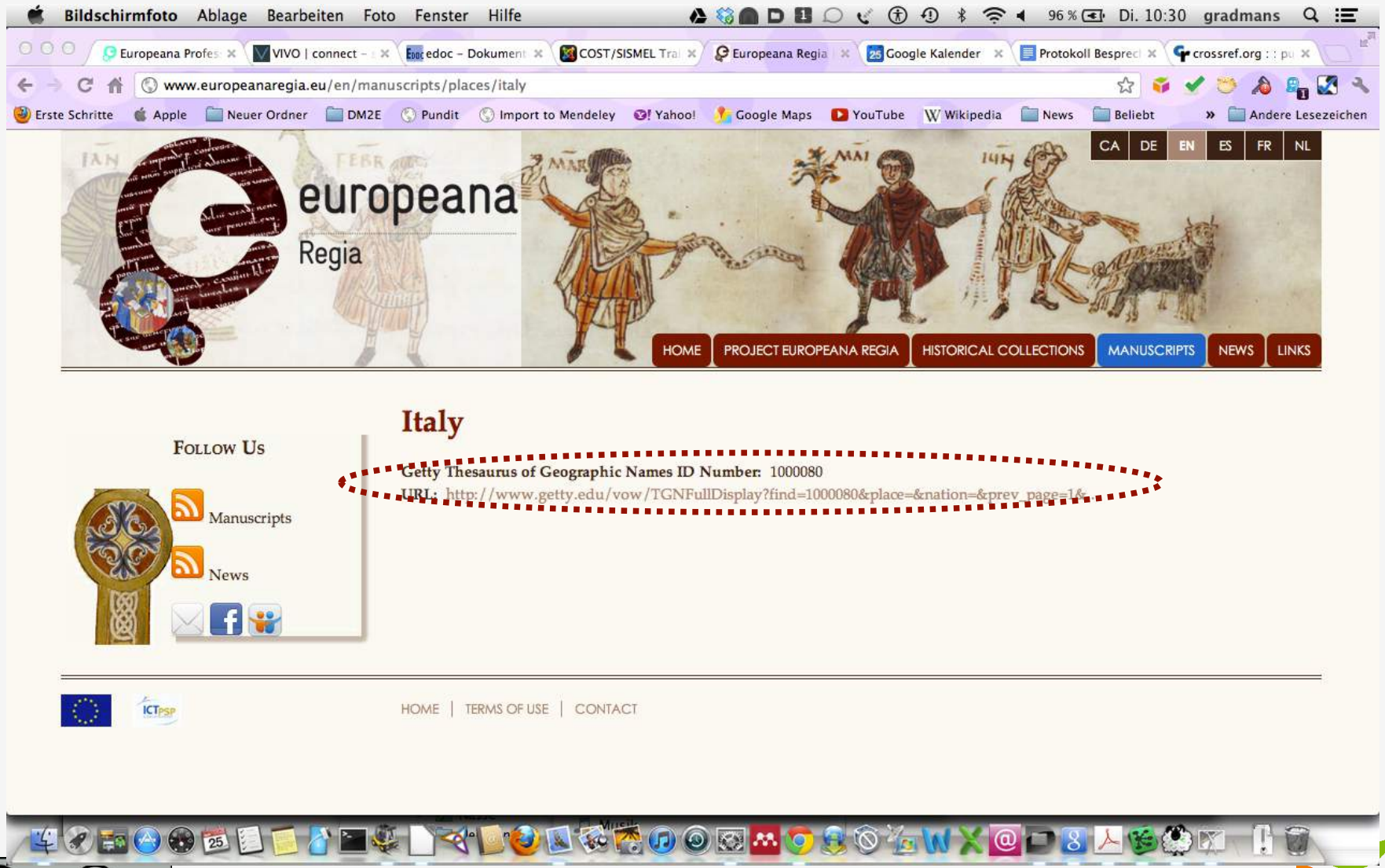

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De Arte Venandi … (5)

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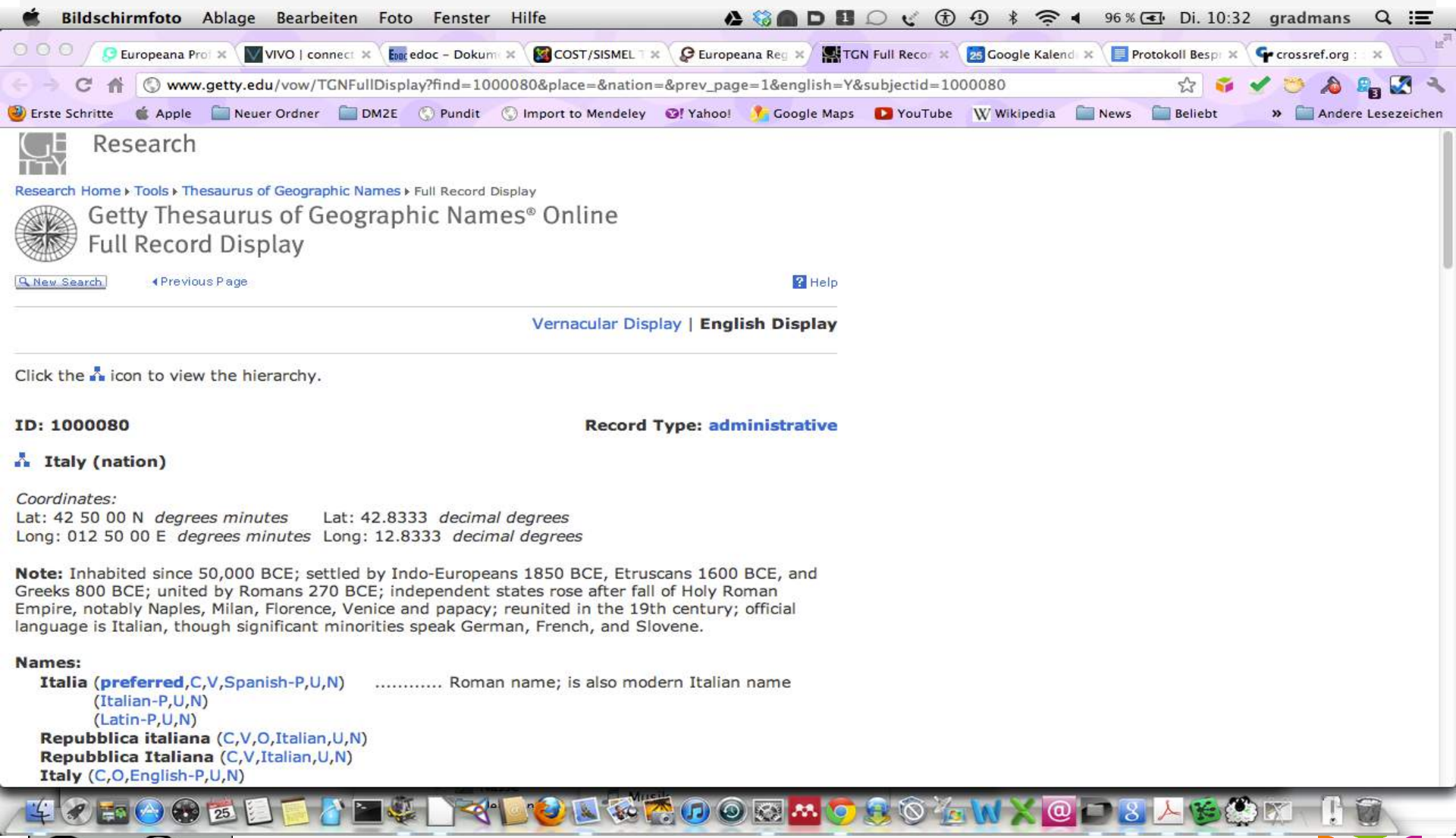

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Click the icon to view the hierarchy.

ID: 1000080 **Record Type: administrative**

Italy (nation)

Coordinates:
Lat: 42 50 00 N *degrees minutes* Lat: 42.8333 *decimal degrees*
Long: 012 50 00 E *degrees minutes* Long: 12.8333 *decimal degrees*

Note: Inhabited since 50,000 BCE; settled by Indo-Europeans 1850 BCE, Etruscans 1600 BCE, and Greeks 800 BCE; united by Romans 270 BCE; independent states rose after fall of Holy Roman Empire, notably Naples, Milan, Florence, Venice and papacy; reunited in the 19th century; official language is Italian, though significant minorities speak German, French, and Slovene.

Names:
Italia (**preferred**,C,V,Spanish-P,U,N) ..... Roman name; is also modern Italian name
(Italian-P,U,N)
(Latin-P,U,N)
Repubblica italiana (C,V,O,Italian,U,N)
Repubblica Italiana (C,V,Italian,U,N)
Italy (C,O,English-P,U,N)

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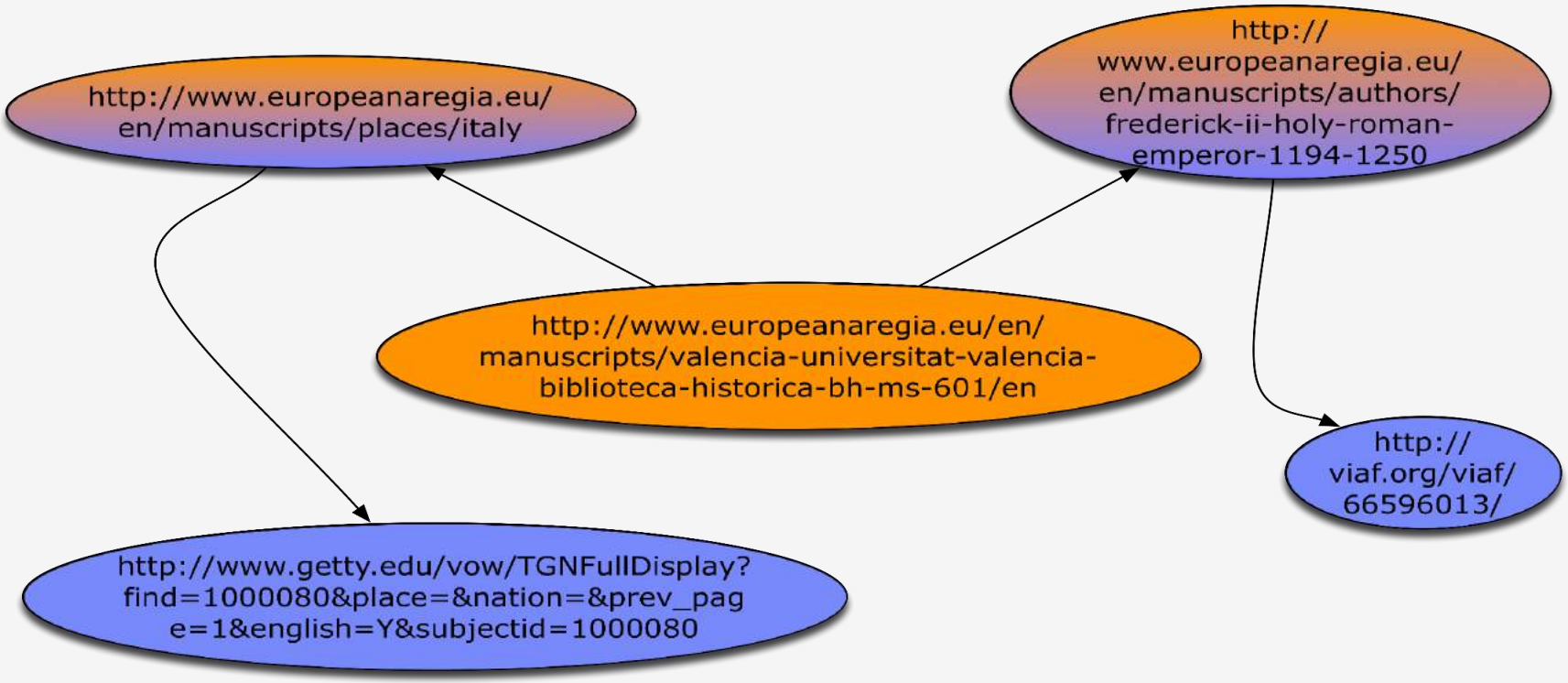
De Arte Venandi … Subgraphs 1+2



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De Arte Venandi … (6)

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Frederick II, Holy Roman Emperor: De arte venandi cum avibus. Moamin. Gerardus Falconarius. Ghatrif. Grisofus medicus

Shelfmark	Valencia Universitat de València, Biblioteca Històrica BH Ms. 601
Author	Frederick II, Holy Roman Emperor, 1194-1250 Gerardus, Falconarius Ghatrif Grisofus, Medicus
Date of Origin	around 1470
Place of Origin	Italy
Material	parchment
Extent	304 f.
Dimensions	329 x 211 mm
Illuminated	yes
Language	Latin

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De Arte Venandi … (6)

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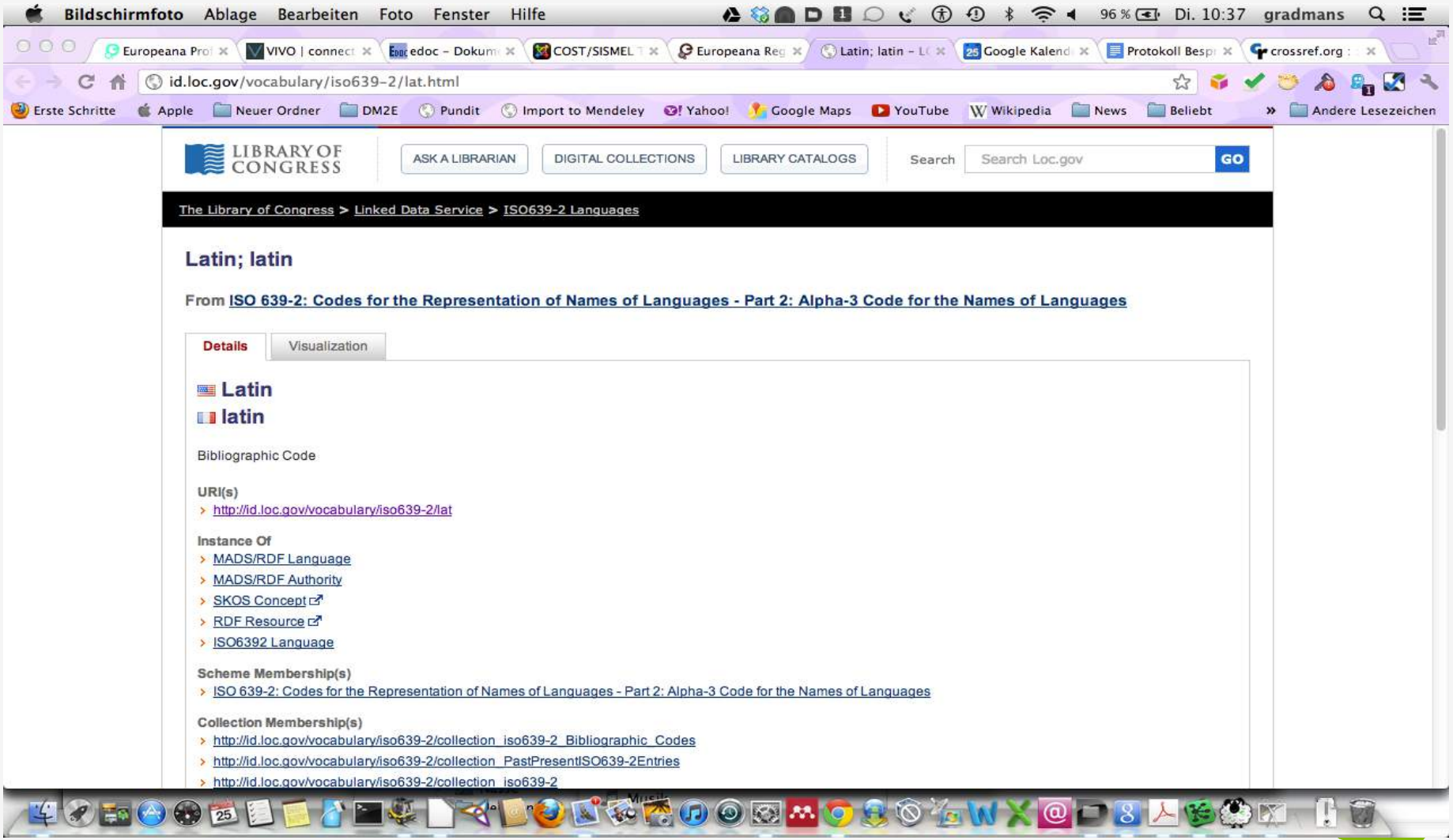

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De Arte Venandi … (6)

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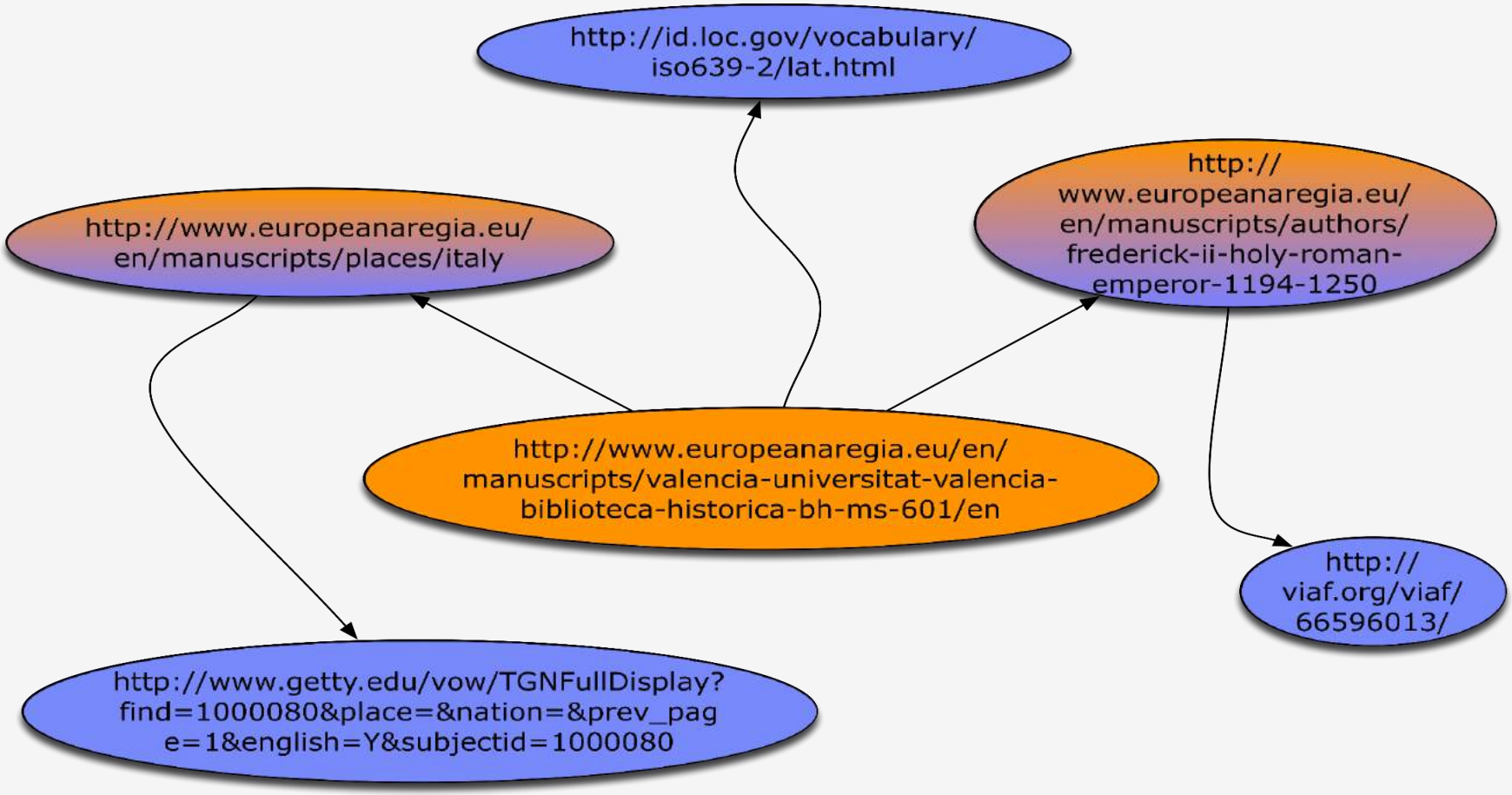

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De Arte Venandi … done 'right'

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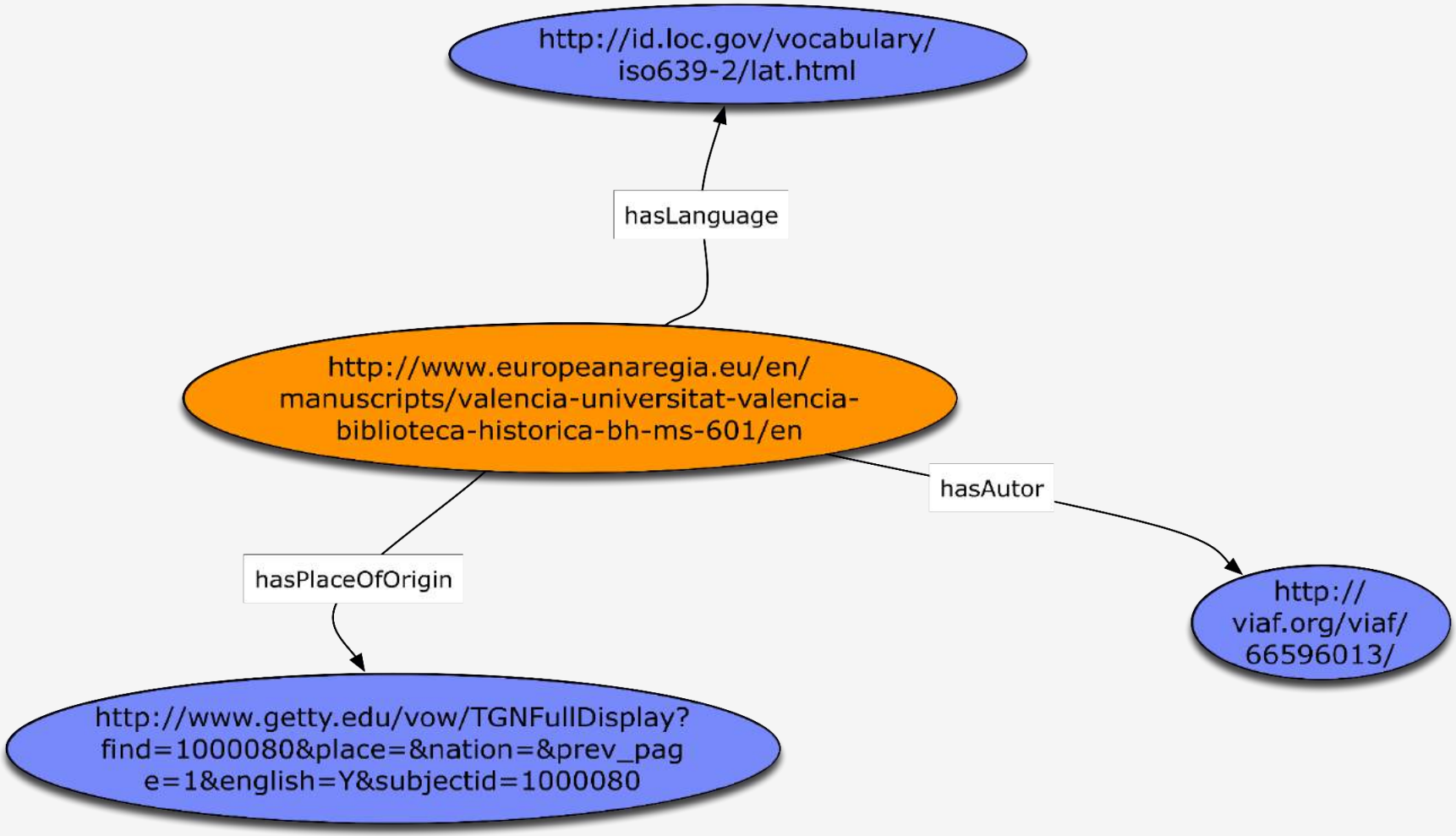

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De Arte Venandi … there's more!

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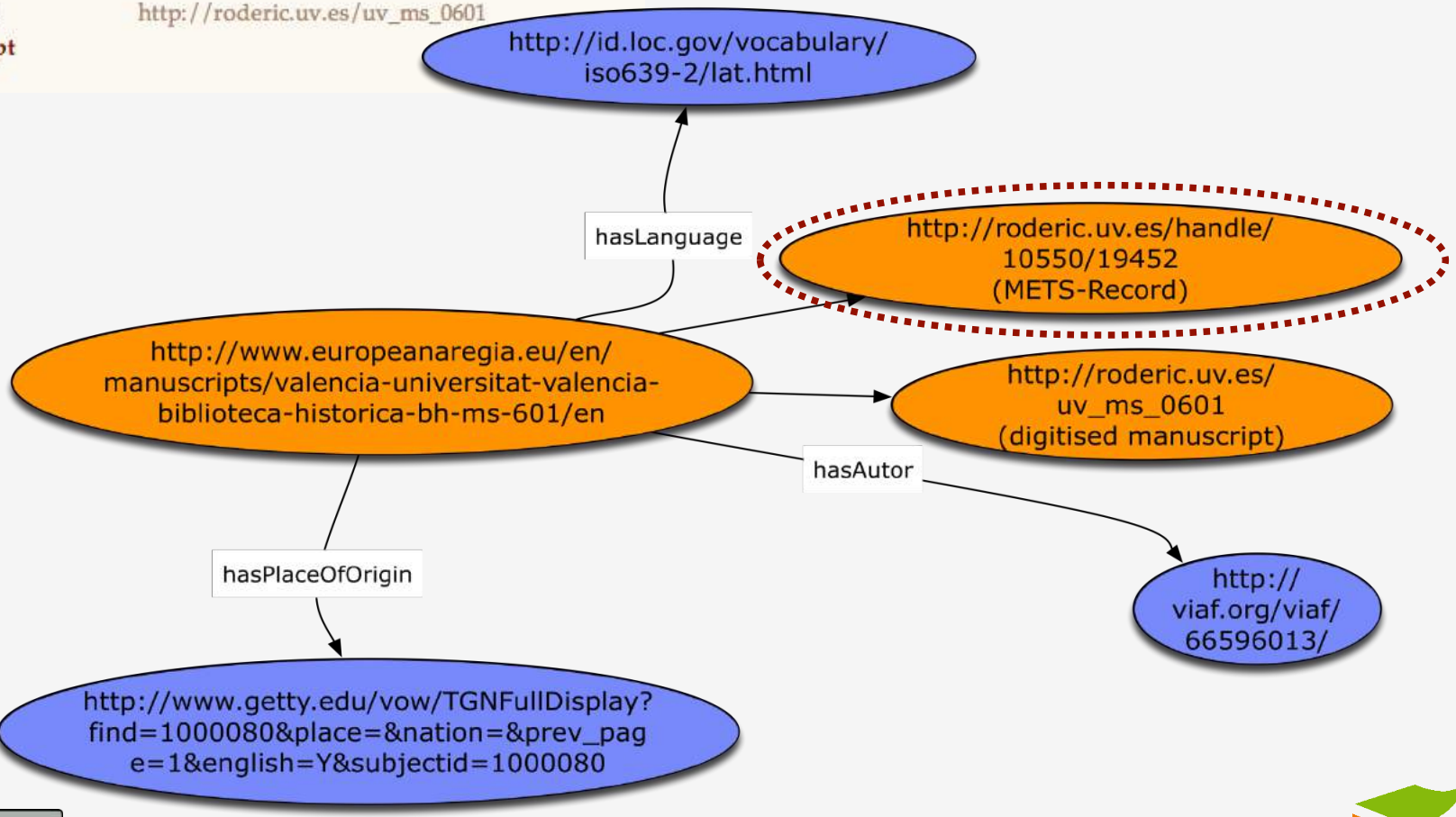

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De Arte Venandi … there's more (2)!

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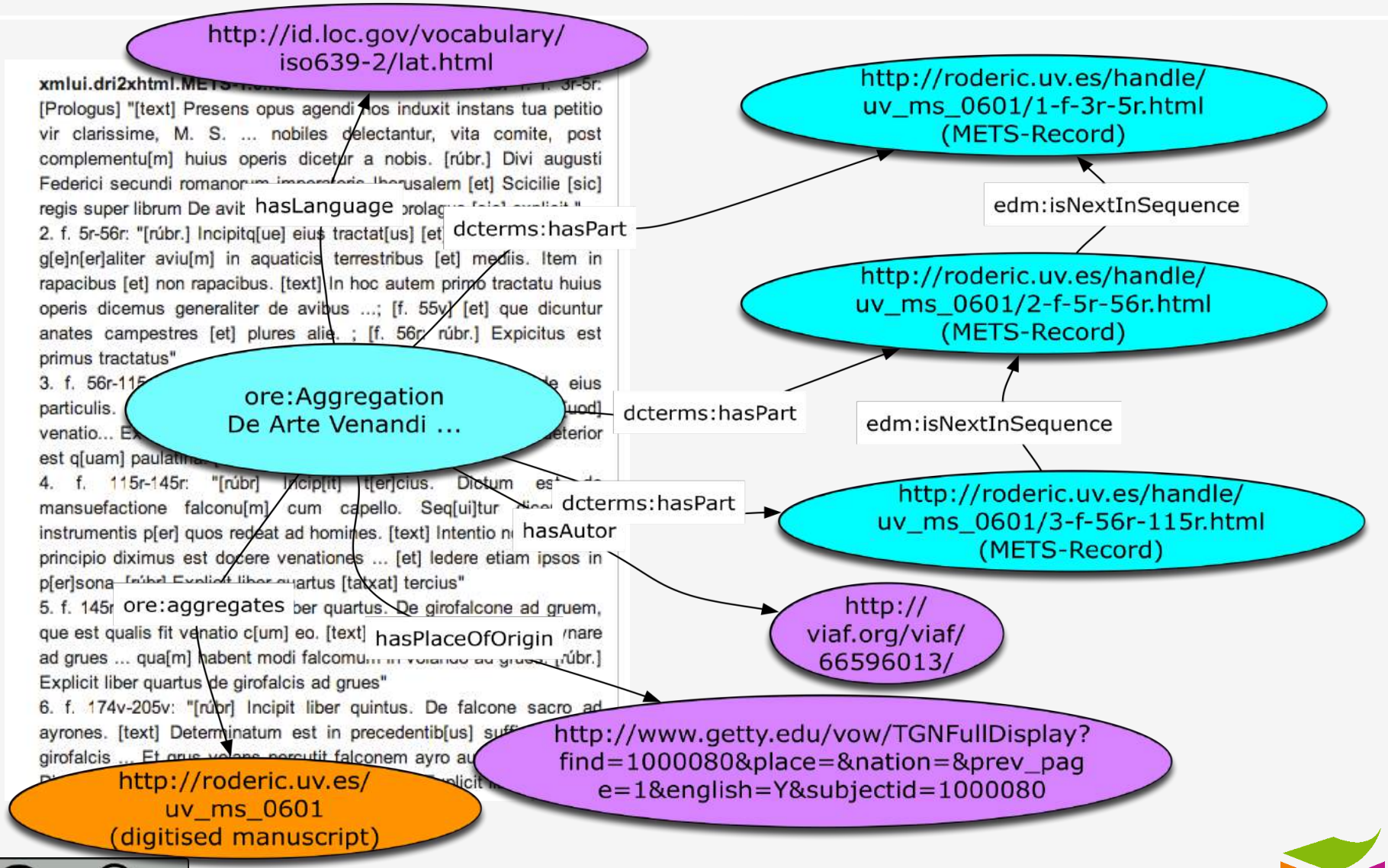

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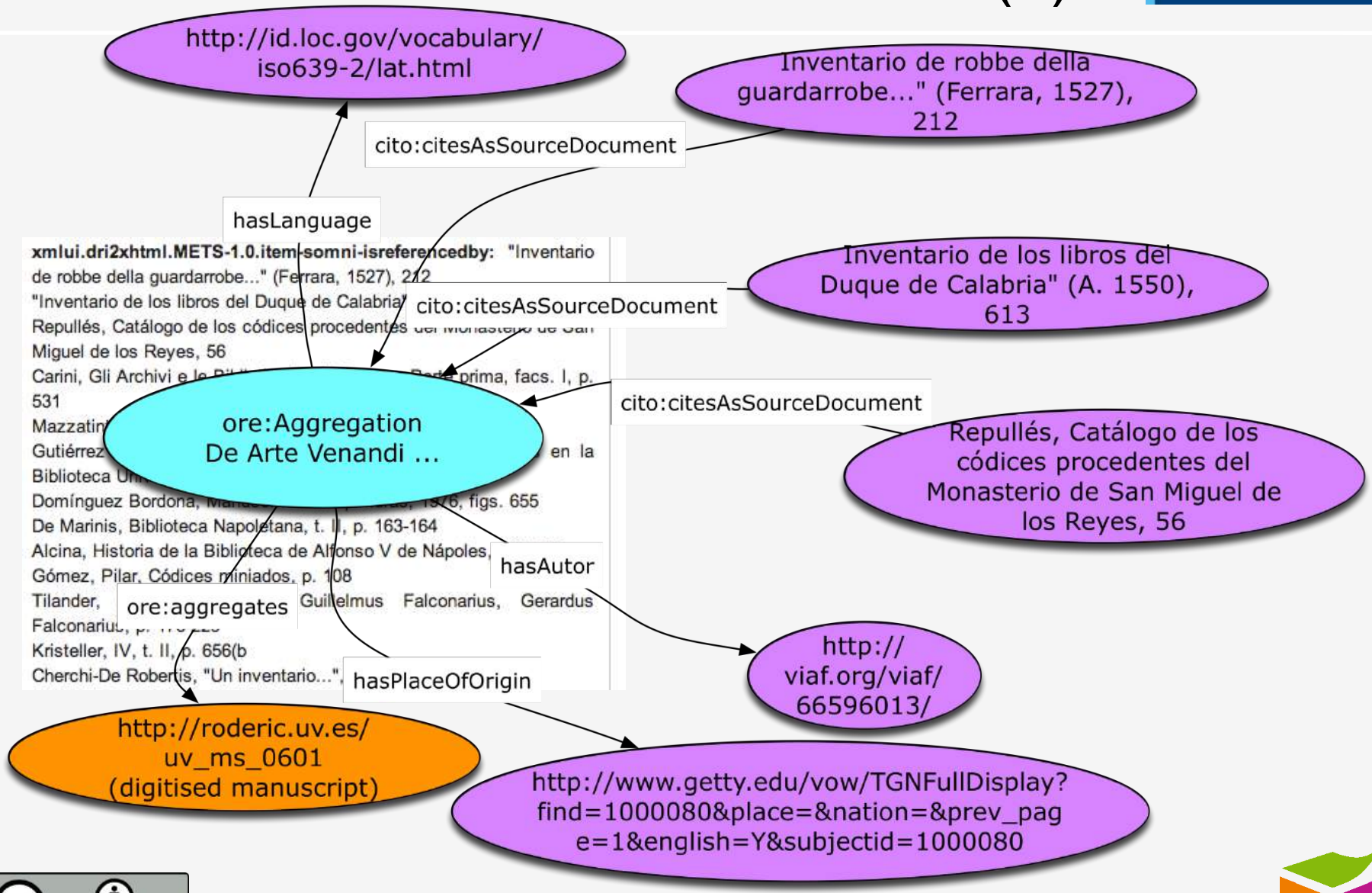
De Arte Venandi … there's more (3)!



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Beyond Infrastructure:
The Scholarly Domain Model

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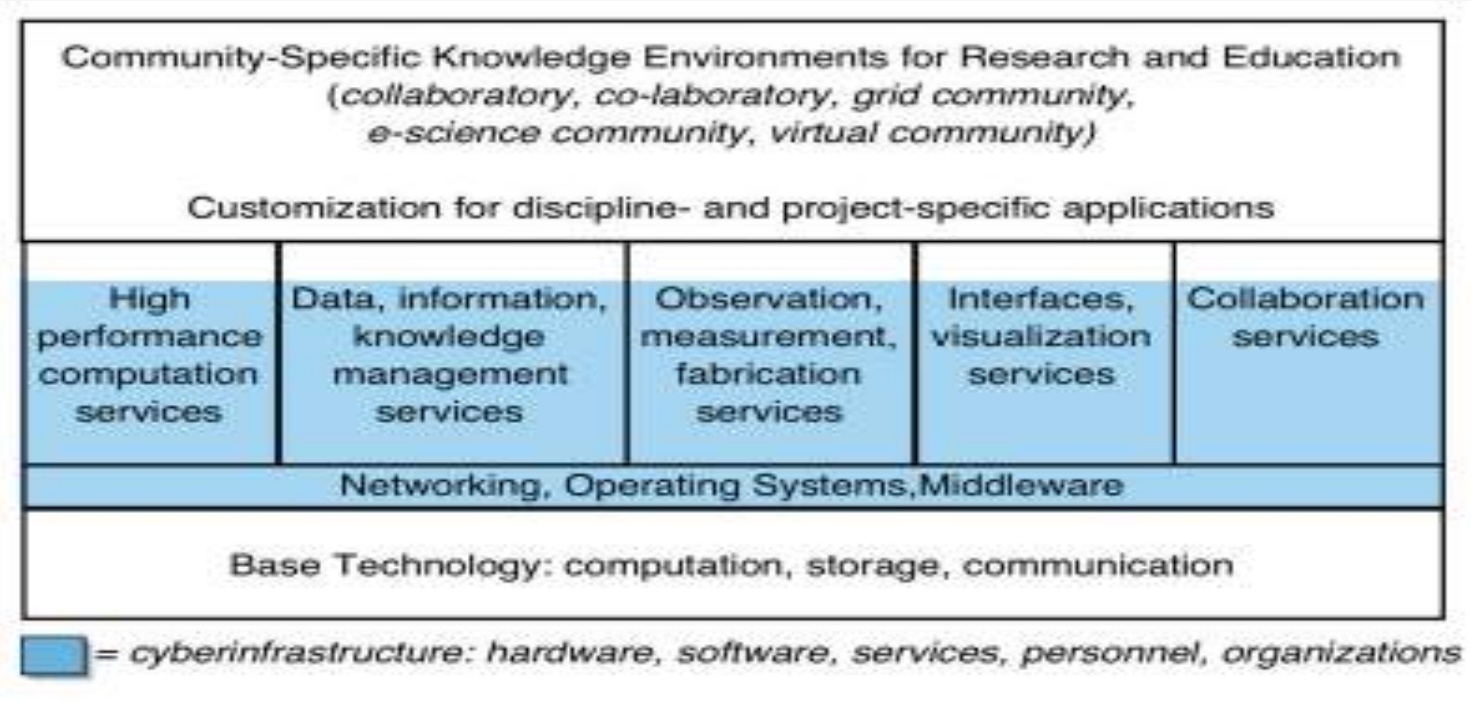
Cyberinfrastructure: Atkins Report (2003)



- "Mother of all infrastructure layer cakes" impacted
  - "Our Cultural Commonwealth", e-Science (UK), TextGrid, DARIAH
  - With Isidore, Europeana and others being more content oriented and LoD based

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Why Beyond Infrastructure?

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- We want to move **beyond emulation mode** …
- … beyond 'pages' and 'links'
- "**Research infrastructure is not research** just as roads are not economic activity. We tend to forget when confronted by large infrastructure projects that they are not an end in themselves. [...] Infrastructure projects can become ends in themselves by developing into an industry that promotes continued investment. To sustain infrastructure there develops a class of people whose jobs are tied to infrastructure investment." Rockwell (2010)
- → how can we better **understand and model primary research activities** in order to re-implement them more thoroughly?

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Scholarly Primitives and Dynamics

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- Unsworth (2000)
  - *discovering*, *annotating*, *comparing*, *referring*, *sampling*, *illustrating*, *representing*
  - as the basis for tool-building enterprises for the Digital Humanities
- Palmer et al. (2009)("scholarly information activities")
  - *searching*, *collecting*, *reading*, *writing*, *collaborating*
- … Blanke & Hedges (2011), Bamboo (2010), McCarty et. al. (2002) Anderson et al. (2010) ...
- Bernardou et al. (2010)
  - CRM activity and event based process model connecting research activities with information objects and propositions, i.e. including argumentation structures

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The Glue: RDF / RDFS

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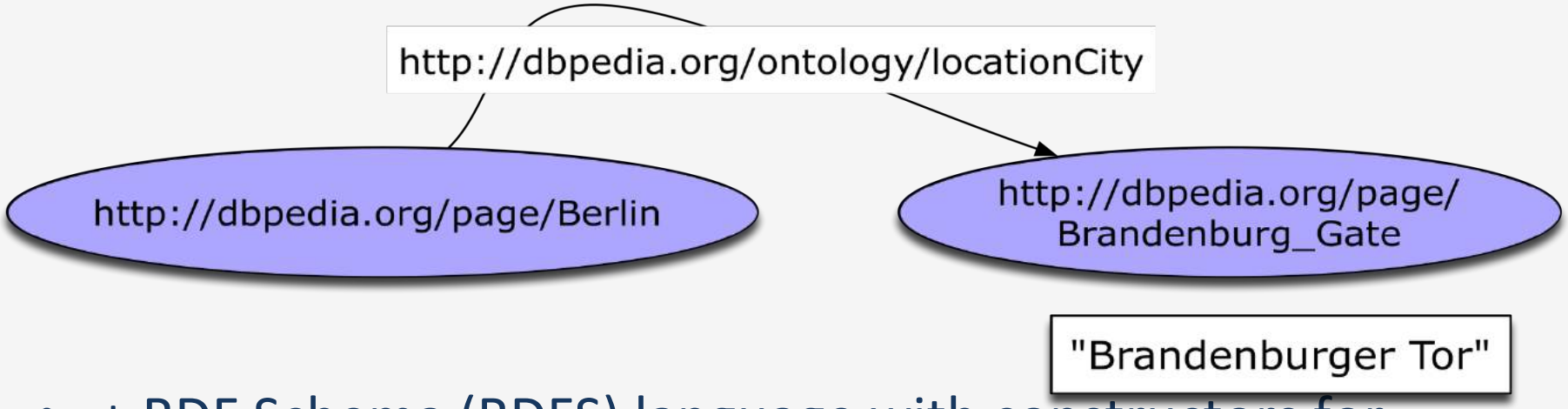
- Typed statements on web resources (triples) and how they relate to each other, e. g.



- + RDF Schema (RDFS) language with constructors for sub- and superclasses and -properties including the concept of inheritance
- → simple, deterministic logical operations on triple aggregations (“reasoning”)

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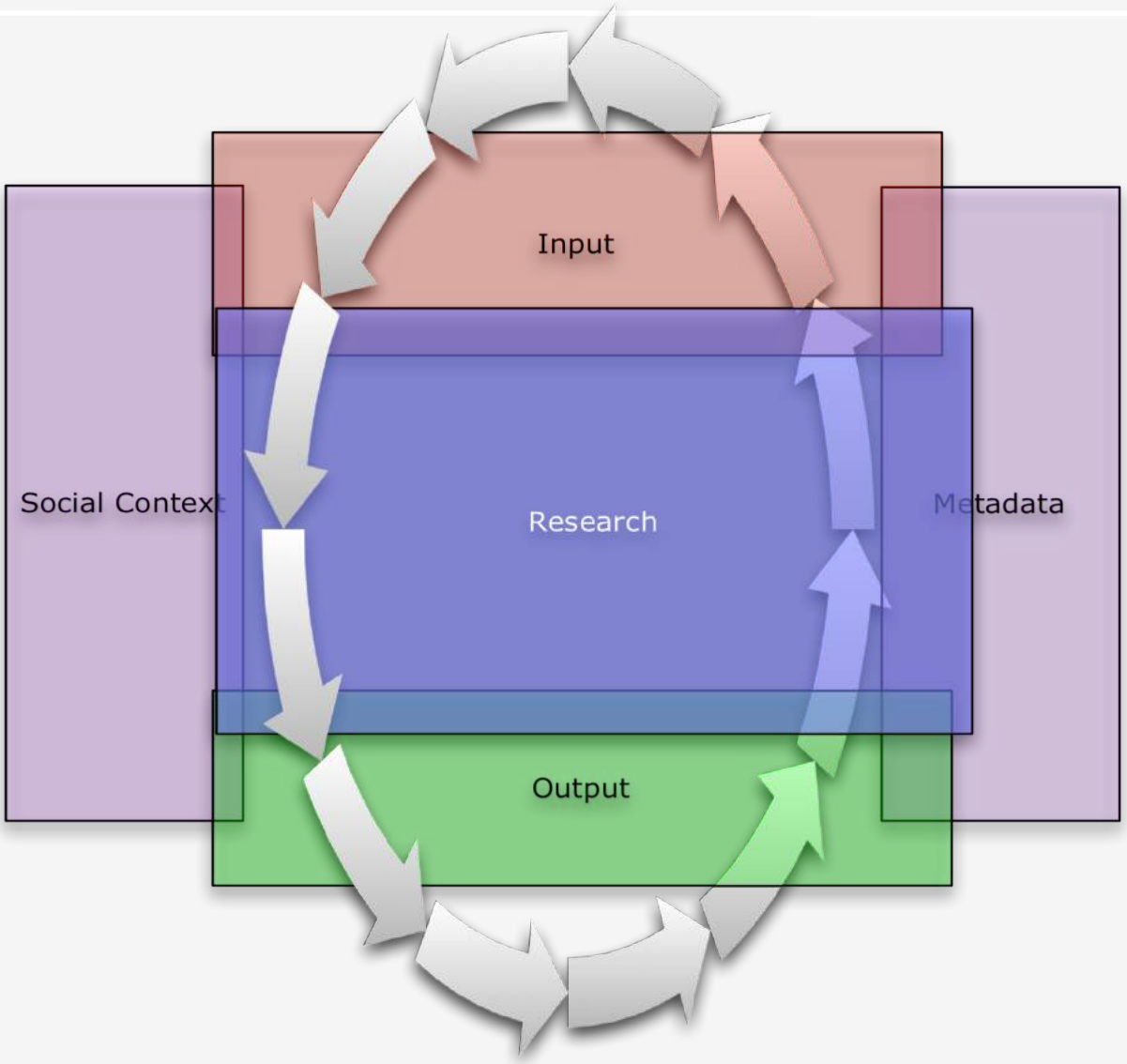
The Scholarly Domain ... from 10.000 feet above



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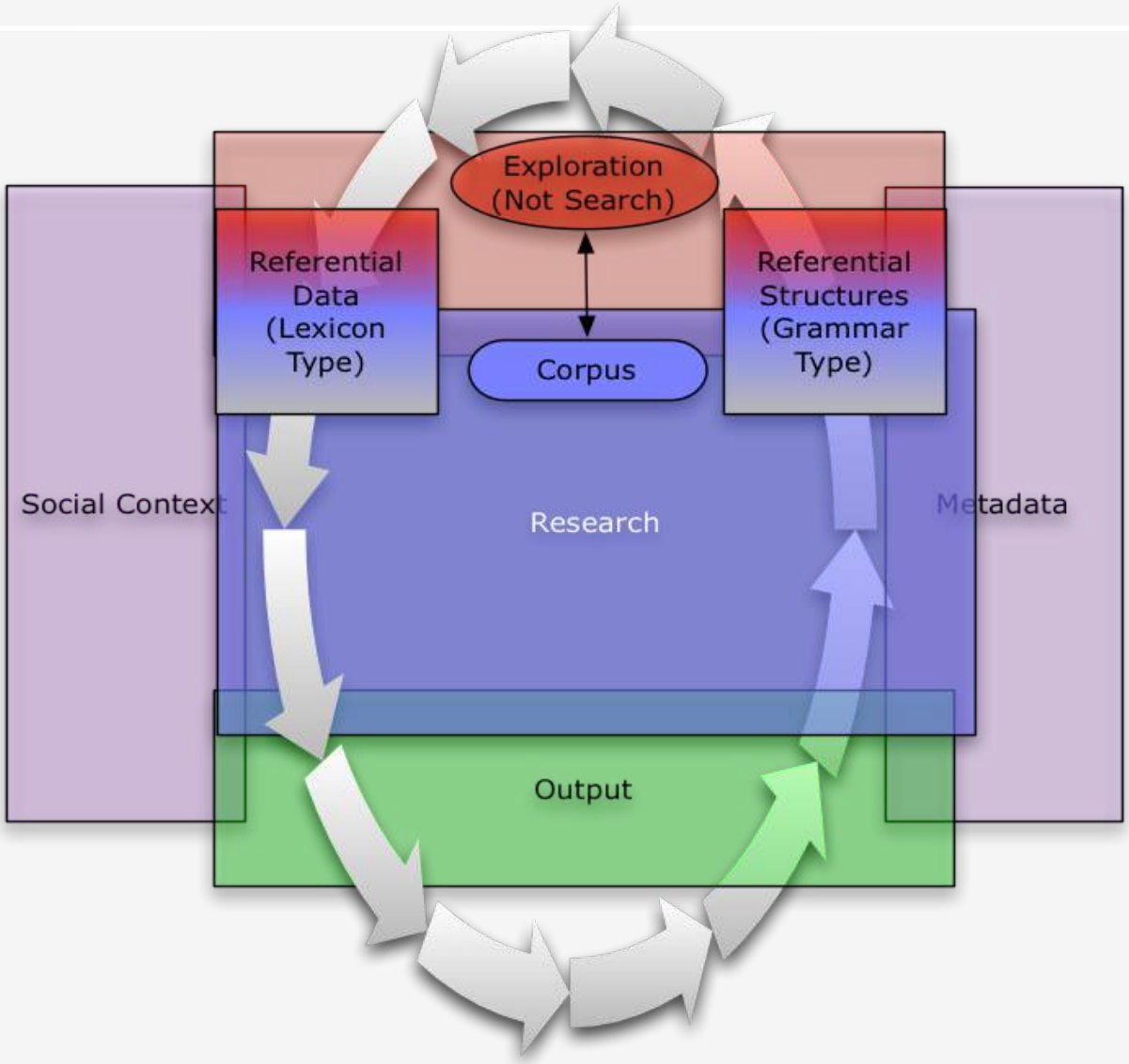
Input Area Details



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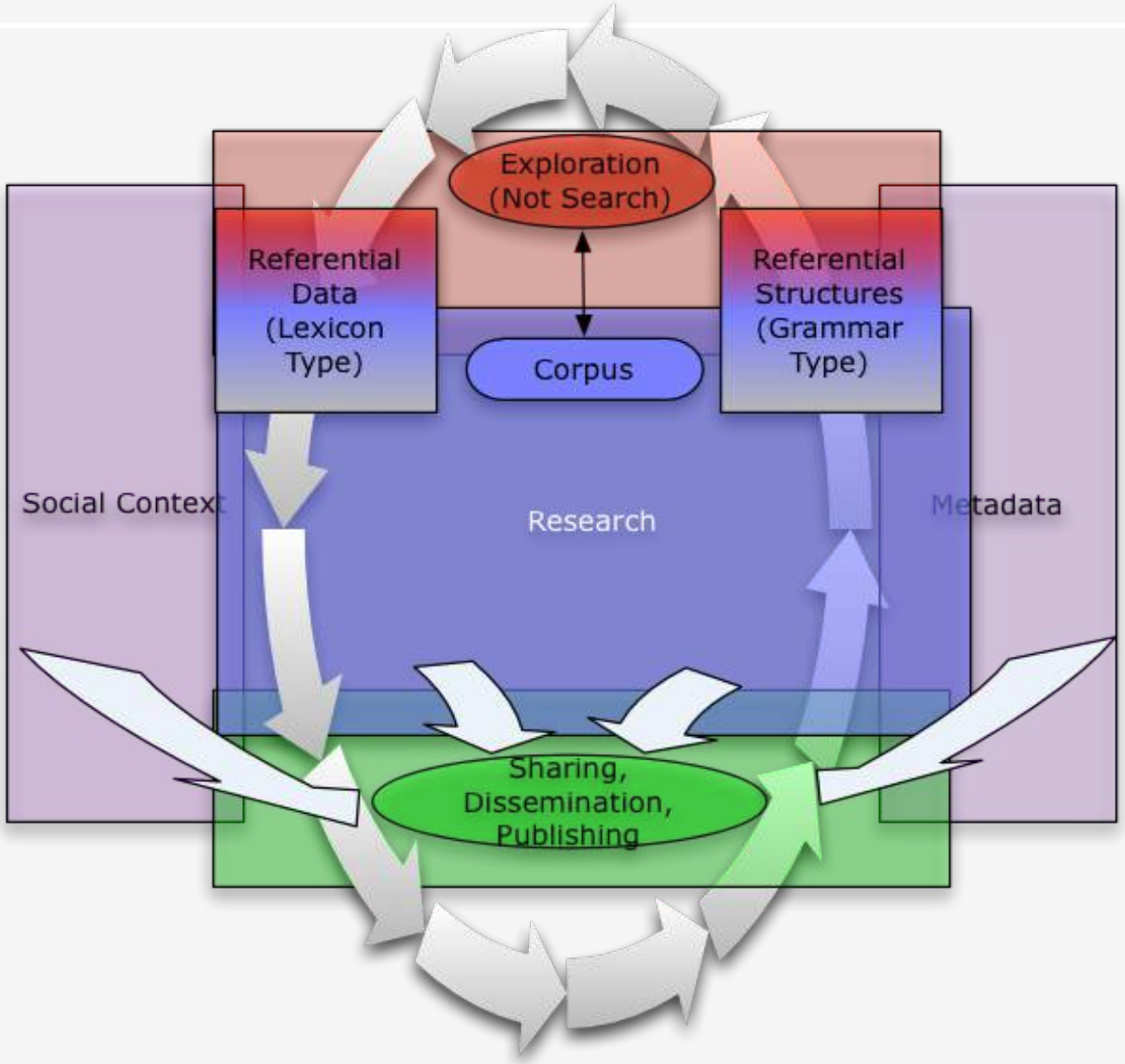
+ Output


Exploration
(Not Search)
Referential
Data
(Lexicon
Type)
Referential
Structures
(Grammar
Type)
Corpus
Social Context
Research
Metadata
Sharing,
Dissemination,
Publishing

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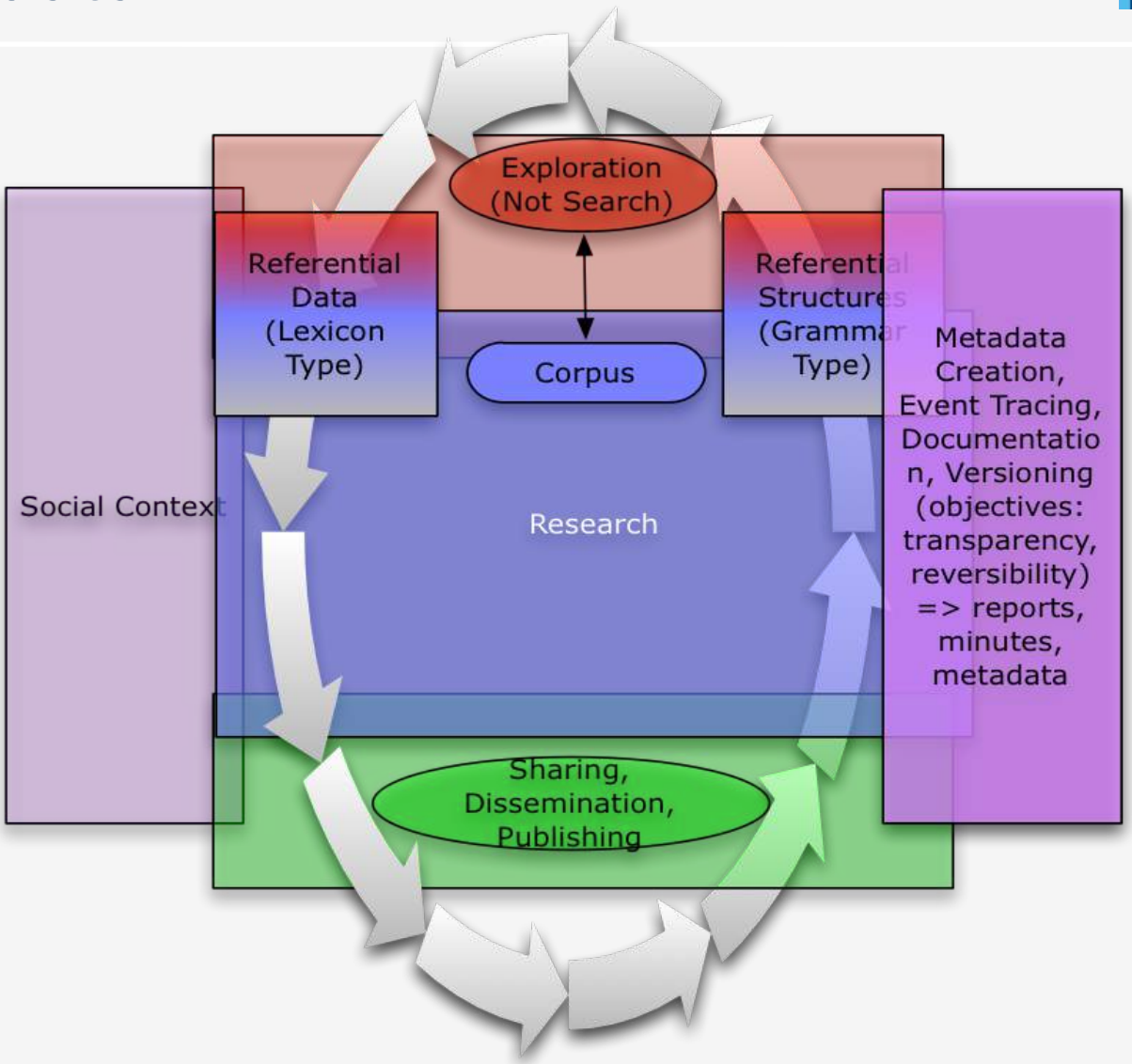
+ Metadata



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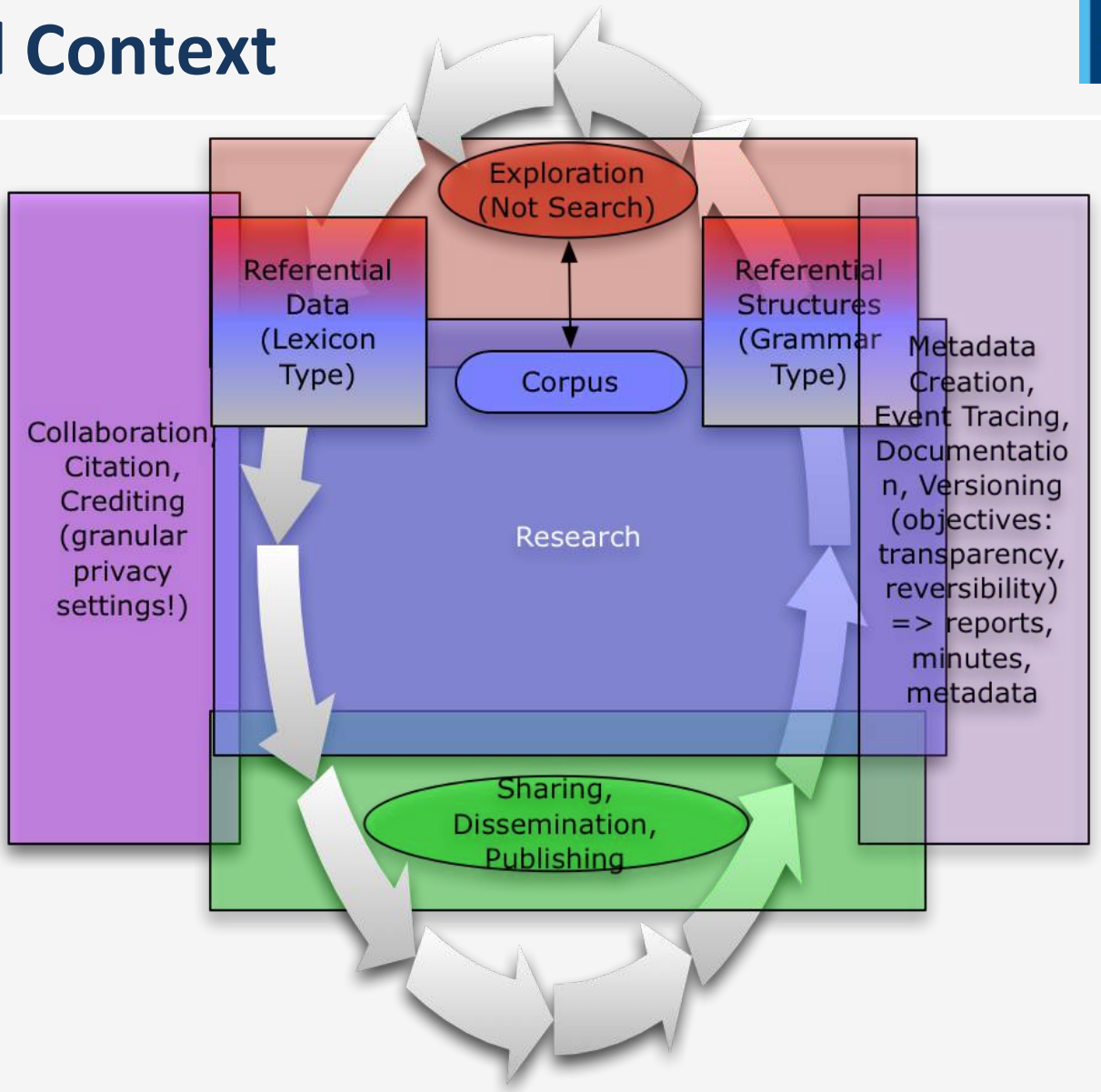
+ Social Context



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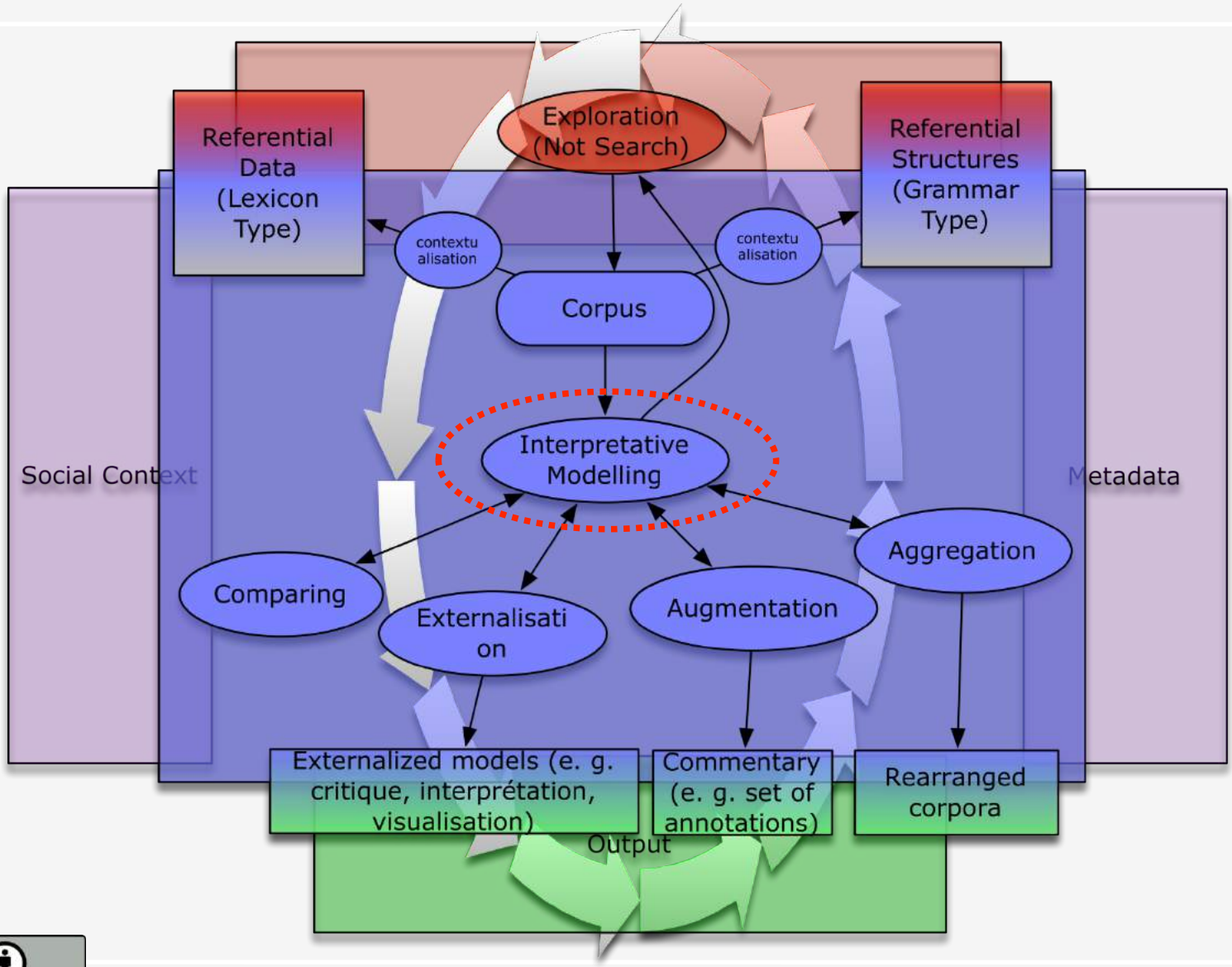
Zoom on Research



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Prescriptive Models

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Model T

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A Model Car

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A Model Airplane (an Airplane Model?)

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A 'Structural' Model

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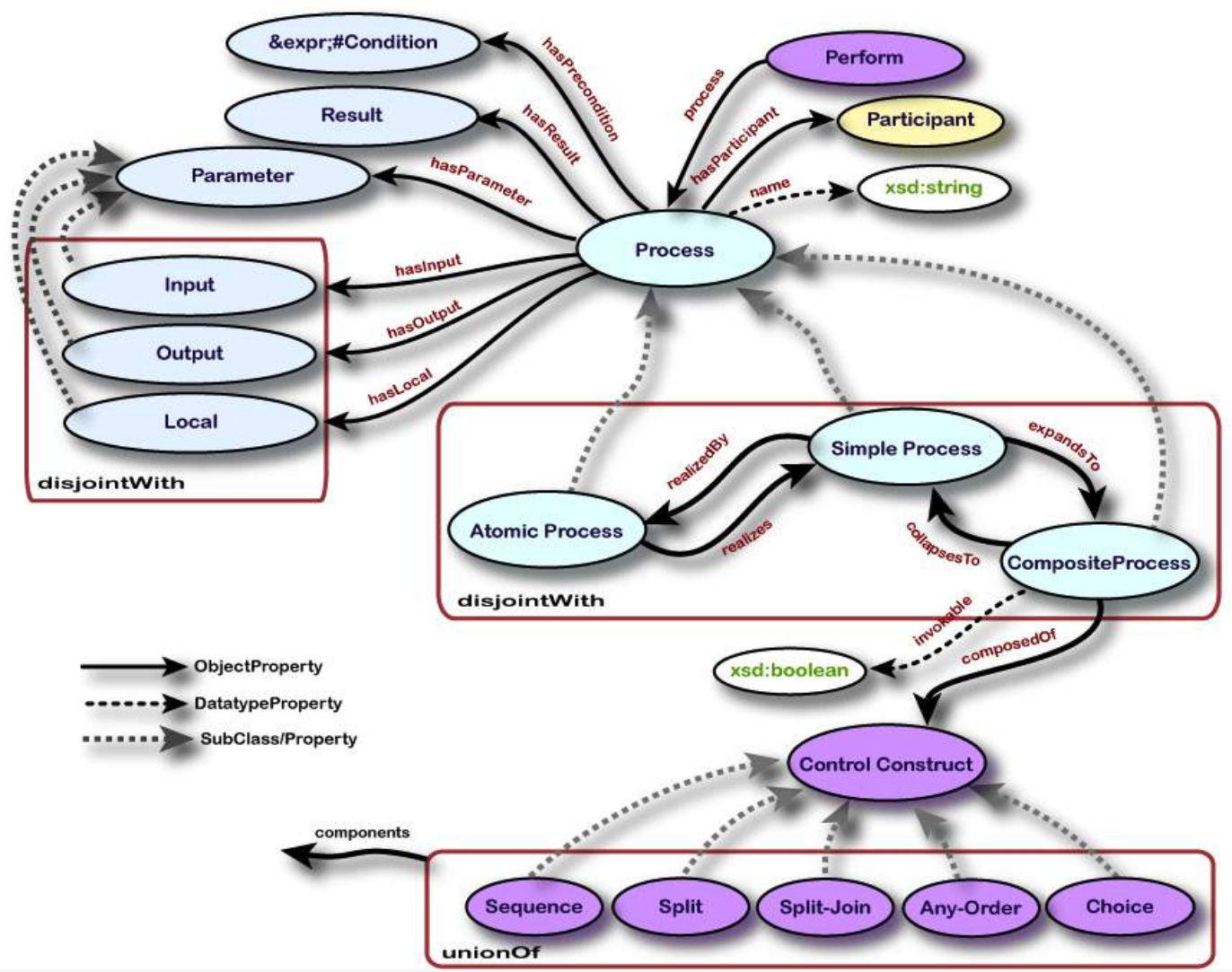
A Process Model



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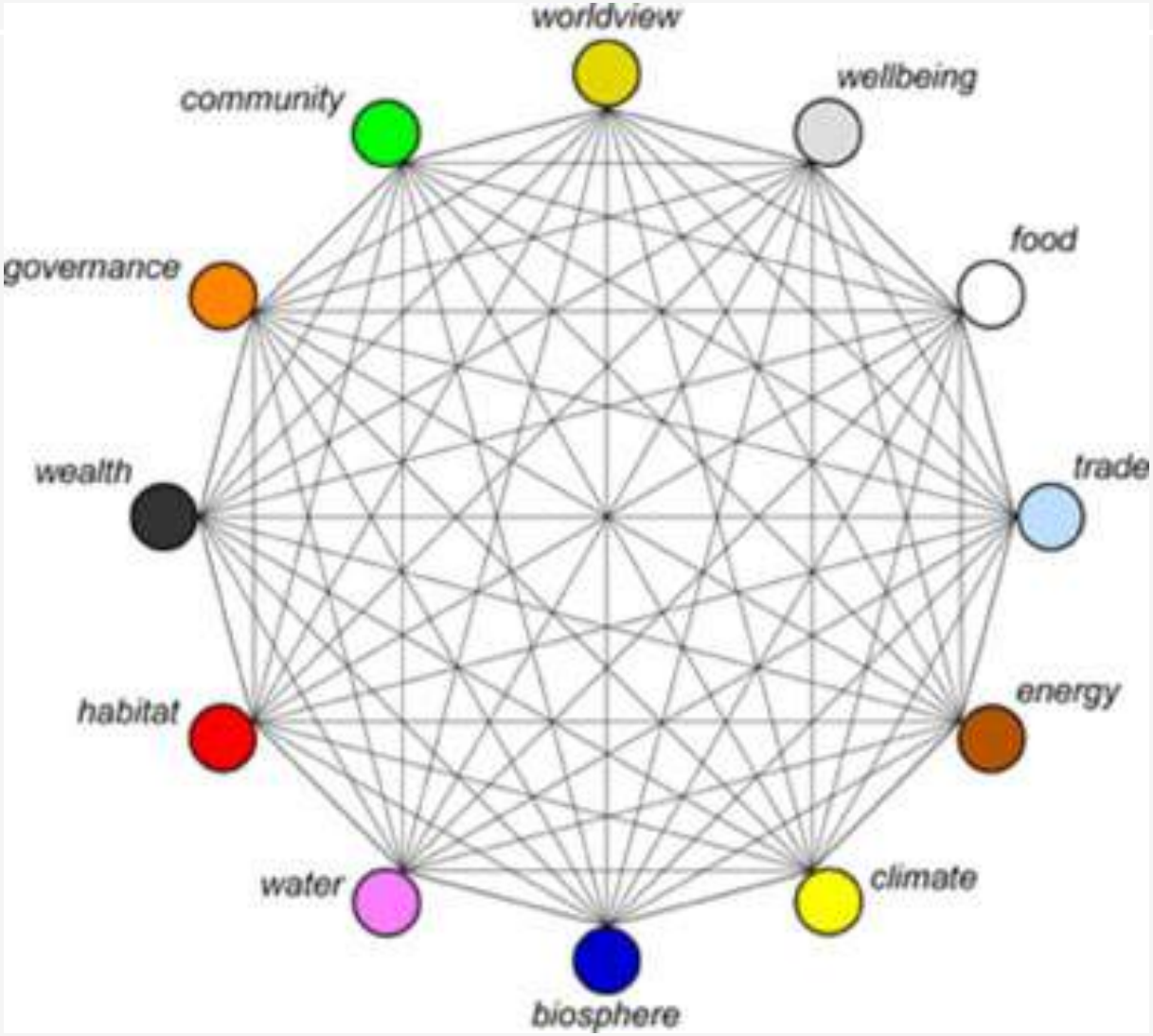
A World Model



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Model and Representation / Picturing

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Model and Reduction / Abstraction

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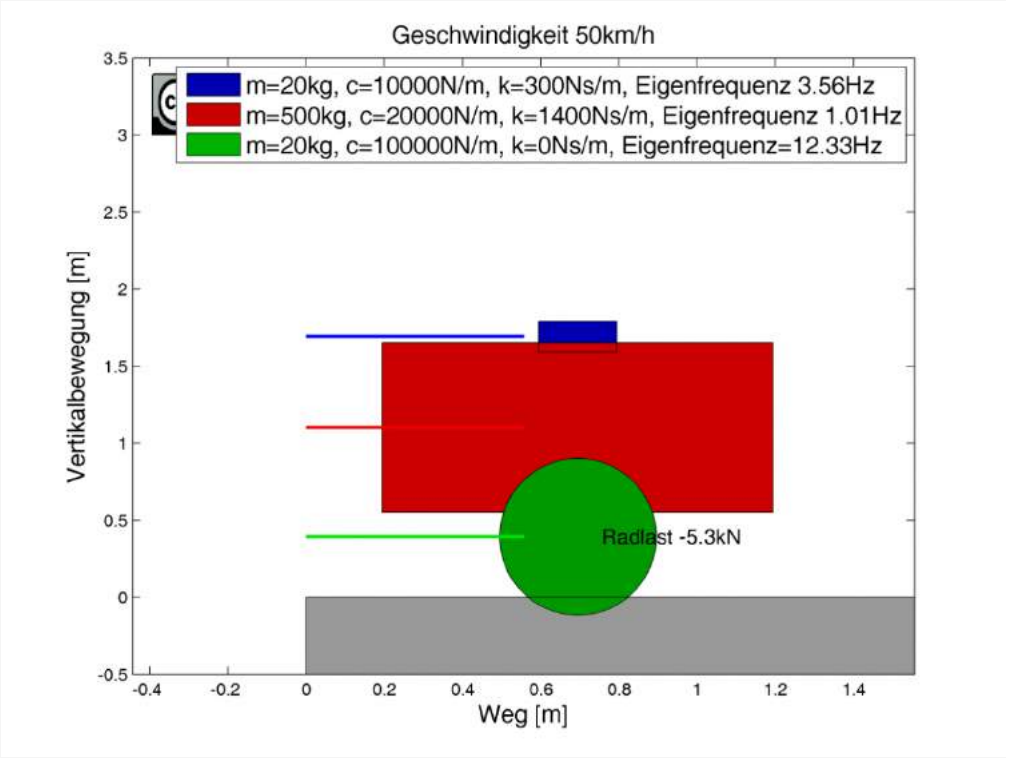

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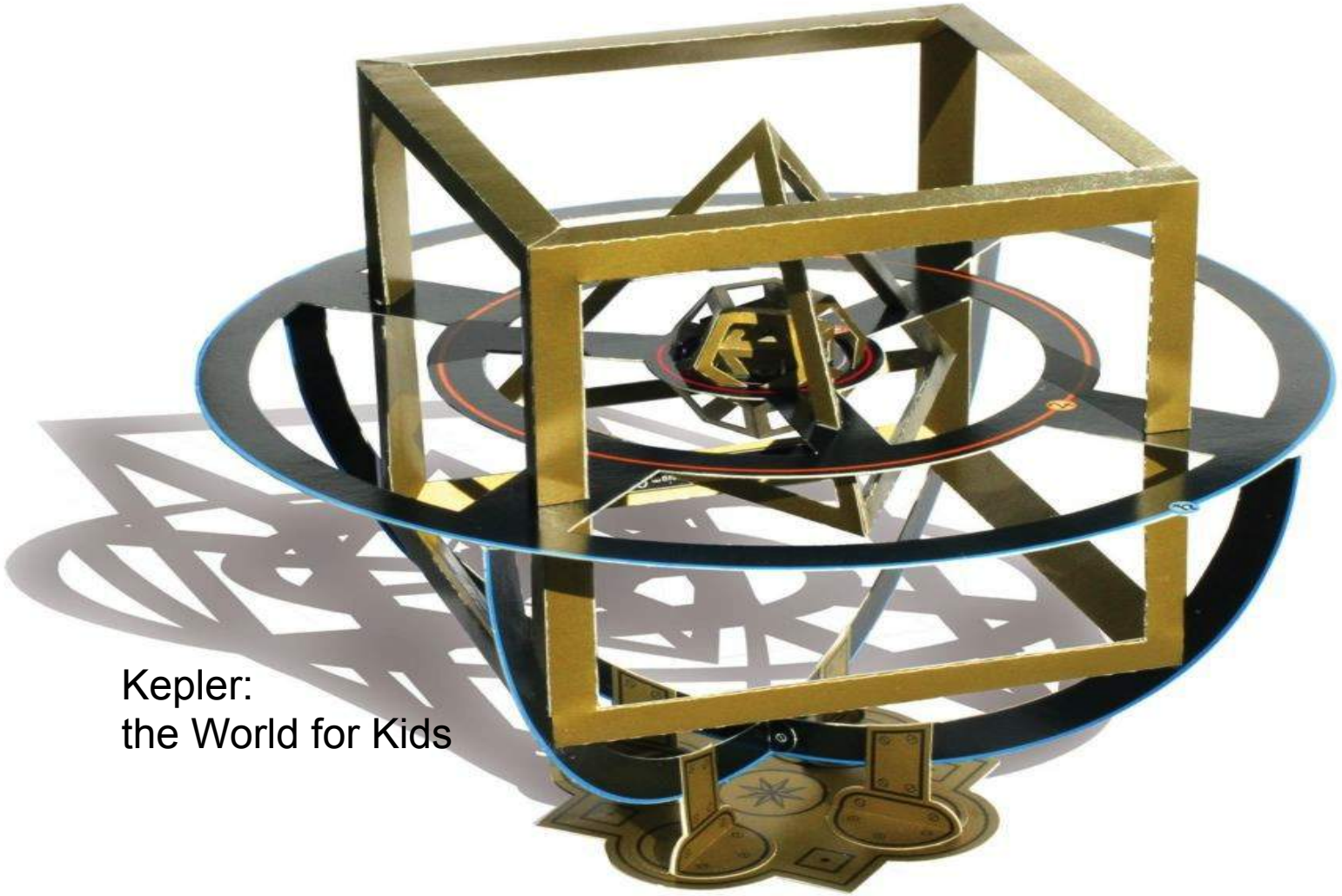
Pragmatic Orientation of Models (1)



Kepler:
the World for Kids

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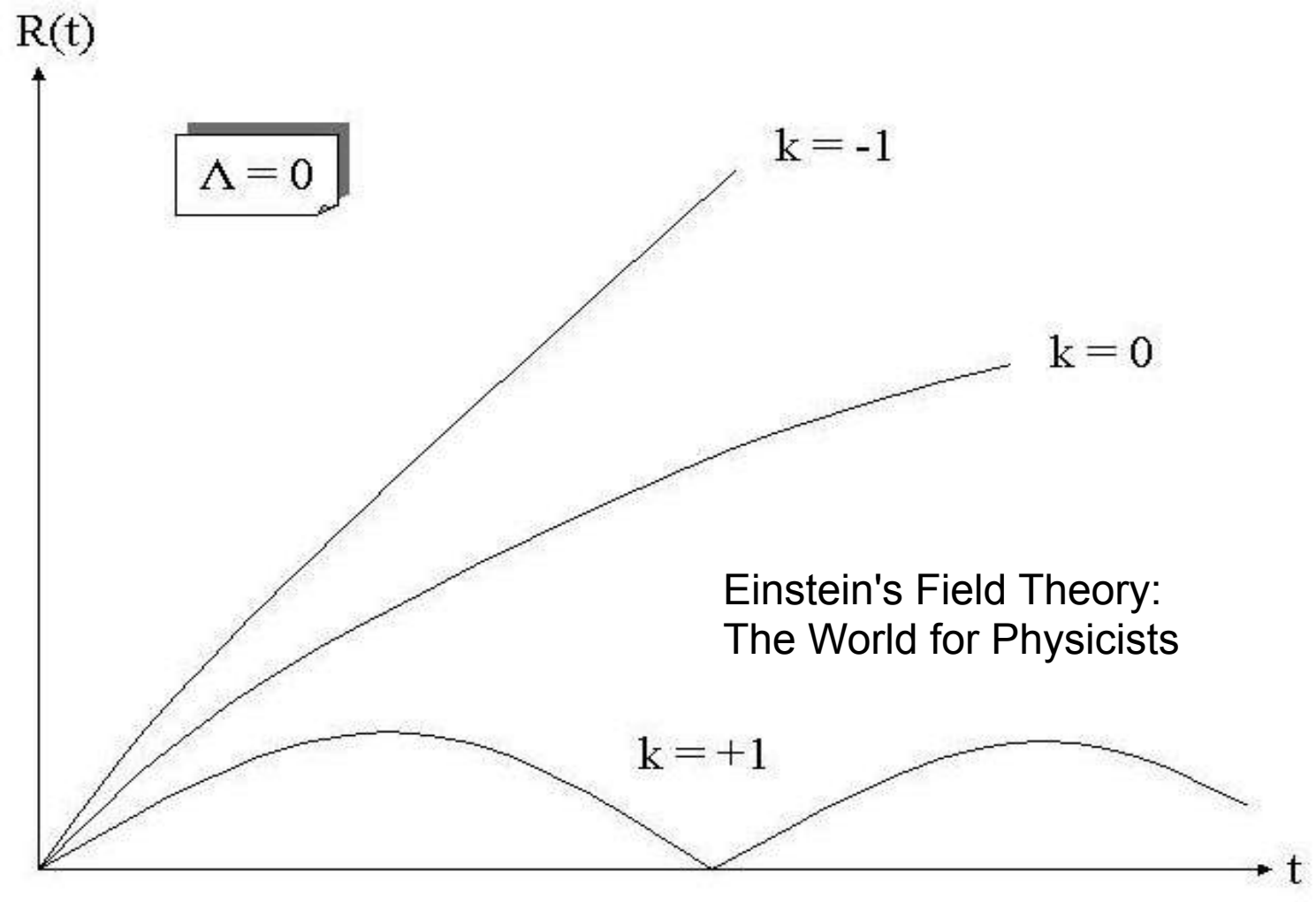
Pragmatic Orientation of Models (2)



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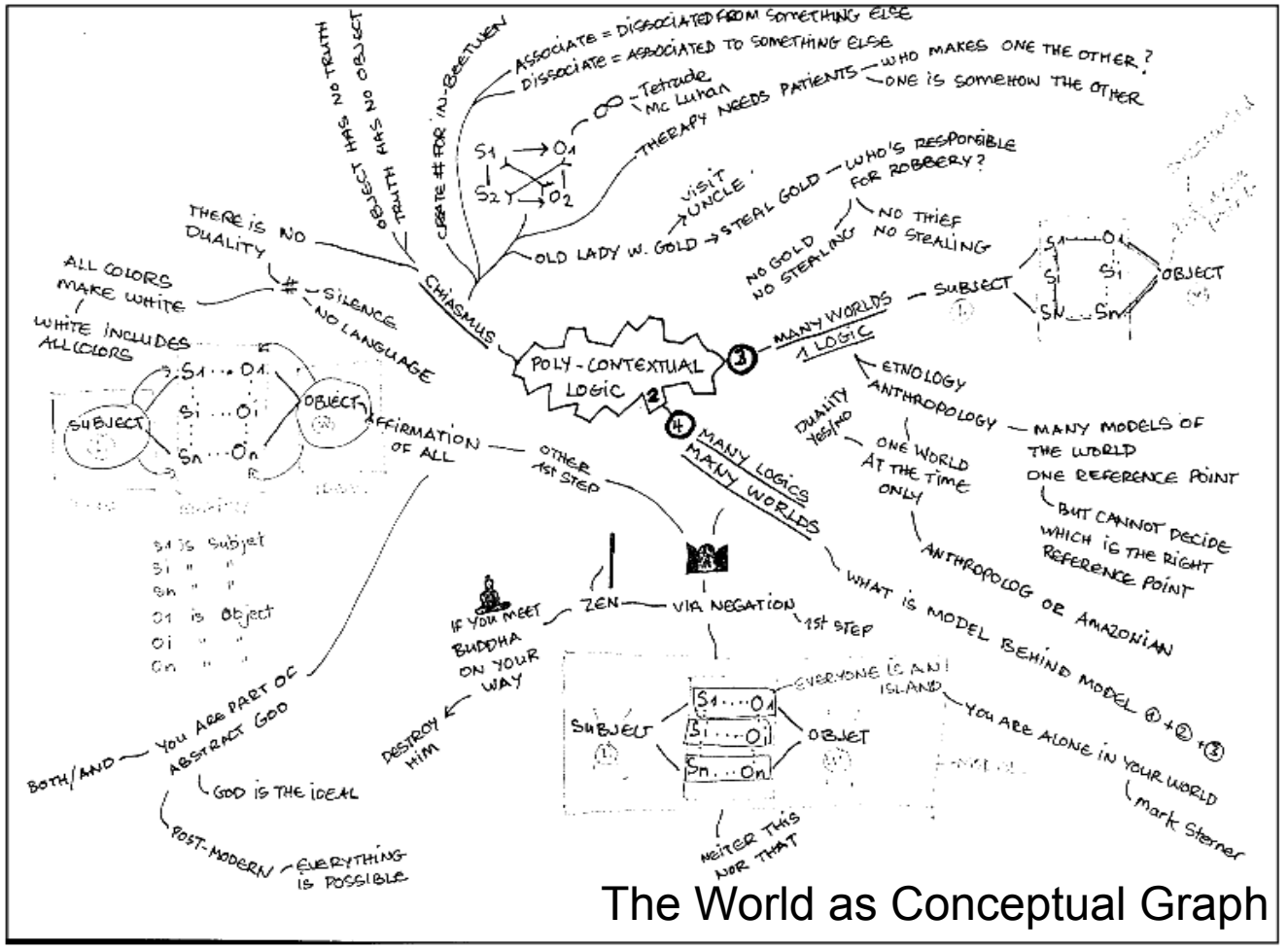
Pragmatic Orientation of Models (3)



The World as Conceptual Graph

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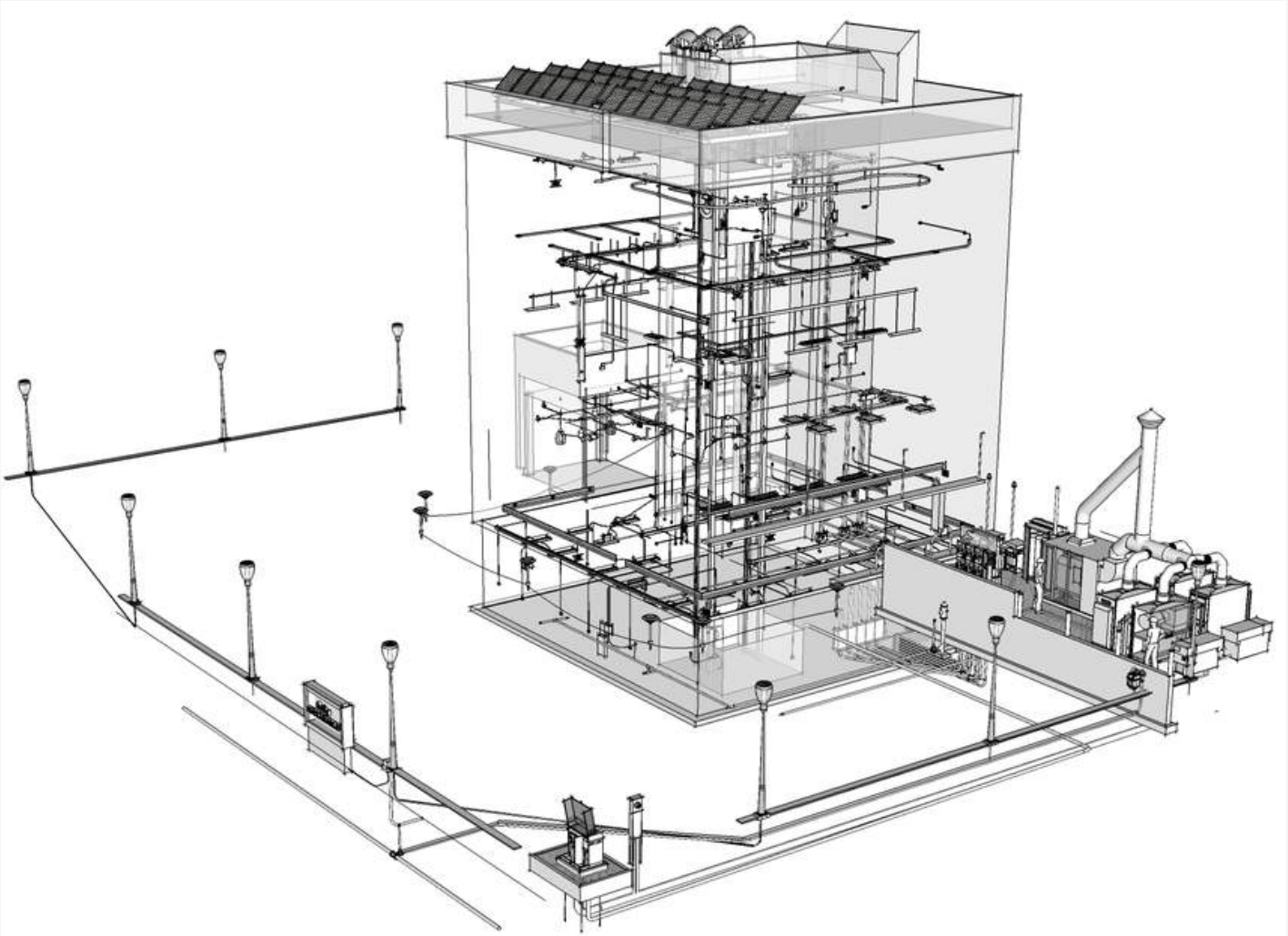
A Construction Model



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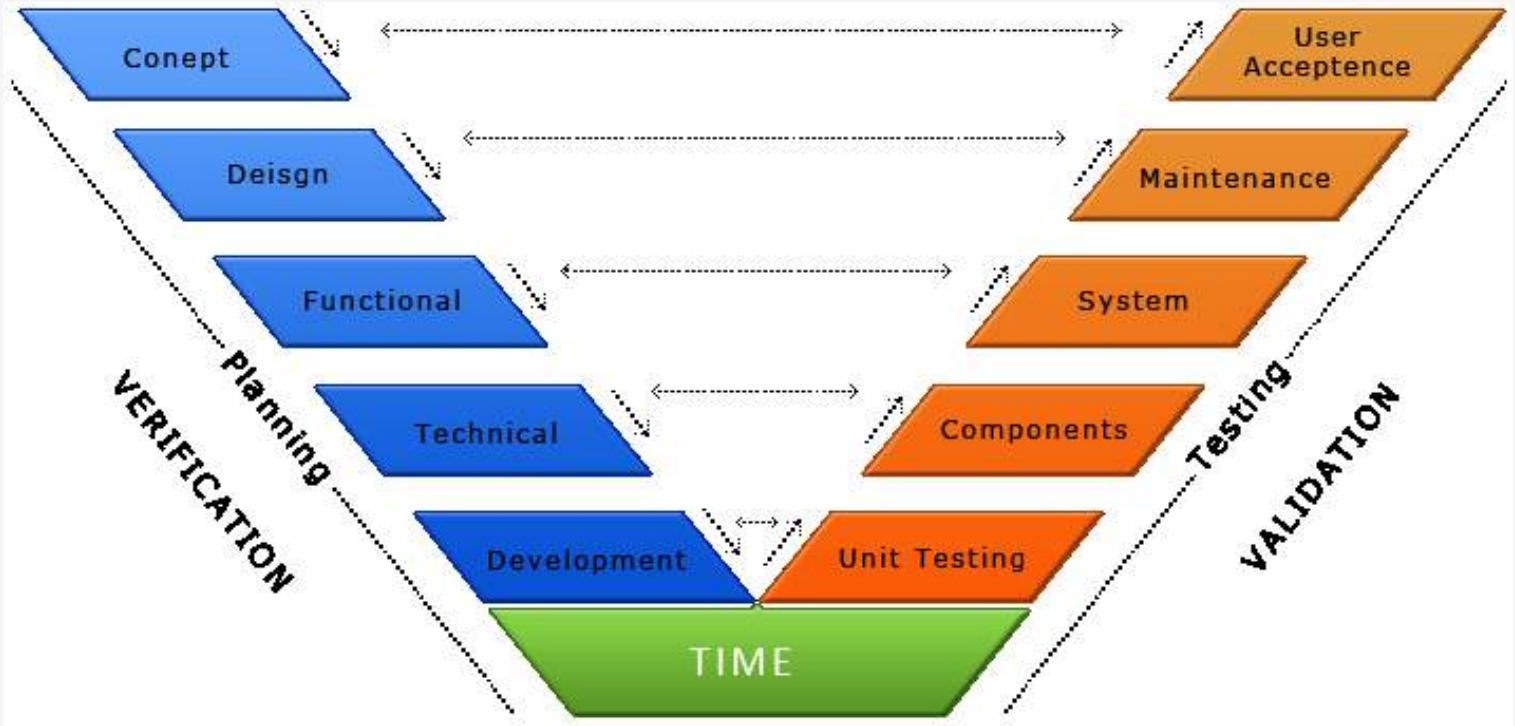
The V-Model (1)



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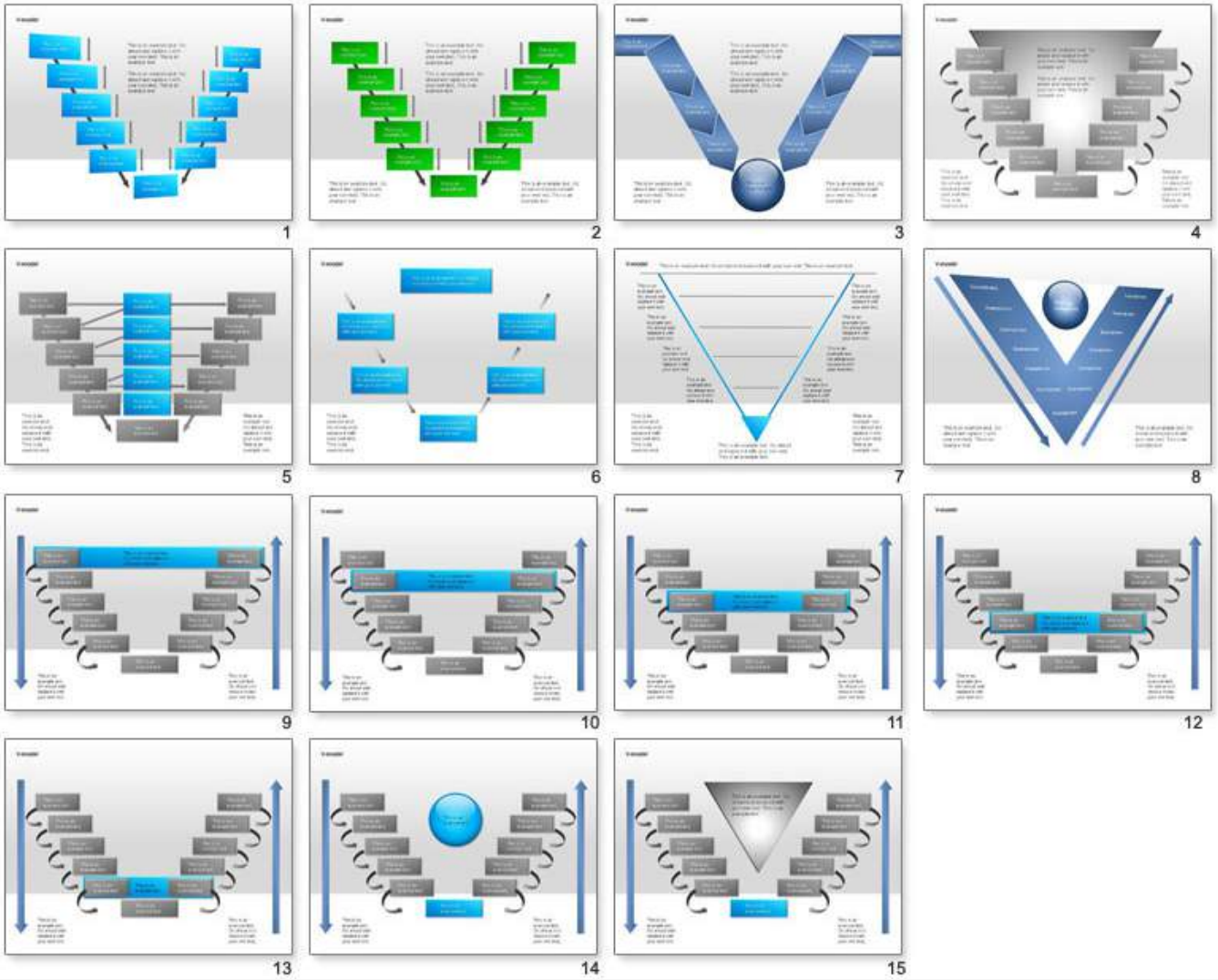
Many V-Models (2)



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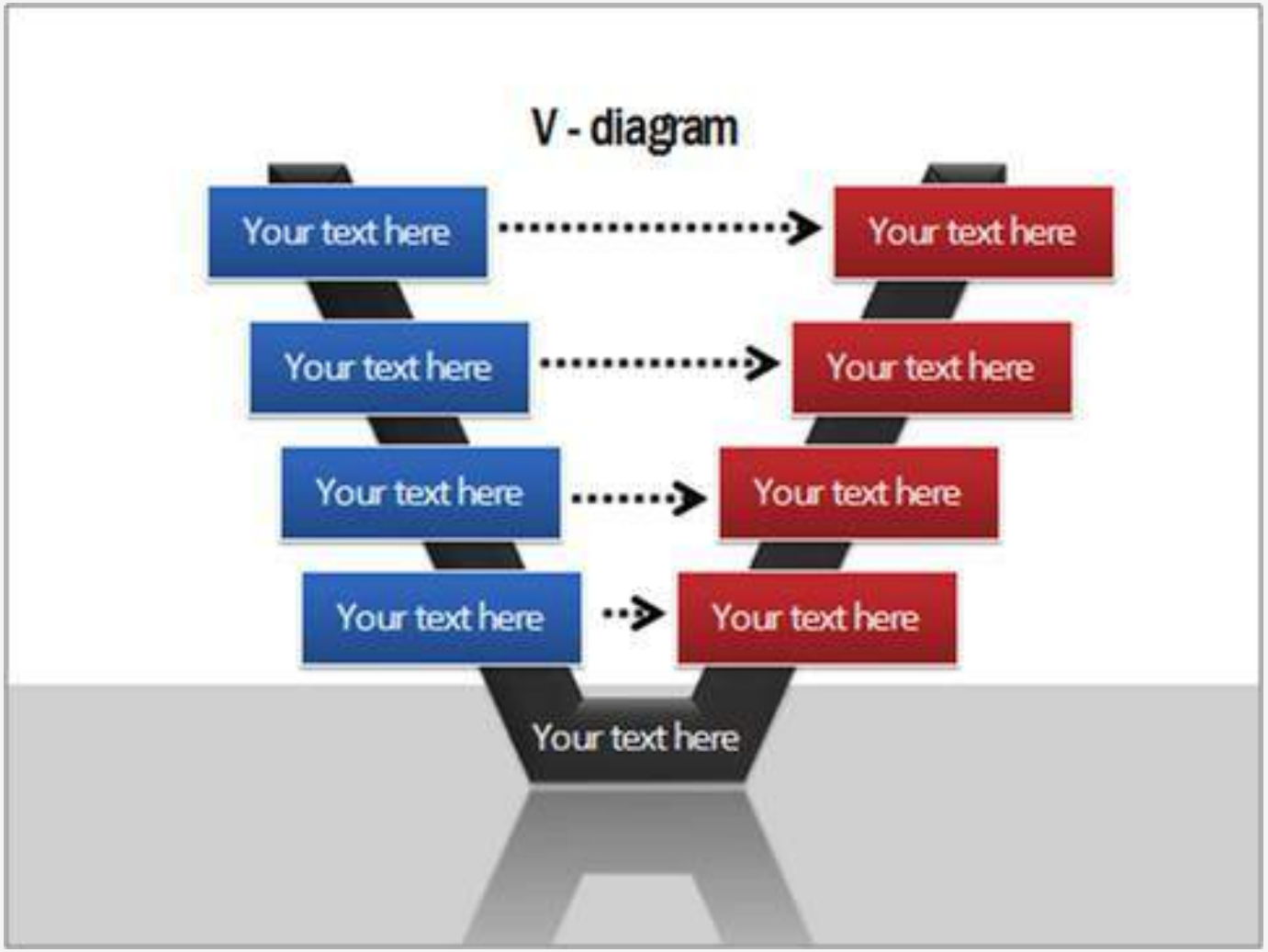
The Generic V-Model (3)



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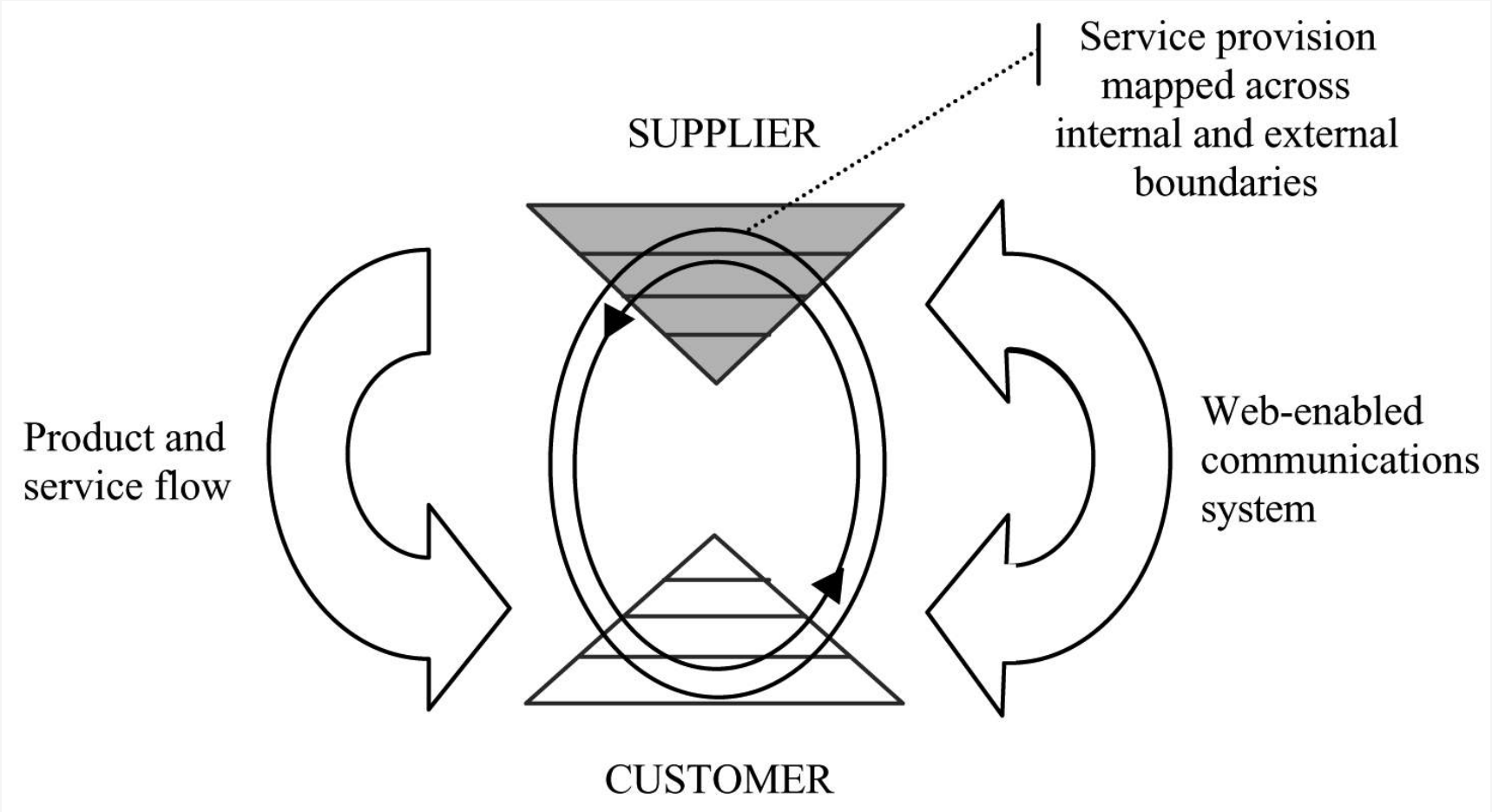
An Interaction Model (?)
A Circle, two Triangles



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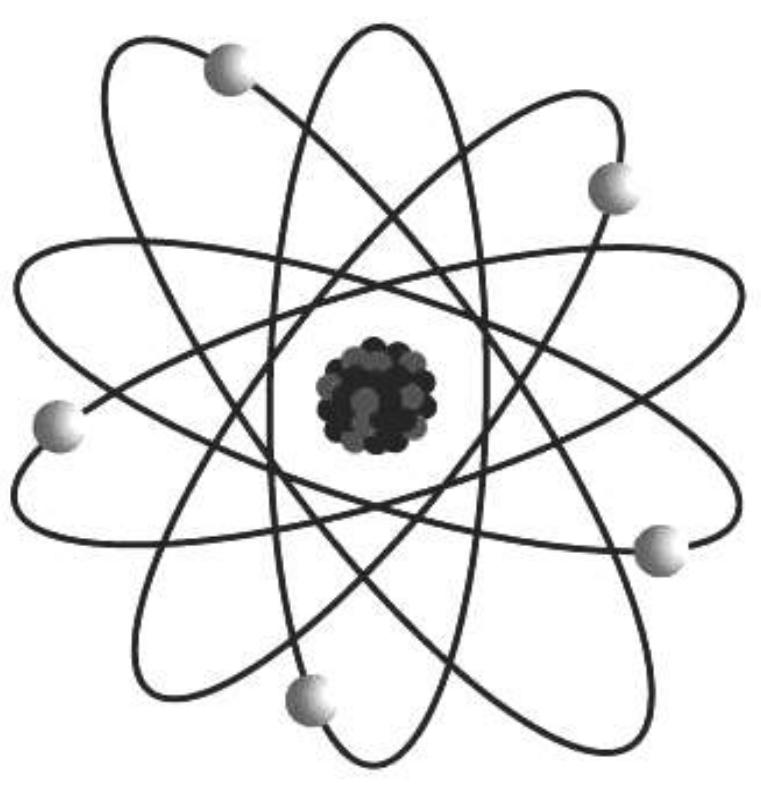
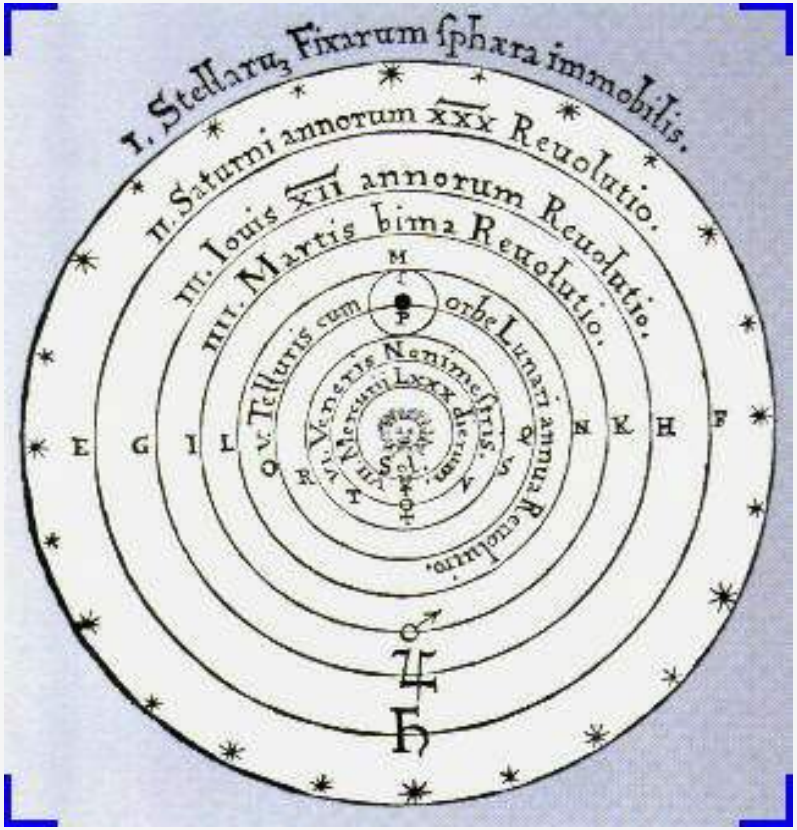
Model vs. Metaphor: Atoms as modeled by Bohr – and the Universe as modeled by Copernicus





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A mythical World Model

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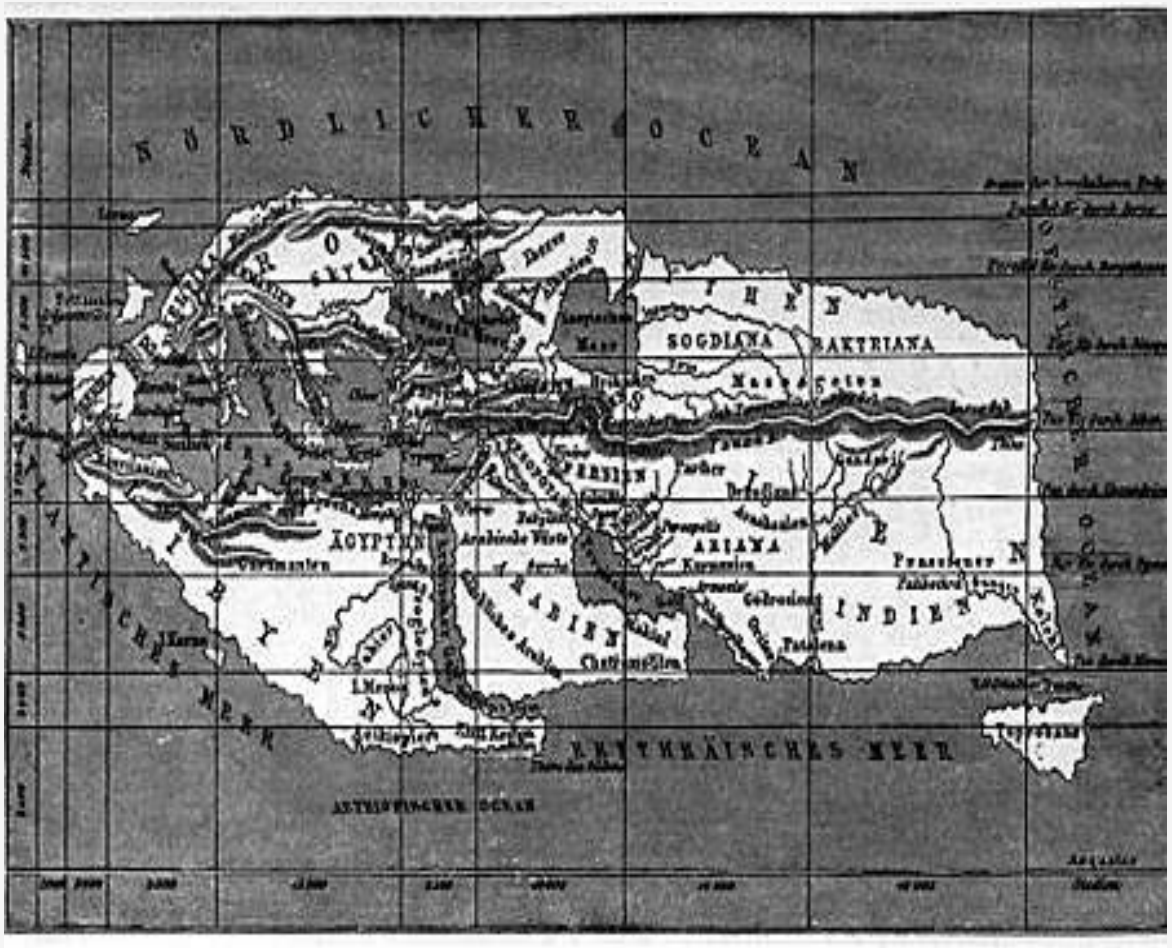
Between Myth and Representation



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From Myth to Metaphor

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6 Statements on Models. 1 Question

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- Models do not represent “reality”, but rather **a view of 'world'**.
- Models can be **instructions for creating 'reality'**.
- Models are **selective**: they operate on **reduction** and **abstraction**.
- Reduction and abstraction always are **intentionally guided**.
- 'Powerful' models often operate with substantial **metaphoric, connotative and/or symbolic 'surplus'**.
- In this perspective, **works of art** are eminently powerful models!
- Which are our intentions when modeling the scholarly domain?

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The Wittenstein Incubator

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Roadmap

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a) Identify the intended functional extension of the 1st Pundit & Korbo versions (→ visualisation!)
b) Stabilise scholarly domain model
c) Identify additional specialisations of primitives
d) Formalise, ontologically model such specialisations
e) Populate the platform with Wittgenstein's Brown Book and related material
f) Have ~10 scholars work in that environment
g) Analyse and model the resulting scholarly semantic graph
h) Iterate at least once from d) (or even c)!)
i) Report at DH 2013

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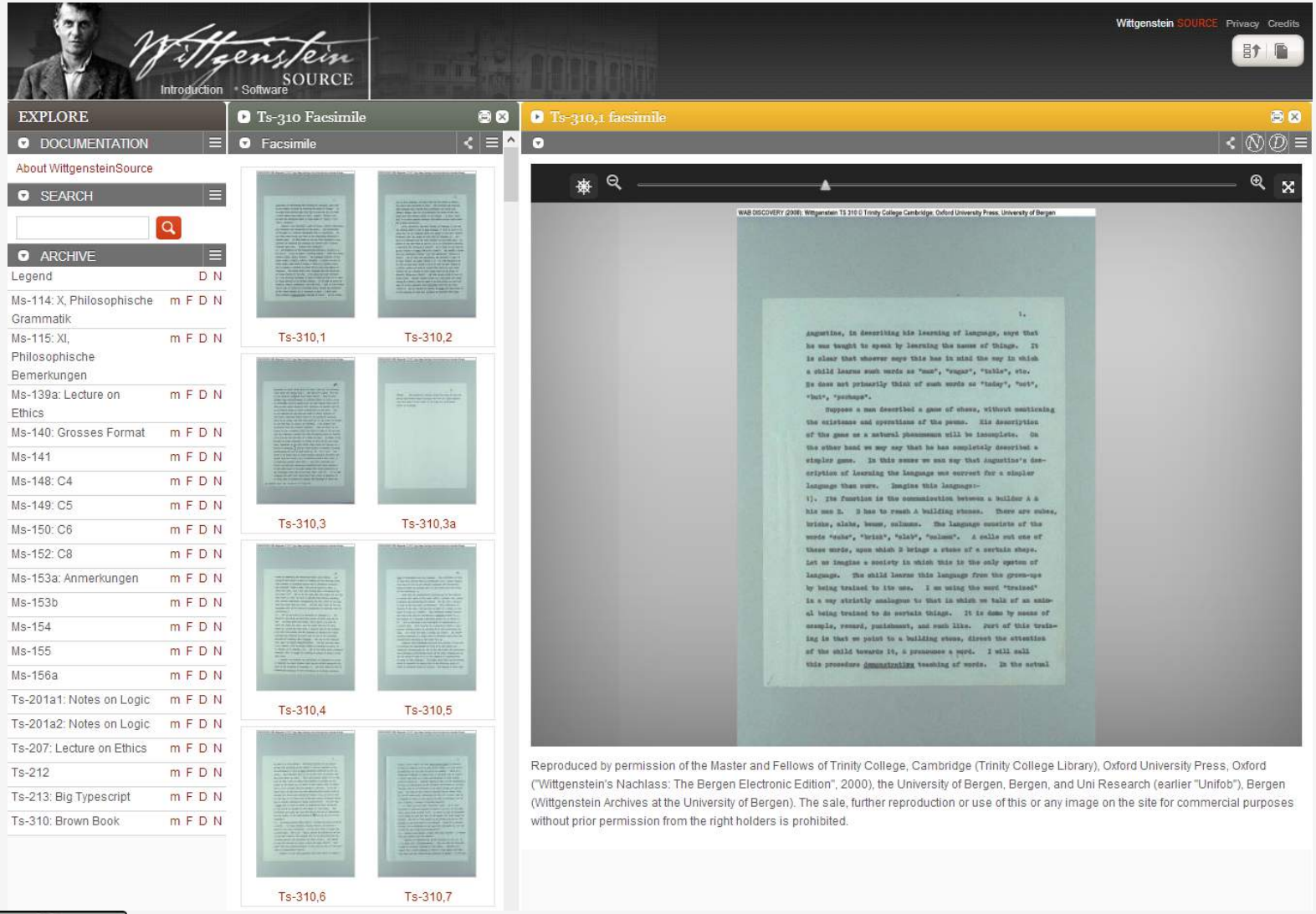
Wittgenstein Source



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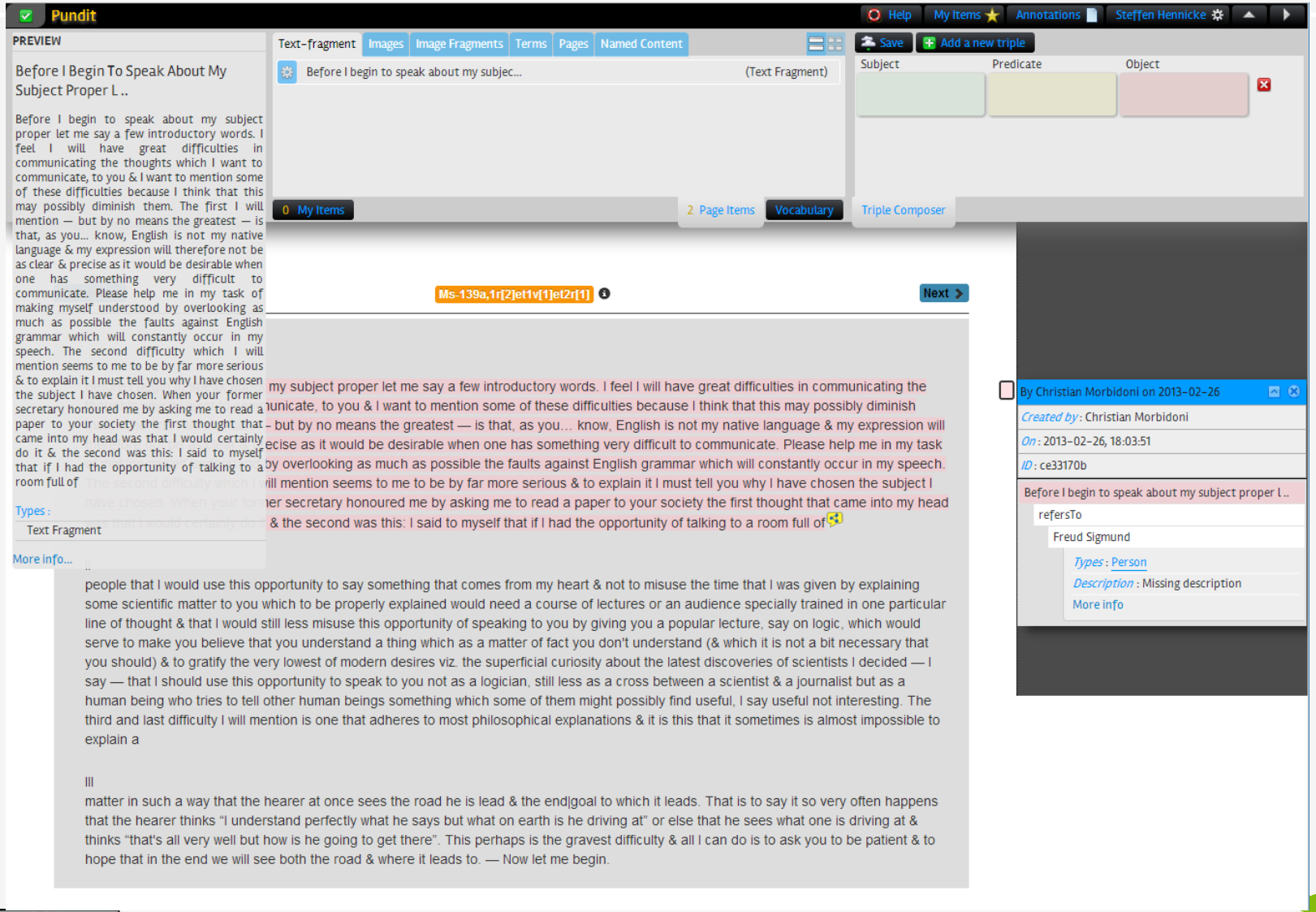
Pundit


Pundit
Help
My Items
Annotations
Steffen Hennicke
PREVIEW
Before I Begin To Speak About My Subject Proper L ..
Before I begin to speak about my subject proper let me say a few introductory words. I feel I will have great difficulties in communicating the thoughts which I want to communicate, to you & I want to mention some of these difficulties because I think that this may possibly diminish them. The first I will mention — but by no means the greatest — is that, as you... know, English is not my native language & my expression will therefore not be as clear & precise as it would be desirable when one has something very difficult to communicate. Please help me in my task of making myself understood by overlooking as much as possible the faults against English grammar which will constantly occur in my speech. The second difficulty which I will mention seems to me to be by far more serious & to explain it I must tell you why I have chosen the subject I have chosen. When your former secretary honoured me by asking me to read a paper to your society the first thought that came into my head was that I would certainly do it & the second was this: I said to myself that if I had the opportunity of talking to a room full of
Types :
Text Fragment
More info...
Text-fragment
Images
Image Fragments
Terms
Pages
Named Content
Before I begin to speak about my subjec...
(Text Fragment)
Save
Add a new triple
Subject
Predicate
Object
0 My Items
2 Page Items
Vocabulary
Triple Composer
Ms-139a,1r[2]et1v[1]et2r[1]
Next
my subject proper let me say a few introductory words. I feel I will have great difficulties in communicating the
unicate, to you & I want to mention some of these difficulties because I think that this may possibly diminish
- but by no means the greatest — is that, as you... know, English is not my native language & my expression will
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by overlooking as much as possible the faults against English grammar which will constantly occur in my speech.
ill mention seems to me to be by far more serious & to explain it I must tell you why I have chosen the subject I
er secretary honoured me by asking me to read a paper to your society the first thought that came into my head
& the second was this: I said to myself that if I had the opportunity of talking to a room full of
people that I would use this opportunity to say something that comes from my heart & not to misuse the time that I was given by explaining some scientific matter to you which to be properly explained would need a course of lectures or an audience specially trained in one particular line of thought & that I would still less misuse this opportunity of speaking to you by giving you a popular lecture, say on logic, which would serve to make you believe that you understand a thing which as a matter of fact you don't understand (& which it is not a bit necessary that you should) & to gratify the very lowest of modern desires viz. the superficial curiosity about the latest discoveries of scientists I decided — I say — that I should use this opportunity to speak to you not as a logician, still less as a cross between a scientist & a journalist but as a human being who tries to tell other human beings something which some of them might possibly find useful, I say useful not interesting. The third and last difficulty I will mention is one that adheres to most philosophical explanations & it is this that it sometimes is almost impossible to explain a
III
matter in such a way that the hearer at once sees the road he is lead & the end|goal to which it leads. That is to say it so very often happens that the hearer thinks "I understand perfectly what he says but what on earth is he driving at" or else that he sees what one is driving at & thinks "that's all very well but how is he going to get there". This perhaps is the gravest difficulty & all I can do is to ask you to be patient & to hope that in the end we will see both the road & where it leads to. — Now let me begin.
By Christian Morbidoni on 2013-02-26
Created by : Christian Morbidoni
On : 2013-02-26, 18:03:51
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Before I begin to speak about my subject proper l..
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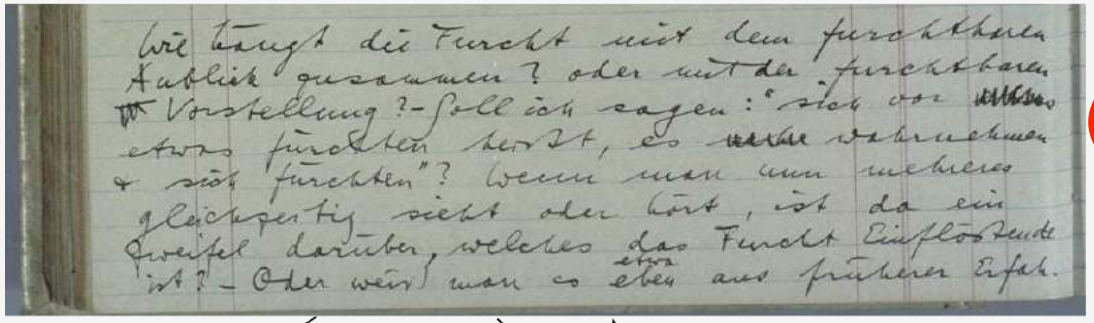
Contextualising Wittgenstein



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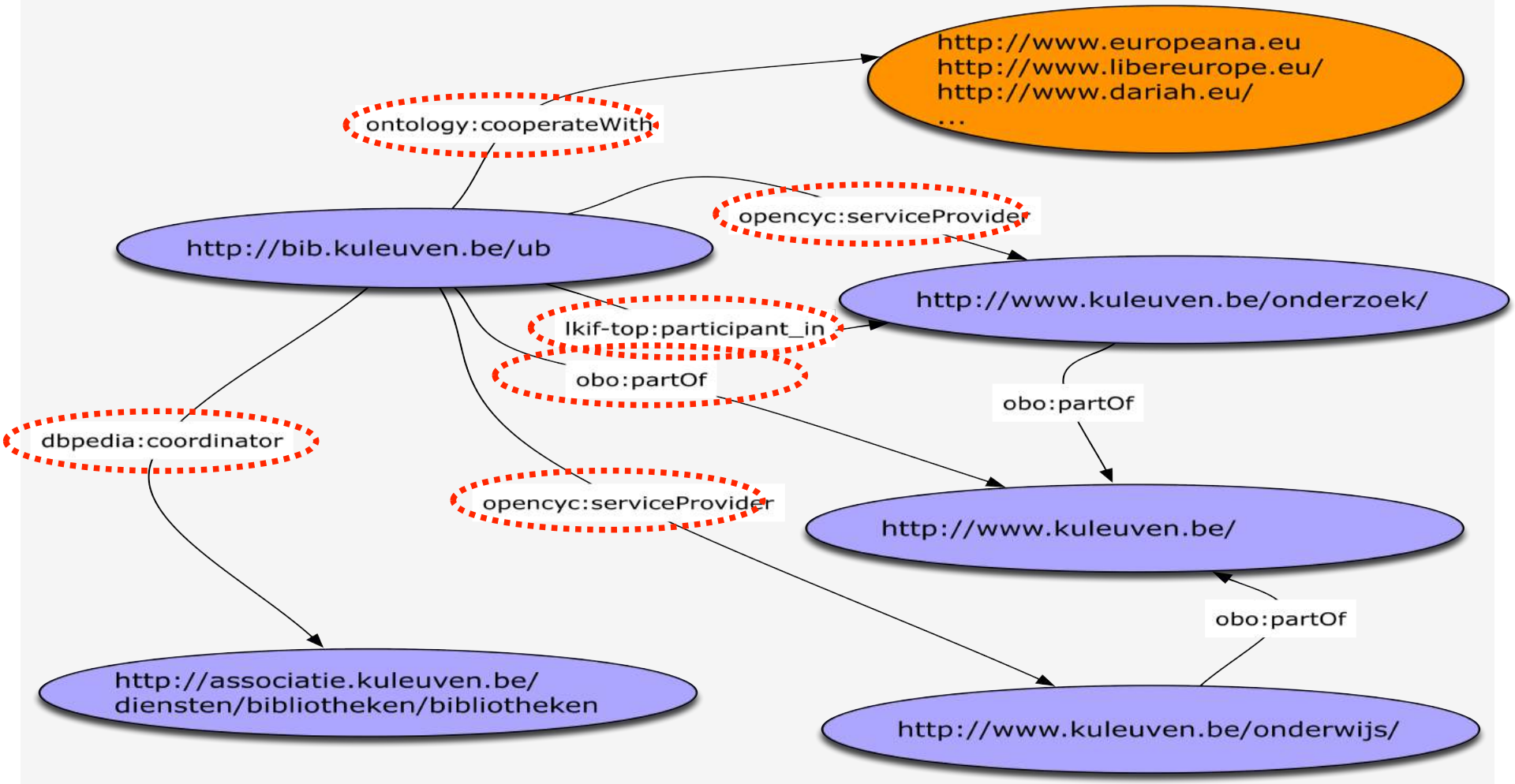
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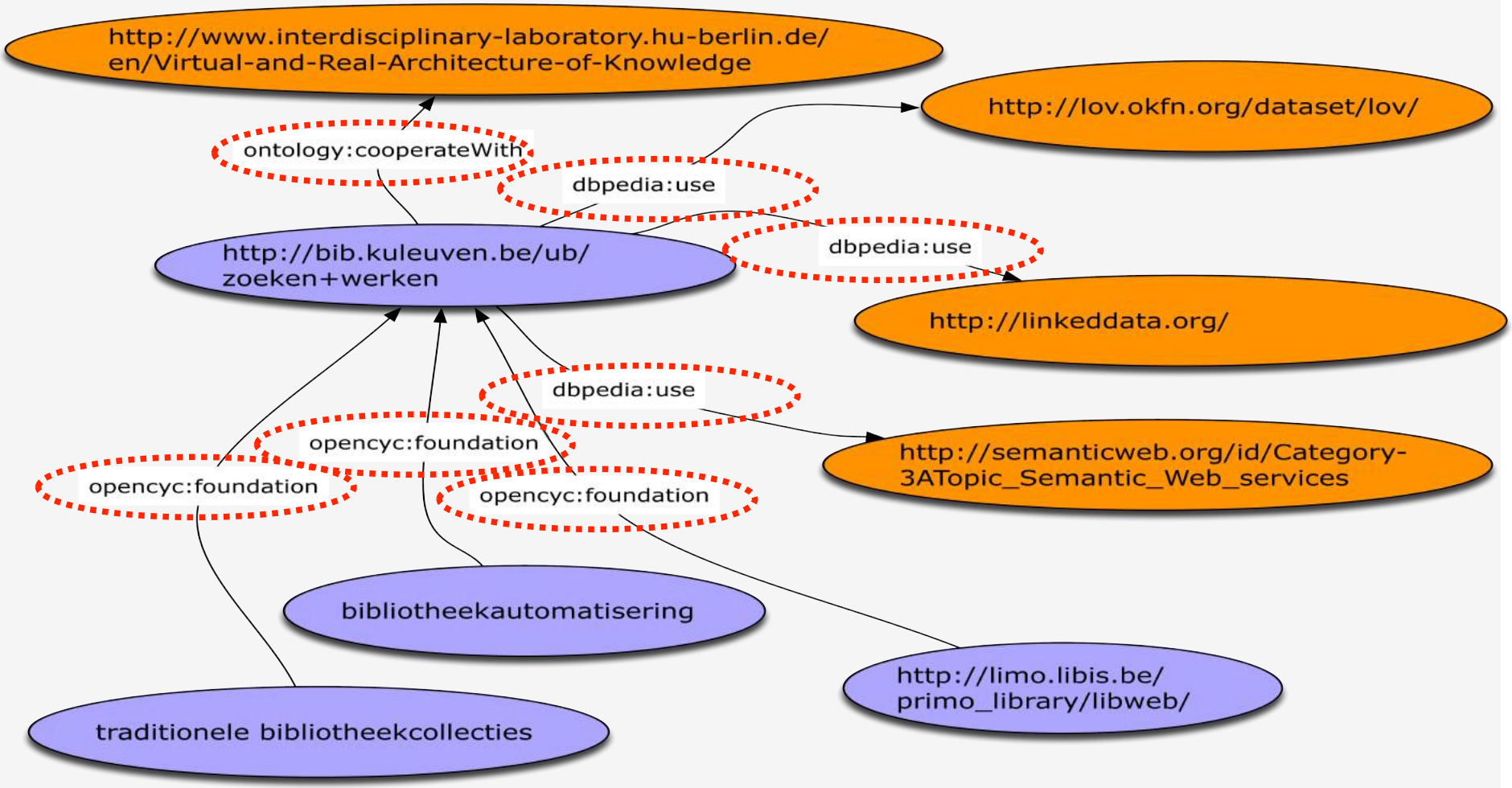
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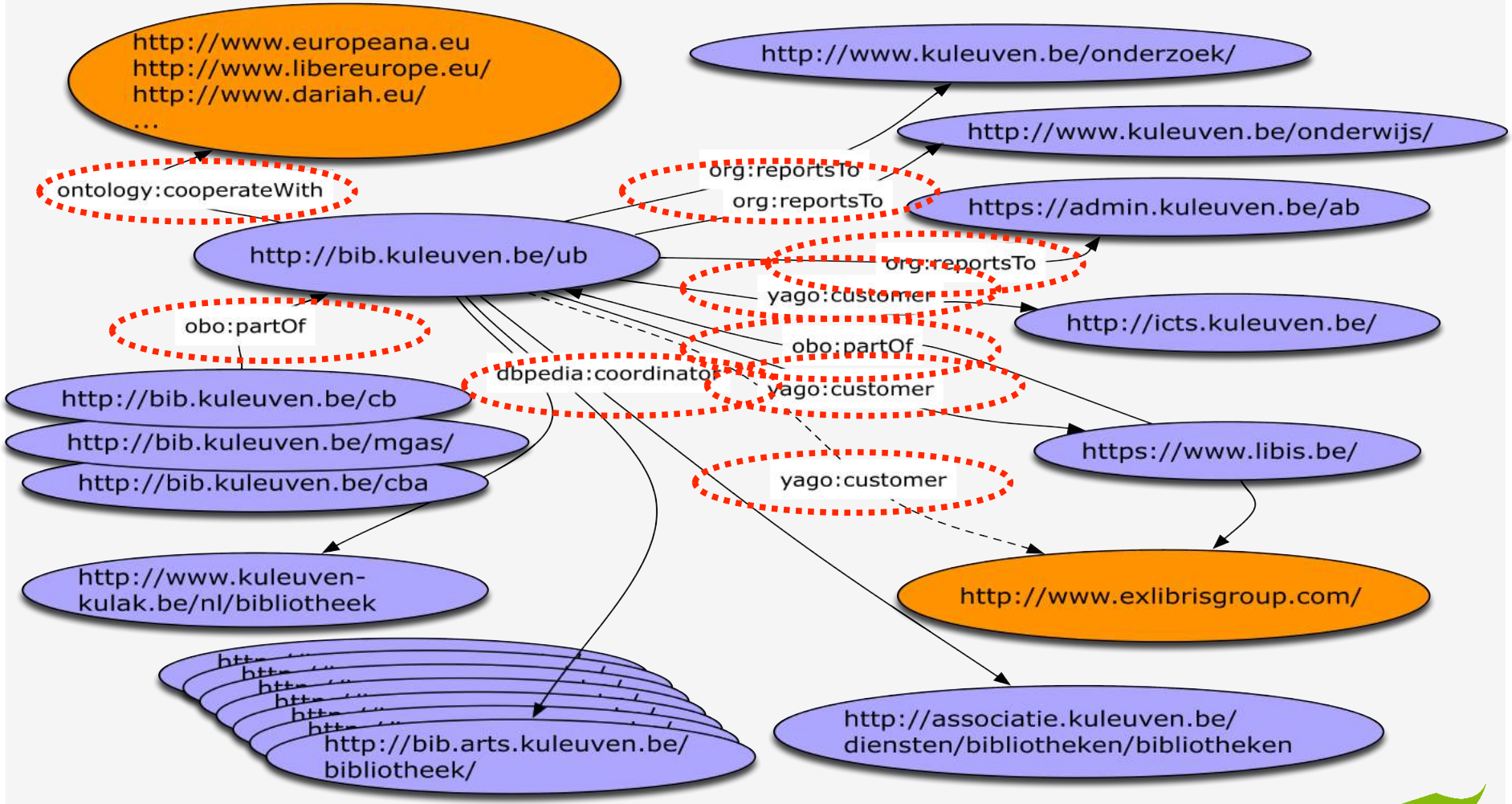

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What Can We Use This For …
And Which are the Limitations?

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Create and Visualise Graph Models

KU LEUVEN

- http://www.redbubble.com/people/griffsgraphs/works/9308095-the-graph-of-thinkers
- Philosophers Edgemap http://mariandoerk.de/edgemaps/demo/#phils;map;;;
- Textexture http://textexture.com/index.php?text_id=16263&action=publici

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Beyond Infrastructure (?)

The Curious Identity of Michael Field

(Susan Brown, John Simpson, URI: 10.1109/BigData.2013.6691674)

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What's in a Name?

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- Names and Identity on the Web
- The Web is all about identifiers – but what is actually identified, what actually does constitute identity on the web (Halpin/Presutti 2011)
- E.g.: How do we represent personhood on the web?
- And how do we formalize it ontologically? Consider e. g. a merger of FOAF and DCMI which leaves you with just two classes: `dc:contributor` and `dc:creator`.
- An all but trivial issue: cf. Michael Field

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Pronominally Irregularity

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- Michael Field was a shared pseudonym (?) of two victorian woman writers, Katherine Harris Bradley and Edith Emma Cooper
- Michael Field was more than a shared pseudonym, since the two women carried their shared pseudonym over into their private life
- Furthermore, the two lesbian writers combine their pseudonym with references to Sappho as a name simultaneously proper and improper, their own and not their own.
- A layered, complex identity equally complex in both gender and number, a “pronominally irregular relationship” that is by times related to as “both of him”

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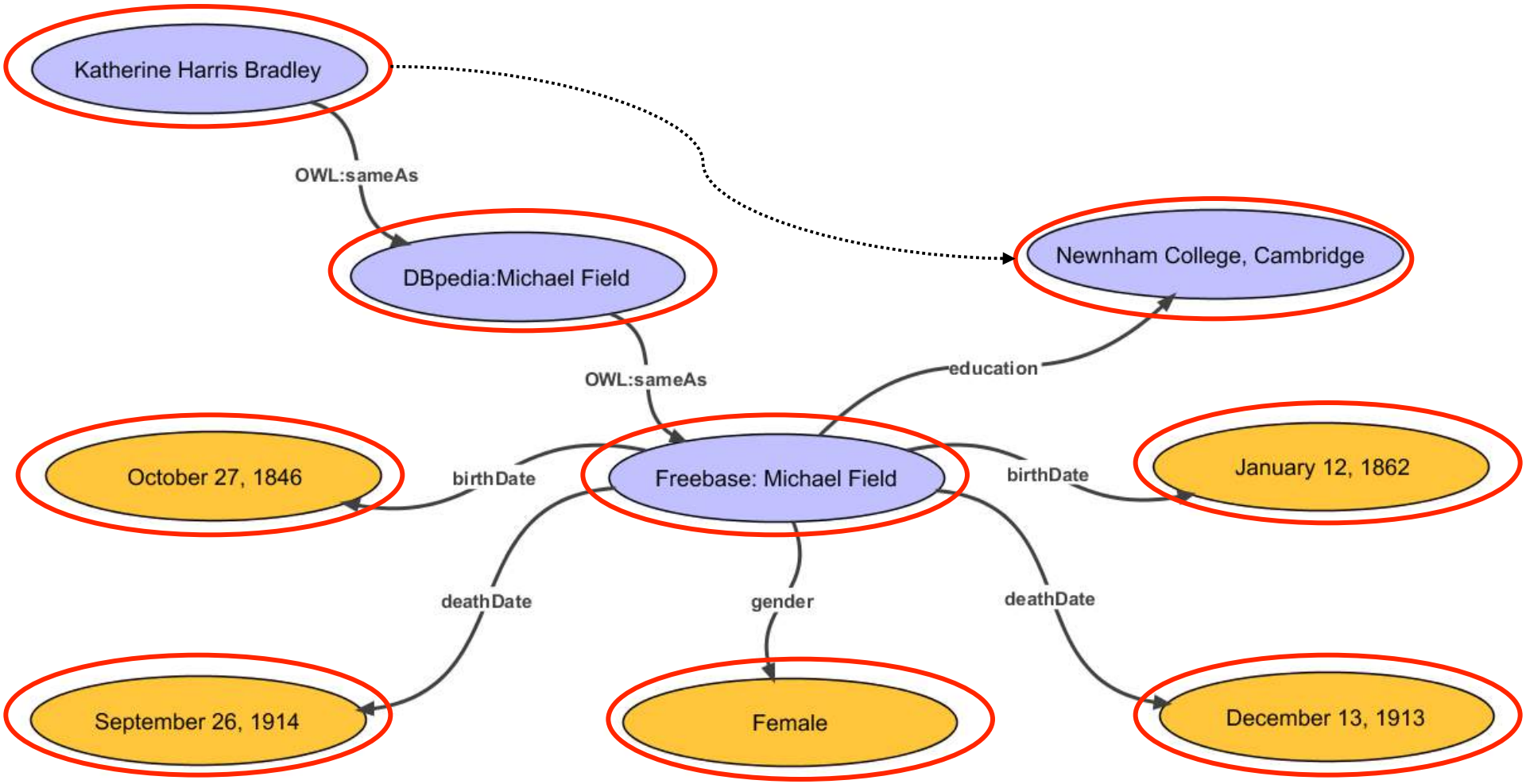
Field in DBPedia, Freebase & Orlando



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Franz Kafka

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Franz Kafka: Das Schloß

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- Dieses Konzept des unbe-kannten Raumes nun sucht K. am ersten Tag seines Aufenthaltes zu verifizieren, was zumindest hinsichtlich des Schlosses zuerst auch zu gelingen scheint: "Im Ganzen entsprach das Schloß, wie es sich hier von der Feme zeigte, K.'s Erwar-tungen"(S 17). "Deutlich umrissen" steht das Schloß zu Anfang in der "klaren Luft" (S 16). Doch bald muß K. seine Einschätzung dieses zentralen Punktes korrigieren: "Aber im Näherkommen enttäuschte ihn das Schloß, es war doch nur ein recht elendes Städtchen, aus Dorfhäusern zusammengetragen, ausgezeichnet nur dadurch, daß vielleicht alles aus Stein gebaut war ..." (S 17)

- Auch den anderen Polseines ersten räumlichen Konzeptes, das Dorf, hat er offenbar falsch eingeschätzt: "... auch staunte er über die Länge des Dorfes, das kein Ende nahm, immer wieder die kleinen Häuschen und vereiste Fensterscheiben und Schnee und Menschenleere ..." (S 21)

- „So ging er wieder vorwärts, aber es war ein langer Weg. Die Straße nämlich, diese Hauptstraße des Dorfes führte nicht zum Schloßberg, sie führte nur nahe heran, dann aber wie absichtlich bog sie ab und wenn sie sich auch vom Schloß nicht entfernte, so kam sie ihm doch auch nicht näher. Immer erwartete K., daß nun endlich die Straße zum Schloß einlenken müsse, und nur weil er es erwartete ging er weiter..." (S 21)

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Das Schloß (II)

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- http://gutenberg.spiegel.de/buch/-7656/1
  (Franz Kafka: Das Schloß)
- https://archive.org/stream/KafkasSchloss
  (Das Schloss by Franz Kafka)

?

- Ontology components for modeling scholarly discourse and interaction
  - Beware: "The limits of my language mean the limits of my world." Tractatus, 5.6
- And, most importantly, Tractatus, 7: "Whereof one cannot speak, thereof one must be silent."

???

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Räumliche Grundbeziehungen

- /Oben/ vs. /Unten/
  "Fühlst Du - was die Hauptsache ist - ununterbrochene Beziehungen zwischen Dir und einer beruhigend fernen, womöglich unendlichen Höhe oder Tiefe? Wer das immer fühlt, der muß nicht wie ein verlorener Hund herumlaufen ..." *(BF* 289; 7./8.2.1913)
- /Innen/ vs. /Außen/
  - Innen: Die Zelle
  - Innen: Der Winkel
  - Innen: Der Kreis
- /Heimat/ vs. /Fremde/

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http://mappingmetaphor.arts.gla.ac.uk/old-english/?strength=strong

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Franz Kafka, Roland Barthes, Ludwig Wittgenstein

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http://www.visualdataweb.org/relfinder/relfinder.php
Franz Kafka, Roland Barthes, Ludwig Wittgenstein

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Odradek

"... Er hält sich abwechselnd auf dem Dachboden, im Treppenhaus, auf den Gängen, im Flur auf. Manchmal ist er monatelang nicht zu sehen; da ist er wohl in andere Häuser übersiedelt; doch kehrt er dann unweigerlich wieder in unser Haus zurück. Manchmal , wenn man aus der Tür tritt und er lehnt gerade unten am Treppengelän - der, hat man Lust, ihn anzusprechen. Natürlich stellt man an ihn keine schwierigen Fragen, sondern behandelt ihn - schon seine Winzigkeit verführt dazu - wie ein Kind. "Wie heißt du denn?" fragt man ihn. "Odradek", sagt er. "Und wo wohnst du?" "Unbestimmter Wohnsitz", sagt er und lacht; es ist aber nur ein Lachen, wie man es ohne Lungen hervorbringen kann. Es klingt etwa so, wie das Rascheln in gefallenen Blättern." (IV/129-30)

Heller? Wenig?? Was Wissen ...

Danke!

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