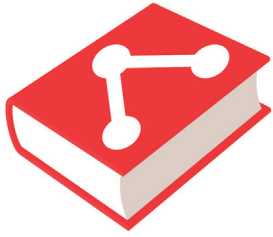
*Javna knjižnica*
*Public Library*



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*— knjižni katalog*

*— knjižničar/ka*

*S knjigama koje su spremne za dijeljenje, pažljivo katalogizirane, svatko je knjižničar/ka.*

*Kad je svatko knjižničar/ka, knjižnica je svugdje.*

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# *Javna knjižnica*

ZAGREB • SVIBANJ ¶ MAY • 2015

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**Marcell Mars,**
**Manar Zarroug**
**& Tomislav Medak**

## *Javna knjižnica* (ESEJ)

U knjizi *Što je bilo revolucionarno u Francuskoj revoluciji?*[01] **Robert Darnton** razmatra kako bi izgledao potpuni slom društvenog poretka—da se baš sve društvene vrijednosti izokrenu naopako. Takva se trauma događa često u životu pojedinaca, ali samo rijetko na razini cijelog društva.

> *Francuzi su se 1789. morali suočiti sa slomom cijelog društvenog poretka—svijeta koji su retrospektivno definirali kao Ancien Régime—i morali su naći neki novi red u kaosu koji ih je okruživao. Za njih je stvarnost bila nešto što se može uništiti i rekonstruirati, i suočavali su se s na prvi pogled beskonačnim mogućnostima za dobro i za zlo, za razvoj utopije i za regresiju u* tiraniju.[02]

Revolucija se pokreće iz sebe same.[03]

**01** Robert H. Darnton, *What Was Revolutionary about the French Revolution?* (Waco, TX: Baylor University Press, 1996), str. 6.

**02** Ibid.

**03** ENGLESKI: "Bootstraps itself". *To bootstrap*—izvući se sam iz živog blata; poboljšati vlastitu poziciju vlastitim snagama, izvući se iz neke situacije koristeći postojeće resurse.

U rječnicima onog vremena, riječ *revolucija* dolazila je od glagola *okretati se oko osi* i bila je definirana kao "povratak planete ili zvijezde na istu točku iz koje je krenula".[04]

Francuski politički rječnik nije zahvaćao dalje od uskog kruga feudalne elite u Versaillesu. Građani i revolucionari morali su izmisliti nove riječi, koncepte... cijeli novi jezik kako bi opisali revoluciju koja se pred njima odvijala.

Počeli su s rječnikom vremena i prostora. U francuskom revolucionarnom kalendaru, koji je bio u upotrebi od 1793. do 1805., vrijeme je počelo s datumom 1. *vendémiaire,* godine prve, na dan koji je obilježio ukidanje stare monarhije 22. rujna 1792., po Gregorijanskom kalendaru. Dekretom iz 1795. usvojen je metrički sustav. Kao i usvajanje novog kalendara, to je bio pokušaj da se prostor organizira na racionalan i prirodan način. Gram je postao jedinica težine.

U Parizu je 1400 ulica dobilo nova imena. Svako podsjećanje na tiraniju monarhije bilo je izbrisano. Revolucionari su čak mijenjali svoja imena i prezimena. Česta prezimena *Le Roy* ili *Leveque,* promijenjena su u *Le Loi* ili *Liberté.* Obratiti se nekome sa *vi,* iz poštovanja, bilo je zabranjeno rezolucijom donesenom 24. *brumairea,* godine druge. *Ti* je zamijenilo *vi.* Ljudi su jednaki.

Načela *Liberté, égalité, fraternité* (sloboda, jednakost, bratstvo)[05] gradila su se pismenošću, novim

**04** Ibid.

**05** *Slogan of the French Republic,* France.fr, n.d., http://www.france.fr/en/institutions-and-values/slogan-french-republic.html

epistemologijama, klasifikacijama, objavama, standardima, razumom i racionalnošću. Prva pomisao na revoluciju nikada više neće biti povratak planete ili zvijezde na istu točku iz koje je krenula.Revolucija se pokrenula iz same sebe, obrnula i hermeneutički zaokružila.

**Melvil Dewey** rođen je u državi New York 1851.[06] Svoju žeđ za znanjem utažio je u knjižnicama. Znanje o stjecanju znanja razvijao je proučavanjem knjižnica. Grupiranje knjiga na police knjižnica prema boji korica, veličini i debljini hrpta, ili po naslovu i autorovu imenu, nije zadovoljavalo **Deweyevu** namjeru da razvije nove epistemologije koje odgovaraju svrsi proizvodnje znanja o znanju. Već je u dvadesetčetvrtoj godini objavio prvo od 19 izdanja *A Classification and Subject Index for Cataloguing and Arranging the Books and Pamphlets of a Library,*[07] klasifikacijski sustav koji i danas nosi njegovo ime: Deweyeva decimalna klasifikacija. Ovo je bio **Deweyev** san: za 21. rođendan rekao je, "Moj svjetski pothvat bit će slobodne škole i knjižnice za svakoga."[08]

Njegov san postao je stvarnost. Javna knjižica natuknica je u Katalogu povijesti pod fantastičnom

**06** Richard F. Snow, "Melvil Dewey", *American Heritage* 32, br. 1 (prosinac 1980.), http://www.americanheritage.com/content/melvil-dewey

**07** Melvil Dewey, *A Classification and Subject Index for Cataloguing and Arranging the Books and Pamphlets of a Library* (1876), Project Gutenberg e-book 12513 (2004.), http://www.gutenberg.org/files/12513/12513-h/12513-h.htm.

**08** Snow, "Melvil Dewey".

decimalom[09] koja opisuje kategoriju fenomena poput besplatnog javnog školstva, javnog zdravstva, znanstvene metode, *Univerzalne deklaracije o ljudskim pravima, Wikipedije* i slobodnog softvera na koji smo mi ljudi najviše ponosni.

Javna knjižnica dio je tih nevidljivih infrastruktura koje smo počeli primjećivati tek kada su počele nestajati. Utopijski san o mjestu s kojeg će svako ljudsko biće imati pristup svakom komadiću dostupnog znanja koje se može prikupiti dugo se činio neostvarivim, sve dok ga egalitarni impetus socijalnih revolucija, prosvjetiteljska ideja o univerzalnosti znanja i suspenzija komercijalnih barijera pristupu znanja nisu učinile mogućim.

Internet je, kao i u brojnim drugim prilikama, potpuno promijenio naša očekivanja i zamišljanja o tome što je moguće. San o katalogu svijeta—univerzalnom pristupu svem dostupnom znanju za svakog člana društva—postao je dohvatljiv. Činilo se da je to samo pitanje susreta krivulja na grafu: trenutka kada će se susresti krivulja globalne distribucije osobnih računala i kritična masa ljudi s pristupom internetu. Danas nikome ne nedostaje imaginacije da zamisli javne knjižnice kao dio globalne infrastrukture univerzalnog pristupa znanju za baš svakog člana društva. Ipak, pojava i razvoj interneta događaju se upravo u trenutku u kojem također počinje kriza institucija—ona s traumatskim i nezamislivim posljedicama.

**09** "Dewey Decimal Classification: 001.", *Dewey.info,* 27. listopada 2014., http://dewey.info/class/001/2009-08/about.en

Internet je novi izazov koji stvara iskustva što se uobičajeno predstavljaju kao "revolucionarna". Ipak, prava je revolucija interneta u univerzalnom pristupu svem znanju koji on čini mogućim. Međutim, za razliku od novih epistemologija razvijenih za vrijeme francuske revolucije, danas je tendencija da se sačuva "stari režim" (intelektualnog vlasništva, koncentracije tržišta i kontrole pristupa). Potiskuju se nove mogućnosti klasifikacije, razvoj jezika, epistemološke inovacije koje donosi internet—mogućnosti koje bi se iz postojećih klasifikacijskih sistema mogle vinuti u nove orbite.

Zapravo, reakcionarne snage "starog režima" izvele su *thermidor*[10] kako bi spriječile javne knjižnice da provode svoju misiju. Javne knjižnice danas ne mogu nabaviti, ne mogu čak ni kupiti, digitalne knjige od najvećih svjetskih izdavača.[11] Ono malo elektronskih knjiga koje su uspjele nabaviti mora biti uništeno nakon što ih se posudi 26 puta.[12] Knjižnice i princip

10 Zbog rušenja Robespierrea i radikalnih revolucionara s vlasti, koje se dogodilo u jednaestom mjesecu francuskog revolucionarnog kalendara, riječ "thermidor" označava preokret reakcije, kontrarevolucije i odustajanje od revolucionarnih ciljeva i strategija.

11 "American Library Association Open Letter to Publishers on E-Book Library Lending", *Digital Book World,* 24. rujna 2012.,http://www.digitalbookworld.com/2012/american-library-association-open-letter-to-publishers-on-e-book-library-lending/.

12 Jeremy Greenfield, "What Is Going On with Library E-Book Lending?", *Forbes,* 22. lipnja 2012., http://www.forbes.com/sites/jeremygreenfield/2012/06/22/what-is-going-on-with-library-e-book-lending/

univerzalnog pristupa svem postojećem znanju koje one utjelovljuju gube na sve moguće načine bitku s tržištem kojim dominiraju novi igrači kao što su *Amazon.com, Google* i *Apple*.

Godine 2012. kanadska je konzervativna vlada smanjila financijsku potporu za Knjižnice i arhive Kanade (Libraries and Archives Canada—LAC) za 9.6 milijuna, što je rezultiralo gubitkom 400 radnih mjesta arhivista i knjižničara, zatvaranjem nekih LAC-ovih internetskih stranica i otkazivanjem daljnjih narudžbi novih knjiga.[13] U samo tri godine, od 2010. do 2012., u Velikoj Britaniji zatvoreno je otprilike 10% javnih knjižnica.[14]

Komodifikacija znanja, obrazovanja i školstva (što su posljedice globalno harmoniziranog, restriktivnog pravnog režima za intelektualno vlasništvo) zajedno s neoliberalnom politikom štednje ukida mogućnosti prilagodbe novim sociotehnološkim uvjetima, da ne govorimo o daljnjem razvoju, inovaciji ili čak pukom održavanju infrastrukture javnih knjižnica.

Javne knjižnice su ugrožena institucija, osuđena na istrebljenje.

Sitnoburžoasko negiranje da se to događa sprečava društvo u suočavanju s tim uznemirujućim uvidom. Kao i u brojnim drugim poljima, jedina

13 Aideen Doran, "Free Libraries for Every Soul: Dreaming of the Online Library", *The Bear,* ožujak 2014., http://www.thebear-review.com/#!free-libraries-for-every-soul/c153g

14 Alison Flood, "UK Lost More than 200 Libraries in 2012", *Guardian,* 10. prosinca 2012., http://www.theguardian.com/books/2012/dec/10/uk-lost-200-libraries-2012.

aktualna ponuda je: inovativno tržišno poduzetništvo. Neki su čak sugerirali da bi javne knjižnice trebale postati otvorena softverska platforma povrh koje će kreativni poduzetnici graditi dućane za aplikacije[15] ili da bi mogle postati internet kafići za najsiromašnije, koji će tako doći na samo jedan klik mišem od *Amazon.com* kataloga ili *Google* tražilice. Ali ti su prijedlozi previdjeli, možda i namjerno, fundamentalne principe pristupa na kojima počiva ideja javne knjižnice.

Oni dobronamjerni, inteligentni i taktični pokušat će senzibilizirati javnost za brojne strane fenomena javne knjižnice: društveni centar, usluga za potrebite, centar za pismenost, neformalno i doživotno učenje, mjesto gdje se susreću hobisti, entuzijasti, gdje stari i mladi razmjenjuju znanje i vještine.[16] Fascinantno. Nažalost, iz čisto taktičkih razloga, taj podsjetnik javnosti ne sadrži uvijek objašnjenje kako sve nabrojeno proizlazi iz temeljne ideje javne knjižnice: univerzalan pristup znanju za svakog člana društva proizvodi znanje, proizvodi znanje o znanju, proizvodi znanje o prijenosu znanja: javna knjižnica proizvodi društvenost.

Javna knjižnica ne treba onu vrstu kreativnog kriznog upravljanja koje želi predložiti u što bi se knjižnica trebala transformirati jednom kada joj

15 David Weinberger, "Library as Platform", *Library Journal,* 4. rujna 2012., http://lj.libraryjournal.com/2012/09/future-of-libraries/by-david-weinberger/

16 Shannon Mattern, "Library as Infrastructure", *Design Observer,* 9. lipnja 2014., http://places.designobserver.com/entryprint.html?entry=38488

društvo, opsjednuto logikom tržišta, onemogući da provodi svoju temeljnu misiju. Takvi prijedlozi, ako ne inzistiraju na univerzalnom pristupu znanju za sve članove, trojanski su konji za tihi ali galopirajući nestanak javne knjižnice s pozornice povijesti. Društvenost koju proizvode javne knjižnice, s bogatstvom svojih različitih pojavnosti, najbolje će biti sačuvana ako se uspijemo izboriti za vrijednost na kojoj smo izgradili javnu knjižnicu: za univerzalan pristup znanju za baš svakog člana našeg društva.

Sloboda, jednakost i bratstvo trebaju hrabre knjižničare koji upražnjavaju građanski neposluh.

**Library Genesis**, **aaaaarg.org**, **Monoskop**, **UbuWeb**, sve su to primjeri fragilnih infrastruktura znanja koje su sagradili hrabri knjižničari koji su prakticirali građanski neposluh i na koje se oslanja svijet istraživača u humanistici. Ti projekti ponovo stvaraju javnu knjižnicu u jazu koji su proizvele današnje institucije u krizi.

**Library Genesis**[17] je online repozitorij s više od milijun knjiga i prvi je projekt u povijesti koji svima na Internetu nudi besplatan download kompletnog knjižnog fonda (u trenutku dok ovo pišemo radi se o oko 15 terabajta podataka) zajedno s bazom metapodataka (MySQL *dump*) i PHP/HTML/Java Script kodom web stranica. Najpopularniji raniji repozitoriji, kao što su **Gigapedia** (kasnije **Library.nu**), nosili su se s troškovima održavanja tako što su prodavali oglasni prostor pornografskoj i kockarskoj industriji. Protiv njih je podignuta tužba, i potom su ugašeni.[18]

17 VIDI http://libgen.org/

Vijesti o ukidanju **Gigapedije/Library.nu** snažno su odjeknule među znanstvenicima i knjiškim entuzijastima, a zabilježene su i u srednjestrujaškim internetskim medijima, kao kad je riječ o važnim svjetskim događajima. Odluka **Library Genesisa** da u potpunosti podijeli svoje resurse rezultirala je mrežom identičnih sajtova (takozvanih *mirrora*) te razvojem cijelog niza mrežnih usluga razmjene metapodataka i održavanja kataloga, osiguravajući time iznimno otpornu arhitekturu za preživljavanje.

Online repozitorij **aaaaarg.org**, kojeg je pokrenuo umjetnik **Sean Dockray**, sadrži više od 50 000 knjiga i tekstova. Zajednica entuzijastičnih istraživača iz područja kritičke teorije, suvremene umjetnosti, filozofije, arhitekture, i drugih polja humanistike održava, katalogizira, anotira i inicira rasprave o njemu. On je također *courseware* ekstenzija samoorganiziranoj obrazovnoj platformi **The Public School**.[19]

**UbuWeb**[20] je najznačajniji i najveći online arhiv avangardne umjetnosti; pokrenuo ga je i vodi ga konceptualni umjetnik **Kenneth Goldsmith**. Iako još uvijek neformalan, **UbuWeb** je izrastao u relevantnu

**18** Andrew Losowsky, "Library.nu, Book Downloading Site, Targeted in Injunctions Requested by 17 Publishers," *Huffington Post,* 15. veljače 2012., http://www.huffingtonpost.com/2012/02/15/librarynu-book-downloading-injunction_n_1280383.html

**19** "The Public School", *The Public School,* n.d., https://www.thepublicschool.org/

**20** VIDI http://ubu.com/.

i prepoznatljivu kritičku instituciju suvremene umjetnosti. Umjetnici žele vidjeti svoj rad u njegovom katalogu i zato pristaju na odnos s **UbuWebom** bez formalnih ugovornih obaveza.

**Monoskop** je wiki za umjetnost, kulturu i medijske tehnologije, sa specijalnim fokusom na avangardne, konceptualne i medijske umjetnosti Istočne i Srednje Europe; pokrenuli su ga **Dušan Barok** i drugi. U formi bloga **Dušan** stavlja na **Monoskop.org/log** online katalog kuriranih naslova (trenutno ih je oko 3 000), i, kao i **UbuWeb**, postaje sve relevantniji kao *online* resurs.

**Library Genesis**, **aaaaarg.org**, **Kenneth Goldsmith** i **Dušan Barok** pokazuju nam da budućnost javnih knjižnica ne treba krizno upravljanje, *venture capital*, *start-up* inkubatore ili *outsourcing* već jednostavno slobodu da nastavi ostvarivati snove **Melvila Deweya**, **Paula Otleta**[21] i drugih knjižničara vizionara, kao što je to činila prije pojave interneta.

S pojavom interneta i softverskih alata kao što su *Calibre* i "[*let's share books*]",[22] bibliotekarstvu je dana prilika, slično kao astronomiji i projektu SETI@home,[23] da uključi tisuće knjižničara amatera koji će, zajedno sa stručnjacima, izgraditi distribuiranu korisničku mrežu (*peer-to-peer*) kako bi se brinuli

21 "Paul Otlet", Wikipedia, 27. listopada 2014., http://en.wikipedia.org/wiki/Paul_Otlet

22 "Tools", *Memory of the World,* n.d., https://www.memoryoftheworld.org/tools/

23 VIDI http://setiathome.berkeley.edu/

za katalog dostupnog znanja zato jer

*javna knjižnica je:*
*—slobodan pristup knjigama*
*za svakog člana društva*
*—knjižni katalog*
*—knjižničar/ka*

*S knjigama koje su spremne za dijeljenje, pažljivo katalogizirane, svatko je knjižničar/ka.*

*Kad je svatko knjižničar/ka, knjižnica je svugdje.*[24]

PREVELA **Una Bauer**

**24** "End-to-End Catalog", *Memory of the World,* 26. studeni 2012., https://www.memoryoftheworld.org/end-to-end-catalog/

**Paul Otlet**

# *Transformacije u bibliografskom aparatu znanosti*

## REPERTORIJ — KLASIFIKACIJA — DOKUMENTACIJSKI URED [1]

**1.** Rat je dugo trajao, proširio se na sve zemlje i zbog velike štete koju je prouzročio u životu svakog čovjeka imao je, i imat će i dalje, posljedice na znanstvenu produktivnost. Čas za reviziju starog poretka samo što nije kucnuo. Pritisnuti nužnošću ekonomiziranja s ljudstvom i novcem te potrebom za većom produktivnošću da bismo održali korak sa svekolikom konkurencijom, morat ćemo provesti reforme u svim granama organizacije znanosti: u znanstvenim istraživanjima, u pohranjivanju rezultata tih istraživanja i u njihovoj širokoj dostupnosti.

Sve se događa simultano pa ono što ćemo ovdje istaknuti služi jedino tome da nam olakša razmišljanje. Srodna područja, ali i ona koja su vrlo udaljena, uvijek utječu jedna na druga. Zato bismo trebali prepoznati zamah, svakim danom sve jači u organiziranju znanosti, koji donose tri velika trenda našega vremena: moć koju donosi udruživanje, tehnološki napredak i demokratsku orijentiranost institucija. Željeli bismo ovdje skrenuti pažnju na neke posljedice tih trendova koje se odnose na knjigu u svojstvu instrumenta za bilježenje novih otkrića

te na neophodnost knjige u poticanju novih otkrića.

Dugo se činilo da su knjiga, knjižnica u kojoj se ona čuva i katalog u koji je uvrštena dosegli vrhunac savršenstva ili da u najmanju ruku toliko služe svojoj svrsi da nije potrebno razmišljati o ozbiljnijim promjenama. Možda je tako i bilo do kraja prošloga stoljeća. No već desetak godina pred našim se očima događaju velike promjene. Sve veća produkcija knjiga i časopisa razotkrila je nedostatnost prethodnih metoda. Rastuća internacionalizacija znanosti traži od znanstvenih radnika da prošire opseg bibliografskih istraživanja. Rezultat je toga da se u svim zemljama, osobito u Njemačkoj, Sjedinjenim Državama i Engleskoj, pojavljuje pokret za širenje i poboljšanje knjižnica te za porast njihova broja. Izdavači su tragali za novim, fleksibilnijim, bolje ilustriranim i jeftinijim publikacijama koje su međusobno bolje koordinirane. Obavljeni su i opsežni katalogizacijski poduhvati poput Međunarodnog kataloga znanstvene literature i Univerzalnog bibliografskog repertorija. [2]

Postoje tri činjenice, tri ideje, koje zaslužuju da ih se temeljitije prouči jer predstavljaju nešto doista novo što nam može dati buduće smjernice u ovom području. To su: repertorij, klasifikacija i dokumentacijski ured.

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**2.** Veličina repertorija, kao i veličina knjige, postupno se povećavala, a poboljšanja koja se u njemu događaju upućuju na to da se pojavljuje nešto novo što radikalno mijenja uvriježeni način poimanja stvari.

S gledišta forme, knjigu možemo definirati kao skupinu stranica izrezanih u istom formatu i skupljenih tako da tvore cjelinu. Nije uvijek bilo tako. Knjiga je dugo bila jedan svitak, jedan *volumen.* Na papirusu i pergamentu, koji su se koristili umjesto papira, pisalo se kontinuirano od početka do kraja. Čitanje je zahtijevalo odmatanje što zasigurno nije bilo vrlo praktično kada je trebalo konzultirati određeni odlomak ili pisati na poleđini. U prvim stoljećima modernog doba pojavljuje se *codex,* iz njega je nastala naša suvremena knjiga i s njim su nestale prethodne smetnje. No kodeks je imao brojne druge mane. On je zaokružen, završen i ne dopušta mogućnost naknadnog dodavanja. Periodičke publikacije, koje izlaze u nizu, znanosti omogućuju da se rezultati kontinuirano okupljaju na jednom mjestu. Loša strana toga je da zbirke periodike lako podliježu neredu. Nemoguće je napraviti poveznice sličnih ili spojenih stavki jer se bez prethodnog plana nadodaju jedne na druge, a istraživački rad pretpostavlja rukovanje velikim količinama teškog papira. Indeksi su, naravno, pomogli i postignut je napredak—tematski indeksi, složeni ponekad sistematski, a ponekad analitički te indeksi imena osoba i mjesta. Godišnjim indeksima prethodili su mjesečni sažeci, a slijedili ih opći indeksi prikupljani u razdobljima od pet, deset ili dvadeset i pet godina. Tako je već postignut korak naprijed, no pravi napredak dolazi s repertorijem.

Svrha repertorija je da se razdvoji ono što je u knjizi amalgamski spojeno, da se ono što je kompleksno svede na osnovne elemente kojima se potom dodjeljuje jedna stranica. Stranice se ovdje odnose

na listove papira, ili na kartice, ovisno o tome koji se format koristi. U pitanju je "monografsko" načelo koje je tako dovedeno do svojih krajnjih konzekvenci. Više se ne rade uvezi, a ako se nastavljaju koristiti, postaju pomični, to jest, kartice koje su pričvršćene spajalicom ili zataknute na držač ili spojene na neki drugi način, mogu se odvajati. Tako se mogu umetati nove kartice, koje zamjenjuju stare, i mogu se slagati po novom redoslijedu.

Repertorij je nastao iz kataloga. Sasvim je jasno da su u njemu umetanja nužna. Nije postojala nikakva sumnja oko toga da ga moramo shvatiti unitarno ili monografski: jedno djelo, jedan naslov—jedan naslov, jedna kartica. Rezultat je toga da se postupno odbacilo korištenje registara s popisima istih zbirki za različite knjižnice jer ih je, kako su se zbirke širile, trebalo neprestano prepravljati. To odbacivanje bilo je praktično i utemeljeno u empiriji. Ako malo promislimo, dolazimo do pitanja može li ta nova tehnika imati širu primjenu.

Je li knjiga, zapravo, išta drugo do jedan kontinuirani redak koji se najprije prelama prema dužini a potom rasteže prema poravnanju stranice? Taj prelom, to dijeljenje, potpuno je mehaničko, i ne odgovara niti jednoj podjeli ideja. Repertorij nam daje praktičan način za fizičku podjelu knjige u skladu s intelektualnom raspodjelom ideja.

Nakon knjižničnog rukopisnog kartičnog kataloga ubrzo je uslijedio katalog s tiskanim karticama (American Library Bureau, Catalogue ili Library of Congress u Washingtonu) [3], potom su na karticama tiskane bibliografije (International Institute of Bibliography, Concilium Bibliographicum) [4],

potom indeksi vrsta (*Index Speciorum*) [5]. Prebacili smo se s malih kartica na velike, na cijeli list, i svjedočili kako i kompendiji odbacuju stari i preuzimaju novi oblik (*Jurisclasseur,* ili pravni sažeci u formi kartica). Na karticama se našla čak i enciklopedija (*Nelson's Perpetual Cyclopedia*). [6]

Gledano s teorijskog i tehničkog stajališta, u repertoriju imamo novi instrument za analitičko i monografsko bilježenje podataka, pojmova i informacija. Sustav je poboljšan razdjelnim karticama različitih oblika i boja koje se smještaju tako da na van iskazuju konture korištene klasifikacije čime se vrijeme pretraživanja smanjuje na minimum. Daljnje poboljšanje donijela je mogućnost da se pomoću rezanja i lijepljenja koriste materijali tiskani u velikom formatu, pa čak i knjige pri čijem se objavljivanju repertorij uopće nije uzimao u obzir. Sve što nam je potrebno možemo dobiti iz dva primjerka knjige, od jedne uzimamo *recto,* a od druge *verso.* Otišlo se i korak dalje pa se iz primjera statističkih strojeva, poput onih koji su se koristili za popis stanovništva u Washingtonu (*sic*) [7], izlučio princip "selekcijskog stroja" koji obavlja mehaničku pretragu ogromne količine materijala i među tisućama obrađenih kartica zadržava samo one koje se odnose na postavljeno pitanje.

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**3.** Razvitak u tom smjeru, poput repertorija koji je prethodio, pretpostavlja klasifikaciju. To nas vodi do preispitivanja druge praktične ideje koja se odnosi na transformaciju knjige.

Klasifikacija igra jako važnu ulogu u znanstvenom mišljenju. Ako možemo reći da je znanost dobro ustrojen jezik, moguće je i ustvrditi da je tu riječ o potpuno dovršenoj klasifikaciji. Znanost čine dokazane činjenice organizirane u strukturu sustava, hipoteza, teorija, zakona. Ako postoji određeni poredak stvari, neophodno je da takav poredak postoji i u znanosti koja odražava i objašnjava prirodu. I zato se od vremena grčke misli do danas ulažu stalni napori da se klasifikacija unaprijedi. U tome postoje tri osnovna smjera: klasifikacija koja se proučava kao aktivnost uma; opća klasifikacija i plan znanosti; sistematizacija primjerena pojedinoj disciplini. Ideja poretka, razreda, roda i vrste proučava se od **Aristotela**, slijedi ga **Porfirije**, nastavljaju skolastički filozofi i suvremeni logičari. Klasifikacija znanja proteže se sve od Grka a duguje puno doprinosima **Bacona** i renesanse. Kao pojedinačan i zaseban problem postavljaju je **D'Alembert** i *Encyclopédie* te **Ampère**, **Comte** i **Spencer**. Skoriji radovi **Manouvriera**, **Durand de Crosa**, **Gablota**, **Navillea** i **de la Grasserija** usredotočuju se na različite aspekte klasifikacije. [8] A što se sistematike tiče, možmo reći da je postala sam temelj organizacije znanja kao znanstvenog tijela. Ako znamo da postoji 28 milijuna zvijezda, milijun kemijskih spojeva, 300.000 biljnih vrsta, 200.000 životinjskih vrsta itd., nužno je posjedovati način, Arijadninu nit, za pronalaženje puta u labirintu koji čine svi ti predmeti proučavanja. Zato što postoje znanosti o bićima i znanosti o pojavama, i zato što se međusobno presijecaju kad bolje razumijemo stvarnost u cjelini, neophodno je da se koristimo ovim sred-

stvima kako bismo se mogli pozivati i na jednu i na drugu. Koliko je znanost u određenom trenutku razvijena najbolje pokazuje njezina sistematika baš kao što opća klasifikacija znanosti pokazuje koliko je razvijena enciklopedija, filozofija znanja. Nastala je međutim i potreba za praktičnim klasifikacijskim instrumentima. Klasifikacije o kojima smo upravo govorili neprestano se mijenjaju, ako se i ne mijenja njihov opći sklop, mijenjaju se detalji. U praksi su takva nestabilnost i varijabilnost koja ovisi o trenutku, o različitim školama mišljenja i o pojedincima, neprihvatljive. I kako je porijeklo repertorija u katalogu, tako i praktična klasifikacija ima porijeklo u knjižnici. Knjige prenose znanje i neophodno ih je složiti u zbirke. Sheme po kojima se to treba učiniti iznalaze se od srednjega vijeka. Razrada velikih sistema događala se u 17. i 18. stoljeću, a neki su im pridodani u 19. stoljeću. No kad se bibliografija pojavila kao autonomno polje proučavanja, ubrzo se počela razvijati prema smjernicama kataloga idealne knjižnice koja sadrži sve što je ikada objavljeno. Od toga do nacrta knjižnične klasifikacije preostao je tek korak, a on se dogodio u uvjetima na koje moramo obratiti pažnju.

Do danas je identificirano 170 različitih klasifikacija. Ako svatko ostane zatvoren u okvirima svoga sustava, nemoguće je ostvariti bilo kakvu suradnju. Bilo je zato neophodno izabrati univerzalnu klasifikaciju i preporučiti je kao takvu na isti način na koji je Francuski nacionalni konvent prepoznao potrebu za univerzalnim sustavom utega i mjera. Godine 1895., na prvoj Međunarodnoj bibliografskoj konferenciji, izabrana je Decimalna klasifikacija

te usvojen potpuni plan njezina razvitka. Godine 1904. objavljeno je izdanje proširenih tablica. Novo izdanje bilo je u pripremi kada je izbio rat pa se sjedište Međunarodnog bibliografskog instituta u Bruxellesu, u kojem se izdanje pripremalo, zateklo na okupiranom teritoriju.

U trenutnom stanju Decimalna klasifikacija je postala vrlo precizan instrument koji može zadovoljiti mnoge potrebe. Tiskane tablice sadrže 33.000 podjela i imaju abecedni indeks koji sadrži oko 38.000 riječi. I tu se sve što smo dosad naučili predstavlja u svom punom opsegu: kao enciklopedija znanja. Empirizam abecedne klasifikacije po tematskim naslovima ne može zadovoljiti potrebu za organizacijom i sistematizacijom znanja. Ima tu i raspršenosti kao i poteškoća u bavljenju složenim izrazima koje nalazimo u modernoj terminologiji disciplina poput medicine, tehnologije i društvenih znanosti. A osim toga, nemoguće je postići bilo kakvu međunarodnu suradnju ako počinjemo od temelja koji su nacionalni, naprimjer od jezika. Decimalna klasifikacija je ogromna sistematizacija znanja, "popis sadržaja svih popisa sadržaja" svih rasprava koje postoje. No kako bi bilo nemoguće pronaći koje je relativno mjesto neke teme prema tome kako se referira na neku drugu temu, tako nam je potreban sustav numeriranja. Taj sustav je decimalan, a primjer će jasno pokazati što je u pitanju. Klasifikacija optičke fiziologije izgleda ovako:

| | |
|---|---|
| 5. razred | Prirodne znanosti |
| 3. grupa | Fizika |
| 5. podjela | Optika |
| 7. potpodjela | Optička fiziologija |

ili 535.7

Broj 535.7 naziva se decimalnim zato što se sveukupno znanje uzima kao broj jedan, svaka znanost je jedan njegov segment, svaka pojedina tema manja ili veća decimalna potpodjela. Nula cijeloga broja, koji bi bio 0.5357, briše se radi kraćenja i zato što bi se ponavljala ispred svakog broja. Brojevi 5, 3, 5, 7 (koji mogu glasiti petstotridesetpet cijelih sedam i koji se mogu složiti u cjeline od tri, kao u telefonskom broju, ili u grupe od dva) tvore jedan broj kada se izgovore riječi "razred, grupa, podjela, potpodjela" koje niz brojeva implicira.

Klasifikacija se također naziva decimalnom zato što su sve teme podijeljene u deset razreda, a svaki od njih u najmanje deset grupa, pa svaka grupa u najmanje deset podjela. Sve što je potrebno da bi broj 535.7 uvijek imao isto značenje jest prevesti tablice na sve jezike. Sve što je potrebno za bavljenje budućim znanstvenim razvojem u optičkoj fiziologiji i svim njezinim grananjima jest napraviti novu potpodjelu ovoga broja daljnjim decimalama koje odgovaraju potpodjelama teme. Naposljetku, sve što je potrebno kako bi se osiguralo da bilo koji dokument ili stavka koja se odnosi na optičku fiziologiju nađe svoje mjesto u ukupnom zbroju znanstvenih tema jest da se označi tim brojem. Abecedni indeks i tablica povezani su tako što svakoj riječi iz indeksa odgovara jedan klasifikacijski broj u tablici baš kao što se indeks u knjizi odnosi na brojeve stranica.

Ovo prvo iznimno načelo koje odlikuje decimalnu klasifikaciju uglavnom je jasno. Manje se zna o drugom, nedavno uvedenom, načelu: kombinacija nekoliko klasifikacijskih brojeva kada postoji korist od toga da se višedjelni ili složeni naslovi izraze

brojčano. U društvenim znanostima statistika ima broj 31, a nadnice broj 331.2. Prema konvenciji, ti se brojevi mogu spojiti u jednostavnu oznaku: i možemo napisati 31:331.2 statistika nadnica.[01]

Time je označena opća povezanost, no ova tema odnosi se i na određenu lokaciju i razdoblje. Tema mogu biti nadnice u Francuskoj, u određenom razdoblju kao što je 18. stoljeće (to jest od 1700. do 1799.) Podjelu prema lokaciji označava zagrada, a onu prema razdobljima navodnici ili dupla zagrada, pa možemo pisati:

33:331.2 (44) »17« *statistika—nadnice—u Francuskoj—u 17. stoljeću*

ili deset brojeva i tri oznake koje u univerzumu znanja označavaju četiri tematska naslova koja se sastoje od 38 slova. Svi su ovi brojevi reverzibilni i mogu se podjednako koristiti za zemljopisnu i kronološku klasifikaciju kao i za tematsku:

(44) 31:331.2 »17«
*Francuska—statistika—nadnice—17. stoljeće*

**01** Prvu podjelu od deset čini: 0 Općenito, 1 Filozofija, 2 Religija, 3 Društvene znanosti, 4 Filologija, Jezik, 5 Prirodne znanosti, 6 Primjenjena znanost, Medicina, 7 Umjetnost, 8 Književnost, 9 Povijest i Zemljopis. Broj indeksa 31 izvodi se iz: 3—treći razred, društvene znanosti, 1—prva grupa, statistika. Broj indeksa 331.2 izvodi se iz 3—treći razred, društvene znanosti, 3—treća grupa, politička ekonomija, 1– prva podjela, o radu, 2—druga potpodjela, nadnice.

»17« (44) 31:331.2
*17. stoljeće—Francuska—statistika—nadnice*

Odnosne i lokacijske potpodjele koje smo ovdje objasnili dopunjuju dokumentacijske potpodjele koje se odnose na oblik i jezik dokumenta (naprimjer, *periodika, talijanski*) te funkcionalne potpodjele (naprimjer, sve podjele animalnih vrsta s potpodjelom bioloških značajki u zoologiji). Iz zakona permutacije i kombinacije proizlazi da nam aktualne klasifikacijske tablice dopuštaju da po volji formiramo milijune klasifikacijskih brojeva. I baš kao što u aritmetici nemamo unaprijed spremne sve brojeve nego način na koji ih možemo formirati kad nam zatrebaju, tako nam i klasifikacija daje način slaganja klasifikacijskih brojeva sve dok imamo višedjelne naslove koje treba pretvoriti u brojčane oznake.

Poput kemije, matematike i glazbe, bibliografija također ima izuzetno jednostavnu notaciju: brojeve. Tako možemo istog trena i bez ikakvih nedoumica pronaći mjesto za sve pojmove, za sve stvari a potom i za sve knjige, članke ili dokumente, čak i za svaki dio knjige ili dokumenta. Bibliografija nam daje mogućnost da se lociramo u središtu izvora znanja, baš kao što nam sustav zemljopisnih koordinata dopušta da se orijentiramo na kopnu i na moru.

Lako je zamisliti koliko je takva klasifikacija korisna za repertorij. Oslobodila nas je problema koji nastaje kad nemamo kontinuiranu paginaciju. Kartice koje se umeću mogu se uvrstiti prema broju razreda, a numeriranje se obavlja prema unaprijed određenoj tabeli, jednom i zauvijek, i ostaje takvo kakvo jest bez promjene značenja. Kako ova klasifi-

kacija ima vrlo široku primjenu, tako može biti i adekvatna dokumentacijska klasifikacija koja se može koristiti u različitim repertorijima: u bibliografskim repertorijima, u kataloškim repertorijima predmeta, osoba i pojava te u dokumentacijskim repertorijima kartoteka koje čine pisani ili tiskani materijali svih vrsta. Moguće je zamisliti i enciklopedijske repertorije u kojima su uneseni i integrirani različiti podaci nekog znanstvenog područja i koji u tu svrhu koristi materijale objavljene u periodici. Neka zato svaki članak, svaki izvještaj, svaka nova stavka odsad ima klasifikacijski broj i tako automatski, radom spajalice, može nastati enciklopedija u kojoj su pod istim brojem okupljeni svi rezultati međunarodnih znanstvenih suradnji. To unosi duboku promjenu u tehnologiju knjige zato što repertorij koji ovako nastaje postaje knjiga koja se neprestano ažurira, kooperativna knjiga u kojoj se nalaze svi tiskani elementi nastali na svim lokacijama.

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**4.** Ako uspijemo realizirati treću ideju, dokumentacijski ured, reforma će biti potpuna. Takav ured zapravo je stara knjižnica, ali prilagođena novoj funkciji. Dosad su knjižnice bile muzeji knjiga. Djela su se u njima čuvala zato što su predstavlja dragocjene predmete. Knjižničari su bili čuvari. Primarna svrha knjižnica nije bila korištenje dokumenata. K tome, ako njihova zastarjela pravila nisu isključivala najsuvremenije oblike objavljivanja, oni se u najmanju ruku nisu uvrštavali u građu. Knjižnice imaju vrlo oskudne zbirke časopisa, zbirke novina gotovo i ne

postoje, za fotografije, filmove i fonografske ploče u njima nema mjesta, a nema ga ni za filmske negative, mikroskopske slajdove i mnoge druge "dokumente". Tematski katalog u knjižnici smatra se sekundarnim sve dok postoji dobar registar koji se koristi u administrativne svrhe. Zato je mogućnost razvoja repertorija u knjižnicama mala, odnosno mala je mogućnost da se publikacije podijele u dijelove i redistribuiraju u obliku koji omogućava lakši i izravniji pristup. U nedostatku osoblja koje bi ih poslagivalo, nije se našao prostor ni za kartice koje već dolaze otisnute.

Nasuprot tome, dokumentacijski ured zamišljen je tako da može postići sve ono što knjižnicama nedostaje. Neophodnu bazu za to čine zbirke knjiga, no one su daleko od toga da se smatraju dovršenim proizvodom, to su materijali koje treba potpunije razviti. Razvoj se sastoji u tome što dolazi do utvrđivanja povezanosti svake zasebne knjige sa svim drugim knjigama pa iz ukupne povezanosti među njima nastaje ono što možemo nazvati Univerzalnom knjigom. U tu svrhu koristimo repertorije: bibliografski repertorij; repertorij dokumentacijskih dossiera u kojem su tematski sabrani napisi i izvatci; kataloge; faktografski kronološki repertorij ili alfabetski repertorij imena; enciklopedijski repertorij znanstvenih podataka, zakona, patenata, fizičkih i tehničkih konstanti, statistika, itd. Svi ti repertoriji bili bi izrađeni prema prethodno opisanoj metodi i složeni prema istoj univerzalnoj klasifikaciji. Čim se oformi Dokumentacijski ured, organizacija u kojoj će se nalaziti repertoriji, možemo biti sigurni da će se dogoditi isto ono što se dogodilo s knjigom—kad

su otvorene prve knjižnice, povećala se redovitost kao i intenzitet izdavanja znanstvenih publikacija. A to će biti dobar razlog da se u bibliografijama, katalozima te osobito u knjigama i časopisima provedu razumne promjene koje sugeriraju tehnologija i kreativna imaginacija. Ono što je danas iznimka, sutra će postati opća stvar. Pojavit će se nove mogućnosti za suradnički rad i za djelotvorniju organizaciju znanosti.

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**5.** Stoga su repertorij, klasifikacija i dokumentacijski ured tri povezana elementa u jedinstvenoj reformi naših metoda kojima bilježimo znanstvena otkrića i činimo ih dostupnima najvećem broju ljudi. Pritom je tu manje riječ o eksperimentima i neizvjesnim pokušajima, već možemo govoriti o počecima ozbiljnih dostignuća. U Međunarodnom bibliografskom institutu u Bruxellesu provodi se intelektualna suradnja ogromnih razmjera, a broj članova koji u tome sudjeluju raste iz dana u dan. S institutom se povezuje veliki broj najrazličitijih udruženja, znanstvenih ustanova, periodičkih publikacija te znanstvenih radnika i tehničkog osoblja. Repertoriji instituta sadrže milijune kartica. Postoje i ogranci u nekoliko zemalja.[02] To se sve dogodilo

**02** U Francuskoj su s njime povezani Bureau Bibliographique de Paris (Bibliografski ured grada Pariza) i velika društva i udruženja poput Société pour l'encouragement de l'industrie nationale (Društvo za poticanje nacionalne industrije) i l'Association pour l'avancement des sciences (Udruženje za unapređenje znanosti).

prije rata. Otkad je izbio rat, u Francuskoj, Engleskoj i Sjedinjenim Državama posvuda nastaje pokret koji želi poboljšati organizaciju knjige. Dokumentacijski ured predložen je kao odgovor na zahtjeve o kojima smo raspravljali.

Važno je da svijet znanosti i tehnologije podrži taj pokret te da se prije svega potrudi primijeniti nove metode u projektima kojima je neophodna reorganizacija. Najvažniji među njima je Međunarodni katalog znanstvene literature, obiman i odličan projekt pokrenut na inicijativu londonskog Kraljevskog društva. Sav posao obavljan je dosad bez povezivanja sa sličnim projektima: nisu prepoznate vrijednosti kartičnog repertorija niti univerzalne klasifikacije. Te se vrijednosti u budućnosti moraju prepoznati.[03]

**03** Vidi Paul Otlet, "La Documentation et l'information au service de l'industrie", *Bulletin de la Société pour l'encouragement de l'industrie nationale,* lipanj 1917. — "La Documentation au service de l'invention", *Euréka,* listopad, 1917. — "L'Institut International de Bibliographie", *Bibliographie de la France,* 21. prosinac 1917. — "La Réorganisation du Catalogue international de la littérature scientifique", *Revue générale des sciences,* 15. veljače 1918. Izdanja instituta, a posebno proširene tabele Decimalne klasifikacije, pohranjene su u Bibliogradskom uredu grada Pariza, u ulici Rennes, br. 44, u prostorijama Société pour l'encouragement. — Vidi također izvještaj koji je general Sebert [9] predstavio na Kongresu građevinarstva u ožujku 1918. Na tom kongresu usvojeni su zaključci o osnivanju Nacionalnog ureda za tehničku dokumentaciju u Parizu.

## Napomene urednika

[1] "Transformations operées dans l'appareil bibliographique des sciences," *Revue scientifique* 58 (1918): 236-241.

[2] *The International Catalogue of Scientific Literature* (Međunarodni katalog znanstvene literature), ogromno djelo koje je sastavio Central Bureau pod pokroviteljstvom Kraljevskog društva od materijala koji su slani iz regionalnih ureda širom svijeta. Objavljivan je godišnje, počevši od 1902., u 17 dijelova od kojih se svaki odnosi na opću tematsku podjelu, a sastoji se od jednog ili više svezaka. Objavljivanje je prekinuto 1914. i dosad nije obnovljeno. U trenutku izbijanja rata, Univerzalni bibliografski repertorij sadržavao je 11 milijuna unosa.

[3] O karticama koje su objavljivali the Library Bureau i Library of Congress vidi Edith Scott, "The Evolution of Bibliographic Systems in the United States, 1876-1945" te napomenu urednika br. 36 uz drugi tekst te bilješku br. 5 uz sedmi tekst u *International Organisation and Dissemination of Knowledge; Selected Essays of Paul Otlet,* preveo i uredio W. Boyd Rayward. Amsterdam: Elsevier, 1990.

[4] Otletova napomena odnosi se na Concilium Bibliographicum koji se također spominje u tekstu br. 7, "The Reform of National Bibliographies...", u *International Organisation and Dissemination of Knowledge; Selected Essays of Paul Otlet.* Vidi također napomenu urednika br. 5 u tom tekstu o velikoj bibliografiji koju je objavio Concilium Bibliographicum.

[5] Mogući primjer za to što Otlet ovdje napominje predstavlja *Gray Herbarium Index.* Postojao je plan da se "naprave

kartice svih svojti vaskularnih biljaka svojstvenih zapadnoj hemisferi, počevši s literaturom objavljenom od 1886." (*Gray Herbarium Index,* predgovor, str. iii) U prvom kompiliranju, između 1894. i 1903., izdano je 20 setova koji su sadržavali 28.000 kartica. Posao je nastavljen i trajao je još puno godina, kartice su "izlazile kvartalnim tempom od otprilike 4.000 na godinu." Godine 1968., kad je G.K. Hall objavljivao kartice u tiskanom katalogu, bilo je 85 pretplatnika na setove kartica.

**[6]** *Nelson's Perpetual Loose-Leaf Encylcopedia* bilo je popularno djelo u 12 svezaka i doživjelo brojna izdanja, a model njegova objavljivanja utvrđen je početkom stoljeća. Enciklopedija je imala slobodan uvez, izdavač je nakon svakog izdanja polugodišnjim tempom dostavljao određeni broj revidiranih (ili novih) stranica, prve su se pojavile 1905. Zanimljiva referenca koja se vjerojatno odnosi na ovo djelo pojavljuje se u kratkoj vijesti "An Encylcopedia on the Card-Index System," u časopisu *Scientific American* 109 (1913): 213. Dopisnik časopisa javlja iz Berlina da se pojavio prijedlog, "zapravo ideja… koja se već provodi u djelo kao američka enciklopedija s neuvezanim stranicama i čiji izdavač dostavlja nove stranice u zamjenu za one koje su zastarjele." (Engleska tvrtka Nelson's otvorila je 1896. podružnicu u New Yorku. Tako je nalagao zakon o autorskom pravu kad su u pitanju djela koja će u Americi imati veliki opticaj.) Dopisnik primjećuje da predloženo načelo "omogućuje način da se zabilježe sve u ovom trenutku poznate činjenice, kao i one koje će se tek otkriti, s istom sigurnošću i lakoćom kao da smo ih pohranili u vlastitom pamćenju, i da se ponudom univerzalne enciklopedije drži korak s razinom koju je doseglo ljudsko znanje." "Knjiški" oblik uobičajene enciklopedije ne doprinosi njezinim budućim

uspjesima. "A što se skladištenja činjenica tiče, postoji bolja mogućnost usvajanja puno mobilnijeg oblika kartičnog indeksa", nastavlja autor nakon čega slijedi najzanimljivija referenca, "u vezi s Mikrofotografskim knjižničnim sustavom Dr. Goldschmidta." Potreba za postojanjem središnjeg instituta, priroda njegovog posla i prednosti takve organizacije rada opisani su jezikom koji podsjeća na Otletov (vidi također prijevode tekstove Goldschmidta i Otleta u knjizi *International Organisation and Dissemination of Knowledge; Selected Essays of Paul Otlet*).

[7] Ti strojevi razvili su se iz tabularnih kartičnih strojeva Hermana Holleritha. Hollerith ih je prema ugovoru 1890. godine uveo u američki Ured za popis stanovništva SAD-a (U.S. Bureu of Census). Ured je opremu kasnije modificirao i unaprijedio. Na samim začecima današnje tvrtke IBM nalazi se Hollerith, njegov izum i njegove poslovne veze. Oprema i način na koji je korištena u popisu stanovništva 1890.-1910. kratko su opisani u John H. Blodgett i Claire K. Schultz, "Herman Hollerith: Data Processing Pioneer," *American Documentation* 20 (1969): 221-226. Kako autori napominju, a što govori i o točnosti Otletovih predviđanja, "njegov stroj nije bio tek mašina za prebrojavanje, on je obavljao selektivno sortiranje, radnju na kojoj počiva svaki dohvat podataka."

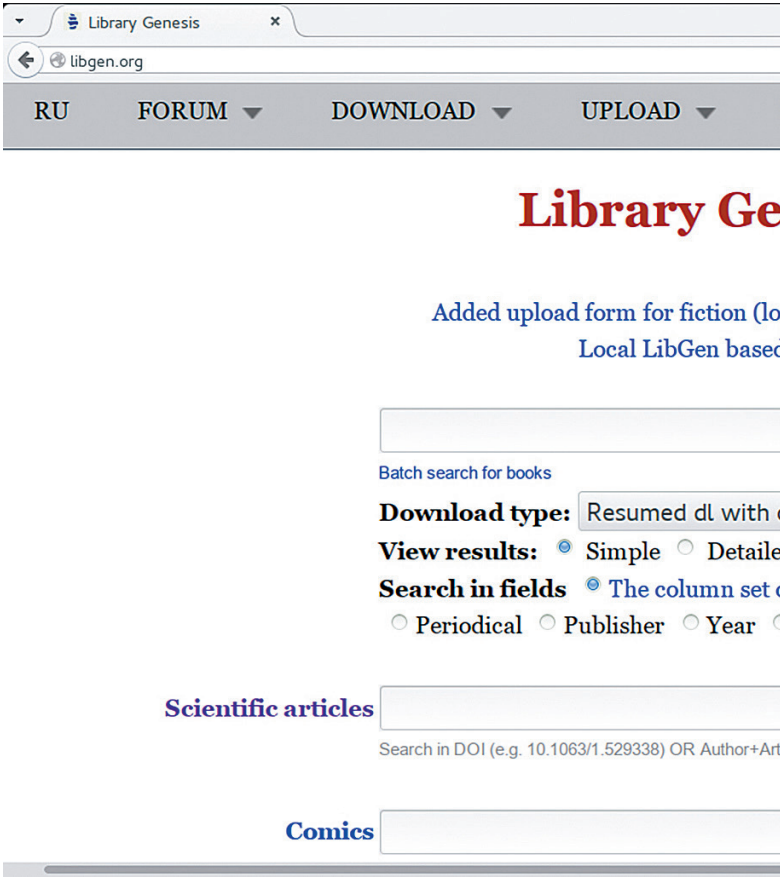
[8] Povijest klasifikacije znanja detaljno je na engleskom jeziku obradio E.C. Richardson u djelu *Classification Theoretical and Practical* čije se prvo izdanje pojavilo 1901. nakon čega su uslijedila izdanja iz 1912. i 1930. godine. Na drukčiji način ta je tema obrađena u djelu *Philosophy as Scientia Scientarium: a History of the Classification of the Sciences* Roberta Flinta koje je objavljeno 1904. Nijedno od ovih djela ne spominje

francuskoga antropologa Manouvriera kao ni Duranda de Crosa. Joseph-Pierre Durand, koji se ponekad navodi kao Durand de Cros prema mjestu u kojem je rođen, bio je francuski fiziolog i filozof koji je umro 1900. U tekstu *Traité de documentation* Otlet u kontekstu vlastitih razmatranja o klasifikaciji navodi Durandov *Essai de taxonomie* u izdanju Alcana. Čini se da je riječ o pogrešnoj zamjeni za tekst *Aperçus de taxonomie* u izdanju Alcana iz 1899.

[9] General Hippolyte Sebert bio je predsjednik francuskog Udruženja za unapređenje znanosti i Društva za poticanje nacionalne industrije. Sudjelovao je u osnivanju Bibliografskog ureda grada Pariza. Za ostale biografske informacije vidi bilješku br. 9 uz tekst br. 17 "Henri La Fontaine" u *International Organisation and Dissemination of Knowledge; Selected Essays of Paul Otlet.*

PREVELA **Dušanka Profeta**

Engleski prijevod teksta **Paula Otleta** ustupio je **W. Boyd Rayward**. Prijevod je izvorno objavljen kao "Paul Otlet: Transformacije u bibliografskom aparatu znanosti: repertorij-klasifikacija-dokumentacijski ured", u knjizi *Međunarodna diseminacija znanja: odabrani eseji Paula Otleta,* preveo i uredio: W. Boyd Rayward, Amsterdam: Elsevier, 1990: 148–156.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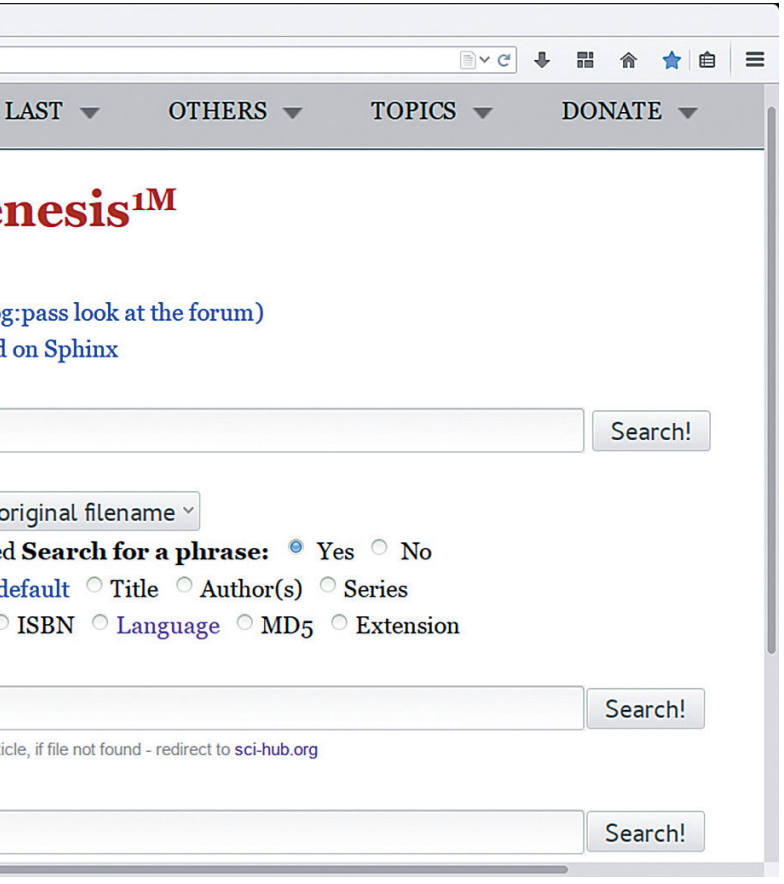


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**McKenzie Wark**

# *Metapodatkovni punk*

I tako smo dobili bitku, a izgubili rat. Kad kažem "mi", mislim na avangarde s kraja dvadesetoga stoljeća čija je misija bila osloboditi informacije od forme vlasništva. Uvijek je to bio projekt u kojem su postojale neke sitne razlike i nedosljednosti, no on je u cjelini uspio više nego što se itko i u snu mogao nadati. Poput mnogih snova, na kraju se pretvorio u noćnu moru iz koje se sada pokušavamo probuditi.

Trebamo krenuti od onoga što su situacionisti nazivali *détournement*. Tu je postojala namjera da se u umjetnosti ukine forma vlasništva i to tako što će se sva prethodna umjetnost i kultura uzeti kao zajedničko dobro koje se umnaža i korigira. U tekstovima i filmovima **Guya Deborda** vidimo kako to funkcionira. U njima se ne citira iz prethodnih djela kako bi se time potvrđivala njihova vrijednost i navodilo tko im je vlasnik. Elementi *détournementa* nisu ni po čemu posebni. Oni su sirovina za konstruiranje teorija, narativa i izljeva subjektivnosti koji više nisu sputani formom vlasništva.

Taj projekt prisvojen je natrag u svijet umjetnosti u formi "aproprijacije." **Richard Prince** dijalektička

je negacija **Guya Deborda**, utoliko što aproprijacija pridaje vrijednost i izvornom fragmentu i doprinosi ne toliko subjektivaciji izvan režima vlasništva koliko karijeri prisvojitelja od kojeg stvara svjetsku umjetničku zvijezdu. Od takvih je snova osrednjost sazdana.

Ako je *détournement* i imao izgleda za budućnost, to nije imalo puno veze s umjetničkim svijetom. *Détournement* je po svemu, osim po imenu, postao društveni pokret. Najvažnije je bilo to što su se u njegovim okvirima razvili alati, od *Napstera* do *Bitorrenta* i dalje. Omogućio je i protok brojnih vrsta onoga što **Hito Steyerl** naziva *siromašnom slikom*. Često u niskoj rezoluciji, ti su *deturnirani* materijali kružili zahvaljujući komprimiranju, ali i dodavanju informacija. Možda je podataka bilo nešto manje, ali dodani su im i *metapodaci,* ili podaci o podacima, koji su im omogućavali kretanje.

Suvišno je i napominjati da je stare kulturne industrije zbog svega toga uhvatila panika. Kako sam napisao prije deset godina u *Hakerskom manifestu:* "Informacija želi biti slobodna, ali posvuda je u okovima." Jedna je od osobina informacije da ne ovisi o mediju koji je prenosi pa lako izmiče fiksiranosti u materijalnim objektima i njihovim svojstvima. No osobina informacije jest i to da joj se može blokirati pristup onim što **Alexander Galloway** naziva *protokol*. Kraj dvadesetog stoljeća bio je, između svega ostalog, vrijeme kontradiktorne prirode informacija. Bilo je to vrijeme borbe između *détournementa* i *protokola*. I *protokol* je zamalo pobjedio.

Kulturne industrije poduzele su zakonske i tehničke korake da informacije ponovno fiksiraju u

materijalne objekte a time i uz vlasništvo i oskudicu. Zanimljivo je da ti zakonski koraci nisu bili tek pitanje stvaranja pritiska na vlast da slobodu informacija pretvori u kriminal. Radilo se tu i o korištenju međunarodnih trgovačkih sporazuma kao zone izvan demokratskog nadzora da bi se nametnula stara vlasnička pravila. U tome su se kulturne industrije udružile ruku pod ruku s kartelima industrije lijekova i ostalim informacijskim industrijama ne bi li informacijama ograničile slobodan protok.

No zakoni su tu da se krše, a tako i protokoli ograničavanja pristupa poput šifriranja sadržaja. To su ionako bile taktike stalnog odgađanja čiji je smisao da privremeno podupru stare monopole. *Détournement* je uglavnom odnio pobjedu u borbi za oslobođenje informacija. No poraženi smo na drugom mjestu.

Dok su se stare kulturne industrije trudile vratiti informacije u oblik vlasništva, spremale su se neke druge strategije. Pobjedu nisu odnijele stare kulturne industrije nego one koje nazivam *strvinarskim industrijama*. Njihova strategija nije bila u tome da pokušaju zaustaviti protok slobodnih informacija nego su u njemu vidjele okruženje koje se može prekrojiti za stvaranje nove vrste poslovanja. "Nek se podaci slobodno kreću!", kaže strvinarska industrija (dok ispotiha budno pazi na vlastite patente i zaštitne znakove). Te industrije trude se kontrolirati metapodatke.

To je novi oblik eksploatacije koji se temelji na neravnopravnoj razmjeni informacija. Možete dobiti mrvice žarko željenog *détournementa* u zamjenu za to što ćete dati puno *neplaćenog rada*—i odreći se

svih metapodataka. I tako dobijete mrvicu podataka, a oni ih dobiju sve i, što je važnije, dobiju i sve informacije o informaciji, njezino zašto, kada i što.

U ovom načinu eksploatacije zanimljivo je to što postoji mogućnost da uopće ne budete plaćeni za to što stvarate informacije—kako je primijetio **Trebor Scholz**. Vi za svoj rad dobivate samo informacije. Zato se opseg eksploatacije može proširiti i puno dalje od radnog mjesta i ući u svakodnevni život. Jedino što tu nije toliko riječ o društvenoj tvornici kako to nazivaju autonomisti. To je više *društveni budoar.* Cjelokupan društveni prostor u nekom je neodređenom stanju između javnoga i privatnoga. Neke su vaše informacije privatne u odnosu na druge ljude. No strvinarska industrija posjeduje gotovo sve vaše privatne informacije—a one preko nje završavaju u rukama špijunske države.

Tako smo, dakle, izgubili rat. U to vrijeme činilo se pametno osloboditi informacije. I zbilja, možemo na to što se događalo gledati i kroz činjenicu da smo prisilili vladajuću klasu na iznalaženje novih strategija kao odgovor na naše samoorganizirane aktivnosti. Njihovi su potezi bili reakcije na naše inicijative. U tom su pogledu autonomisti u pravu, jedino što vladajuća klasa nije toliko reagirala na akcije koje je poduzela radnička klasa koliko na one koje je poduzela klasa koju nazivam *hakerskom*. Oni su morali prisvojiti cijeli društveni pokret, što su i učinili. Zato se naša taktika mora mijenjati.

U prošlosti smo se ponašali kao podatkovni punkeri. Ne baš kao: "Evo vam tri akorda, pa osnujte svoj bend." Više kao: "Tu su vam tri gaže, pa skrpite autonomni umjetnički kolektiv." Izgleda da

se nova taktika više odnosi na to da postanemo *metapodatkovni punkeri*. S jedne strane, važnije je osloboditi informacije o informacijama nego same informacije. Moramo zauzeti više pozicije u poretku informacijske gustoće i kontrole. S druge strane, možda je pametnije šutjeti. Nije neophodno da svi o tome nešto saznaju. Možda je vrijeme da vježbamo ono što **Zach Blass** naziva *informatičkom netransparentnošću*.

Čini mi se da postoje tri projekta koja utjelovljuju taj duh. Jednome neću navesti ime, niti o njemu raspravljati, jer stvar nalaže diskreciju. U pitanju su stvari koje ne mogu biti na internetu i kolati među neznancima. Pitajte me o tome ako se sretnemo uživo.

Druga dva projekta su **Monoskop Log** i **UbuWeb**. Nije im lako dati ime. To su internetske stranice, arhivi, baze podataka, zbirke, repozitoriji ali i malo više od toga. O njima se može razmišljati kao o djelu umjetnika ili kustosa; izdavača ili pisaca; arhivista ili istraživača. Oni sadrže puno datoteka. **Monoskop** uglavnom čine knjige i časopisi, a **UbuWeb** video i audio materijali. Radovi koje sadrže većinom pripadaju povijesnim avangardama ili se njima bave.

**Monoskop Log** se deklarira kao "obrazovni *online* resurs sa slobodnim pristupom." Komponentu **Monoskopa** čini "wiki za kolaborativno proučavanje umjetnosti, medija i humanističkih znanosti." Jedan komentator misli da tu naslućuje "kustosku ruku", ali nitko se ne navodi kao autor, pa ostavimo to tako. Snaga **Monoskop Loga** leži u istočnoevropskim avangardnim materijalima. **UbuWeb** je djelo **Kennetha Goldsmitha** i "potpuno je neovisan izvor

posvećen svim strujama avangarde, etnopoetike i autsajderskih umjetnosti."

Trebamo sad razmotriti dvije stvari. Prva je bogatstvo slobodno dostupnog materijala koje su prikupile obje stranice. Za sve one koji pokušavaju podučavati, proučavati ili stvarati djela u duhu avangardne tradicije, ovo su vrlo korisni izvori. Druga je kontinuirano selektiranje, prezentiranje i tumačenje materijala koje se odvija na tim stranicama. Na objema je donekle očito "kustosko" i "izdavačko" ponašanje.

Primjerice, neke wiki stranice **Monoskopa** koje kontekstualiziraju djelo određenog umjetnika ili pokreta bolje su od *Wikipedijinih*. **UbuWeb** nudi popise "deset najboljih" koje su sastavili umjetnici ili stručnjaci za to područje što ne daje samo uvide o zbirci nego i o osobi koja je napravila izbor.

**Monoskop** i **UbuWeb** su taktike kojima se intervenira u tri vrste praksi—u praksu umjetničkog svijeta, u izdavačku praksu i u znanstvenu. One su odgovor na aktualne institucionalne, tehničke i političko-ekonomske pritiske s kojima se sve tri prakse suočavaju. Kako kaže *Komunistički manifest,* društvo mijenjaju one snage koje postave *pitanje vlasništva.* I dok je *détournement* bio dovoljan odgovor na to pitanje u eri kulturnih industrija, **Monoskop** i **UbuWeb** trude se na svoj skroman način formulirati taktiku koja će imati prikladan odgovor na pitanje vlasništva u eri *strvinarskih industrija.*

Tu se događa pomak s podataka na metapodatke koji se pokazuje u vidu prelaska s pisanja na izdavanje, sa stvaranja umjetnosti u kuriranje, s istraživanja na arhiviranje. Jedan od načina na koji se o ovome može misliti bio bi, kako predlaže **Hiroki Azuma**,

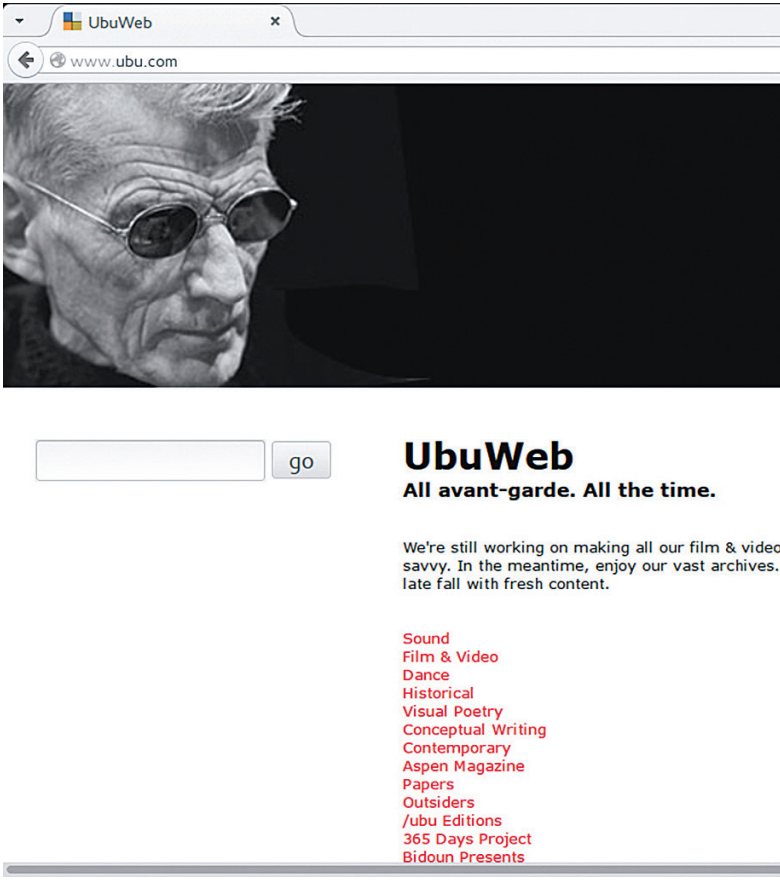
pomak s narativa na bazu podataka. Objekt kritičke pažnje poprima treću dimenziju, nešto nalik informacijskoj dubini. Objekti pred nama nisu tek tekst ili slika nego baze podataka potencijalnih tekstova i slika uz koje dolaze i metapodaci.

Cilj svake avangarde uvijek je uspostavljanje odnosa između estetike i svakodnevnog života s novom vrstom intenziteta. Čini mi se da **UbuWeb** i **Monoskop** nagovještaju upravo takav avangardni pokret. Pokret koji ne nudi praksu nego oblik metaprakse za stvaranje estetike unutar svakodnevnice.

Za ovaj projekt ključan je pomak estetskih težnji s razine individualnog djela na razinu baze radova. Tu je sadržano puno materijala, i nije u pitanju tek bilo kakva stara građa. Neka od dostupnih djela vrlo su rijetka, iako ne sva. I nije u pitanju samo raritetnost tih djela ili to što su slobodno dostupna. Važnije je što su u pitanju pažljivo složene, vrlo umjetničke i vrlo promišljene zbirke materijala. One su ta sirovina od koje treba izgraditi novu civilizaciju.

I tako smo izgubili bitku, ali rat se nastavlja. Ova je civilizacija gotova, što znaju i oni koji je brane. Živimo među ruševinama koje se nakupljaju kao u *slow motionu.* Nije tu u pitanju građanski nego *protugrađanski rat* koji se vodi protiv uvjeta nužnih za opstanak života samog. Pa ako i nemamo drugog izbora osim koristiti se tehnologijama i kulturama, naš je zadatak izgraditi među tim ruševinama drugi način života. Ovo su neke korisne prakse proizašle iz ruševina, na ruševinama i od ruševina.

PREVELA **Dušanka Profeta**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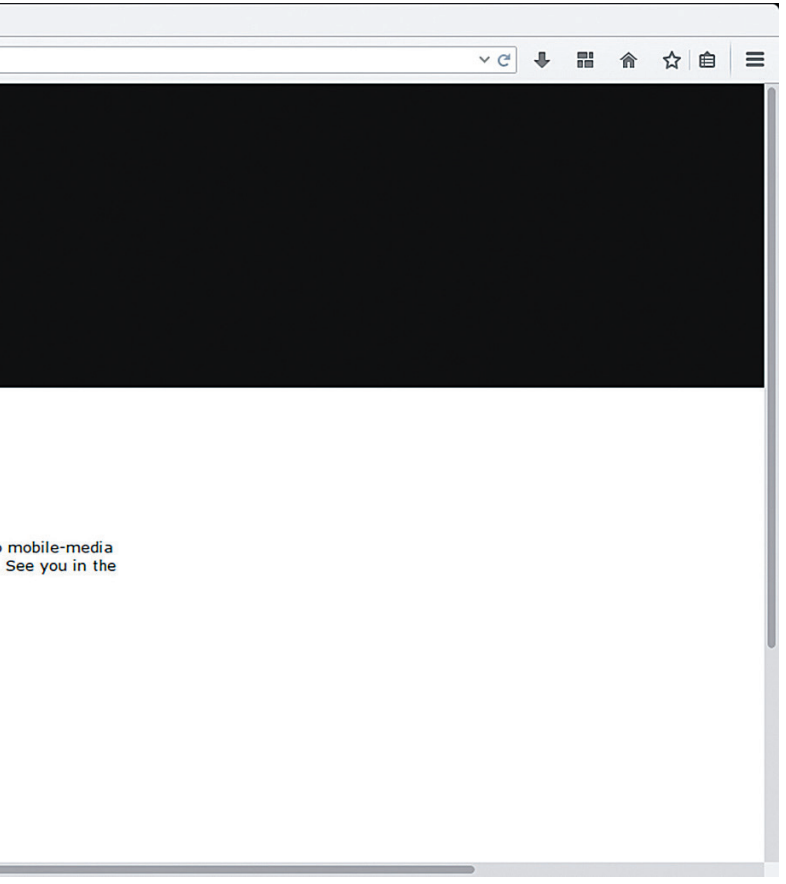



**http://ubu.com/**

**Tomislav Medak**

# *Budućnosti iz knjižnice*

## RADIKALNE GESTE UBUWEBA I MONOSKOPA

Institucija javne knjižnice kristalizirala se, razvijala i napredovala kroz velike historijske prijelomnice uzrokovane epohalnim ekonomskim, tehnološkim i političkim promjenama. Niz kriza doveo je do formiranja specifičnog institucionalnog sklopa[01] javne knjižnice kakvoga ga danas poznajemo: zbirka smještena u javnoj zgradi, javno dostupna, indeksirana i pretraživa pomoću javnoga kataloga, održavana radom obučenih knjižničara i financirana iz javnih sredstava. Knjižnice danas utjelovljuju ideju dostupnosti svega znanja svima, njeguju kulturu čitanja, arhiviraju materijalna i efemerna kulturna dobra, posreduju informacije i znanje u širem smislu. One su, međutim, prigrlile i širi duh javne službe i javne infrastrukture koja nudi informiranje, obrazovanje, vještine, pomoć i sklonište društvenoj zajednici a nadasve njezinim ugroženijim članovima.

**01** O pojmu i rasponu djelovanja suvremene knjižnice kao institucionalnog sklopa vidi Shannon Mattern, "Library as Infrastructure", *Places Journal,* pristupljeno 9. travnja 2015., https://placesjournal.org/article/library-as-infrastructure/.

Taj specifični sklop sveobuhvatne organizacije znanja, svima dostupnih kulturnih dobara i društvene infrastrukture historijski nastaje paralelno s rađanjem (informacijske) znanosti, specifično moderne forme socijalne regulacije i kulturnih industrija. On je u svom socijalnom pogledu izboren kao institucionalni izuzetak od sve veće komodifikacije i od sve većih ekonomskih barijera u društvenim sferama kulture, obrazovanja i znanja—kao tekovina borbi za institucionalizirane oblike jednakosti kojom se i dan danas provodi ono najbolje što je u pogledu solidarnosti i univerzalizma moderna ponudila. Ona je, međutim, obilježena proturječjima karakterističnima za modernu. Knjižnice i arhive možemo sagledati i kao organon kojim je moderna reagirala na krize uzrokovane sve opsežnijom proizvodnjom teksta, znanja i informacija u nizu povijesnih transformacija o kojima ćemo raspravljati u ovom tekstu. Knjižnice su bile epistemička retorta u kojoj su nastajale totalizirajuće formalizacije koje su istovremeno katalizirale i napretke i patologije moderne.

S obzirom da su knjižnice uvijek djelovale s pomalo monastičkom distancom i ravnodušnošću prema oblicima pastoralne, suverene i ekonomske dominacije koji su definirali okruženje što ih je uzdržavalo, nikada nisu ni mogle premostiti jaz između univerzalnih aspiracija znanja i institucionalnih kompromisa unutar kojih su funkcionirale. Stoga nikada nisu mogle izbjeći da budu poprište na kojem se stalno preispitivao i razdirao njihov ambivalentni epistemički i socijalni karakter koji obilježava i modernu. Upravo je ambivalentni ka-

rakter moderne bio važan pokretač kritičke teorije, umjetničke subverzije i političke prakse—od Marxove kritike političke ekonomije, preko psihoanalize i historijskih avangardi, do revolucionarne politike. U ovom članku preispitat ćemo formiranje knjižnice kao epistemičke i socijalne institucije moderne te oblike kritičkog angažmana koji i dan danas dovode u pitanje totalizirajući poredak znanja i apropriaciju kulture.

## NADOLAZI POPLAVA[02]

Zbirke smještene u samostanskim skriptorijima, kraljevskim dvorovima i privatnim knjižnicama prije nastanka tiska obično su raspolagale ograničenim brojem kanoničkih rukopisa, svitaka i inkunabula. Kanonizirano znanje koje se smatralo nužnim za upravljanje nebeskim i zemaljskim poslovima oslanjalo se u Evropi srednjeg vijeka i rane renesanse na iščitavanje i tumačenje biblijskih i klasičnih tekstova. Procjenjuje se da je do 15. stoljeća u zapadnoj Evropi postojalo svega 5 milijuna rukopisa koji su se uglavnom nalazili u skriptorijima otprilike 21.000 samostana i nekolicine sveučilišta. Pritom je taj

**02** Metafora poplave informacija, kao i dobar dio povijesti razvoja indeksnih kartica, kataloga i kartoteka u narednim paragrafima temelji se na knjizi Markusa Krajewskog, *Paper Machines: About Cards & Catalogs, 1548-1929* (MIT Press, 2011). Organizirajuće načelo historijske analize Krajewskog, da se kartični katalog može pojmiti kao Touringov stroj prije nastanka Touringova stroja, ovdje se uzima kao polazište za analizu knjižnice kao epistemičke institucije.

broj naglo narastao s jedva 0.8 milijuna u 12. stoljeću iako je broj samostana u tom razdoblju ostao nepromijenjen. Prosječan broj rukopisa kretao se oko 1.000 na milijun stanovnika, a ukupna populacija Evrope dosezala je tek otprilike 60 milijuna stanovnika.[03] U svakom slučaju, zbirke knjiga bile su skromne, njihova dostupnost vrlo ograničena, a kultura čitanja imala je marginalnu ulogu.

Proliferacija pisane kulture naglo će se ubrzati nakon izuma pokretnog sloga, a jednako tako i obrasci pismenosti te proizvodnja znanja. Već u prvih pedeset godina nakon **Gutenbergova** izuma otisnuto je 12 milijuna svezaka i počevši od tog trenutka produkcija tiskarskih strojeva nastavit će eksponencijalno rasti na 700 milijuna svezaka u 18. stoljeću. Posljedica eksplozije u proizvodnji knjiga drastičan je pad njihovih cijena kao i proizvodnih troškova što umanjuje ekonomske barijere za širenje pismenosti, ali i generira materijalni vektor za istinsku promjenu epistemičke paradigme. Novonastajuća čitalačka publika dobila je pristup novim djelima ranog prosvjetiteljstva s kojim na pozornicu stupa moderno doba znanosti. Eksplozija tiska dovest će uz te šire epohalne transformacije do plimnog vala novih knjiga koji će potopiti knjižnice. One će se odjednom morati nositi i s eksponencijalno većim

**03** Za podrobniji pregled ekonomske povijesti knjige u zapadnoj Evropi vidi Eltjo Buringh i Jan Luiten Van Zanden, "Charting the 'Rise of the West': Manuscripts and Printed Books in Europe, A Long-Term Perspective from the Sixth through Eighteenth Centuries", *The Journal of Economic History* 69, br. 02 (lipanj 2009): 409–45, doi:10.1017/S0022050709000837, osobito tablice 1-5.

opsegom tiskanih materijala i sa sve većom kompleksnošću pohranjivanja, poretka, klasifikacije i praćenja svih svezaka u svojim zbirkama. Nekoć gotovo statična zbirka kanonskog znanja pretvorila se u bujicu koja ne prestaje rasti. Taj plimni val novih knjiga, prvi od tri koja će uslijediti, stavio je knjižnicu pred principijelne, infrastrukturne i organizacijske izazove koji će radikalno transformirati i kristalizirati njeno funkcioniranje.

Epistemički pomak nastao eksplozijom knjižnične građe doveo je do revidiranja pretpostavke da bi knjižnica trebala biti organizirana oko jednog svetog spisa i malog broja klasičnih izvora. Paralelno s rađanjem i umnažanjem novih znanosti, knjige koje su ulazile u biblioteku sada su pokrivale sve raznolikiji raspon tema i disciplina. Sam broj novopridošlih naslova već je iziskivao fizičko širenje biblioteka, a to je pak iziskivalo radikalno preosmišljavanje načina na koje su se knjige spremale, izlagale i popisivale. Dapače, plimni val što ga je donio tiskarski stroj predstavljao je ni manje ni više nego revoluciju u organiziranju, formaliziranju i procesiranju informacija i znanja. To je vidljivo u promjenama koje su se dogodile u katalogiziranju knjižničnih zbirki između 16. i 20. stoljeća.

Prvotni popisi knjiga vodili su se u uvezanim svescima—u zasebnim knjigama. Međutim, kako je broj jedinica koje su pristizale u knjižnicu rastao, stalna potreba za uvrštavanjem novih stavki činila je format uvezane knjige sve manje praktičnim za knjižnični katalog. Dodatnu komplikaciju unijela je i diverzifikacija tiskanih izdanja koja je iziskivala bogatiji bibliografski opis kako bi se omogućilo bolje

razumijevanje onoga što su svesci sadržavali. Pored imena autora i naslova knjige, opis je sada trebao uključivati i format sveska, klasifikaciju sadržaja i lokaciju knjige u knjižnici. Kako je broj novopridošlih izdanja ubrzano rastao, tako naporu da se sastavi knjižnični katalog nije bilo kraja što je pak dovelo do istinske krize u novonastajućoj knjižničarskoj profesiji. Rezultat toga bile su brojne fizičke i epistemičke inovacije u organizaciji i formalizaciji informacija i znanja. Potreba da se stalno preslaguje raspored stavki u popisu doveo je naposljetku do oslobađanja kataloga od uvezane forme u zasebne listove papira i do nastanka kartoteke bazirane na indeksnim karticama. Neuvezane indeksne kartice i mogućnost da se dinamički preslaguju, ne toliko različita od mogućnosti preslagivanja pomičnog tiskarskog sloga, dovele su i do oblikovanja kartoteka. Razvoj kartičnog kataloga i kartoteke tekao je od trosveščanog kataloga *Bibliotheca Universalis* **Konrada Gessnersa**, objavljenog 1545.-1548. u obliku knjige, u kojem je navedeno otprilike 3.000 autora i 10.000 tekstova poredanih abecedno i tematski, preko prijedloga univerzalne knjižnice što ga je u 17. stoljeću tijekom službe u knjižnici u Wolfenbüttelu razradio **Gottfried Wilhelm Leibniz**, do kataloga **Gottfrieda van Swietena** za knjižnicu bečkog dvora u kojem su oboje gotovo poprimili svoj današnji oblik.[04]

Dotok novih knjiga u knjižnicu koji nije jenjavao stvorio je potrebu da se raspored zbirke prostorno organizira i klasificira. Jednostavno dodavati nove knjige na police prema veličini, kanoničkom zna-

**04** Krajewski, *Paper Machines,* 2. poglavlje.

čaju ili abecednom redoslijedu više baš i nije imalo smisla u situaciji u kojoj je korpus tiskanog materijala ubrzano ekspandirao i nijedan knjižničar nije mogao zadržati detaljan pregled nad ukupnom zbirkom. Dotok knjiga zahtijevao je da se natrpani polični prostor planira unaprijed, a rastući broj sve kompleksijih disciplina tražio je podjelu zbirke u zasebne sekcije prema područjima. Klasifikacija je najprije primijenjena na police, a onda su i knjige dobile jedinstvenu oznaku. Zaključenjem Jozefinskog kataloga bečke dvorske knjižnice svaka knjiga raspoređena je prema sistematizaciji znanosti i dodijeljen joj je niz koji se sastojao od rimskog broja, latiničnog slova i arapskog broja i koji je omogućavao nalaženje knjige bez obzira na njenu fizičku lokaciju.[05] Fizička lokacija na policama knjižnice više se nije morala podudarati s poretkom kataloga, a katalog je postao simbolički prikaz slobodno prerasporedive knjižnice. Iskazano današnjim tehnološkim jezikom, knjižnica je trebala spremište za podatke, indeks, tražilicu i adresu kako bi ostala pretraživa. I upravo će ta formalizacija univerzalnog sistema klasifikacije s relativnim razmještajem predmeta i prerasporedivim indeksom knjižnične građe poprimiti 1876. godine današnji standardizirani oblik u decimalnom sistemu **Melvila Deweyja**.

Razvoj knjižnice kao institucije javnog pristupa i masovne pismenosti nije ušao ukorak s razvojem njezinih epistemičkih aspekata. Tek će niz društvenih pobuna i promjena tijekom 18. i 19. stoljeća dovesti do nove poplave knjiga i političkih zahtje-

**05** Ibid., 30.

va koji su knjižnicu tjerali da postane elementom egalitarne i demokratske političke kulture. Prvi veliki korak u tom smjeru dogodio se s odlukom revolucionarne francuske Nacionalne skupštine od 2. novembra 1789. da konfiscira sve zbirke knjiga u posjedu Crkve i plemstva. Milijuni svezaka preneseni su u Bibliothèque Nationale i lokalne knjižnice diljem Francuske. Paralelno s tim, kapitalizam je uzimao maha, osobito u Engleskoj. Masovno je istisnuo osiromašeno ruralno stanovništvo u gradska središta, potaknuo razvoj industrijske proizvodnje i do sredine 19. stoljeća uveo parni rotacijski stroj u poslovanje knjigama. Budući da je tako proizvodnja knjiga postala jednostavna i masovna, procvale su komercijalne pretplatne knjižnice usmjerene na boljestojeće segmente društva. Time je klasni aspekt zahtjeva za javnom dostupnošću knjiga došao u prvi plan. Nakon neuspjelih pokušaja engleskog Čartističkog pokreta u 1830-ima i 1840-ima da uvede opće pravo glasa i dokine sistem političkog zastupanja temeljen na feudalnom posjedu, čartisti su počeli otvarati čitaonice i zadružne posudbene knjižnice koje će uskoro postati vrlo popularno žarište društvene interakcije među nižim klasama. Stoga će nakon revolucionarnih previranja 1848. ustrašene vladajuće klase prihvatiti zahtjev za javnim knjižnicama koje se financiraju iz javnih sredstava—u nadi da će pristup književnosti i izgrađivanju duha radničku klasu naposljetku hegemonizirati u korist kapitalističke kulture sebičnog interesa i natjecanja.[06]

**06** Za socijalnu povijest javne knjižnice vidi *Library: An Unquiet History* (Random House, 2014) 5. poglavlje: "Books for all".

Kao što smo vidjeli, javna knjižnica formirala se u svojim specifičnim epistemičkim i socijalnim aspektima u kontekstu širih društvenih transformacija moderne: ranog kapitalizma i procesa izgradnje nacionalnih država u Evropi i SAD-u. Te transformacije kataliziralo je napredovanje političke i ekonomske racionalizacije, javne i poslovne administracije, statističkih i arhivističkih procedura. Arhivi su prošli sličan i većim dijelom knjižnicama paralelan razvoj. Sličnim aparatom klasifikacije i poretka informacija odgovorili su na eksponencijalnu ekspanziju administrativnih zapisa koji su dokumentirali društveni svijet i na historicistički impuls da se sačuvaju materijalni tragovi prošlih događanja. Preklapajući prostornu organizaciju dokumentacije, pravila njezine klasifikacije i vlastitu simboličku reprezentaciju pomoću referencijalnog alata, arhivi su pokušali ponuditi formalizaciju koja je nužna za bilježenje povijesnih i aktualnih zbivanja. U duhu pozitivizma koji je u 19. stoljeću bio u usponu, arhivske i knjižnične epistemologije njegovale su totalizirajuću tendenciju koja će već u prvim desetljećima 20. stoljeća postati predmetom subverzija i kreativnih manipulacija.

Pretpostavka da klasifikacijska forma može u potpunosti obuhvatiti arhivski sadržaj razgrađivat će se iznova i iznova kroz permutacije formalnog jezika klasifikacije u radovima rane avangarde, kroz dadaističke montaže kontingentnih kompozicijskih elemenata, kroz nadrealističko inzistiranje na nesvjesnim suviškovima koje stvara automatizirani

formalizirani jezik, kroz konstruktivističko izvlačenje u prvi plan dinamičnih i prostornih elemenata u susretu percepcije i kognicije s umjetničkim djelom.[7] Materija klasificiranih i raspoređenih predmeta nosi već u sebi formalizacije što ih je u njih sedimentirao društveni kontekst iz kojeg potječu ili projicirala društvena situacija u kojoj se s njima susrećemo. Forma može postati sadržaj, a sadržaj forma. Prisvajanja, remedijacije i rekontekstualizacije kojima su pribjegavale neoavangarde druge polovice 20. stoljeća stvarali su subverzije, klizanja značenja i simulakrume koji su još više narušavali oštre granice između povijesti i konstrukcija povijesti te dominantnih klasifikacija i njihovih imanentnih nestabilnosti.

Gdje se knjižnica uklapa u ovaj povijesni proces? Budući da je knjižnica funkcionirala u uvjetima politički osporavane univerzalnosti prava na pristup znanju i neizvjesne univerzalnosti organizacije informacija, nastavila je biti poprište epistemičkih i socijalnih antagonizama, prilagodbi i odolijevanja u susretu s izazovima koje su stvarali valovi radikalnog širenja tekstualnosti i sukobljenih društvenih interesa između masovne čitalačke kulture i komodifikacije kulturne potrošnje. Ta prekarna pozicija danas je vidljiva iz treće velike poplave—nakon one izazvane tiskom pomičnog sloga i one izazvane društvenim kontekstom industrijske proizvodnje

**07** Sven Spieker, *The Big Archive: Art from Bureaucracy* (MIT Press, 2008) daje detaljan pregled strategija koje su historijske avangarde i poratna umjetnost razvile prema režimu klasifikacije i poretka koje nameće arhiv.

knjiga—koja nastaje prelaskom knjige u digitalnu domenu. I povijesni modus institucionalne regulacije pristupa i povijesna forma epistemičke klasifikacije gurnute su u turbulentnu transformaciju. Dok je internet omogućio radikalno proširenje pristupa digitaliziranoj kulturi i znanju, utaboreni interesi kulturnih industrija, koje ovise o autorskom pravu kako bi zadržale kontrolu nad kulturnom proizvodnjom, produbili su jaz između proizvođača kulture i njihovih čitatelja, slušatelja i gledatelja. Dok je hipertekstualna mogućnost međusobnog povezivanja tekstova učinila granice knjige mutnijima, tehnološke mjere zaštite (tzv. DRM) pretvorile su e-knjige u artefakt strogih granica. I dekomodifikacija pristupa znanju i nadilaženje reificiranog konstrukta samodostatnog djela zatvorenog u granice knjige dolaze po cijenu ilegalnosti.

Čak ni avangarde, unatoč svoj svojoj neprisvojivosti i idiosinkratičnom opiranju, ne mogu pobjeći iz pravno ocrtanog prostora autorskopravne zaštite djela. Dapače, promjenom medija nastaju nova prava vlasništva i novi oblici prisvjanja. Autorsko pravo je totalizirajuća normativna klasifikacija, iako bi nas propusnost mreža mogla ponukati na suprotan zaključak. Malo je nastojanja koja su upornije i trajnije nastojala subvertirati pravnu klasifikaciju autorskog prava od arhiva **UbuWeb**. **UbuWeb** je sada već dvadesetogodišnjim inzistiranjem na avangardnom etosu aproprijacije sakupio i učinio dostupnim arhive nepoznate, marginalne, rijetke i kanonizirane avangarde i suvremene umjetnosti koje bi inače ostale rezervirane za trezore i ograničene kanale ezoteričnih tržišta, selektivnih muzejskih

postava i institucionalnih arhiva. Uza svijest da bi pitati za dopuštenje značilo pristati uz totalizirajuću logiku autorskog prava, **UbuWeb** je odbacio kulturu dopuštenja. Na razini poetske procedure, kao gesta izmještanja kulturnog arhiva iz režima ograničene u neograničenu dostupnost, on je provocirao i izazivao klasifikaciju i poredak vlasništva nad kulturnom proizvodnjom. Možemo samo pretpostaviti da je kao takav postao mehanizam za male geste izdaje i samim umjetnicima koji, ne okrećući u potpunosti leđa institucionalnom uređenju svijeta umjetnosti u kojem žive, koriste **UbuWeb** da bi svoja djela na internetu učinili dostupnima bez ograničenja. Ponekad nema načina ili potrebe da se djelo proizvede van ograničenja koja te institucije nameću, kao što je i znanstvenicima ponekad nemoguće da izbjegnu proturječan svijet akademskog izdavaštva, pa ipak to nije razlog za vjernost zacrtanim načinima postupanja u tim poljima.

**UbuWeb** paralelno igra i igru avangardne subverzije: "Ako nešto nije na internetu, onda i ne postoji". Provokacija postaje učinkovita tek kada prisili suprotnu stranu da pokaže pukotine u obrambenoj strategiji, a najučinkovitija je kada ignorira kompleksnosti konteksta na koji cilja. Tretirajući **UbuWeb** kao masivni dokaz da je internet proces reapropri-jacije, proces "dijeljenja sa svima", njegov *spiritus movens* **Kenneth Goldsmith** neprestano utrljava sol u ranu apologetima autorskog prava. Namjesto da se oslanja na uvjetne tvrdnje, okolišanja i dvoznačnosti, on izravnom afirmacijom kopiranja, plagijata i reprodukcije kao dominantnog, ali potiskivanog, načina funkcioniranja digitalne kulture ponavlja

avangardnu gestu koja nije spremna ustupiti ni pedlja pred oficijelnim sistemima klasifikacije. Time što utaborene snage kontrole nad kulturnom proizvodnjom silite da prve reagiraju na kopiranje koje je postalo norma, puštate ih da se muče s njezinim osporavanjem, umjesto da se vi mučite pokušavajući je tek etablirati.

**UbuWeb** je pionir. Na net je postavljen 1996. na tehnologiji od koje se do danas nije daleko odmakao. On je dijete ranih dana *World Wide Weba* i ranih obećanja eksperimentalnog interneta. I on je manifestno Web 1.0, projekt jednog mejntejnera, idiosinkratično spartanskog dizajna i programatski otvoren za mogućnost da u jednom trenutku postane zastario i da ga se iznenada napusti.

## KNJIGA JE KAZALO JE INDEKS JE KAZALO...

Snovi knjižničara da epistemološki uspiju formalizirati knjižnicu vrtili su se od prve poplave oko toga da se uspostave međusobne poveznice između svih predmeta u zbirci. Tematske odrednice prebačene su unutar fizičke knjižnice u indeksni katalog koji je, međutim, ostao izoliran od strukture citata i kazala u samim knjigama. Nekadašnja hipertekstualnost citatâ i kazalâ s vremenskim pomakom postala je s tranzicijom knjige u digitalnu domenu ostvariva kao trenutna međusobna povezivost segmenata nekog teksta sa segmentima drugih tekstova i drugim digitalnim objektima koji se nalaze izvan, sada propusnih, granica knjige.

**Monoskop.org**, nastao kao *wiki* za kolaborativno izučavanje umjetnosti, medija i humanistike,

preuzeo je na sebe zadaću mapiranja i opisivanja avangardne i medijske umjetnosti u Evropi. Njegov indeksni i enciklopedijski pristup proširenje je koncepta suradničkog uređivanja koje omogućuje *wiki* tehnologija. *Wikiji* su izbili u prvi plan početkom 2000-ih jer su dopuštali svakome da uz minimalno poznavanje jednostavne programske sintakse uređuje i gradi mrežne stranice bazirane na toj tehnologiji. *Wikiji* su bili pronositelji demokratizacije objavljivanja na internetu iz koje je naposljetku i nastao najveći projekt suradnje na internetu — *Wikipedija,* ali i čitav niz drugih. **Monoskop.org** je prigrlio enciklopedijski duh *Wikipedije* fokusirajući se pritom na vlastite tematske i geografske preokupacije. Međutim, **Monoskop.org** se već od ranih dana razvijao i u smjeru indeksa koji mapira mjesta, ljude, djela, pokrete, događanja i lokacije guste mreže evropske avangardne i medijske umjetnosti.

Ako indeks uzmemo kao formalizaciju odnosa međusobne povezanosti imena ljudi, naslova djela i pojmova koji se pojavljuju u knjigama i među knjigama, dobivamo kao model relacijsku bazu podataka koja odražava bogatu strukturu unutarnjih relacija unutar kulturnih sistema. Kako bi ponudio paradigmatsku demonstraciju te ideje, **Monoskop.org** je napravio indeks preuzet iz kazala u knjizi **Friedricha Kittlera** *Discourse Networks* ["Mreže diskursâ"] u kojem svaki unos linka na njegovu lokaciju u digitalnoj verziji knjige koja se nalazi na arhivi **aaaaarg.org** i na relevantne izvore za te osobe ili na **Monoskop.org**-u ili na internetu. Time svaki predmet u knjižnici postaje indeks za sebe, omogućujući potencijalno da se provede relacijska reklasifikacija

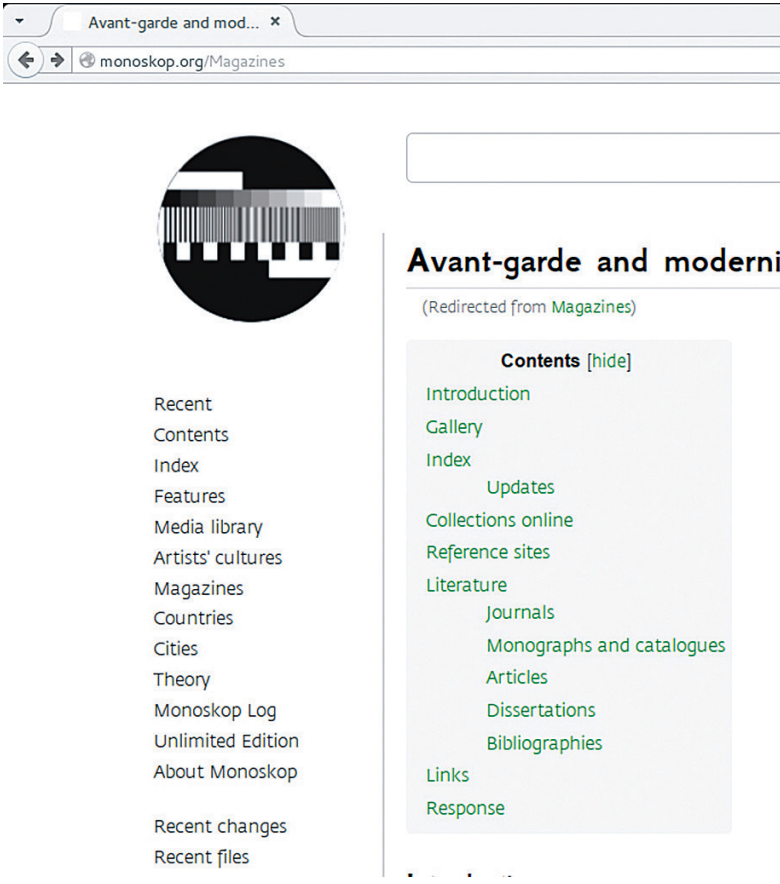
i reorganizacija svih drugih djela u velikoj knjižnici svih informacija do kojih se može doći linkom.

Fundamentalna karakteristika djelâ postsocijalističke retroavangarde iz posljednjih desetljeća bilo je retroaktivno preispisivanje povijesti umjetnosti. U radovima **IRWIN**-a, **Laibacha** ili **Mladena Stilinovića**, kao i u srodnim radovima **Komara i Melamida**, totalizirajuća moderna podvrgava se *détournementu* kroz reaproprijaciju oblika vizualnog predstavljanja i klasifikacije koje su institucije moderne razvile kako bi konstruirale linearni historijski narativ evolucija i rezova u 19. i 20. stoljeću. Genealogije, događanja, artefakti i diskursi iz prošlosti iznova su se inscenirali, bukvalno afirmirali i izmještali ne bi li se historizirana prošlost, gurnuta u arhive, iznova otvorila za procese tumačenja koji time sadašnjost iznova čine radikalno neizvjesnom. Nastojanja **Monoskop.org**-a da digitalizira artefakte dvadesetostoljetne avangarde i da se poigra epistemičkim alatkama rane knjiške kulture predstavljaju sličnu gestu. S tehnološkim obratom. Ako današnje velike baze podataka, tzv. *big data,* i kontrola nad informacijskim tokovima iznova čine prirodnima i prihvatljivima devetnaestostoljetne pozitivističke pretpostavke o upravljivosti društva, onda beskonačne mogućnosti rekombinacije odnosa ili veza između kulturnih predmeta prijete da preplave taj iznova oživljeni epistemički okvir barbarizma moderne u njegovom kibernetičkom obličju.

Institucija javne knjižnice danas je pod dvostrukim napadom. Prvi je nošen razaranjem institucionaliziranih oblika društvene preraspodjele i solidarnosti, a drugi komodificirajućim snagama sve

obuhvatnije zaštite autorskog prava i tehnoloških mjera zaštite, konotrolom nad informacijskim tokovima i upravljanjem klasifikacijom i poretkom informacija. U svijetu narušenih ekosustava i nejednake razvijenosti onaj tko kontrolira epistemički poredak, kontrolira i budućnost.[08] Pogonsko gorivo *Googleova* i NSA-ova jest zahvaćanje totaliteta—sveg globalnog znanja i svih komunikacija koje oni dešifriraju, organiziraju i kontroliraju. Nestabilnosti epistemičkog poretka koje knjižnica na svojim rubovima kontinuirano generira pridonose da se horizont budućnosti održi otvorenim, s onu stranu diktata komodifikacije i kontrole. Svojim činovima reaproprijacije **UbuWeb** i **Monoskop.org** podsjećaju na ustrajnu nestabilnost knjižnice koja je putokaz prema budućnost što ostaje radikalno otvorena.

**08** U članku "Controlling the Future – Edward Snowden and the New Era on Earth" (pristupljeno 13. travnja 2015., http://www.eurozine.com/articles/2014-12-19-altvater-en.html) Elmar Altvater iznosi sličan argument da se napori pet velikih sigurnosnih službi, tzv. *Five Eyes,* da nadziru globalne komunikacijske tokove, a koje je razotkrio Edward Snowden, i kontrola budućeg društvenog razvoja koju nalaže urgentna potreba ublažavanja učinaka planetarne ekološke krize, ne mogu misliti odvojeno.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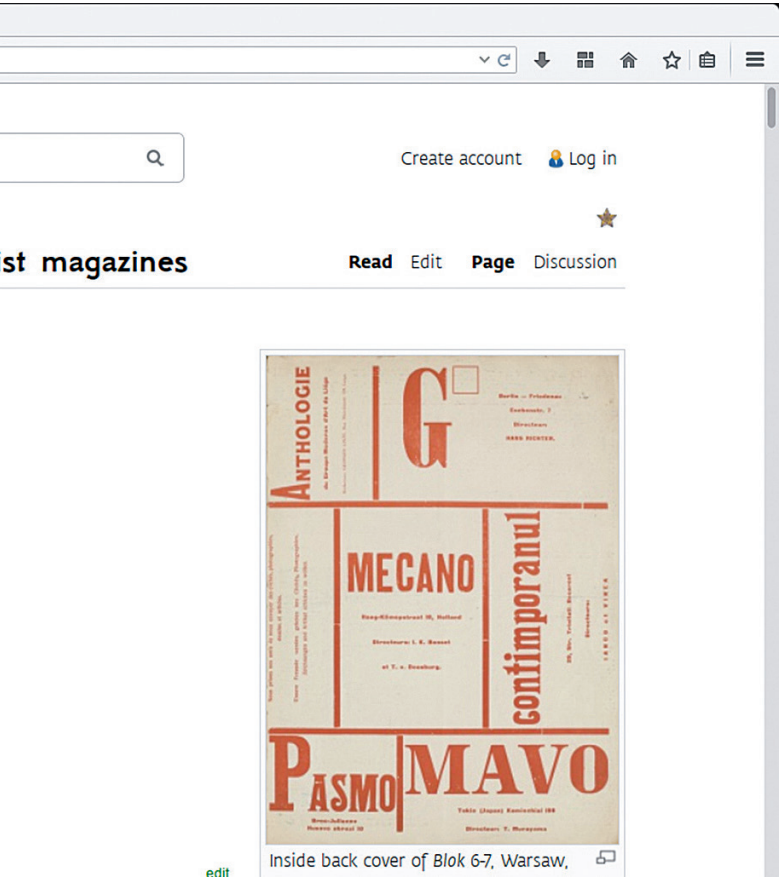
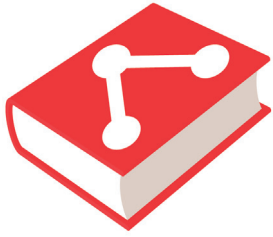



**http://monoskop.org/**

*Public Library*



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*The Future After the Library*
UBUWEB AND MONOSKOP'S RADICAL GESTURES

**Marcell Mars,**
**Manar Zarroug**
**& Tomislav Medak**

## *Public library* (ESSAY)

*In What Was Revolutionary about the French Revolution?*[01] **Robert Darnton** considers how a complete collapse of the social order (when absolutely everything—all social values—is turned upside down) would look. Such trauma happens often in the life of individuals but only rarely on the level of an entire society.

> *In 1789 the French had to confront the collapse of a whole social order—the world that they defined retrospectively as the Ancien Régime—and to find some new order in the chaos surrounding them. They experienced reality as something that could be destroyed and reconstructed, and they faced seemingly limitless possibilities, both for good and evil, for raising a utopia and for falling back into tyranny.*[02]

The revolution bootstraps itself.

01 Robert H. Darnton, *What Was Revolutionary about the French Revolution?* (Waco, TX: Baylor University Press, 1996), 6.
02 Ibid.

In the dictionaries of the time, the word *revolution* was said to derive from the verb *to revolve* and was defined as "the return of the planet or a star to the same point from which it parted."[03] French political vocabulary spread no further than the narrow circle of the feudal elite in Versailles. The citizens, revolutionaries, had to invent new words, concepts … an entire new language in order to describe the revolution that had taken place.

They began with the vocabulary of time and space. In the French revolutionary calendar used from 1793 until 1805, time started on 1 Vendémiaire, Year 1, a date which marked the abolition of the old monarchy on (the Gregorian equivalent) 22 September 1792. With a decree in 1795, the metric system was adopted. As with the adoption of the new calendar, this was an attempt to organize space in a rational and natural way. *Gram* became a unit of mass.

In Paris, 1,400 streets were given new names. Every reminder of the tyranny of the monarchy was erased. The revolutionaries even changed their names and surnames. *Le Roy* or *Leveque,* commonly used until then, were changed to *Le Loi* or *Liberté.* To address someone, out of respect, with *vous* was forbidden by a resolution passed on 24 Brumaire, Year 2. *Vous* was replaced with *tu.* People are equal.

The watchwords *Liberté, égalité, fraternité* (freedom, equality, brotherhood)[04] were built through

**03** Ibid.

**04** *Slogan of the French Republic,* France.fr, n.d., http://www.france.fr/en/institutions-and-values/slogan-french-republic.html.

literacy, new epistemologies, classifications, declarations, standards, reason, and rationality. What first comes to mind about the revolution will never again be the return of a planet or a star to the same point from which it departed. Revolution bootstrapped, revolved, and hermeneutically circularized itself.

**Melvil Dewey** was born in the state of New York in 1851.[05] His thirst for knowledge was found its satisfaction in libraries. His knowledge about how to gain knowledge was developed by studying libraries. Grouping books on library shelves according to the color of the covers, the size and thickness of the spine, or by title or author's name did not satisfy **Dewey**'s intention to develop appropriate new epistemologies in the service of the production of knowledge about knowledge. At the age of twenty-four, he had already published the first of nineteen editions of *A Classification and Subject Index for Cataloguing and Arranging the Books and Pamphlets of a Library,*[06] the classification system that still bears its author's name: the Dewey Decimal System. **Dewey** had a dream: for his twenty-first birthday he had announced, "My World Work [will be] Free Schools and Free Libraries for every soul."[07]

**05** Richard F. Snow, "Melvil Dewey", *American Heritage* 32, no. 1 (December 1980), http://www.americanheritage.com/content/melvil-dewey.

**06** Melvil Dewey, *A Classification and Subject Index for Cataloguing and Arranging the Books and Pamphlets of a Library* (1876), Project Gutenberg e-book 12513 (2004), http://www.gutenberg.org/files/12513/12513-h/12513-h.htm.

**07** Snow, "Melvil Dewey".

His dream came true. *Public Library* is an entry in the catalog of History where a fantastic decimal[08] describes a category of phenomenon that—together with free public education, a free public healthcare, the scientific method, the *Universal Declaration of Human Rights, Wikipedia,* and free software, among others—we, the people, are most proud of.

The public library is a part of these invisible infrastructures that we start to notice only once they begin to disappear. A utopian dream—about the place from which every human being will have access to every piece of available knowledge that can be collected—looked impossible for a long time, until the egalitarian impetus of social revolutions, the Enlightment idea of universality of knowledge, and the expcetional suspenssion of the comercial barriers to access to knowledge made it possible.

The internet has, as in many other situations, completely changed our expectations and imagination about what is possible. The dream of a catalogue of the world—a universal approach to all available knowledge for every member of society—became realizable. A question merely of the meeting of curves on a graph: the point at which the line of global distribution of personal computers meets that of the critical mass of people with access to the internet. Today nobody lacks the imagination necessary to see public libraries as part of a global infrastructure of universal access to knowledge for literally every member of society. However, the

**08** "Dewey Decimal Classification: 001.", *Dewey.info,* 27 October 2014, http://dewey.info/class/001/2009-08/about.en.

emergence and development of the internet is taking place precisely at the point at which an institutional crisis—one with traumatic and inconceivable consequences—has also begun.

The internet is a new challenge, creating experiences commonly proferred as 'revolutionary'. Yet, a true revolution of the internet is the universal access to all knowledge that it makes possible. However, unlike the new epistemologies developed during the French revolution the tendency is to keep the 'old regime' (of intellectual property rights, market concentration and control of access). The new possibilities for classification, development of languages, invention of epistemologies which the internet poses, and which might launch off into new orbits from existing classification systems, are being suppressed.

In fact, the reactionary forces of the 'old regime' are staging a 'Thermidor' to suppress the public libraries from pursuing their mission. Today public libraries cannot acquire, cannot even buy digital books from the world's largest publishers.[09] The small amount of e-books that they were able to acquire already they must destroy after only twenty-six lendings.[10] Libraries and the principle of universal

**09** "American Library Association Open Letter to Publishers on E-Book Library Lending", *Digital Book World,* 24 September 2012, http://www.digitalbookworld.com/2012/american-library-association-open-letter-to-publishers-on-e-book-library-lending/.

**10** Jeremy Greenfield, "What Is Going On with Library E-Book Lending?", *Forbes,* 22 June 2012, http://www.forbes.com/sites/jeremygreenfield/2012/06/22/what-is-going-on-with-library-e-book-lending/.

access to all existing knowledge that they embody are losing, in every possible way, the battle with a market dominated by new players such as *Amazon.com, Google,* and *Apple.*

In 2012, Canada's Conservative Party–led government cut financial support for Libraries and Archives Canada (LAC) by CAN$9.6 million, which resulted in the loss of 400 archivist and librarian jobs, the shutting down of some of LAC's internet pages, and the cancellation of the further purchase of new books.[11] In only three years, from 2010 to 2012, some 10 percent of public libraries were closed in Great Britain.[12]

The commodification of knowledge, education, and schooling (which are the consequences of a globally harmonized, restrictive legal regime for intellectual property) with neoliberal austerity politics curtails the possibilities of adapting to new socio-technological conditions, let alone further development, innovation, or even basic maintenance of public libraries' infrastructure.

Public libraries are an endangered institution, doomed to extinction.

Petit bourgeois denial prevents society from confronting this disturbing insight. As in many other fields, the only way out offered is innovative mar-

11 Aideen Doran, "Free Libraries for Every Soul: Dreaming of the Online Library", *The Bear,* March 2014, http://www.thebear-review.com/#!free-libraries-for-every-soul/c153g.

12 Alison Flood, "UK Lost More than 200 Libraries in 2012", *The Guardian,* 10 December 2012, http://www.theguardian.com/books/2012/dec/10/uk-lost-200-libraries-2012.

ket-based entrepreneurship. Some have even suggested that the public library should become an open software platform on top of which creative developers can build app stores[13] or Internet cafés for the poorest, ensuring that they are only a click away from the *Amazon.com* catalog or the *Google* search bar. But these proposals overlook, perhaps deliberately, the fundamental principles of access upon which the idea of the public library was built.

Those who are well-meaning, intelligent, and tactfull will try to remind the public of all the many sides of the phenomenon that the public library is: major community center, service for the vulnerable, center of literacy, informal and lifelong learning; a place where hobbyists, enthusiasts, old and young meet and share knowledge and skills.[14] Fascinating. Unfortunately, for purely tactical reasons, this reminder to the public does not always contain an explanation of how these varied effects arise out of the foundational idea of a public library: universal access to knowledge for each member of the society produces knowledge, produces knowledge about knowledge, produces knowledge about knowledge transfer: the public library produces sociability.

The public library does not need the sort of creative crisis management that wants to propose *what*

13 David Weinberger, "Library as Platform", *Library Journal,* 4 September 2012, http://lj.libraryjournal.com/2012/09/future-of-libraries/by-david-weinberger/.

14 Shannon Mattern, "Library as Infrastructure", *Design Observer,* 9 June 2014, http://places.designobserver.com/entryprint.html?entry=38488.

the library should be *transformed into* once our society, obsessed with market logic, has made it impossible for the library to perform its main mission. Such proposals, if they do not insist on universal access to knowledge for all members, are Trojan horses for the silent but galloping disappearance of the public library from the historical stage. Sociability—produced by public libraries, with all the richness of its various appearances—will be best preserved if we manage to fight for the values upon which we have built the public library: universal access to knowledge for each member of our society.

Freedom, equality, and brotherhood need brave librarians practicing civil disobedience.

**Library Genesis**, **aaaaarg.org**, **Monoskop**, **UbuWeb** are all examples of fragile knowledge infrastructures built and maintained by brave librarians practicing civil disobedience which the world of researchers in the humanities rely on. These projects are re-inventing the public library in the gap left by today's institutions in crisis.

**Library Genesis**[15] is an online repository with over a million books and is the first project in history to offer everyone on the Internet free download of its entire book collection (as of this writing, about fifteen terabytes of data), together with the all metadata (MySQL dump) and PHP/HTML/Java Script code for webpages. The most popular earlier reposito-

15 See http://libgen.org/.

ries, such as **Gigapedia** (later **Library.nu**), handled their upload and maintenance costs by selling advertising space to the pornographic and gambling industries. Legal action was initiated against them, and they were closed.[16] News of the termination of **Gigapedia/Library.nu** strongly resonated among academics and book enthusiasts circles and was even noted in the mainstream Internet media, just like other major world events. The decision by **Library Genesis** to share its resources has resulted in a network of identical sites (so-called *mirrors*) through the development of an entire range of Net services of metadata exchange and catalog maintenance, thus ensuring an exceptionally resistant survival architecture.

**aaaaarg.org**, started by the artist **Sean Dockray**, is an online repository with over 50,000 books and texts. A community of enthusiastic researchers from critical theory, contemporary art, philosophy, architecture, and other fields in the humanities maintains, catalogs, annotates, and initiates discussions around it. It also as a courseware extension to the self-organized education platform **The Public School**.[17]

**16** Andrew Losowsky, "Library.nu, Book Downloading Site, Targeted in Injunctions Requested by 17 Publishers," *Huffington Post,* 15 February 2012, http://www.huffingtonpost.com/2012/02/15/librarynu-book-downloading-injunction_n_1280383.html.

**17** "The Public School", *The Public School,* n.d., https://www.thepublicschool.org/.

**UbuWeb**[18] is the most significant and largest online archive of avant-garde art; it was initiated and is lead by conceptual artist **Kenneth Goldsmith**. **UbuWeb**, although still informal, has grown into a relevant and recognized critical institution of contemporary art. Artists want to see their work in its catalog and thus agree to a relationship with **UbuWeb** that has no formal contractual obligations.

**Monoskop** is a wiki for the arts, culture, and media technology, with a special focus on the avant-garde, conceptual, and media arts of Eastern and Central Europe; it was launched by **Dušan Barok** and others. In the form of a blog **Dušan** uploads to **Monoskop**. org/log an online catalog of curated titles (at the moment numbering around 3,000), and, as with **UbuWeb**, it is becoming more and more relevant as an online resource.

**Library Genesis**, **aaaaarg.org**, **Kenneth Goldsmith**, and **Dušan Barok** show us that the future of the public library does not need crisis management, venture capital, start-up incubators, or outsourcing but simply the freedom to continue extending the dreams of **Melvil Dewey**, **Paul Otlet**[19] and other visionary librarians, just as it did before the emergence of the internet.

18 See http://ubu.com/.

19 "Paul Otlet", *Wikipedia,* 27 October 2014, http://en.wikipedia.org/wiki/Paul_Otlet.

With the emergence of the internet and software tools such as *Calibre* and "[*let's share books*]," [20] librarianship has been given an opportunity, similar to astronomy and the project SETI@home[21], to include thousands of amateur librarians who will, together with the experts, build a distributed peer-to-peer network to care for the catalog of available knowledge, because

> ***a public library is:***
> ***—free access to books for every member of society***
> ***—library catalog***
> ***—librarian***
>
> ***With books ready to be shared, meticulously cataloged, everyone is a librarian.***
>
> ***When everyone is librarian, library is everywhere.***[22]

**20** "Tools", *Memory of the World,* n.d., https://www.memoryoftheworld.org/tools/.

**21** See http://setiathome.berkeley.edu/.

**22** "End-to-End Catalog", *Memory of the World,* 26 November 2012, https://www.memoryoftheworld.org/end-to-end-catalog/.

**Paul Otlet**

# *Transformations in the Bibliographical Apparatus of the Sciences* [1]

## REPERTORY — CLASSIFICATION — OFFICE OF DOCUMENTATION

**1.** Because of its length, its extension to all countries, the profound harm that it has created in everyone's life, the War has had, and will continue to have, repercussions for scientific productivity. The hour for the revision of the old order is about to strike. Forced by the need for economies of men and money, and by the necessity of greater productivity in order to hold out against all the competition, we are going to have to introduce reforms into each of the branches of the organisation of science: scientific research, the preservation of its results, and their wide diffusion.

Everything happens simultaneously and the distinctions that we will introduce here are only to facilitate our thinking. Always adjacent areas, or even those that are very distant, exert an influence on each other. This is why we should recognize the impetus, growing each day even greater in the organisation of science, of the three great trends of our times: the power of associations, technological progress and the democratic orientation of institutions. We would like here to draw attention to some of their consequences for the book in its capacity

as an instrument for recording what has been discovered and as a necessary means for stimulating new discoveries.

The Book, the Library in which it is preserved, and the Catalogue which lists it, have seemed for a long time as if they had achieved their heights of perfection or at least were so satisfactory that serious changes need not be contemplated. This may have been so up to the end of the last century. But for a score of years great changes have been occurring before our very eyes. The increasing production of books and periodicals has revealed the inadequacy of older methods. The increasing internationalisation of science has required workers to extend the range of their bibliographic investigations. As a result, a movement has occurred in all countries, especially Germany, the United States and England, for the expansion and improvement of libraries and for an increase in their numbers. Publishers have been searching for new, more flexible, better-illustrated, and cheaper forms of publication that are better-co-ordinated with each other. Cataloguing enterprises on a vast scale have been carried out, such as the International Catalogue of Scientific Literature and the Universal Bibliographic Repertory. [2]

Three facts, three ideas, especially merit study for they represent something really new which in the future can give us direction in this area. They are: The Repertory, Classification and the Office of Documentation.

**2.** The Repertory, like the book, has gradually been increasing in size, and improvements in it suggest the emergence of something new which will radically modify our traditional ideas.

From the point of view of form, a book can be defined as a group of pages cut to the same format and gathered together in such a way as to form a whole. It was not always so. For a long time the Book was a roll, a *volumen.* The substances which then took the place of paper—papyrus and parchment—were written on continuously from beginning to end. Reading required unrolling. This was certainly not very practical for the consultation of particular passages or for writing on the verso. The *codex,* which was introduced in the first centuries of the modern era and which is the basis of our present book, removed these inconveniences. But its faults are numerous. It constitutes something completed, finished, not susceptible of addition. The Periodical with its successive issues has given science a continuous means of concentrating its results. But, in its turn, the collections that it forms runs into the obstacle of disorder. It is impossible to link similar or connected items; they are added to one another pell-mell, and research requires handling great masses of heavy paper. Of course indexes are a help and have led to progress—subject indexes, sometimes arranged systematically, sometimes analytically, and indexes of names of persons and places. These annual indexes are preceded by monthly abstracts and are followed by general indexes cumulated every five, ten or twenty-five years. This is progress, but the Repertory constitutes much greater progress.

The aim of the Repertory is to detach what the book amalgamates, to reduce all that is complex to its elements and to devote a page to each. Pages, here, are leaves or cards according to the format adopted. This is the "monographic" principle pushed to its ultimate conclusion. No more binding or, if it continues to exist, it will become movable, that is to say, at any moment the cards held fast by a pin or a connecting rod or any other method of conjunction can be released. New cards can then be intercalated, replacing old ones, and a new arrangement made.

The Repertory was born of the Catalogue. In such a work, the necessity for intercalations was clear. Nor was there any doubt as to the unitary or monographic notion: one work, one title; one title, one card. As a result, registers which listed the same collections of books for each library but which had constantly to be re-done as the collections expanded, have gradually been discarded. This was practical and justified by experience. But upon reflection one wonders whether the new techniques might not be more generally applied.

What is a book, in fact, if not a single continuous line which has initially been cut to the length of a page and then cut again to the size of a justified line? Now, this cutting up, this division, is purely mechanical; it does not correspond to any division of ideas. The Repertory provides a practical means of physically dividing the book according to the intellectual division of ideas.

Thus, the manuscript library catalogue on cards has been quickly followed by catalogues printed on cards (American Library Bureau, the Catalogue or

the Library of Congress in Washington) [3]; then by bibliographies printed on cards (International Institute of Bibliography, Concilium Bibliographicum) [4]; next, indices of species have been published on cards (*Index Speciorum*) [5]. We have moved from the small card to the large card, the leaf, and have witnessed compendia abandoning the old form for the new (*Jurisclasseur,* or legal digests in card form). Even the idea of the encyclopedia has taken this form (*Nelson's Perpetual Cyclopedia* [6]).

Theoretically and technically, we now have in the Repertory a new instrument for analytically or monographically recording data, ideas, information. The system has been improved by divisionary cards of various shapes and colours, placed in such a way that they express externally the outline of the classification being used and reduce search time to a minimum. It has been improved further by the possibility of using, by cutting and pasting, materials that have been printed on large leaves or even books that have been published without any thought of repertories. Two copies, the first providing the *recto,* the second the *verso,* can supply all that is necessary. One has gone even further still and, from the example of statistical machines like those in use at the Census of Washington (*sic*) [7], extrapolated the principle of "selection machines" which perform mechanical searches in enormous masses of materials, the machines retaining from the thousands of cards processed by them only those related to the question asked.

**3.** But such a development, like the Repertory before it, presupposes a classification. This leads us to examine the second practical idea that is bringing about the transformation of the book.

Classification plays an enormous role in scientific thought. If one could say that a science was a well-made language, one could equally assert that it is a completed classification. Science is made up of verified facts which are organised in a structure of systems, hypotheses, theories, laws. If there is a certain order in things, it is necessary to have it also in science which reflects and explains nature. That is why, since the time of Greek thought until the present, constant efforts have been made to improve classification. These have taken three principal directions: classification studied as an activity of the mind; the general classification and sequence of the sciences; the systematization appropriate to each discipline. The idea of order, class, genus and species has been studied since **Aristotle**, in passing by **Porphyrus**, by the scholastic philosophers and by modern logicians. The classification of knowledge goes back to the Greeks and owes much to the contributions of **Bacon** and the Renaissance. It was posed as a distinct and separate problem by **D'Alembert** and the *Encyclopédie,* and by **Ampère**, **Comte**, and Spencer. The recent work of **Manouvrier**, **Durand de Cros**, **Goblot**, **Naville**, **de la Grasserie**, has focussed on various aspects of it. [8] As to systematics, one can say that this has become the very basis of the organisation of knowledge as a body of science. When one has demonstrated the existence of 28 million stars, a million chemical compounds, 300,000

vegetable species, 200,000 animal species, etc., it is necessary to have a means, an Ariadne's thread, of finding one's way through the labyrinth formed by all these objects of study. Because there are sciences of beings as well as sciences of phenomena, and because they intersect with each other as we better understand the whole of reality, it is necessary that this means be used to retrieve both. The state of development of a science is reflected at any given time by its systematics, just as the general classification of the sciences reflects the state of development of the encyclopedia, of the philosophy of knowledge.

The need has been felt, however, for a practical instrument of classification. The classifications of which we have just spoken are constantly changing, at least in their detail if not in broad outline. In practice, such instability, such variability which is dependent on the moment, on schools of thought and individuals, is not acceptable. Just as the Repertory had its origin in the catalogue, so practical classification originated in the Library. Books represent knowledge and it is necessary to arrange them in collections. Schemes for this have been devised since the Middle Ages. The elaboration of grand systems occurred in the 17th and 18th centuries and some new ones were added in the 19th century. But when bibliography began to emerge as an autonomous field of study, it soon began to develop along the lines of the catalogue of an ideal library comprising the totality of what had been published. From this to drawing on library classifications was but a step, and it was taken under certain conditions which must be stressed.

Up to the present time, 170 different classifications have been identified. Now, no cooperation is possible if everyone stays shut up in his own system. It has been necessary, therefore, to choose a universal classification and to recommend it as such in the same way that the French Convention recognized the necessity of a universal system of weights and measures. In 1895 the first International Conference of Bibliography chose the Decimal Classification and adopted a complete plan for its development. In 1904, the edition of the expanded tables appeared. A new edition was being prepared when the war broke out Brussels, headquarters of the International Institute of Bibliography, which was doing this work, was part of the invaded territory.

In its latest state, the Decimal Classification has become an instrument of great precision which can meet many needs. The printed tables contain 33,000 divisions and they have an alphabetical index consisting of about 38,000 words. Learning is here represented in its entire sweep: the encyclopedia of knowledge. Its principle is very simple. The empiricism of an alphabetical classification by subject-heading cannot meet the need for organising and systematizing knowledge. There is scattering; there is also the difficulty of dealing with the complex expressions which one finds in the modern terminology of disciplines like medicine, technology, and the social sciences. Above all, it is impossible to achieve any international cooperation on such a national basis as language. The Decimal Classification is a vast systematization of knowledge, "the table of contents of the tables of contents" of all

treatises. But, as it would be impossible to find a particular subject's relative place by reference to another subject, a system of numbering is needed. This is decimal, which an example will make clear. Optical Physiology would be classified thus:

| | |
|---|---|
| 5th Class | Natural Sciences |
| 3rd Group | Physics |
| 5th Division | Optics |
| 7th Sub-division | Optical Physiology |

or 535.7

This number 535.7 is called decimal because all knowledge is taken as one of which each science is a fraction and each individual subject is a decimal subdivided to a lesser or greater degree. For the sake of abbreviation, the zero of the complete number, which would be 0.5357, has been suppressed because the zero would be repeated in front of each number. The numbers 5, 3, 5, 7 (which one could call five hundred and thirty-five point seven and which could be arranged in blocks of three as for the telephone, or in groups of twos) form a single number when the implied words, "class, group, division and subdivision," are uttered.

The classification is also called decimal because all subjects are divided into ten classes, then each of these into at least ten groups, and each group into at least ten divisions. All that is needed for the number 535.7 always to have the same meaning is to translate the tables into all languages. All that is needed to deal with future scientific developments

in optical physiology in all of its ramifications is to subdivide this number by further decimal numbers corresponding to the subdivisions of the subject Finally, all that is needed to ensure that any document or item pertaining to optical physiology finds its place within the sum total of scientific subjects is to write this number on it In the alphabetic index to the tables references are made from each word to the classification number just as the index of a book refers to page numbers.

This first remarkable principle of the decimal classification is generally understood. Its second, which has been introduced more recently, is less well known: the combination of various classification numbers whenever there is some utility in expressing a compound or complex heading. In the social sciences, statistics is 31 and salaries, 331.2. By a convention these numbers can be joined by the simple sign : and one may write 31:331.2 statistics of salaries.[01]

This indicates a general relationship, but a subject also has its place in space and time. The subject may be salaries in France limited to a period such as the 18th century (that is to say, from 1700 to 1799).

**01** The first ten divisions are: 0 Generalities, 1 Philosophy, 2 Religion, 3 Social Sciences, 4 Philology, Language, 5 Pure Sciences, 6 Applied Science, Medicine, 7 Fine Arts, 8 Literature, 9 History and Geography. The Index number 31 is derived from: 3rd class *social sciences,* 1st group statistics. The Index number 331.2 is derived from 3rd class *social sciences,* 3rd group *political economy,* 1st division *topics about work,* 2nd subdivision *salaries.*

The sign that characterises division by place being the parenthesis and that by time quotation marks or double parentheses, one can write:

33:331.2 (44) «17» *statistics—of salaries—in France—in the 17th century*

or ten figures and three signs to indicate, in terms of the universe of knowledge, four subordinated headings comprising 42 letters. And all of these numbers are reversible and can be used for geographic or chronologic classification as well as for subject classification:

(44) 31:331.2 «17»
*France—Statistics—Salaries—17th Century*

«17» (44) 31:331.2
*17th Century—France—Statistics—Salaries*

The subdivisions of relation and location explained here, are completed by documentary subdivisions for the form and the language of the document (for example, *periodical, in Italian*), and by functional subdivisions (for example, in zoology all the divisions by species of animal being subdivided by biological aspects). It follows by virtue of the law of permutations and combinations that the present tables of the classification permit the formulation at will of millions of classification numbers. Just as arithmetic does not give us all the numbers ready-made but rather a means of forming them as we need them, so the classification gives us the means

of creating classification numbers insofar as we have compound headings that must be translated into a notation of numbers.

Like chemistry, mathematics and music, bibliography thus has its own extremely simple notations: numbers. Immediately and without confusion, it allows us to find a place for each idea, for each thing and consequently for each book, article, or document and even for each part of a book or document Thus it allows us to take our bearings in the midst of the sources of knowledge, just as the system of geographic coordinates allows us to take our bearings on land or sea.

One may well imagine the usefulness of such a classification to the Repertory. It has rid us of the difficulty of not having continuous pagination. Cards to be intercalated can be placed according to their class number and the numbering is that of tables drawn up in advance, once and for all, and maintained with an unvarying meaning. As the classification has a very general use, it constitutes a true documentary classification which can be used in various kinds of repertories: bibliographic repertories; catalogue-like repertories of objects, persons, phenomena; and documentary repertories of files made up of written or printed materials of all kinds. The possibility can be envisaged of encyclopedic repertories in which are registered and integrated the diverse data of a scientific field and which draw for this purpose on materials published in periodicals. Let each article, each report, each item of news henceforth carry a classification number and, automatically, by clipping, encyclopedias on cards can

be created in which all the results of international scientific cooperation are brought together at the same number. This constitutes a profound change in the technology of the Book, since the repertory thus formed is simultaneously a constantly up-dated book and a cooperative book in which are found printed elements produced in all locations.

❦ ❦ ❦

**4.** If we can realize the third idea, the Office of Documentation, then reform will be complete. Such an office is the old library, but adapted to a new function. Hitherto the library has been a museum of books. Works were preserved in libraries because they were precious objects. Librarians were keepers. Such establishments were not organised primarily for the use of documents. Moreover, their outmoded regulations if they did not exclude the most modern forms of publication at least did not admit them. They have poor collections of journals; collections of newspapers are nearly nonexistent; photographs, films, phonograph discs have no place in them, nor do film negatives, microscopic slides and many other "documents." The subject catalogue is considered secondary in the library so long as there is a good register for administrative purposes. Thus there is little possibility of developing repertories in the library, that is to say of taking publications to pieces and redistributing them in a more directly and quickly accessible form. For want of personnel to arrange them, there has not even been a place for the cards that are received already printed.

The Office of Documentation, on the contrary, is conceived of in such a way as to achieve all that is lacking in the library. Collections of books are the necessary basis for it, but books, far from being considered as finished products, are simply materials which must be developed more fully. This development consists in establishing the connections each individual book has with all of the other books and forming from them all what might be called The Universal Book. It is for this that we use repertories: bibliographic repertories; repertories of documentary dossiers gathering pamphlets and extracts together by subject; catalogues; chronological repertories of facts or alphabetical ones of names; encyclopedic repertories of scientific data, of laws, of patents, of physical and technical constants, of statistics, etc. All of these repertories will be set up according to the method described above and arranged by the same universal classification. As soon as an organisation to contain these repertories is created, the Office of Documentation, one may be sure that what happened to the book when libraries first opened—scientific publication was regularised and intensified—will happen to them. Then there will be good reason for producing in bibliographies, catalogues, and above all in books and periodicals themselves, the rational changes which technology and the creative imagination suggest. What is still an exception today will be common tomorrow.

New possibilities will exist for cooperative work and for the more effective organisation of science.

**5.** Repertory, Classification, Office of Documentation are therefore the three related elements of a single reform in our methods of registering scientific discoveries and making them available to the greatest number of people. Already one must speak less of experiments and uncertain trials than of the beginning of serious achievement. The International Institute of Bibliography in Brussels constitutes a vast intellectual cooperative whose members are becoming more numerous each day. Associations, scientific establishments, periodical publications, scientific and technical workers of every kind are affiliating with it. Its repertories contain millions of cards. There are sections in several countries[02]. But this was before the War. Since its outbreak, a movement in France, England and the United States has been emerging everywhere to improve the organisation of the Book. The Office of Documentation has been suggested as the solution for the requirements that have been discussed.

It is important that the world of science and technology should support this movement and above all that it should endeavour to apply the new methods to the works which it will be necessary to re-organise. Among the most important of these is the *International Catalogue of Scientific Literature,* that fine and great work begun at the initiative of the Royal Society of London. Until now, this work has

**02** In France, the Bureau Bibliographique de Paris and great associations such as the Société pour l'encouragement de l'industrie nationale, l'Association pour l'avancement des sciences, etc., are affiliated with it.

been carried on without relation to other works of the same kind: it has not recognised the value of a card repertory or a universal classification. It must recognise them in the future.[03]

**03** See Paul Otlet, "La Documentation et l'information au service de l'industrie", *Bulletin de la Société d'encouragement de l'industrie nationale,* June 1917.—La Documentation au service de l'invention. *Euréka,* October 1917.—L'Institut International de Bibliographie, Bibliographie de la France, 21 December 1917.—La Réorganisation du Catalogue international de la littérature scientifique. *Revue générale des sciences,* IS February 1918. The publications of the Institute, especially the expanded tables of the Decimal Classification, have been deposited at the Bureau Bibliographique de Paris, 44 rue de Rennes at the apartments of the Société de l'encouragement.—See also the report presented by General Sebert (9] to the Congrès du Génie civil, in March 1918 and whose conclusions about the creation in Paris of a National Office of Technical Documentation have been adopted.

## Editor's Notes

[1] "Transformations operées dans l'appareil bibliographique des sciences," *Revue scientifique* 58 (1918): 236-241.

[2] *The International Catalogue of Scientific Literature,* an enormous work, was compiled by a Central Bureau under the sponsorship of the Royal Society from material sent in from Regional Bureaus around the world. It was published annually beginning in 1902 in 17 parts each corresponding to a major subject division and comprising one or more volumes. Publication was effectively suspended in 1914. By the time war broke out, the Universal Bibliographic Repertory contained over 11 million entries.

[3] For card publication by the Library Bureau and Library of Congress, see Edith Scott, "The Evolution of Bibliographic Systems in the United States, 1876–1945" and Editor's Note 36 to the second paper and Note 5 to the seventh paper in *International Organisation and Dissemination of Knowledge; Selected Essays of Paul Otlet,* translated and edited by W. Boyd Rayward. Amsterdam: Elsevier, 1990: 148–156.

[4] Otlet refers to the Concilium Bibliographicum also in Paper No.7, "The Reform of National Bibliographies..." in *International Organisation and Dissemination of Knowledge; Selected Essays of Paul Otlet.* See also Editor's Note 5 in that paper for the major bibliographies published by the Concilium Bibliographicum.

[5] A possible example of what Otlet is referring to here is the *Gray Herbarium Index.* This was "planned to provide cards for all the names of vascular plant taxa attributable to the

Western Hemisphere beginning with the literature of 1886" (*Gray Herbarium Index,* Preface, p. iii). Under its first compiler, 20 instalments consisting in all of 28,000 cards were issued between 1894 and 1903. It has been continued after that time and was for many years "issued quarterly at the rate of about 4,000 cards per year." At the time the cards were reproduced in a printed catalogue by G.K. Hall in 1968, there were 85 subscribers to the card sets.

[6] *Nelson's Perpetual Loose-Leaf Encylcopedia* was a popular, 12-volume work which went through many editions, its principle being set down at the beginning of the century. It was published in binders and the publisher undertook to supply a certain number of pages of revisions (or renewals) semi-annually after each edition, the first of which appeared in 1905. An interesting reference presumably to this work occurs in a notice, "An Encylcopedia on the Card-Index System," in the *Scientific American* 109 (1913): 213. The Berlin Correspondent of the journal reports a proposal made in Berlin which contains "an idea, in a sense ... already carried out in an American loose-leaf encyclopedia, the publishers of which supply new pages to take the place of those that are obsolete" (Nelsons, an English firm, set up a New York branch in 1896. Publication in the U.S. of works to be widely circulated there was a requirement of the copyright law.) The reporter observes that the principle suggested "affords a means of recording all facts at present known as well as those to be discovered in the future, with the same safety and ease as though they were registered in our memory, by providing a universal encyclopedia, incessantly keeping abreast of the state of human knowledge." The "bookish" form of conventional encyclopedias acts against its future success. "In the case of a mere storehouse of facts the in-

finitely more mobile form of the card index should however be adopted, possibly," the author goes on making a most interesting reference, "in conjunction with Dr. Goldschmidt's Microphotographic Library System." The need for a central institute, the nature of its work, the advantages of the work so organised are described in language that is reminiscent of that of Paul Otlet (see also the papers of Goldschmidt and Otlet translated in *International Organisation and Dissemination of Knowledge; Selected Essays of Paul Otlet*).

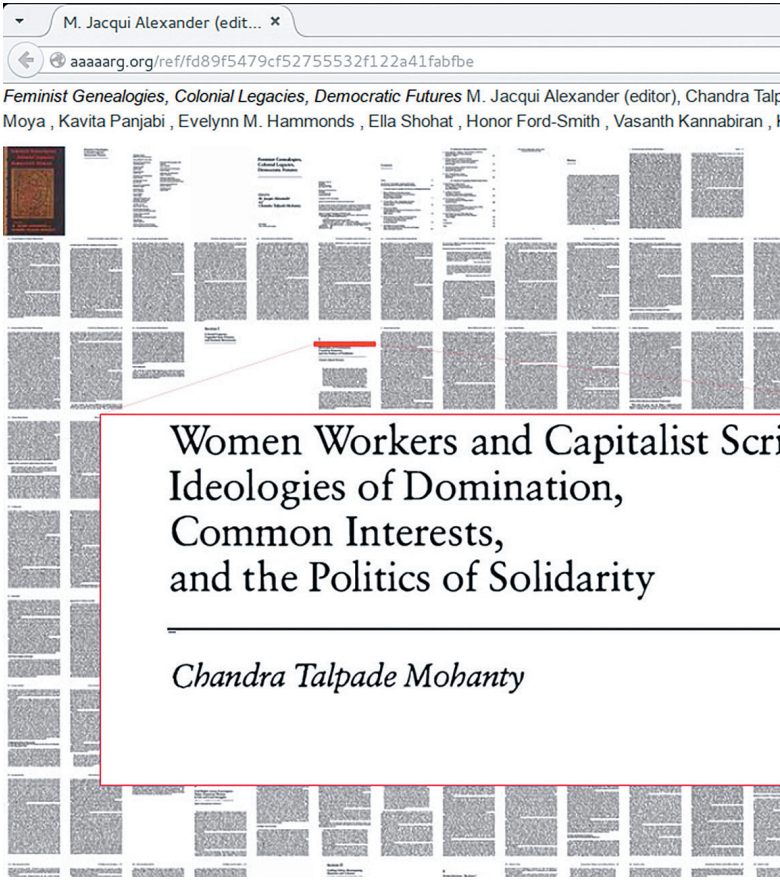
[7] These machines were derived from Herman Hollerith's punched cards and tabulating machines. Hollerith had introduced them under contract into the U.S. Bureau of the Census for the 1890 census. This equipment was later modified and developed by the Bureau. Hollerith, his invention and his business connections lie at the roots of the present IBM company. The equipment and its uses in the census from 1890 to 1910 are briefly described in John H. Blodgett and Claire K. Schultz, "Herman Hollerith: Data Processing Pioneer," *American Documentation 20* (1969): 221-226. As they observe, suggesting the accuracy of Otlet's extrapolation, "his was not simply a calculating machine, it performed selective sorting, an operation basic to all information retrieval."

[8] The history of the classification of knowledge has been treated in English in detail by E.C. Richardson in his *Classification Theoretical and Practical,* the first edition of which appeared in 1901 and was followed by editions in 1912 and 1930. A different treatment is given in Robert Flint's *Philosophy as Scientia Scientarium: a History of the Classification of the Sciences* which appeared in 1904. Neither of these works deal with Manouvrier, a French anthropologist, or Durand

de Cros. Joseph-Pierre Durand, sometimes called Durand de Cros after his birth place, was a French physiologist and philosopher who died in 1900. In his *Traité de documentation,* in the context of his discussion of classification, Otlet refers to an *Essai de taxonomie* by Durand published by Alcan. It seems that this is an error for *Aperçus de taxonomie* (Alcan, 1899).

**[9]** General Hippolyte Sebert was President of the Association française pour l'avancement des sciences, and the Société d'encouragement pour l'industrie nationale. He had been active in the foundation of the Bureau bibliographique de Paris. For other biographical information about him see Editor's Note 9 to Paper no 17, "Henri La Fontaine", in *International Organisation and Dissemination of Knowledge; Selected Essays of Paul Otlet.*

English translation of the **Paul Otlet**'s text published with the permission of **W. Boyd Rayward**. The translation was originally published as **Paul Otlet**, "Transformations in the Bibliographical Apparatus of the Sciences: Repertory–Classification–Office of Documentation", in *International Organisation and Dissemination of Knowledge; Selected Essays of Paul Otlet,* translated and edited by W. Boyd Rayward, Amsterdam: Elsevier, 1990: 148–156.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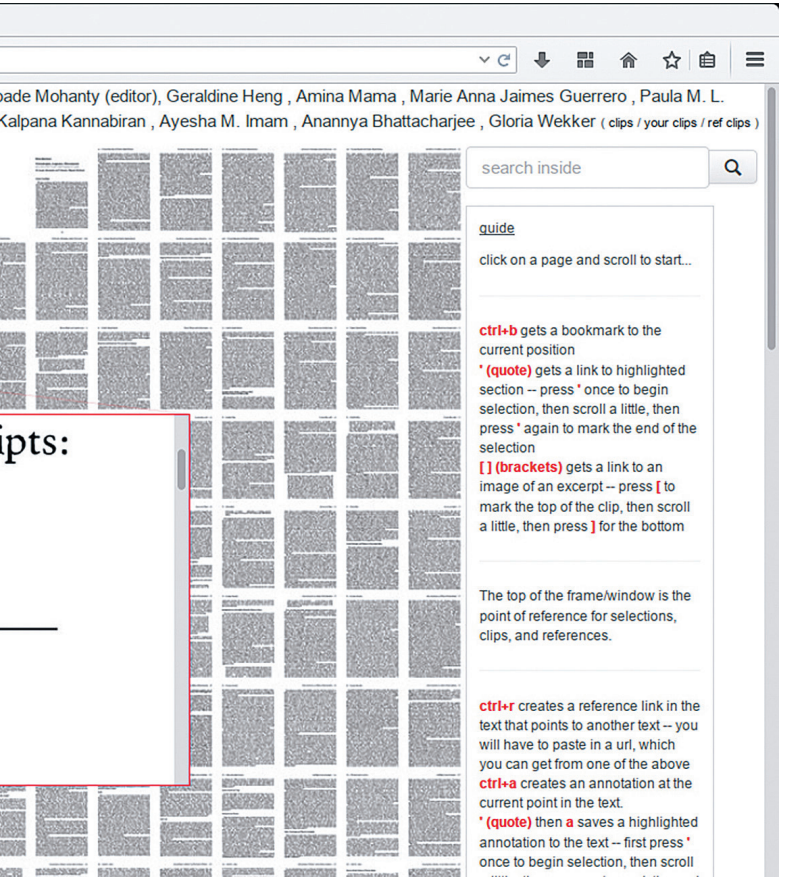


**http://aaaaarg.org/**

**McKenzie Wark**

# *Metadata Punk*

So we won the battle but lost the war. By "we", I mean those avant-gardes of the late twentieth century whose mission was to free information from the property form. It was always a project with certain nuances and inconsistencies, but over-all it succeeded beyond almost anybody's wildest dreams. Like many dreams, it turned into a nightmare in the end, the one from which we are now trying to awake.

The place to start is with what the situationists called *détournement*. The idea was to abolish the property form in art by taking all of past art and culture as a commons from which to copy and correct. We see this at work in **Guy Debord**'s texts and films. They do not quote from past works, as to do so acknowledges their value and their ownership. The elements of *détournement* are nothing special. They are raw materials for constructing theories, narratives, affects of a subjectivity no longer bound by the property form.

Such a project was recuperated soon enough back into the art world as "appropriation." **Richard Prince** is the dialectical negation of **Guy Debord**,

in that appropriation values both the original fragment and contributes not to a subjectivity outside of property but rather makes a career as an art world star for the appropriating artist. Of such dreams is mediocrity made.

If there was a more promising continuation of *détournement* it had little to do with the art world. *Détournement* became a social movement in all but name. Crucially, it involved an advance in tools, from *Napster* to *Bitorrent* and beyond. It enabled the circulation of many kinds of what **Hito Steyerl** calls the *poor image.* Often low in resolution, these détourned materials circulated thanks both to the compression of information but also because of the addition of information. There might be less data but there's added *metadata,* or data about data, enabling its movement.

Needless to say the old culture industries went into something of a panic about all this. As I wrote over ten years ago in *A Hacker Manifesto,* "information wants to be free but is everywhere in chains." It is one of the qualities of information that it is indifferent to the medium that carries it and readily escapes being bound to things and their properties. Yet it is also one of its qualities that access to it can be blocked by what **Alexander Galloway** calls *protocol.* The late twentieth century was—among other things—about the contradictory nature of information. It was a struggle between *détournement* and *protocol.* And *protocol* nearly won.

The culture industries took both legal and technical steps to strap information once more to fixity in things and thus to property and scarcity. Inter-

estingly, those legal steps were not just a question of pressuring governments to make free information a crime. It was also a matter of using international trade agreements as a place outside the scope of democratic oversight to enforce the old rules of property. Here the culture industries join hands with the drug cartels and other kinds of information-based industry to limit the free flow of information.

But laws are there to be broken, and so are protocols of restriction such as encryption. These were only ever delaying tactics, meant to shore up old monopoly business for a bit longer. The battle to free information was the battle that the forces of détournement largely won. Our defeat lay elsewhere.

While the old culture industries tried to put information back into the property form, there were other kinds of strategy afoot. The winners were not the old culture industries but what I call the *vulture industries.* Their strategy was not to try to stop the flow of free information but rather to see it as an environment to be leveraged in the service of creating a new kind of business. "Let the data roam free!" says the vulture industry (while quietly guarding their own patents and trademarks). What they aim to control is the metadata.

It's a new kind of exploitation, one based on an unequal exchange of information. You can have the little scraps of détournement that you desire, in exchange for performing a whole lot of *free labor*—and giving up all of the metadata. So you get your little bit of data; they get all of it, and more importantly, any information about that information, such as the where and when and what of it.

It is an interesting feature of this mode of exploitation that you might not even be getting paid for your labor in making this information—as **Trebor Scholz** as pointed out. You are working for information only. Hence exploitation can be extended far beyond the workplace and into everyday life. Only it is not so much a social factory, as the autonomists call it. This is more like a *social boudoir.* The whole of social space is in some indeterminate state between public and private. Some of your information is private to other people. But pretty much all of it is owned by the vulture industry—and via them ends up in the hands of the surveillance state.

So this is how we lost the war. Making information free seemed like a good idea at the time. Indeed, one way of seeing what transpired is that we forced the ruling class to come up with these new strategies in response to our own self-organizing activities. Their actions are reactions to our initiatives. In this sense the autonomists are right, only it was not so much the actions of the working class to which the ruling class had to respond in this case, as what I call the *hacker class.* They had to recuperate a whole social movement, and they did. So our tactics have to change.

In the past we were acting like data-punks. Not so much "here's three chords, now form your band." More like: "Here's three gigs, now go form your autonomous art collective." The new tactic might be more question of being *metadata-punks.* On the one hand, it is about freeing information about information rather than the information itself. We need to move up the order of informational density and

control. On the other hand, it might be an idea to be a bit discreet about it. Maybe not everyone needs to know about it. Perhaps it is time to practice what **Zach Blas** calls *infomatic opacity*.

Three projects seem to embody much of this spirit to me. One I am not even going to name or discuss, as discretion seems advisable in that case. It takes matters off the internet and out of circulation among strangers. Ask me about it in person if we meet in person.

The other two are **Monoskop Log** and **UbuWeb**. It is hard to know what to call them. They are websites, archives, databases, collections, repositories, but they are also a bit more than that. They could be thought of also as the work of artists or of curators; of publishers or of writers; of archivists or researchers. They contain lots of files. **Monoskop** is mostly books and journals; **UbuWeb** is mostly video and audio. The work they contain is mostly by or about the historic avant-gardes.

**Monoskop Log** bills itself as "an educational open access online resource." It is a component part of **Monoskop**, "a wiki for collaborative studies of art, media and the humanities." One commenter thinks they see the "fingerprint of the curator" but nobody is named as its author, so let's keep it that way. It is particularly strong on Eastern European avant-garde material. **UbuWeb** is the work of **Kenneth Goldsmith**, and is "a completely independent resource dedicated to all strains of the avant-garde, ethnopoetics, and outsider arts."

There's two aspects to consider here. One is the wealth of free material both sites collect. For any-

body trying to teach, study or make work in the avant-garde tradition these are very useful resources. The other is the ongoing selection, presentation and explanation of the material going on at these sites themselves. Both of them model kinds of 'curatorial' or 'publishing' behavior.

For instance, **Monoskop** has wiki pages, some better than *Wikipedia,* which contextualize the work of a given artist or movement. **UbuWeb** offers "top ten" lists by artists or scholars which give insight not only into the collection but into the work of the person making the selection.

**Monoskop** and **UbuWeb** are tactics for intervening in three kinds of practices, those of the art-world, of publishing and of scholarship. They respond to the current institutional, technical and political-economic constraints of all three. As it says in the *Communist Manifesto,* the forces for social change are those that ask the *property question.* While *détournement* was a sufficient answer to that question in the era of the culture industries, they try to formulate, in their modest way, a suitable tactic for answering the property question in the era of the vulture industries.

This takes the form of moving from data to metadata, expressed in the form of the move from writing to publishing, from art-making to curating, from research to archiving. Another way of thinking this, suggested by **Hiroki Azuma** would be the move from narrative to *database.* The object of critical attention acquires a third dimension, a kind of informational depth. The objects before us are not just a text or an image but databases of potential texts and images, with metadata attached.

The object of any avant-garde is always to practice the relation between aesthetics and everyday life with a new kind of intensity. **UbuWeb** and **Monoskop** seem to me to be intimations of just such an avant-garde movement. One that does not offer a practice but a kind of meta-practice for the making of the aesthetic within the everyday.

Crucial to this project is the shifting of aesthetic intention from the level of the individual work to the database of works. They contain a lot of material, but not just any old thing. Some of the works available here are very rare, but not all of them are. It is not just rarity, or that the works are available for free. It is more that these are careful, artful, thoughtful collections of material. There are the raw materials here with which to construct a new civilization.

So we lost the battle, but the war goes on. This civilization is over, and even its defenders know it. We live in among ruins that accrete in slow motion. It is not so much a civil war as an *incivil war,* waged against the very conditions of existence of life itself. So even if we have no choice but to use its technologies and cultures, the task is to build another way of life among the ruins. Here are some useful practices, in and on and of the ruins.

William Krupskaja's Library
https://midnightnotes.memoryoftheworld.org/#
<<<
HOME ( 1 - 16 ou
authors
titles
search
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**Tomislav Medak**

# *The Future After the Library*

## UBUWEB AND MONOSKOP'S RADICAL GESTURES

The institution of the public library has crystallized, developed and advanced around historical junctures unleashed by epochal economic, technological and political changes. A series of crises since the advent of print have contributed to the configuration of the institutional entanglement of the public library as we know it today:[01] defined by a publicly available collection, housed in a public building, indexed and made accessible with a help of a public catalog, serviced by trained librarians and supported through public financing. Libraries today embody the idea of universal access to all knowledge, acting as custodians of a culture of reading, archivists of material and ephemeral cultural production, go-betweens of information and knowledge. However, libraries have also embraced a broader spirit of public service and infrastructure: providing information,

01 For the concept and the full scope of the contemporary library as institutional entanglement see Shannon Mattern, "Library as Infrastructure", *Places Journal,* accessed April 9, 2015, https://placesjournal.org/article/library-as-infrastructure/.

education, skills, assistance and, ultimately, shelter to their communities—particularly their most vulnerable members.

This institutional entanglement, consisting in a comprehensive organization of knowledge, universally accessible cultural goods and social infrastructure, historically emerged with the rise of (information) science, social regulation characteristic of modernity and cultural industries. Established in its social aspect as the institutional exemption from the growing commodification and economic barriers in the social spheres of culture, education and knowledge, it is a result of struggles for institutionalized forms of equality that still reflect the best in solidarity and universality that modernity had to offer. Yet, this achievement is marked by contradictions that beset modernity at its core. Libraries and archives can be viewed as an organon through which modernity has reacted to the crises unleashed by the growing production and fixation of text, knowledge and information through a history of transformations that we will discuss below. They have been an epistemic crucible for the totalizing formalizations that have propelled both the advances and pathologies of modernity.

Positioned at a slight monastic distance and indolence toward the forms of pastoral, sovereign or economic domination that defined the surrounding world that sustained them, libraries could never close the rift or between the universalist aspirations of knowledge and their institutional compromise. Hence, they could never avoid being the battlefield where their own, and modernity's, ambivalent epis-

temic and social character was constantly re-examined and ripped asunder. It is this ambivalent character that has been a potent motor for critical theory, artistic and political subversion—from Marx's critique of political economy, psychoanalysis and historic avant-gardes, to revolutionary politics. Here we will examine the formation of the library as an epistemic and social institution of modernity and the forms of critical engagement that continue to challenge the totalizing order of knowledge and appropriation of culture in the present.

## HERE COMES THE FLOOD[02]

Prior to the advent of print, the collections held in monastic scriptoria, royal courts and private libraries typically contained a limited number of canonical manuscripts, scrolls and incunabula. In Medieval and early Renaissance Europe the canonized knowledge considered necessary for the administration of heavenly and worldly affairs was premised on reading and exegesis of biblical and classical texts. It is

**02** The metaphor of the information flood, here incanted in the words of Peter Gabriel's song with apocalyptic overtones, as well as a good part of the historic background of the development of index card catalog in the following paragraphs are based on Markus Krajewski, *Paper Machines: About Cards & Catalogs, 1548–1929* (MIT Press, 2011). The organizing idea of Krajewski's historical account, that the index card catalog can be understood as a Turing machine avant la lettre, served as a starting point for the understanding of the library as an epistemic institution developed here.

estimated that by the 15th century in Western Europe there were no more than 5 million manuscripts held mainly in the scriptoria of some 21,000 monasteries and a small number of universities. While the number of volumes had grown sharply from less than 0.8 million in the 12th century, the number of monasteries had remained constant throughout that period. The number of manuscripts read averaged around 1,000 per million inhabitants, with the total population of Europe peaking around 60 million.[03] All in all, the book collections were small, access was limited and reading culture played a marginal role.

The proliferation of written matter after the invention of mechanical movable type printing would greatly increase the number of books, but also the patterns of literacy and knowledge production. Already in the first fifty years after **Gutenberg**'s invention, 12 million volumes were printed, and from this point onwards the output of printing presses grew exponentially to 700 million volumes in the 18th century. In the aftermath of the explosion in book production the cost of producing and buying books fell drastically, reducing the economic barriers to literacy, but also creating a material vector for a veritable shift of the epistemic paradigm. The

**03** For an economic history of the book in the Western Europe see Eltjo Buringh and Jan Luiten Van Zanden, "Charting the 'Rise of the West': Manuscripts and Printed Books in Europe, A Long-Term Perspective from the Sixth through Eighteenth Centuries", *The Journal of Economic History* 69, No. 02 (June 2009): 409–45, doi:10.1017/S0022050709000837, particularly Tables 1-5.

emerging reading public was gaining access to the new works of a nascent Enlightenment movement, ushering in the modern age of science. In parallel with those larger epochal transformations, the explosion of print also created a rising tide of new books that suddenly inundated the libraries. The libraries now had to contend both with the orders-of-magnitude greater volume of printed matter and the growing complexity of systematically storing, ordering, classifying and tracking all of the volumes in their collection. An once almost static collection of canonical knowledge became an ever expanding dynamic flux. This flood of new books, the first of three to follow, presented principled, infrastructural and organizational challenges to the library that radically transformed and coalesced its functions.

The epistemic shift created by this explosion of library holdings led to a revision of the assumption that the library is organized around a single holy scripture and a small number of classical sources. Coextensive with the emergence and multiplication of new sciences, the books that were entering the library now covered an ever diversified scope of topics and disciplines. And the sheer number of new acquisitions demanded the physical expansion of libraries, which in turn required a radical rethinking of the way the books were stored, displayed and indexed. In fact, the flood caused by the printing press was nothing short of a revolution in the organization, formalization and processing of information and knowledge. This becomes evident in the changes that unfolded between the 16th and the early 20th in the cataloging of library collections.

The initial listings of books were kept in bound volumes, books in their own right. But as the number of items arriving into the library grew, the constant need to insert new entries made the bound book format increasingly impractical for library catalogs. To make things more complicated still, the diversification of the printed matter demanded a richer bibliographic description that would allow better comprehension of what was contained in the volumes. Alongside the name of the author and the book's title, the description now needed to include the format of the volume, the classification of the subject matter and the book's location in the library. As the pace of new arrivals accelerated, the effort to create a library catalog became unending, causing a true crisis in the emerging librarian profession. This would result in a number of physical and epistemic innovations in the organization and formalization of information and knowledge. The requirement to constantly rearrange the order of entries in the listing lead to the eventual unbinding of the bound catalog into separate slips of paper and finally to the development of the index card catalog. The unbound index cards and their floating rearrangement, not unlike that of the movable type, would in turn result in the design of filing cabinets. From **Conrad Gessner**'s *Bibliotheca Universalis,* a three-volume book-format catalog of around 3,000 authors and 10,000 texts, arranged alphabetically and topically, published in the period 1545–1548; **Gottfried Wilhelm Leibniz**'s proposals for a universal library during his tenure at the Wolfenbüttel library in the late 17th century; to **Gottfried van Swieten**'s catalog

of the Viennese court library, the index card catalog and the filing cabinets would develop almost to their present form.[04]

The unceasing inflow of new books into the library prompted the need to spatially organize and classify the arrangement of the collection. The simple addition of new books to the shelves by size; canonical relevance or alphabetical order, made little sense in a situation where the corpus of printed matter was quickly expanding and no individual librarian could retain an intimate overview of the library's entire collection. The inflow of books required that the brimming shelf-space be planned ahead, while the increasing number of expanding disciplines required that the collection be subdivided into distinct sections by fields. First the shelves became classified and then the books individually received a unique identifier. With the completion of the Josephinian catalog in the Viennese court library, every book became compartmentalized according to a systematic plan of sciences and assigned a unique sequence of a Roman numeral, a Roman letter and an Arabic numeral by which it could be tracked down regardless of its physical location.[05] The physical location of the shelves in the library no longer needed to be reflected in the ordering of the catalog, and the catalog became a symbolic representation of the freely re-arrangeable library. In the technological lingo of today, the library required storage, index, search and address in order to remain navigable. It is this

**04** Krajewski, *Paper Machines,* op. cit., chapter 2.

**05** Ibid., 30.

formalization of a universal system of classification of objects in the library with the relative location of objects and re-arrangeable index that would then in 1876 receive its present standardized form in **Melvil Dewey**'s Decimal System.

The development of the library as an institution of public access and popular literacy did not proceed apace with the development of its epistemic aspects. It was only a series of social upheavals and transformations in the course of the 18th and 19th century that would bring about another flood of books and political demands, pushing the library to become embedded in an egalitarian and democratic political culture. The first big step in that direction came with the decision of the French revolutionary National Assembly from 2 November 1789 to seize all book collections from the Church and aristocracy. Million of volumes were transferred to the Bibliothèque Nationale and local libraries across France. In parallel, particularly in England, capitalism was on the rise. It massively displaced the impoverished rural population into growing urban centers, propelled the development of industrial production and, by the mid-19th century, introduced the steam-powered rotary press into the book business. As books became more easily, and mass produced, the commercial subscription libraries catering to the better-off parts of society blossomed. This brought the class aspect of the nascent demand for public access to books to the fore. After the failed attempts to introduce universal suffrage and end the system of political representation based on property entitlements in 1830s and 1840s, the English Chartist

movement started to open reading rooms and cooperative lending libraries that would quickly become a popular hotbed of social exchanges between the lower classes. In the aftermath of the revolutionary upheavals of 1848, the fearful ruling classes heeded the demand for tax-financed public libraries, hoping that the access to literature and edification would ultimately hegemonize the working class for the benefits of capitalism's culture of self-interest and competition.[06]

## THE AVANT-GARDES IN THE LIBRARY

As we have just demonstrated, the public library in its epistemic and social aspects coalesced in the context of the broader social transformations of modernity: early capitalism and processes of nation-building in Europe and the USA. These transformations were propelled by the advancement of political and economic rationalization, public and business administration, statistical and archival procedures. Archives underwent a corresponding and largely concomitant development with the libraries, responding with a similar apparatus of classification and ordering to the exponential expansion of administrative records documenting the social world and to the historicist impulse to capture the material traces of past events. Overlaying the spatial organization of documentation; rules

**06** For the social history of public library see Matthew Battles, *Library: An Unquiet History* (Random House, 2014) chapter 5: "Books for all".

of its classification and symbolic representation of the archive in reference tools, they tried to provide a formalization adequate to the passion for capturing historical or present events. Characteristic of the ascendant positivism of the 19th century, the archivists' and librarians' epistemologies harbored a totalizing tendency that would become subject to subversion and displacement in the first decades of the 20th century.

The assumption that the classificatory form can fully capture the archival content would become destabilized over and over by the early avant-gardist permutations of formal languages of classification: dadaist montage of the contingent compositional elements, surrealist insistence on the unconscious surpluses produced by automatized formalized language, constructivist foregrounding of dynamic and spatialized elements in the acts of perception and cognition of an artwork.[07] The material composition of the classified and ordered objects already contained formalizations deposited into those objects by the social context of their provenance or projected onto them by the social situation of encounter with them. Form could become content and content could become form. The appropriations, remediations and displacements exacted by the neo-avant-gardes in the second half of the 20th century pro-

**07** Sven Spieker, *The Big Archive: Art from Bureaucracy* (MIT Press, 2008) provides a detailed account of strategies that the historic avant-gardes and the post-war art have developed toward the classificatory and ordering regime of the archive.

duced subversions, resignifications and simulacra that only further blurred the lines between histories and their construction, dominant classifications and their immanent instabilities.

Where does the library fit into this trajectory? Operating around an uncertain and politically embattled universal principle of public access to knowledge and organization of information, libraries continued being sites of epistemic and social antagonisms, adaptations and resilience in response to the challenges created by the waves of radical expansion of textuality and conflicting social interests between the popular reading culture and the commodification of cultural consumption. This precarious position is presently being made evident by the third big flood—after those unleashed by movable type printing and the social context of industrial book production—that is unfolding with the transition of the book into the digital realm. Both the historic mode of the institutional regulation of access and the historic form of epistemic classification are swept up in this transformation. While the internet has made possible a radically expanded access to digitized culture and knowledge, the vested interests of cultural industries reliant on copyright for their control over cultural production have deepened the separation between cultural producers and their readers, listeners and viewers. While the hypertextual capacity for cross-reference has blurred the boundaries of the book, digital rights management technologies have transformed e-books into closed silos. Both the decommodification of access and the overcoming of the reified construct of the

self-enclosed work in the form of a book come at the cost of illegality.

Even the avant-gardes in all their inappropriable and idiosyncratic recalcitrance fall no less under the legally delimited space of copyrightable works. As they shift format, new claims of ownership and appropriation are built. Copyright is a normative classification that is totalizing, regardless of the effects of leaky networks speaking to the contrary. Few efforts have insisted on the subverting of juridical classification by copyright more lastingly than the **UbuWeb** archive. Espousing the avant-gardes' ethos of appropriation, for almost 20 years it has collected and made accessible the archives of the unknown; outsider, rare and canonized avant-gardes and contemporary art that would otherwise remained reserved for the vaults and restricted access channels of esoteric markets, selective museological presentations and institutional archives. Knowing that asking to publish would amount to aligning itself with the totalizing logic of copyright, **UbuWeb** has shunned the permission culture. At the level of poetical operation, as a gesture of displacing the cultural archive from a regime of limited, into a regime of unlimited access, it has created provocations and challenges directed at the classifying and ordering arrangements of property over cultural production. One can only assume that as such it has become a mechanism for small acts of treason for the artists, who, short of turning their back fully on the institutional arrangements of the art world they inhabit, use **UbuWeb** to release their own works into unlimited circulation on the net. Sometimes there might

be no way or need to produce a work outside the restrictions imposed by those institutions, just as sometimes it is for academics impossible to avoid the contradictory world of academic publishing, yet that is still no reason to keep one's allegiance to their arrangements.

At the same time **UbuWeb** has played the game of avant-gardist subversion: "If it doesn't exist on the internet, it doesn't exist". Provocation is most effective when it is ignorant of the complexities of the contexts that it is directed at. Its effect starts where fissures in the defense of the opposition start to show. By treating **UbuWeb** as massive evidence for the internet as a process of reappropriation, a process of "giving to all", its volunteering *spiritus movens,* **Kenneth Goldsmith**, has been constantly rubbing copyright apologists up the wrong way. Rather than producing qualifications, evasions and ambivalences, straightforward affirmation of copying, plagiarism and reproduction as a dominant yet suppressed mode of operation of digital culture re-enacts the avant-gardes' gesture of taking no hostages from the officially sanctioned systems of classification. By letting the incumbents of control over cultural production react to the norm of copying, you let them struggle to dispute the norm rather than you having to try to defend the norm.

**UbuWeb** was an early-comer, starting in 1996 and still functioning today on seemingly similar technology, it's a child of the early days of World Wide Web and the promissory period of the experimental internet. It's resolutely Web 1.0, with a single maintainer, idiosyncratically simple in its

layout and programmatically committed to the eventual obsolescence and sudden abandonment. No platform, no generic design, no widgets, no kludges and no community features. Only **Beckett** avec links. Endgame.

## A BOOK IS AN INDEX IS AN INDEX IS AN INDEX...

Since the first book flood, the librarian dream of epistemological formalization has revolved around the aspiration to cross-reference all the objects in the collection. Within the physical library the topical designation has been relegated to the confines of index card catalog that remained isolated from the structure of citations and indexes in the books themselves. With the digital transition of the book, the time-shifted hypertextuality of citations and indexes became realizable as the immediate cross-referentiality of the segments of individual text to segments of other texts and other digital artifacts across now permeable boundaries of the book.

Developed as a wiki for collaborative studies of art, media and the humanities, **Monoskop.org** took up the task of mapping and describing avant-gardes and media art in Europe. In its approach both indexical and encyclopedic, it is an extension of the collaborative editing made possible by wiki technology. Wikis rose to prominence in the early 2000s allowing everyone to edit and extend websites running on that technology by mastering a very simple markup language. Wikis have been the harbinger of a democratization of web publishing that would eventually produce the largest collabo-

rative website on the internet—the *Wikipedia,* as well as a number of other collaborative platforms. **Monoskop.org** embraces the encyclopedic spirit of *Wikipedia,* focusing on its own specific topical and topological interests. However, from its earliest days **Monoskop.org** has also developed as a form of index that maps out places, people, artworks, movements, events and venues that compose the dense network of European avant-gardes and media art.

If we take the index as a formalization of cross-referential relations between names of people, titles of works and concepts that exist in the books and across the books, what emerges is a model of a relational database reflecting the rich mesh of cultural networks. Each book can serve as an index linking its text to people, other books, segments in them. To provide a paradigmatic demonstration of that idea, **Monoskop.org** has assembled an index of all persons in **Friedrich Kittler**'s *Discourse Networks,* with each index entry linking both to its location in the digital version of the book displayed on the **aaaaarg.org** archive and to relevant resources for those persons on the **Monoskop.org** and the internet. Hence, each object in the library, an index in its own right, potentially allows one to initiate the relational re-classification and re-organization of all other works in the library through linkable information.

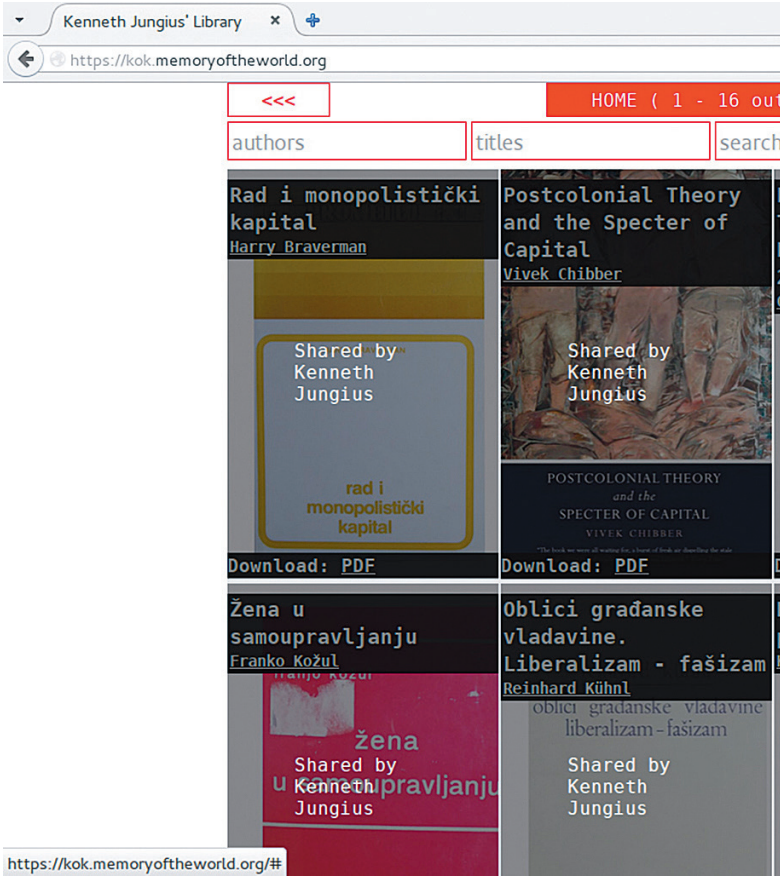
Fundamental to the works of the post-socialist retro-avant-gardes of the last couple of decades has been the re-writing of a history of art in reverse. In the works of **IRWIN**, **Laibach** or **Mladen Stilinović**, or comparable work of **Komar & Melamid**,

totalizing modernity is detourned by re-appropriating the forms of visual representation and classification that the institutions of modernity used to construct a linear historical narrative of evolutions and breaks in the 19th and 20th century. Genealogical tables, events, artifacts and discourses of the past were re-enacted, over-affirmed and displaced to open up the historic past relegated to the archives to an understanding that transformed the present into something radically uncertain. The efforts of **Monoskop.org** in digitizing of the artifacts of the 20th century avant-gardes and playing with the epistemic tools of early book culture is a parallel gesture, with a technological twist. If big data and the control over information flows of today increasingly naturalizes and re-affirms the 19th century positivist assumptions of the steerablity of society, then the endlessly recombinant relations and affiliations between cultural objects threaten to overflow that recurrent epistemic framework of modernity's barbarism in its cybernetic form.

The institution of the public library finds itself today under a double attack. One unleashed by the dismantling of the institutionalized forms of social redistribution and solidarity. The other by the commodifying forces of expanding copyright protections and digital rights management, control over the data flows and command over the classification and order of information. In a world of collapsing planetary boundaries and unequal development, those who control the epistemic order

control the future.[08] The *Googles* and the NSAs run on capturing totality—the world's knowledge and communication made decipherable, organizable and controllable. The instabilities of the epistemic order that the library continues to instigate at its margins contributes to keeping the future open beyond the script of 'commodify and control'. In their acts of re-appropriation **UbuWeb** and **Monoskop.org** are but a reminder of the resilience of libraries' instability that signals toward a future that can be made radically open.

**08** In his article "Controlling the Future—Edward Snowden and the New Era on Earth", (accessed April 13, 2015, http://www.eurozine.com/articles/2014-12-19-altvater-en.html), Elmar Altvater makes a comparable argument that the efforts of the "Five Eyes" to monitor the global communication flows, revealed by Edward Snowden, and the control of the future social development defined by the urgency of mitigating the effects of the planetary ecological crisis cannot be thought apart.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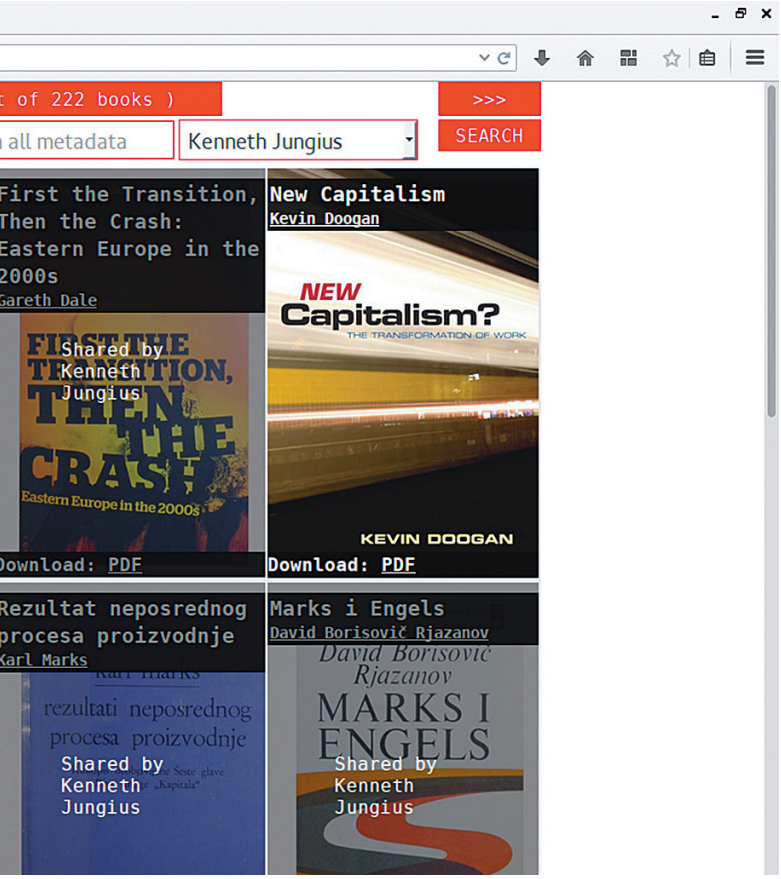


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