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OPEN CALL FOR ABSTRACT for the 'TEMA' section:
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Imagining Technologies / Technologizing Imagination(s)

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The proliferation of different kinds of technology in our daily lives has a huge impact on our sensibilities and our capacity to imagine the world we live in. Technology has the power to shape - and/or re-shape - the experience of those who deal with it. It increasingly affects institutions, communication and our pragmatic behaviour in the *anonymous imaginary field* that haunts us and our reality (Dufourcq). As a result, according to many scholars (Ellul, Idhe, Floridi, Kelly...), technology should be considered as our current oikos, sphere or '(neo)environment' (Cera). We already live in a 'technosphere' (Haff) or a 'technocosm' (Hottois).

Philosophy, too, finds itself displaced by the rise of the '*technisches Zeitalter*' (i.e. the age in which technology becomes the 'subject of history' - according to Günther Anders) and thus needs to rethink its status, practices, and methodologies. To deal properly with the technocosm, we probably need a 'cosmotechnics' (Hui).

A reference philosophical reflection on technology, especially its epochal meaning/role as a 'way of revealing', is - and remains - Martin Heidegger's *Die Frage nach der Technik* (1954), in which, not surprisingly, the role of art emerges as a necessary hermeneutical tool for understanding the 'techno-human condition' (Allenby & Sarewitz).

Two further reference stages of the 'classical philosophy of technology' (Achterhuis) before its 'empirical turn' – close to Heidegger in depth of thought, but far from his apocalyptic *Stimmung* – can be found in Gilbert Simondon's *Du mode d'existence des objets techniques* (1958) as well as in his lectures on *Imagination et invention* (1965-66), where he emphasizes precisely our imaginative involvement in technological (neo)environment; and, albeit more indirectly, in Merleau-Ponty's Lectures on *Nature* (1956-60), where we find valuable suggestions for conceptualizing the relationship between technology and sensibility.

In the field of the latest technological developments, the relationship between the *anonymous imaginary* and the more active and *personal imagination* has become increasingly significant and crucial. On the one hand, the technological devices we use to operate in the world are already filled with sedimented imaginary power and thus shape our world without our consent. On the other hand, the imaginal power held by technology maintains a status of ambiguity, according to which it can inspire but also obstruct our imaginative and creative processes.

To understand the *world-shaping role of technology* in our society, as well as our changing subjectivity, it seems necessary to *reconsider imagination*, that is, as a free subjective faculty capable of denying what is generally conceived as real (Sartre), or according to its intimate relation to the perceived world and reality (Merleau-Ponty, Dufrenne). Imagination can thus be *anthropologically understood* in terms of its material limits or support (Koukouti, Malafouris), or as something already technically inherent to the

knowing subject (Montani). Its function becomes relevant for the structuring of the social world, as it can be located at the crossroads of the relationship between technology and culture (Balsamo). Moreover, technological progress and the new ways of creating images - i.e. 'techno-images' - seem to require the establishment of a corresponding 'techno-imagination' (Flusser). Also important is the reference to digital screens as supports for these same images (Carbone), which increasingly permeate and shape our lives. Such a perspective also suggests a critique of the imaginative power inherent in technology - see the field of AI - according to the notion of 'artificial imagination' (Hui), as well as the possibility that technology offers for rediscovering the meaning of human creativity (Boden). Finally, imagination plays an important role in critiquing and transcending the traditional human-machine distinction (Haraway).

Besides those just mentioned, the question of imagination, imaginary and their co-articulations with technology involves a wide range of authors in the history of philosophy from the 19th century to the present day (Marx, Gehlen, Bachelard, Stengers, Stiegler, McLuhan, Plant, Turkle, Sobchack...).

What is certain is that, given the peculiarity of the notions of "imagination" and "imaginary", as well as the fact of our ever-increasing delegation to technology, it is becoming more and more urgent to find *new ways of thinking, investigating and articulating our imaginative involvement in the technological (neo)environment*.

The issue of «I Castelli di Yale – online» vol. XII, Issue 2, 2024, entitled *Imagining Technologies / Technologizing Imagination(s),* focuses on *the intimate relationship between imagination and technology*, that is, the role that imagination plays in understanding our involvement in an increasingly technological world.

Possible topics include:

- How can we (re)think about the role of imagination in our subjective relationship with new technologies?
- How is our image of the world changing with the advent of such technologies?
- What role might more primitive forms of technology play in rethinking our imaginative and sensible engagement with the world?
- How can help a reflection on the imaginary dimension of reality contribute to a more ecological approach to technology?
- What role can imagination play in broadening the horizon of the debate on gender differences?
- How is the relationship between imagination and technology articulated in the social treatment of disability?
- How is the relationship between imagination and technology structured in cultures other than the Western one?
- How do technical operations and material conditions influence the "imaginary texture of reality" and the function of imagination?
- What is the role of sensibility in rethinking the relationship between imagination and technology?
- What might be the risks and possibilities of connecting with the creative source of our imagination in what seems to be emerging as a technological age?

We also welcome any other submissions on the relationship between imagination, the imaginary and technology.

Abstracts (maximum 500 words) must be submitted via the OJS platform by **25 June 2024***. Acceptance of submissions will be communicated by 30 June. Accepted contributions should be submitted via the OJS platform. Contributions should be submitted anonymously (max 45,000 characters including spaces) by* **15 September 2024** *to the Tema section (Sezione Tema). Proposals must include an abstract (maximum 1000 characters, including spaces), 5*

keywords and a bio-bibliographical sketch in English. In addition to English, the following languages will be accepted for submissions Italian, French, German, Spanish and Portuguese. All papers will be peer-reviewed in a double-blind process. Author review is expected by 30 October 2024, while publication is planned for December 2024.

MATERIALS FOR ARTICLE LAYOUT

Template (English)

Editorial standards (Italian)
For editorial standards in English, please refer to: APA STYLE

ABOUT THE JOURNAL

Focus & Scope
I Castelli di Yale - online collects essays and studies related to the philosophical disciplines, in their historical, moral, theoretical, aesthetic, and social declinations. Widening its scope to include new disciplinary areas is the primary commitment of the journal, which aims to enhance and promote the high educational function of philosophy among scholars and lovers of the subject.

Frequency of publication
The journal is published every six months.

Peer Review
All articles submitted to the journal undergo to double-blind peer review.

Open access policy
This journal provides open access to its content, believing that making research freely available to the public promotes the global exchange of knowledge.

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