Eivind Røssaak (researcher at NLN) in an experimental reconstruction of Niki Saint Phalle's work Feu à volonté *(1961). The project featured a pathfinding process making the reconstruction possible and feasible at KHiO. Having done the project materials for goalseeking were compiled. Designing theory.*

Design is here defined as an artistic education which is specific in that it indicates that the students—at all levels of the education—should be conversant with a particular form of *transaction*: one involving artistic choices and negotiations with a brief-holder (the brief can be issued by a client, who commissions work from the designer, or it can be part of a scholarly exchange). And that these two (commercial and scholar) are *both* part of a design-*education*. It is suggested here that this *sum* can be developed as a foundation for a vision: a vision for a future design education.

As art-schools are becoming part of the precariat, the resource-situation becomes readily focal: pathfinding becomes dominant. It can lead to the kind of entrapment where *lack* readily smoke-screens *needs*: overlooking the importance of finding adequate ways of orienting oneself (Latour, 2021) in a presently unknown territory, calling for new maps, and goal-seeking. Replacing that compelling sense of direction that future demands realistically will hold, ever producing a sliding downward spiral. We know that part of this sense rests on an illusion, but we do not know which part. We try to get our at a moving target on a train in motion. But we do not believe. We are doing it for show. Or, believing in a hypothetical way.

To this day theory is a marginal player in the current concept of design development. Emphasising theory development in design, is a way to address and mend this shortcoming. A vision that includes theory-development in design must be a partner to innovation under our present uncertain horizons

In a new vision—that can propose an alternative to this—theory cannot be the designer's sidekick, with some teaching modules to supplement a practical education. It cannot be an undeclared passenger of the professional milieu at the art-school. It must produce assignments in our professional practice, and it must have applications of its own. In fact, it has held this position and made such contributions for years: Mona Pahle Bjerke Bjørang's work-book method of student deliveries in a curriculum devoted to art- and design history; Charlotte Bik Bandlien's multiplication of arenas for theorising; Theodor Barth's *learning theatre* compounding these two methodological approaches to theory development. But what does it take for theorising to be included and integrated as a cog in the design education as a system?

With this question in mind, theory needs not only to be a declared element of the design common, but also needs to acquire a standard right of *citation* in professional practice. Targeting a global design practice where professionals also are professionals of investigative aesthetics. Integrating a professional practice of seek-and-find as a policy of life-long-learning integrated into the detail of specialised practice. By making a *record* of design process and inventing arenas that *line up* work in situations with a diagnostic/prognostic

potential. Taking in the detail of course-descriptions, commercial briefs and self-tasking among students and teachers. Making sure that each course secures a new harvest from year to year.
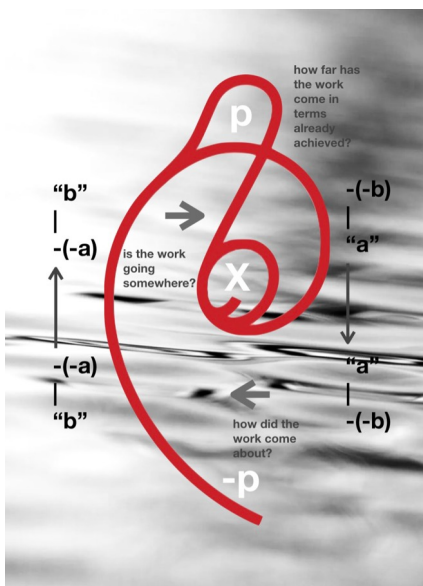
Evidently, neither the tasks nor occasions for the above belong exclusively to theory education, but that is precisely the point when addressing an integral design education. What theory specifically does deliver—in a sense that can be documented—is an empowerment of tasks and occasions come together in a window of possibility: the readability of design-work to 3rd parties. Beyond the claim, this is clearly indicated by Mona Pahle Bjerke Bjørang, Charlotte Bik Bandlien and Theodor Barth's professional presence on arenas outside Oslo National Academy of the Arts.

While Mona Pahle Bjerke has a live network through her work as an art critic in the Norwegian Broadcasting Corporation (NRK), Charlotte Bik Bandlien wields a long list of her itinerant work on a variety of external arenas, while Theodor Barth has a solid live network in the National Library, in collaborations with the section of media and conservation: a national archive in the humanities, with activities alternating between mining and exhibiting the wealth of items it has in its keep.Of course, a vision for design theory cannot be locked to a particular staff, but to situating networks.

Active networks yield an ethnography of audiences and 3rd party readability, with a value for scoping and hatching the contemporary playgrounds of design: the scope of the possible, feasible and sustainable—with the joint work of pathfinding and goalseeking in the realm of *lean* possibilities, that can articulate between what *always* works (**p**) and what *never* works (**-p**), when properly scoped and hatched. Everyone working with and living from design is doing this, since it is part of the business. Articulating this in learning/outcomes at the level of the *education* is something else.

The *educational* journey is something *else* than the one we embark on when learning from *life*. Since the materials and contents, that yield the desired learning, is different in a school than in a business setting. This scholarly framework therefore is also a key to learning the entrepreneurship needed in order to be educated a designer, is not *about* business. Business offers an opportunity to *learn* about these things. It is about a deeper sense of value creation in the environmental-cultural *œcumene*. The vocation of theory is to hatch a *will* from muddled/inarticulate intentions.

Acquiring a practical understanding of the moments of active individual articulation as fulcrums in classes, groups or projects as reactive collective context: often appearing respectively in ratios of *declared* (individual) and *undeclared* (collective) aspects, but still dynamic parts of the work as a *whole*. When design-work is *in progress* it will be routinely declared in an aspect **a** by the designer who presents, while it is un-declared in an aspect **b** which is picked up by class-mates, colleagues, the context of project, or simply society: aspects readable to a *3rd party*—often a door-opener to people with *hands-on* involvement in the work.

This is due to the easily observable fact that *hands-on* involvement is focussed on pathfinding (**a**)—*how did the the work come about?*—while the context is run by goalseeking (**b**): *is the work going somewhere?* It is only on condition of having asked and worked on these questions conjointly, that a third question **X** can emerge: *how far has the work come, in terms of what has already been achieved?* The third question indicates the narrow range of the work within the interval between 'what always works' **p** and 'what never works' **-p**. This method of scoping work is *formal*.

Evidently, it does not *have to* be formal. However, what comes through is the field of where theory applies and impacts the design field: since the changes of making good estimates of **X** are vastly *expanded* by the resources that a theory-curriculum can have to offer: references to other works, comparative knowledge of contexts, applicable methods to cultivate the awareness of strategic objectives at the core of artistic practice, strategic collaborations and sustainable methods/practices.

If we locate a work **X** between what never works **-p** and what always works **p**, then the aspects **a** (as presented) and **b** (as received) jointly articulate the scope of what a work is about to achieve; in fractions of what is declared " " and undeclared -( ). This articulation in theory is a game-changer.

A vision for theory as a professional practice in the design-field, cannot be pledged to a particular theoretical direction: but if *not* pledged to what the theory is/should be, then pledged to what theory *does*. Theory in design-practice is *part* of design: the part that *articulates* aesthetico-epistemic operators (Schwab, 2014).