Fig. 1—One of two diagrams handed over to the course-leader (ThB) by one of the candidates (Annikken Wilhelmsen) made during the live session: this first drawing features the 5 week path of research and making the visually reflective pieces, unto the live session. Non-linear paths funnelling alongside unto the live-week. The field of candidates working.

When someone says "I have a theory" the first thing we think of is that the theory belongs to that someone, and the s/he does not expect the listener to agree. Perhaps not even to understand. Yet, in philosophy—featuring Wittgenstein's private language thesis in *Investigations*—it is not really possible to have a private language: we can have experiences that are ur own, and idio-syncratic as such, but the language (inasmuch as it is understandable to someone else) is not private. Language is embedded in a collective, it is customary and the way things are done.

Still, when someone says "I have a theory" this someone asks for an *exception* to Wittgenstein's claims: what is offered is an *open container* (Chieh-shan Chen/Eva). It is not *yet* public. And it is on this backdrop that the *learning theatre* this year—concluding the theory curriculum at the MA in design—was conceived as a *publication ritual*. A 3-days procedure where students specialising in interior architecture and furniture design, graphic design and illustration, clothing and costume design, moved their 5-week work with theory-pieces into a public space with "oral presentations".

In this sense, the learning theatre this year was devoted to the hatching of what one might call an *emergent ecology*: in the sense of what Brian Eno calls the *scenius*—the genius of the stage—in a situation where everyone is on stage in different capacities, and whoever is presenting is on a stage within a stage (a "mousetrap"). This dimension was salient this year, as the MA-candidates were constantly rearranging the space in order to meet the needs of the different live-sessions. It was also active in the sense that the *levelling* up we call publication, could come from anywhere.

The combination of basic and spontaneous arrangement of the *learning theatre* this year, was reflected in the combination of prepared and emergent elements in the case of those candidates who used the possibilities of the learning theatre to yield contents that went *beyond* what they had prepared for, in the theory-pieces that they had submitted in advance. Some candidates did perfectly acceptable theory essays extended by presentations. We will return—towards the end—to what this difference in delivery entails, to how we will articulate generative/emergent learning outcomes.

Fig. 2—a diagram from Em Mikalsen's essay *Exploring the limitations of non-linear poetic form*. Combined with her audio-presentation in the *learning theatre*, her work has depths which we will not be able to cover here. Yet, it is her presentation that triggered this handout.

The basic structure of the learning theatre is laid out in how **(1)** the candidates first submit a visually reflective written piece and then **(2)** make use of their time-slot to make their point before an audience, without para-phrasing the piece. If there is agency in the piece **(1)**, there is performance in the live session **(2)**. Part of the

same basic setup is **(a)** the artistic *reception* of the pieces [Theodor Barth]; **(b)** the *critical* discussion from the live performance on the backdrop of the pieces [Bojana Cvejic]; **(c)** the *generative* potential teased out by the specialised staff [Toni Kauppila, Bjørn Blikstad, Andreas Berg, Ida Falk], based on what comes out of **(a/b)** and their knowledge of the candidates' works.

Moving from problem/solution to puzzle/pattern (Sandra Holdal) this year, indicated that if there is a desire for *system* it will partly break against realities as soon as we ourselves are included into it (Annikken Wilhelmsen). Which is what happens when the appetite for system is pressed into what we call the *private*. Three dimensions of the private was teased out by Pucen Liu, Yuzhuo Wang and Em Mikalsen. Featuring, in this order, a critique of school-uniforms, pressing the boundary of the home out of the work-place unto spheres of intimacy, the surge of the private as a geyser.

These 3 final presentations not only jumped the hoops of Lacan's Borromean knot, but lassoed in some topics with a broader reach unto the presentations from the two preceding days: *proto-language*, *stranded closure* and *staying with the trouble* (in Lacanian; *Lalangue*, *object little a* and *sinthome*). Other MA candidates with an errand with language: Lloyd Winter, Julia Jaiko Fossland, Christa Korvald, Åsta Sparr, Nicolas Viktoria, Herman Enkerud. That is, all (differently) claiming an ownership of a theorising language, *before* the appropriation of language by university academia.

The desire of systems (piece) breaking against performance (live): Anniken Wilhelmsen, Lieu Le, Camila Urrego, Lloyd Winter, Josephine Sassu, Alejandro Heres, Charlotte Friis, Kjetil Smedal. And then, staying with the trouble: Pucen Liu, Sandra Holdal, Herman Enkerud, Åsta Sparr, Christa Korvald, Lloyd Winter, Josephine Sassu, Charlotte Friis. And then a subcategory of staying with the trouble, in the sense of taking the trouble of writing an essay, and standing the trouble of presenting the learning outcomes before an audience: Pucen Liu, QingYi Zhang, Zhengwei Wu.

The latter category can be perfectly acceptable if one separates theory from practice. We have some really good essays, in this sense, this year. The question of *where we want to go* with the MA-programme however, challenges the teacher-team with the question of how we together can make the theory curriculum more **generative** of practice, while remaining distinctive (which it has to yield readability outside of the school confines). A good share of the contributions from the candidates, managed to break the scale, in way of finding a language for experiences we may have had, but could not share; teasing out the jazz in design by incorporating chance, but also by making *piece-and-performance* break up, to the point of including the work of *reception into* the compound *work* itself. These have given the teachers something to think about for a bit…
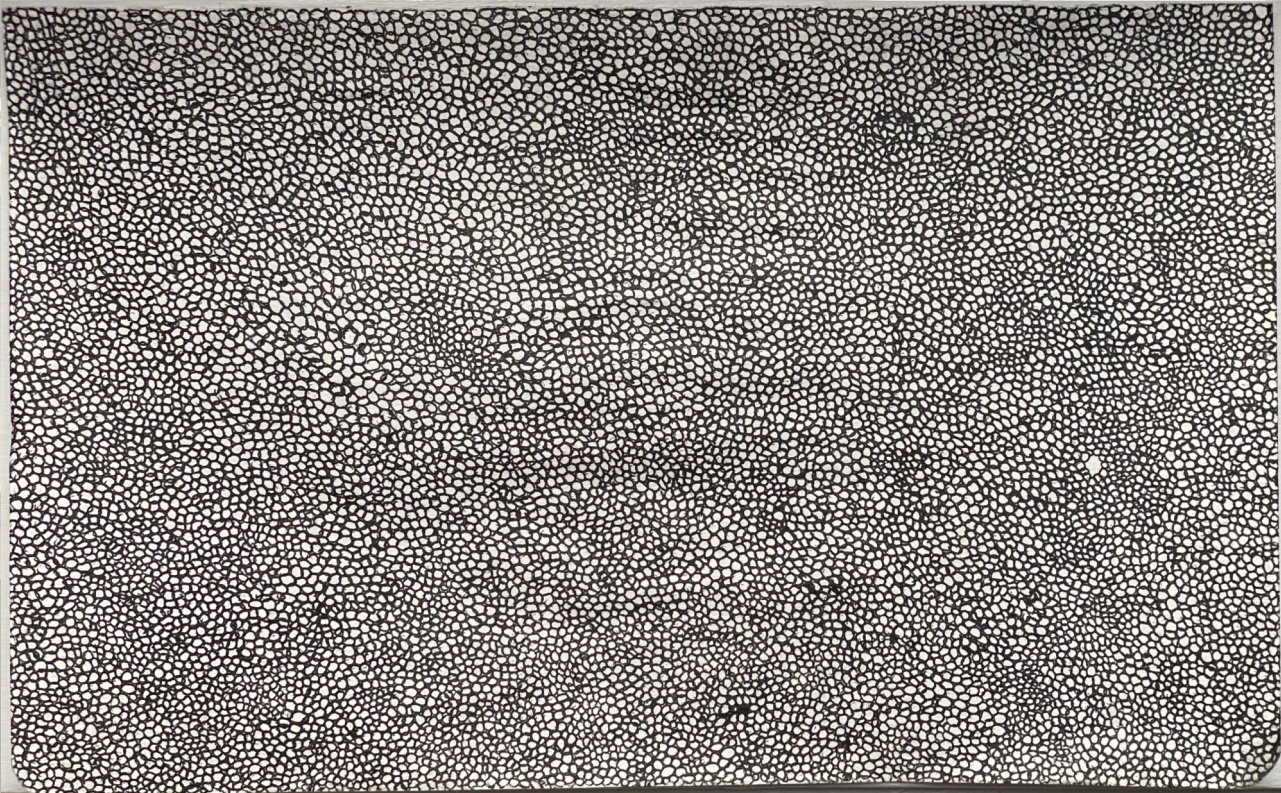

Fig. 3—Annikken Wilhelmsen's second diagram, featuring her sense of process—the materiality of time—during the live-session. Keywords: scenius, open container, signified —> signifier, problem/solution—>puzzle/pattern, proto-language, stranded closure, leap, staying with the trouble, learning outcomes, MA-curriculum/programme, learning theatre.