

Fig. 1 – Two drawings proposed as diagrams marking the shift from (left) working with the pieces submitted by the MA-candidates in advance of their life-performance, as part of their exam in theory 3 Synthesis, to (right) 3 days with 21 performances conceived as a *publication ritual*: that is the transition from the first to the second diagram..

One MA-candidate (2023) conceived a language capable of conjuring an experience of how, in a public bath, a naked person could hold privacy in how they folds their towel. Another candidate submitted an imaged written piece that was verging systematically unto *incoherence*: then, reading an only slightly modified version of it in the dark, it appeared as the voice of *coherence*. A third candidate—in a project on school uniforms—exposed designed varieties for variation that can express privacy in public. It was also discussed how normal dress in big crowds appears uniform.

These were all clothing projects. We also had a clothing project in which the act of dressing—looking for a garment, spanning the intimate-to-outdoors perimeter of its use, taking it on—featured distinct and enfolded relations to the environment. Then we had a project on interior architecture and food, where drawing up the variety of local environment in story, found a *counterpoint* in distinction among people who are willing and able to travel and pay for it. Spurring a discussion of what could be *another* counterpoint in a culture of quality of life-necessities for all.

What emerged from these projects/discussions—in the *learning theatre*—is that privacy and locality are susceptible to acts of *staging*. It is of essence that the ‘learning theatre’ here is neither a dramatic- nor an anatomic- theatre; but rather what could be called a semiotic theatre. The closest historical instance of the learning theatre is therefore Shakespeare’s mousetrap in Hamlet. A stage within the stage: in the learning theatre this can be achieved simply by rearranging the seating for the purposes of each presentation (or, a group of presentations). It is part of the staging.

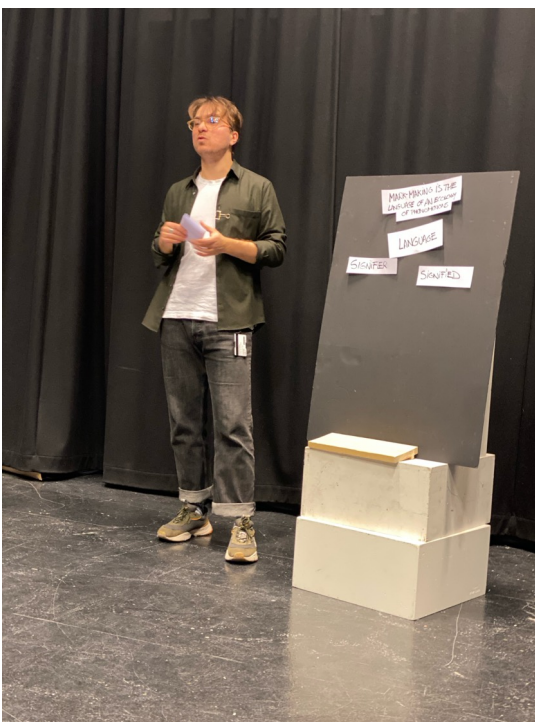


Fig. 2—An MA-candidate performing his piece on the impact of chance-methods in drawing that—with the metaphor of jazz improvisation—shifts into mark-making. That is, the directive/orienting impact of chance that establishes the relation between mark-making and jazz-improvisation.

As an effect, the audience is staged in its presence, and as by an effect of these acts of staging becomes on-stage. The stage of *presentation* then becomes a stage on that stage: a mousetrap. One MA-candidate staged the seating in such a way that it became similar to a jazz club: devoted to listening, yet with a relaxed attitude. The type of seating that could occur with a bar somewhere nearby. The presentation itself was devoted to the directive impetus of chance in improvisation, based on a variety of experimental project involving drawing as mark-making.

The experience of this directive/orienting impact of *chance*, is momentary in the sense that it extends from improvisation, ends when it ends, and can continue at the next impro. So, it is connective even as it is forgotten in between. However, it can be woken when evidence of mark-making is staged and spoken. Which is a different performative trail than impro as such. It becomes involved in the making of *sign*: signs that are made rather than coded (from a previously existing code). This live performance stages semiotics as a problem. The sign as a domain of problem.

It is the problem of the learning theatre. It is quite specific: out-side of the stage the relation between the signifier and signified is coded—and, as such, it goes from the signifier to the signified. The signifier produces the signified. On stage this coded relation is de-

stabilised: it is not longer obvious, nor taken for granted. In the mousetrap, it is simply reversed. The arrow goes *from* the signified to the signifier. The project of the in/coherent piece and performance (above) made an explicit statement of this: the semiotic reversal being connected to *poetry*. The point of the project being to explore the limits of non-linearity, in poetic expression.

Here the sign is *made* rather than coded. The container appears to be produced *from* the content, and we are made aware of the expressive materiality of the container. It appears to be caused by the content: which, in turn, serves to index the materiality of its content. This relationship between material expression and material content was theorised by the Danish linguist Louis Hjelmslev, in an investigation on the boundaries of linguistics. With the material content/expression we move from linguistics to physics to (social) anthropology (Hjelmslev's verbatim). How important is it?

A common denominator between the projects of the MA-candidates featured in their pieces and performances in the learning theatre—the final theory exam at the design MA called Synthesis—is taking one step off from the *creative act* (Duchamp in counter point to Koestler' *act of creation*): it breaks down the isolating confine of the genius, to the crowdsourcing dynamics of the *scenius*, where the *level up* that is achieved at some point, can come in from many different sides. Indeed, this is the point of the *learning theatre* in this mode, where it is based on pieces & performances.

The *diagrams* featuring the pieces and the performances of Synthesis—produced and handed in by one of the candidates during the 3-day session of the exam—is a case in point. It manifests, at the level of *sign*, what was caught up by argument and demonstration in other contributions. That is, a sign which is clearly a *mark*, but one which was brought on by an explicit reflection under the conditions of immersion into a setting with 20 other contributions than her own (NB! the diagramming she did was not part of her own contribution, but sprang from the *scenius* as it were).

At the next level, the learning theatre will take the step to assignments in the realm of work, in general. The objective is to redesign work from being an external instrumental operation, following the diversification of “human needs” unto a conjoint cultural and environmental understanding of cause: not of so-called natural cause, but at the human-physical rim (indicated by Hjelmslev). That is, what it can mean to move from genius to *scenius*, in a work-life with silos, discretionary power, and perceived rights to refrain from communication: which is e.g. the new trend in e-mails.

That is, the perceived right of the *silent majority* (Baudrillard) to go *on strike* from the semiotic realm dominated by commercial interests. Under-standable as it may be, this sort of activism

achieves *nothing*: it has no impact/effect. It is set up for failure in the areas where this art-school seeks to assign its strategic vision. Which is the artistic core, environmental sustainability and strategic collaboration. What is addressed by the learning theatre, which it seeks to make up for, is a general decline in *democratic competence*. That is, how heterogeneous practices may level up through processes of communicative interaction with a *simple design* (arenas of *anthro-physical creation*).



Fig. 3—Crowdsourcing in the sense of the learning theatre: where the parliament of things and humans is achieved through the shifter of *double staging*. The mousetrap is similar in its semiotic workings as matrix and edition in print.

By *levelling up* we mean generating activities that move from peddling of private/“siloes” interests on collective arenas, in favour of teeming-spaces that are designed in such a way that individual contents become *materialised* through the materialisation of *expression* (using a method of *crowdsourcing*). That is, the use of structural constraints and generative emergence conjointly, to *materialise collectively*: as a releasing condition to materialise individually; featuring individuation (Simondon) up to a point.

And seeking to disenchant the idea that closure is possible at the level of isolated individuals: but that it is possible up to a point through the intermedium of collective expression. Bringing pre-language from individual inarticulation to partial collective articulation. And appreciating the existential task of living with incompleteness as an aspect of living together. And that this might be the condition for *levelling up!*