One of the paradoxes of art-school is that a productive scholarly institution also is founded on the legitimacy of art-school as a *refuge*. An institutionalised retreat inviting a degree of 'internal exile' from society: an incubator devised to hatch an output of *artistic propositions*, to which society is subsequently introduced. If given a second look much of what we call *education* is based on this idea. If university is the 'church of reason', art-school is the 'monastic order' of intuition. The problem with such stereotypes is that they can be cultivated and tweaked to go a *very* long way.

Of course, it is possible to *combine* them—which an archive does: you can disappear into the archive, and stay roaming for an indeterminate amount of time, or you can work towards the publication of new knowledge. Both. Separately or conjointly. As such, the archive is an art school and a university *in one*: or, articulating in various relations of *contingency* (alongside and touching) —sometimes the same, sometimes similar, sometimes different and sometimes other. Can design define as educational prospect of this archival *coexistence* of art and knowledge in practice?

This is the prerogative of the *learning theatre*: as a semiotic theatre lifting assumption in the performance of *as/signment*, it an be made to work both in the artistic and scholarly modes. What has characterised the learning theatre, so far, is that it evolves by making explicit **(1)** *practical instructions* alongside **(2)** *viewing protocols*. First, in the sense of a performance of *both* contained in the one *space*. Second, in the sense of both contained in one *performance*. The gradual training at conjoining the instructions and protocol—*from* space *to* performance—is the (theatre of) learning.

The idea is that conjoining practice *and* viewing—instructions *and* protocol—will produce something that is *acquired* at each iteration, and taken into *possession* in the next. Hence a transaction between *production* and *reception* sets in motion the process of *embodying space* (which is specific to each practitioner in the learning theatre): which is co-extant with *taking* consciousness of the *unconscious*, through self-similarity in several iterations, with contingency as a basic condition (*resonating* with psychoanalysis).
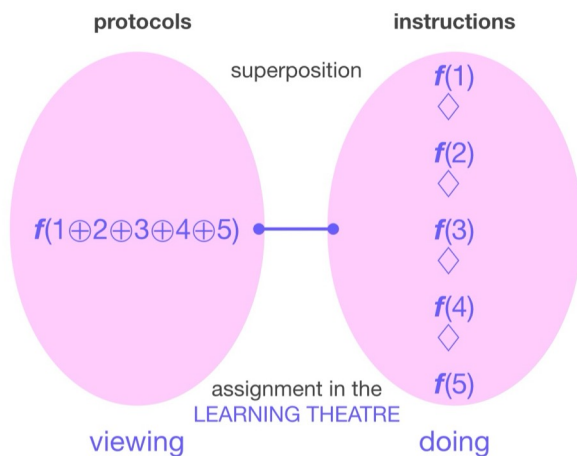
Here, there is nothing such as a consciousness *taking over* and containing the unconscious, but it evolves, grows and leaps *alongside* it: in a relation in which it becomes obvious that the unconscious needs consciousness to educate, as it were. So, contingency is the core around which *practical instructions* and *viewing protocols* of the *learning theatre*, conjoin operative and distributive orientations that "want" to be separate, but which in the learning theatre are quashed together, with an output which is *both* educational (production) *and* liberating (reception). What has an effect is not optimisation of the instructions and protocol, but to articulate them in conjoint ways whereby they become mutually constraining and so generate learning. The progression is: *superposition*, *intraaction* and *entanglement*.

Fig. 2—as we move from the instructions to the performance of operations, the performance is coming together in acts of viewing (in automated/externally observed setups the relation be the reverse between the operational and distributive elements)

The latter (*entanglement*) entailing that the *two* distinct *layers* of rotating roles in the learning theatre, *collectivise* the learning process and its achievements: presenting and attending in class, interacting according to the rotating roles in the QUADs **(pitching—> [supporting, critiquing] —> prompting)**. Combining the two *in class*, for plenary QUADs incorporating elements of the DASart feedback method: **1)** *what works for me…*, **2)** *from my perspective I need more clarity on…* **3)** annotating post-its, **4)** the other QUADs writing a letter with an open question to each discussant.

The discussants are each of the presenters in a *public* QUAD featuring logbooks in progress: the logbooks feature edited and dated materials, which the students are discussing in aspects relating to experiment, narrative, format, scenario (with feedback interspersed along the way). In the learning theatre, presentation amounts to publication: it is considered and practiced as a public space. Anything presented there is acquired not only for the archive of course-outputs, but for publication. And is accordingly referenced in APA7th style aided by AI in *unsegmented* areas.

Since presentations are emphasised—and the students are doing presentations of 4 different kinds across 3 theory courses that extend over 3 terms—*editorial* practices are emphasised as we develop *writing*: as the objective of the 3 courses is to *involve* writing in *artistic practice*, the main focus is on how it *links up with* artistic practices. Even though the students produce some stand-alone essays, they are still *developed* in context: alongside artistic practices they are contingent on. This relation invites editorial practices *up front*, and authoring practices becomes *emergent*.

It is in this *specific* sense that we work with developing theory *from* practice: we allow AI to be used under this constraint… that it is used to *edit*, rather than to author. The instruction is that the use of AI is referenced in APA 7th, and the a visibility protocol is thereby included at this level, but also in that the *choices* made with regard to input from AI must be accounted for (in the sense of the *steps account* used by Feyerabend as a proposition for acceptable methodology). Following the standard of superposition of instructions and protocols that permeates the courses in the learning theatre.

If the *learning theatre* is initially defined as a *space* in which procedural instructions and viewing protocols superpose. First, the class-members are going through this narrowly within the **agent —> other** structure. However, as it is performed in several iterations and rotating roles in class—as described above—underlying assumptions on what each the class-members hold to be *true*, emerge alongside the *impact* of their performances in class. Which means that the core structure is expanded to **truth —> [agent —> other] —> impact**, featuring the *embodiment* of that space: a spatial *signifier*. A signifier S_2 of a signifier S_1 (space).

The *space* of the learning theatre is a kind of *archival* space, since the *logbooks*—which belong to each student across the MA courses—constitutes the *horizon* of the *learning theatre*. In regard of which theory is developed, and through which theory can become involved, without interfering, with the studio-teaching in specialised design subject. Thus, a *contingent* relation between the theory and the studio courses is established: *contingent* is alongside and touching, through the embodiment *of* the learning theatre *space*. That is, whether working with items within the theory course, *or* in the studio courses.

The ensuing reflective practice extends to any item with which a working relation is initiated: (*enter*) starting with the *identification* of the item at first encounter (self-*same*), the deconstruction of the item into *similar* elements (i.e., parts), the *differential* structure of contrasting elements (and information hierarchy), and finally taking something away from this work as the work with the item is closed (*exit*) and *othered*. That is, reaching a level of maturity with the item which is in *conception*: conceptually pregnant…
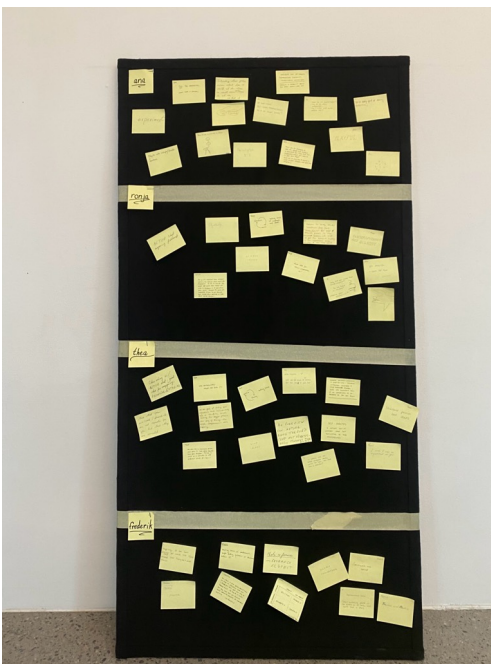
Fig. 3—Molton covered panel frame with post-it tags/annotation from a live session with a class-QUAD: public group work in class, based on logbook-entries by 4 people (the QUAD). Post-its from the class. Archive as unconscious **$**, archive as object **a**: **$ —> [S_1—>S_2] —> a**