



Fig. 1—The Troll A platform—serving gas to the European market (France in particular)—was set into production February 9th 1996. In context: the Intergovernmental Conference in EU-citizenship was held the March 29th 1996 (IGC 96). It contributed to the Westernising of utilities, in a context of the development of a new civil society in Europe.

We want to determine whether the materialist reframing of the ‘rote-learning model’—prompted by AI—constitutes a critical alternative to pitching out enterprises of *unknown* consequence, in terms of *size* (that is, out of human scale: whether the scale is macro- or micro-). Where the *rote learning* model seeks a critical threshold of complexity in accessing data, learns from compressing these data, and programs activities from what is learned, *pitching out* metes and scales the factors *that stand in the way* of doing precisely this (typically approaching AI in the same way).

As a learning model, *pitching out* is based on a substitutional logic: learning with/from the *unknown* is substituted for something *else*... typically, a size/scale beyond general human access, and if accessible only provided the adequate expertise. It is a kind of knowledge presupposing ignorance. Which holds the mainstream audience at bay, while putting the experts in a difficult (if not impossible) position. Pitching out substitutes expertise for something else. Pitching out seeks similarity through substitution (*quid pro quo*), while rote learning through a logic of interception.

That is, *rote learning* seeks similarity with a knowledge area in view of intercepting something from it. While *pitching out* seeks similarity with the same knowledge area in view of substituting it. At art school (KHiO) we have both approaches. Here, *pitching out* happens in a system that produces numbers with *no* statical significance, in areas that are substantially unknown to it. This numbering works in a substitutional way: being indicators of something that is substantially unknown, puts people with the expertise—the teachers—in an extremely difficult position.

Their alternative option is to use the *rote learning* model to materialise the areas in the school-activities that are unknown, and thereby placing them within the range of learning. The problem, however, is that *pitching out*—for reasons we need to unveil—tends to have a greater organisational purchase; despite the *phluff*. Which likely is because it effectively communicates that someone knows, only s/he is *not* here: an implied presence behind the scenes, that the *phluff*-presenter thereby represents. Why would we want to change something that seems to be working perfectly well? (It is mediocre, but ok...).

But let us imagine—for one moment—that we are living at a time with the *fear of AI* in us, largely owes to the fact that it makes this system tumble down. How many defensive reactions should we wisely prepare for? How many crises and states of exception will we have to live through before



Fig. 2—“Slideware helps speakers to outline their talks, to retrieve and show diverse visual materials, and communicate slides in talks, printed reports, and internet. And also to replace serious analysis with chartjunk, over-produced layouts, cheerleader logotypes and branding, and corny clip-art. That is, PowerPointPhluff.” Ed. Tufte.

this regime topples down? *The King reigns*, as [Giorgio Agamben](#) put it, *but the throne is empty*. This is the system of empowerment that founds *pitching out* at the metaphysical level. The metaphysics of rote learning is different. When *interceptive*, learning is an effect of an effect. And in its programming aspect it is a cause of cause. It is a dynamic model of engaging with the world through learning. Is this the AI challenge?

Rote learning is about screening, intercepting and framing. While *pitching out* simulates, substitutes and erases. In the Norwegian oil adventure the physical size of the Condeep platforms became a public window to an enterprise with a scope/size Norwegians could not imagine. According to the vignette, *bigness* had come to little Norway. It was beyond the scope for the normal Norwegian, along with the infrastructure of trade and diplomacy of agreements. So was the spot-market exchange: this was too big for the IEA/OECD (it used future markets for approximation).

We may ask: will *rote learning* differ from *pitching out*, when the rock is set in motion and starts rolling? Is it a better companion for learning under such conditions? At the difference from *pitching out*, rote learning does not leave the core empty: it does not represent the powers that be, nor is it a contesting power. What brings rote learning beyond the staple of “tacit learning” is *materialism*. In this framework, collective materialisation of learning contents, is the key to locating and orienting the learning vessel (or, container). The *learning theatre* is an example of this.

That is, the collective materialisation of *content* is the key/prompt for the individual materialisation of the *expression* (which in the the expanded model is learning). If we understand the expanded rote learning (ERL) model as a materialist practice, it will run into the 4th wall question as it is prompted in the learning theatre: it translates into the problematic of what we may call the 4th party readability: the reader that falls out of the normative framework of the 3rd party readability: which is the *stray* attendance that it so happens contributes to *level up* the entire exchange.

The kind of expert mediation that comes with 3rd party readability has a basis in expression: such as the rules/guidelines for [plain language](#). The 4th party readability comes up with the materialisation of content, and the discovery of the material expression for which virtues it may have. Which means that there will be no 4th party readability without the [learning theatre](#), [fun palace](#) or [scenius](#).

It means that the learning vessel—or, container—that expresses a project may be unreadable up to that point (there are more than one example).

Hence the more than relevant question of whether it is possible to foresee 1) editorial collaborations where the expressive piece materialises this way? 2) that any if this is transmissible through publication as we know it? Evidently, publications of this kind are likely to hatch only on the backdrop of a cultural fermentation amongst audiences, of the type that is outlined above. And likely they are. However, the question is the existence of the *model*: that is, the materialisation of ERL as a model. This is the aspect of the learning theatre linked to *theory development*.

Here, the reign of the learner is *democratic*. The learner’s chair is *not* empty. S/he begs to be contradicted, since this is the key to discern the *substance* on each side. The empowerment of the ERL model comes from the learning theatre. It does not take place in isolation. From the collective materialisation of learning contents, expressive individuation can be achieved up to a point, hatch activities up to a point, and communicate up to a point. Whether it cleaves to Lacan or Eno is not important. Expression does not happen because it is important, it is important because it materialises: it comes with the contents that materialise through double staging: staging the audience and staging the performance. In this dual act of staging radical democracy is possible.

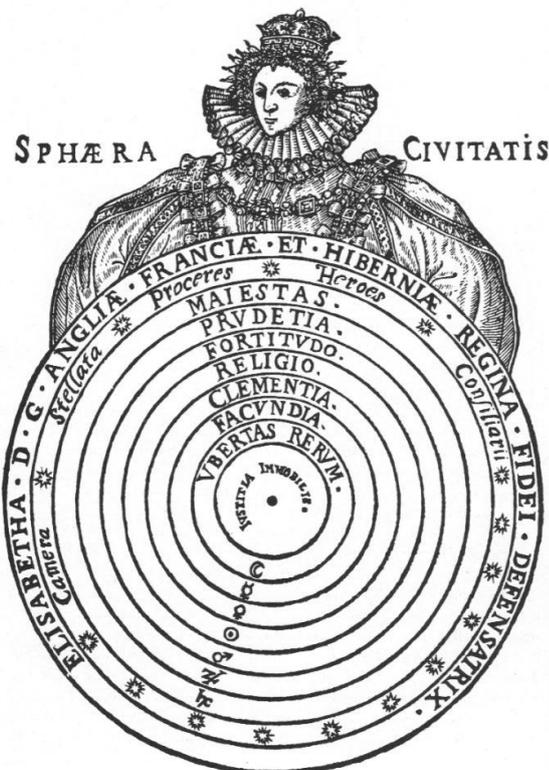


Fig. 3—John Case’s (1600) frontispiece depicting Elizabeth I standing above a diagram of the Ptolemaic universe, within which the planets represent the moral traits of good government: majesty, prudence, fortitude, religion, mercy, eloquence and abundance. Elizabeth is positioned like G-d, outside the created order. It is the frontispiece to an Aristotelian treatise on politics.