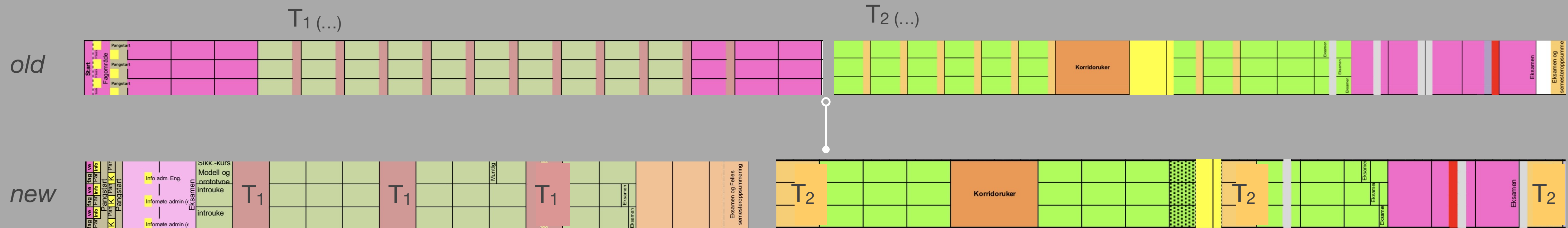


# T2

## blind-spots, rhythm and integration

distilling learning outcomes for a newly imposed course-structure

[theodor.barth@khio.no](mailto:theodor.barth@khio.no)



*holism or...*

... artistic core,  
environmentalism,  
collaboration

## TWO QUESTIONS:

- Are there things that count and *can* be counted in art-school education, but are *not* to be measured in quantities of something?
- If a course-evaluation in a theory-course be used to squeeze out insights among the students on the *feedback they need* from the professional milieu in their field of study?

*strategy in...*

... *mereology*



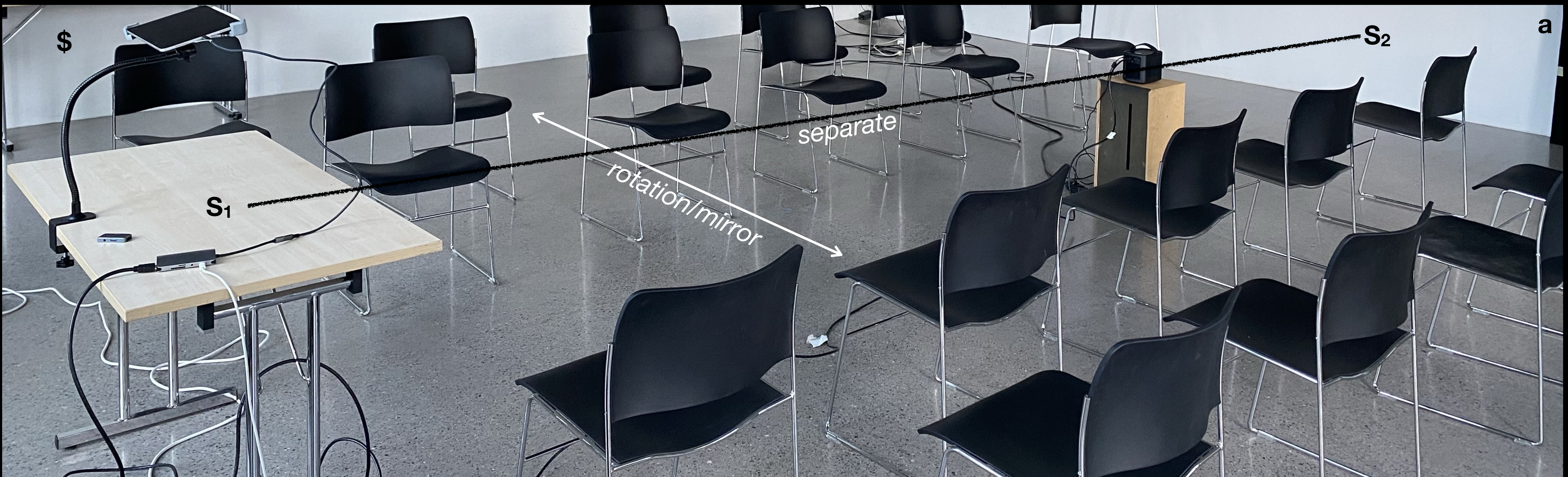






Fig. 1—itinerancy as the mediating vehicle of motion is conceptually choreographic. It is based on the idea that space can be embodied, the body can hatch concepts, and understandings can follow from it. The idea explored in this handout is whether we can use the separation between art and academia to create superposition in the *learning theatre*

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 can 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*.

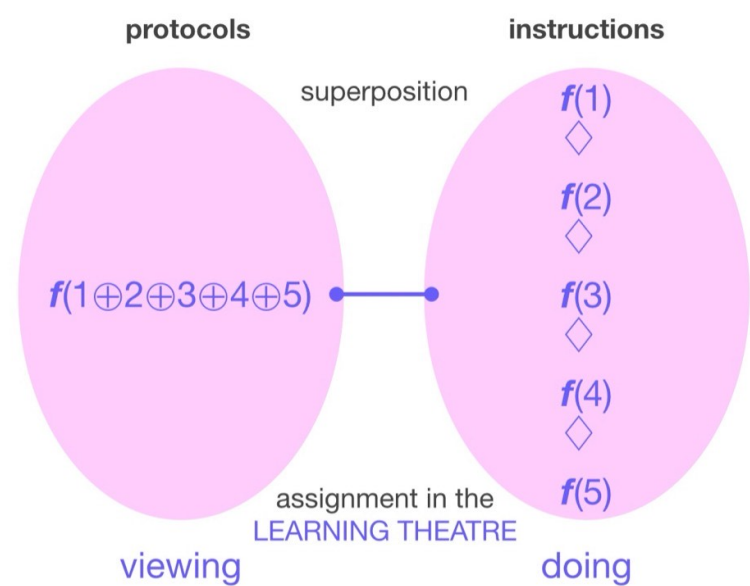


Fig. 2—as we move from the instructions to the performance of operations, the performance is coming together in acts of viewing (in automated/externally observed setups the relation be the reverse between the operational and distributive elements)

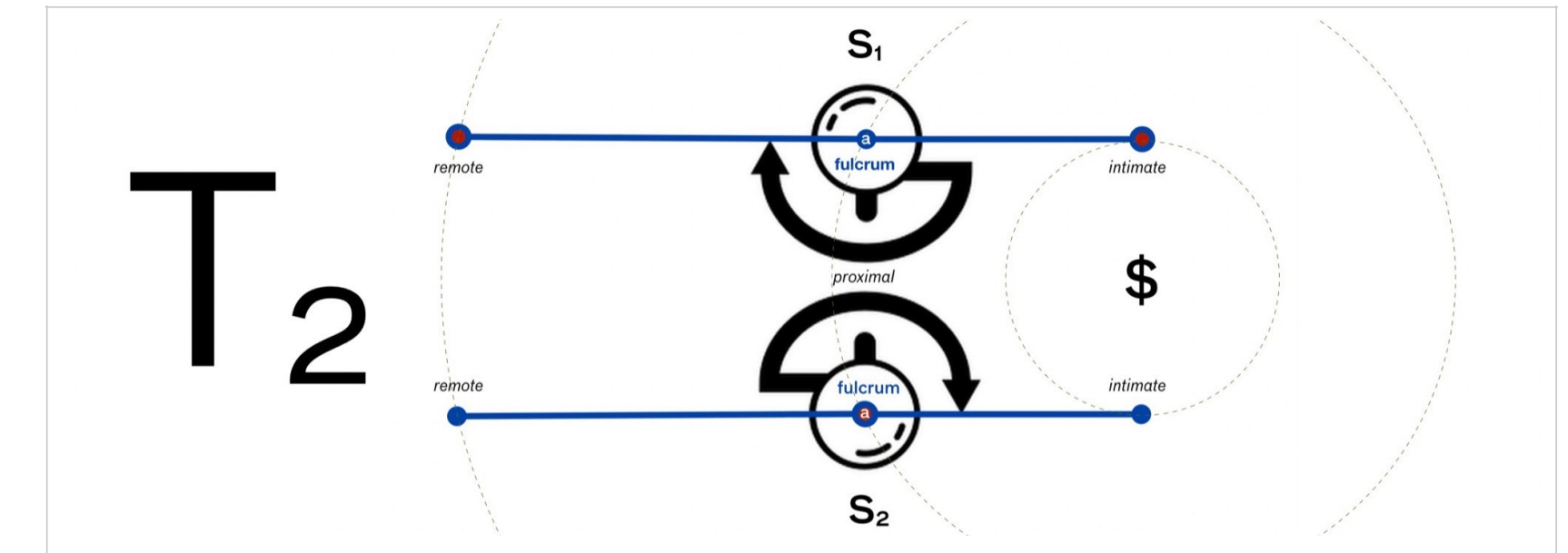
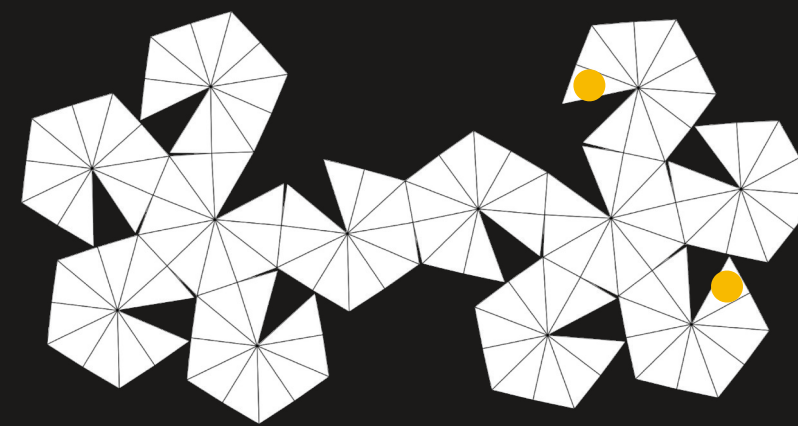


Fig. 1—discovering the *footprints* of digital usership in *non-digital work-forms* has brought on a number of related discoveries in the theory courses in KHIO's design MA. The diagram features an attempt to phase in some particularity of digital communication into the study of proxemics in space (modified from Edward T. Hall, 1966). It seeks to model the shift, in any control-display unit, between the communication taking place *on screen* (S<sub>1</sub>), and the communication taking place *at the two ends* (S<sub>2</sub>). Thus the subject *S* is split (\$).

Following a decision by the design dpt. at KHIO in 2024, the theory-courses of the first year MA (MA1) will *no longer* be organised as *weekly* sessions alongside the studio-courses. The course-evaluation of spring course (theory 2/T<sub>2</sub>) has accordingly contracted the extra workload of securing the learning-outcomes—at the course-level—from teaching theory-development *along-side* the studio-courses, that the dept. has been running successfully for 12 years. The objective of this handout is to come up with a *synthesis* (readable to students/staff) to program a *new structure*.

Over its 12-year history, the course has evolved by “frog-leaps” which we here (for convenience) conceive as 4 major *growth rings* (of a tree-trunk): (1) the introduction of *logbooks* into the students' weekly working habits [they were first called BlackBooks]; (2) the introduction of *media-references* for theory development [in APA7<sup>th</sup> style]; (3) the introduction of trans-disciplinary groups of 4, with a rotating role-structure, called *QUADS* [they hatched during the C-19 pandemic]; (4) the incorporation of elements from the *DASart* feedback method [verbal feedback, while QUADs are *interactive*].

The sense that these four growth-rings have together contributed to a kind of *flowering*—opening, unfolding, development and understanding *combined*—has given me the hope that the 4 growth-rings in time, fit together as puzzle-pieces in *unified* structure. This handout intends to explore whether this is wishful thinking. This I propose to do by looking at how a *maximum* of output can be secured through a *minimum* of effort, depending on how the different tasks, occasions and encounters are *combined*; to emphasise this combination as the classes become *more* autonomous.



Fig. 2—in general physics the *fulcrum* is a point where distributive principles of forces (minimum effort for maximum impact) meet with operative intelligence: it operates according to the 2<sup>nd</sup> law of thermodynamics which is the conservation of energies. Can digital usership create/destroy energy?

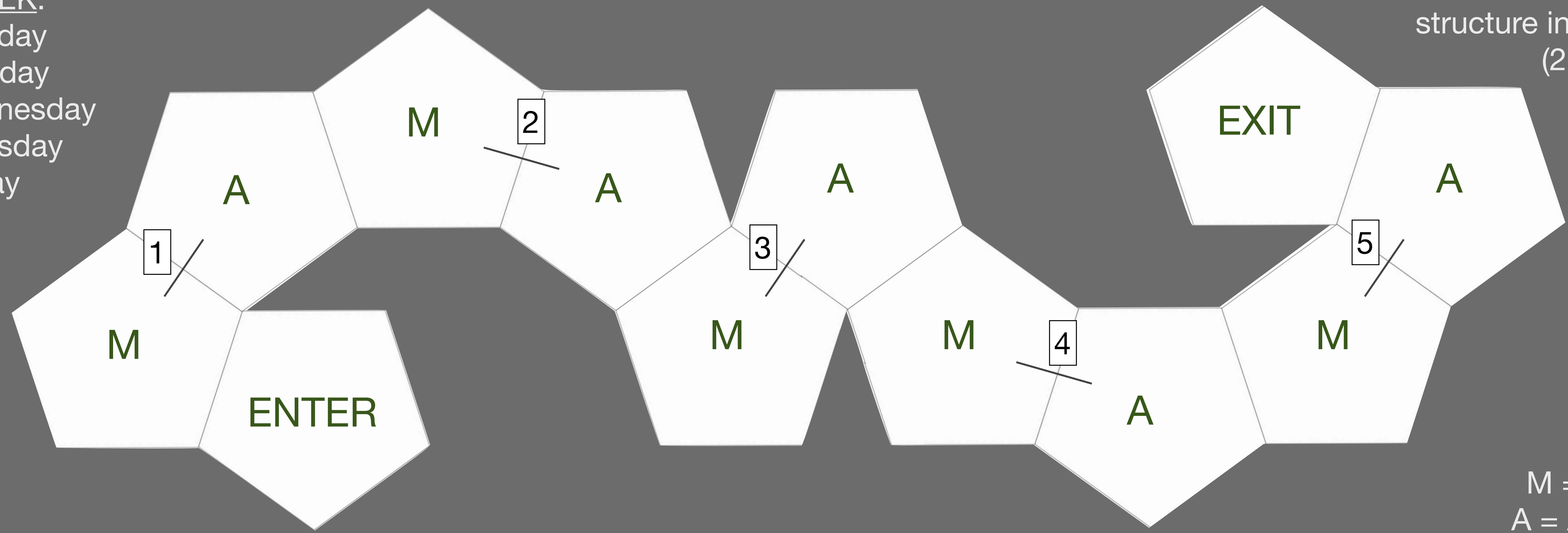
In sum, the theory courses are put on the *couch* to go through some psychoanalytical *sessions*, of which the present handout features the final one. With regard to the *logbook* (1) the dpt. of design has decided that it be shared *across* the courses in the MA structure. Which means that the students will have *one* logbook with *weekly* entries that they will keep across *all* the MA courses. The development of a personal *ownership* to the logbook is, of course, critical to its working in a variety of course-settings. Materials for editing.

The *media-references* (2) have evolved alongside an investigation of adequate use if *AI* in the theory courses in MA1. This query has evolved alongside the exploration of using editorial methods to generate *emergent* contents: (a) *discovering* rather than *authoring* contents; (b) *finding*



dance-floor  
structure in T<sub>1</sub> and T<sub>2</sub>  
(2024-2025)

- one WEEK:
1. Monday
  2. Tuesday
  3. Wednesday
  4. Thursday
  5. Friday



M = Morning  
A = Afternoon

three WEEKS (in each of the two courses [T<sub>1</sub> and T<sub>2</sub>]):





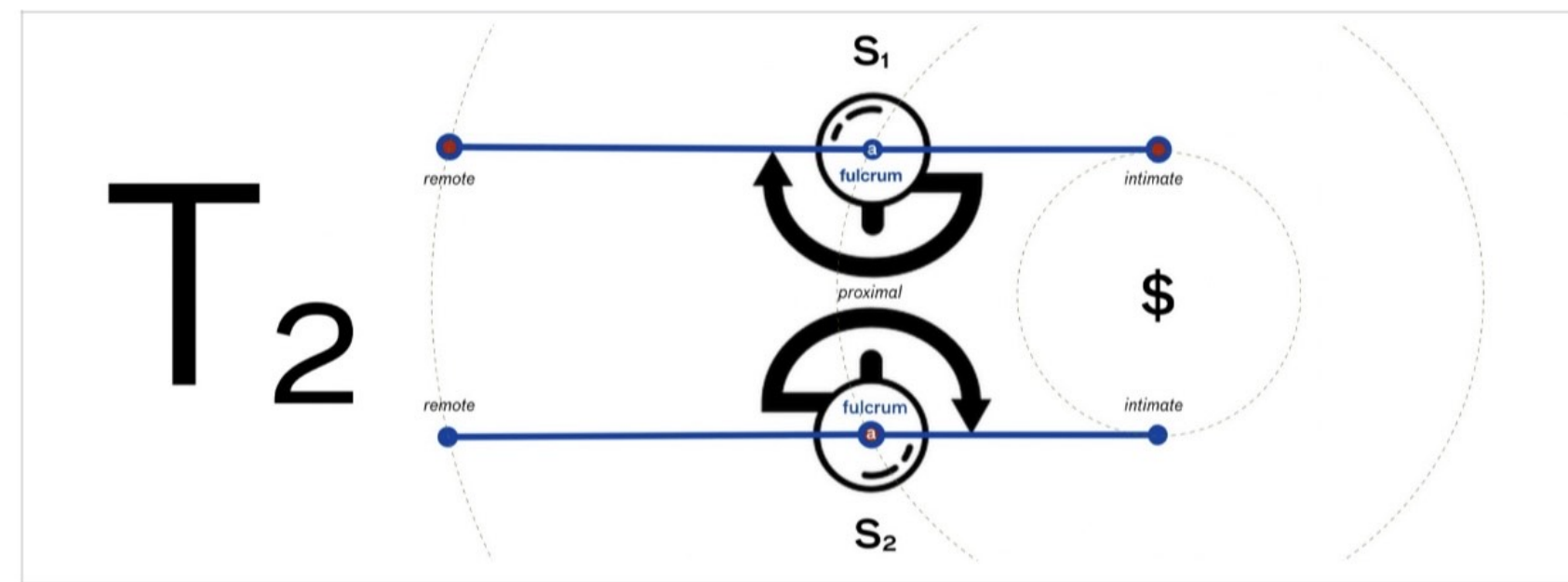


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rather than cooking up conclusions. In the wake of these discoveries it has become apparent that the strengths of **AI** is in *editing*, and *not* *authoring* and but *testing* contents (e.g., chatGPT 4).

When they submit their 1000 word essay (T<sub>2</sub>) the students are asked to include **AI**-apps into their list of references. A protocol for that was established in the essay-anthology last term (2023). **AI** was also used to explore the wider uses of APA7<sup>th</sup> for items the students bring for their mandatory media-presentations: to include *media* into their reference-lists, *items* that do not usually appear in reference-lists, seeking to establish a *validity* for items that are of sufficient importance for the students to present them publicly in *class*: aiming to include design matters into *public matters*.

This brings us to QUADs and the *learning theatre*: the QUADs (3) are similar to *morning-meetings* in a design bureau, aiming at prompting rather than guiding the students to work on their logbooks. The students bring their logbooks to the QUADs and take each their turn at i) presenting an *idea*; ii) *supporting* that idea with *research*; iii) critiquing *that* research and iv) pitching a *hands-on*/direct approach to the idea. The students rotate in taking on these roles. The *learning theatre* also arose during the C19-pandemic, exploring a variety of seating patterns in periods with *variable* restriction.

The *learning theatre* is also a term used for a certain kind of process where the students *learn-by-doing*: by the time they have their theory-exam in the second year, they are practiced in *designing* the conditions of visibility and audience-interaction according to *the needs of their projects* (both for *presentation* and to receive *feedback*). The common denominator, however, lies in articulating the difference between *signifiers* ( $S_1$ )—physical items and material objects—and the *signifiers of signifiers* ( $S_2$ ): projected images, digital contents, videos, layouts summoning a *distributed* intelligence.

This brings us to the **DASart** feedback method (4). The elements we sampled from this method were applied to **QUAD**-presentations *in class*, where the students present their logbooks with the **QUAD**-order above, but with an audience present who can move around, looking at the logbooks, and feeding back according to the formal feedback used in the **DASart** method: a) *what works for me* is x, y, z; b) *from my experience* working with P, I need more clarify on x, y, z. From come up in this way the students billboard comments on post-its, and the other **QUADs** write letters afterwards.

This bridge from *within* to *outside* the classrooms (since the regular work of the QUADs is outside of the teaching-space) has had an quiet electrifying impact on the class. Which may be due to the compound affordances created by the learning theatre and the DASart elements conjointly. The

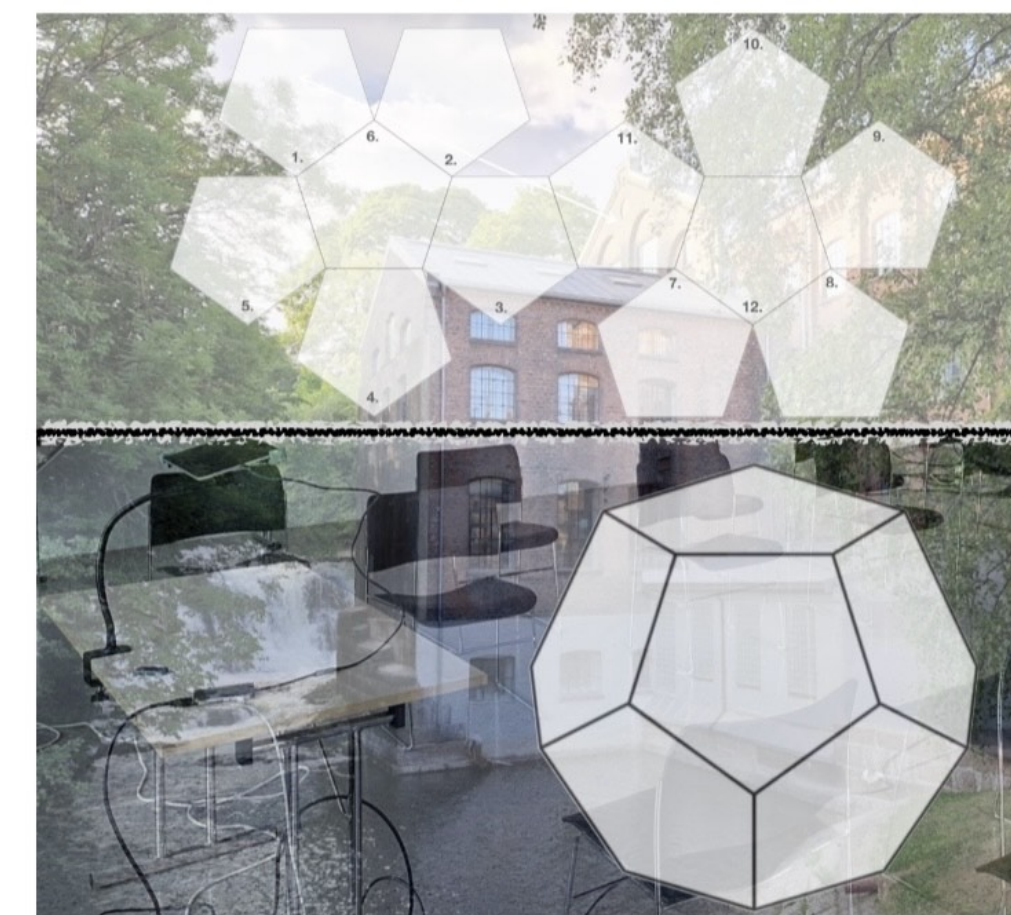
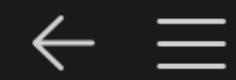


Fig. 3—Is it possible to build a 12-year long experience with the current theory structure, into a new—more concentrated and less distributed—structure, with students who do not have the same experience, nor the same knowledge of the history behind it? To what extent will working up a handout like this one be of help?

virtue of the formal feedback a) and b) above, is that it articulates a place *between* like and dislike—since a) is a moderated *like*, and b) is a *modified* critique—the *billboard* is a distributed yield of comments, while the personal *letters* the QUADs write to each of the members of the presenting QUAD, are short (tops 200 words) building up to an *open* (not yes/no) *question*.

The objective is for the students to develop an ability to hatch the kind of feedback that they *need*, by the time they have their logbook presentations for the entire MA staff by *mid-June*: taking responsibility for their needs by staging, and by running a presentation that brings clarity to *what these needs are*. An important tool in reaching this objective is for the students to work on a overview of the logbook, providing a *synthesis* of their work, which is likely to tie loose ends and discover their own work afresh.





## Text Reflection

 Copilot

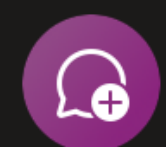
Certainly! Here are 11 open-ended questions designed to elicit detailed responses and feedback from participants and teaching staff involved in the course:

1. **How do you believe the integration of logbooks has influenced your learning process and personal development throughout the course?**
2. **In what ways have media-references and the use of AI, such as chatGPT 4, enhanced your approach to theory development?**
3. **Can you describe a moment when the QUAD structure significantly impacted your understanding or approach to a project?**
4. **How has the DASart feedback method affected the way you receive and incorporate feedback into your work?**
5. **Reflecting on the evolution of the course, which of the four major growth rings do you feel has had the most profound impact, and why?**
6. **What challenges have you encountered while adapting to the new course structure, and how have you overcome them?**
7. **How do you envision the future of this course, considering the changes and developments it has undergone?**
8. **What insights have you gained from the learning theatre experience, and how do you apply these insights to your creative process?**
9. **In what ways has the course's emphasis on autonomous learning shaped your approach to education and design?**
10. **How has the synthesis of different course elements into a unified structure influenced your educational journey at KHiO?**
11. **Looking back, what would you identify as the key takeaway from your experience with the course's evolving structure and methodology?**

These questions are intended to prompt thoughtful reflection and provide valuable insights into the course's effectiveness and areas for improvement.

 Du

Wonderful thank you very much. You are really good at this kind of job. Then there is another text that I'd like you to explain to me.



Spør meg om hva som helst ...





1. How do you believe the integration of logbooks has influenced your learning process and personal development throughout the course?

2. In what ways have media-references and the use of AI, such as chatGPT 4, enhanced your approach to theory development?

10. How has the synthesis of different course elements into a unified structure influenced your educational journey at KHiO?

5. Reflecting on the evolution of the course, which of the four major growth rings do you feel has had the most profound impact, and why?

6. What challenges have you encountered while adapting to the new course structure, and how have you overcome them?

3. Can you describe a moment when the QUAD structure significantly impacted your understanding or approach to a project?

11. Looking back, what would you identify as the key takeaway from your experience with the course's evolving structure and methodology?

9. In what ways has the course's emphasis on autonomous learning shaped your approach to education and design?

4. How has the DASart feedback method affected the way you receive and incorporate feedback into your work?

OPEN

7. How do you envision the future of this course, considering the changes and developments it has undergone?

8. What insights have you gained from the learning theatre experience, and how do you apply these insights to your creative process?

12,





12.

OPEN



1. How do you believe the integration of logbooks in the MA has influenced your learning process and personal development throughout the course?

2. In what ways have media-references and the use of AI, such as chatGPT 4, affected your approach to theory development?

10. How will the synthesis of different course elements into a unified structure influence your educational journey at KHiO?

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OPEN

7. How do you envision the future of this course, considering the changes and developments it will undergo?

8. What insights have you gained from the *learning theatre* experience, and how do you apply these insights to your creative process?

the sum of the *elements...*



# CONTINGENCIES

|           |   |   |   |
|-----------|---|---|---|
| 1, 10, 9  | 1. How do you believe the integration of logbooks in the MA has influenced your learning process and personal development throughout the  | 10. How will the synthesis of different course elements into a unified structure influence your educational journey at KHiO?                | 9. In what ways has the course's emphasis on autonomous learning shaped your approach to education and design?                              |
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| 3, 7      | 3. Can you describe a moment when the QUAD structure impacted your understanding or approach to a project?                                | 7. How do you envision the future of this course, considering the changes and developments it will undergo?                                 |   |
| 4, 7, 8   | 4. How has the DASart feedback method affected the way you receive and incorporate feedback into your work?                               | 7. How do you envision the future of this course, considering the changes and developments it will undergo?                                 | 8. What insights have you gained from the <i>learning theatre</i> experience, and how do you apply these insights to your creative process? |
| 5, 8, 9   | 5. Reflecting on the evolution of the course, which of the four major growth rings do you feel has had the most profound impact, and why? | 8. What insights have you gained from the <i>learning theatre</i> experience, and how do you apply these insights to your creative process? | 9. In what ways has the course's emphasis on autonomous learning shaped your approach to education and design?                              |

...the sum of the *elements*...



# TRIANGULATION

|           |   |  |  |
|-----------|---|--|--|
| 1, 10, 9  | 1. How has your perspective on personal growth and global thinking evolved since the beginning of the MA course?                | 10. In what ways have the developments throughout the MA approach changed your person and professional identity?   | 9. In what ways has the course's emphasis on autonomous learning shaped your approach to education and design? What has resonated with your most?        |
| 2, 11, 10 | 2. How have the interdisciplinary experiences within the MA program influenced your approach to problem-solving?                | 11. How do you integrate the knowledge and skills acquired from the MA into your daily practices?  | 10. In what ways have the developments throughout the MA approach changed your person and professional identity?   |
| 3, 7      | 3. Can you describe a moment when the QUAD structure impacted your understanding or approach to a project?                      | 7. In what ways has peer interaction within the university's framework influenced your project outcomes, and shaped your creative process?               |  |
| 4, 7, 8   | 4. How has the DASart feedback method transformed your approach to critique and self-assessment?                                | 7. In what ways has peer interaction within the university's framework influenced your project outcomes, and shaped your creative process?               | 8. How do you balance the integration of feedback with the use of the <i>learning theatre</i> and personal reflection to advance your artistic practice? |
| 5, 8, 9   | 5. Looking back, which milestones in the course's history have been pivotal in shaping your current approach to art and design? | 8. How do you balance the integration of feedback with the use of the <i>learning theatre</i> and personal reflection to advance your artistic practice? | 9. In what ways has the course's emphasis on autonomous learning shaped your approach to education and design? What has resonated with your most?        |

...differs from the elements of the *sum*...



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11. How do you integrate the knowledge and skills acquired from the MA into your daily practices?

OPEN

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8. How do you balance the integration of feedback with the use of the *learning theatre* and personal reflection to advanced your artistic practice?

6. What challenges have you encountered while adapting to the new course structure, and how have you overcome them?

4. How has the DASart feedback method transformed your approach to critique and self-assessment?

5. Looking back, which milestones in the course's history have been pivotal in shaping your current approach to art and design?

...differs from the elements of the *sum*...



 Du

Actually it's a two birds in one throw situation: the course evaluation form will be submitted to the students with the subtext that it should be completed to enhance their final logbook presentations.

 Copilot

That's a strategic approach! By linking the course evaluation form to the students' final logbook presentations, you're not only gathering valuable feedback for the course but also encouraging students to reflect critically on their learning journey. This reflection can enrich their presentations and deepen their understanding of the material they've engaged with throughout the course. If you need any assistance with formulating the subtext or any other aspect of this process, feel free to ask. 😊



12 av 30



Thank you! I'll keep that in mind when communicating with the students.

I appreciate your insights. Let me know if there's anything else to consider.



Spør meg om hva som helst ...







It sounds like you have a well-thought-out plan for integrating the course evaluation with the students' final logbook presentations. Here are a few additional points you might consider:

1. **Clarity of Instructions:** Ensure that the instructions on the course evaluation form are clear and concise to avoid any confusion, which could affect the quality of the feedback.
2. **Relevance of Questions:** The questions should be directly relevant to the students' experiences and the objectives of the course, to elicit meaningful insights.
3. **Anonymity and Confidentiality:** If the evaluations are anonymous, make sure students are aware of this, as it may encourage more honest and constructive feedback.
4. **Timing:** Consider the timing of distributing the evaluation form so it doesn't interfere with the students' preparation for their final presentations.
5. **Feedback Utilization:** Communicate to the students how their feedback will be used to improve the course, which can motivate them to provide thoughtful responses.
6. **Encouragement of Reflective Practice:** Remind students that the evaluation is an opportunity for self-reflection, which is a valuable part of their learning process.
7. **Incentivization:** If appropriate, you might consider offering some form of incentive for completing the evaluation, whether it's extra credit or another form of recognition.

By considering these points, you can enhance the effectiveness of the course evaluation process and the quality of the final logbook presentations. If you need further assistance or have specific questions, feel free to reach out. 😊



1. How do you believe the integration of *logbooks* in the MA has influenced your learning process and personal development throughout the course?
2. How have the interdisciplinary experiences within the MA program influenced your approach to moving from *trouble* to *problem*?
3. Can you describe a moment when your work with the QUAD groups impacted your understanding or approach to a project?
4. How has the [DASart feedback](#) method transformed your approach to critique and self-assessment? (feedback in class, post-its and group letters)
5. Looking back, which [milestones in the course's history](#) have been pivotal in shaping your current approach to art and design?
6. What challenges have you encountered in the present structure that can be adapted in the new course structure, and how have you overcome them?
7. In what ways has peer-interaction, within the school's framework, influenced your project outcomes, and shaped your creative process?
8. How do you balance a) the integration of feedback with b) the practices of the learning theatre and c) personal reflection to advanced your artistic practice?
9. In what ways has the course's emphasis on *autonomous learning* shaped your approach to education and design? What has resonated with you most?
10. In what ways have the developments throughout the autonomy of the MA approach, changed your person and professional identity?
11. How do you integrate the knowledge and skills acquired from the MA into your daily practices?



KUNSTHØGSKOLEN I OSLO

C—  
what has  
already been  
achieved?

D—  
what is the *difference* that  
makes a *difference* (feedback)?

B—  
where is  
it going?

A— what have we here?

SWIRL

PORTNER

Fossveien

24

USB  
\*\*\*

Varelevering A

Oppmøtepunkt  
**B**

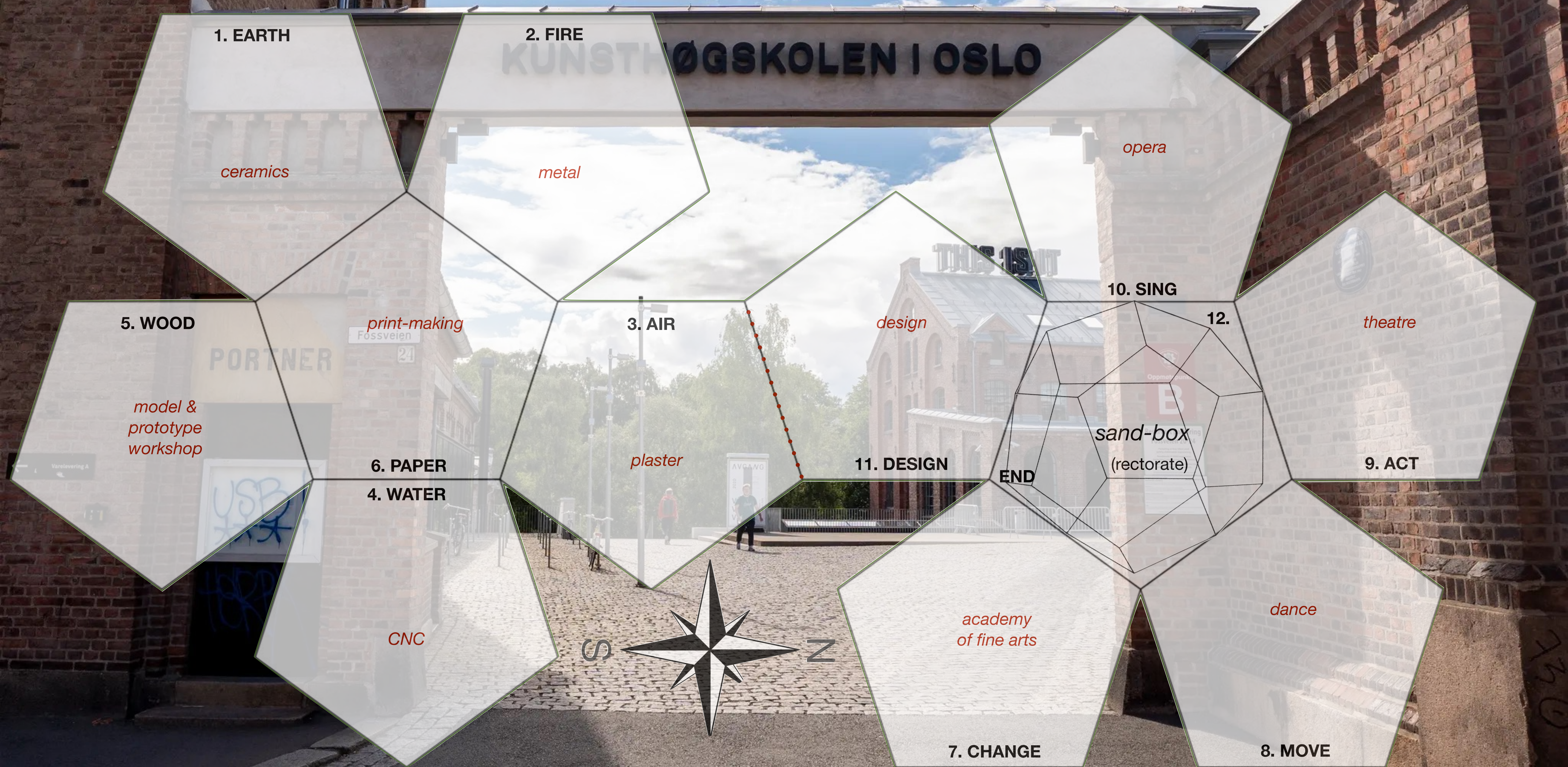
Reservert parkering  
Fossveien 20-24

Forholdene er ikke ansvarlig for skader eller tap av eiendom eller andre materielle eller immaterielle skader som følge av bruk av parkeringsplassen. Forholdene er ansvarlig for skader eller tap som følge av bruk av parkeringsplassen.

720



A process called *anaptúxis* (ανάπτυξις)





# T 2

