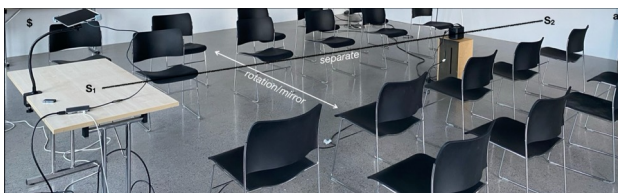


The title has changed a bit since I sent a request to Heidi Haraldsen to make an intervention in this forum. The original title was: *the LEARNING THEATRE—recent outcomes: incorporating feedback*. The substance is the same (title). But the intervention has *narrowed down* since the early correspondence and evolved around more *analytical* tasks: that of evaluating a theory-curriculum we have conducted in a structure called the *learning theatre*, that is about to change: going from 1 day weekly within the framework of a studio course for 10 weeks (top), to 3 separate weeks with about 3 weeks in between (bottom).

The 2 challenges are: **1)** to have theory in a time-block for a full week [saturation]; **2)** to have 2-3 weeks in between [memory]. The most striking change is therefore the rhythm of the course, but also provides the occasion to look at some *blind-spots*/'dead angles' in the rear view of teaching theory that has puzzled me for some years, and to look at the integration of learning outcomes in T_2 (& T_1).

These blind spots are: **a)** why do all students *forget* to ask someone else to take notes for them when their work is discussed in class? **b)** why do they *forget* to exhibit their items after presentations? **c)** why do they *forget* to hand in references to the exhibition materials after courses? **d)** why do they *forget* that coming to rig the room for courses—a job that is done at each session—is an occasion for them to get first-hand experience with a task and skill-set required from them in the course's final presentation. NB! This is *not* a list of complaints, but rather a series of puzzling observations, that often applies to classes of really *excellent* students on *all* other scores. Of course, as everyone knows, one could add **e)** *course-evaluations* to the list of blind-spots. Hence this talk.

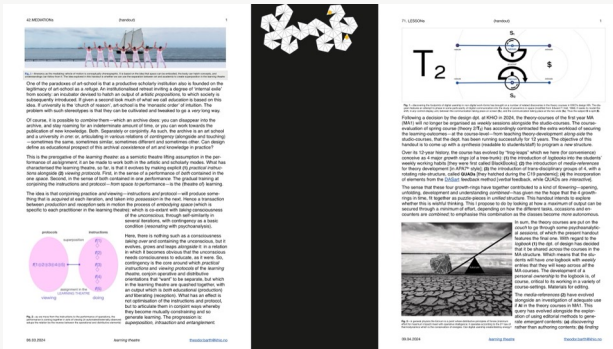
So, this is the background for rounding up all the elements of the *learning theatre*: to transpose what is **a)** a system in space unto **b)** an explanatory model of how it unfolds in actual use, with the above list of *blind-spots* in mind. What we see (*left*) is the general setup for the *learning theatre*: rows of *facing* seats in an "harmonica pattern", between the facing rows a *beaming-corridor* from a *desk* for exhibits used by students during presentations, a *goose-neck* to dock an iPad used as object camera, and a projection-area: a *wall* at the other end of the room.



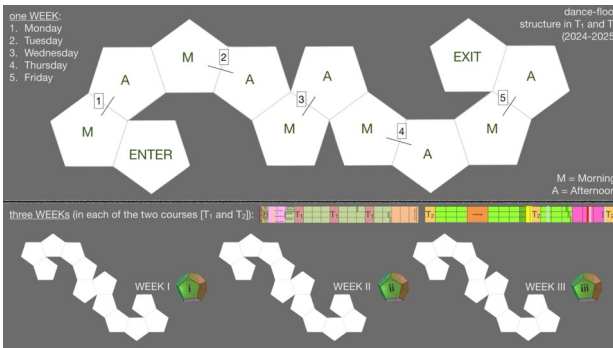
This basic arrangement between *object perception* and *image perception*: a signifier S_1 (the item) and a signifier of the signifier S_2 (digital image projected on the wall at the other end). The dollar sign is *not* a dollar sign, but a split S , symbolising the split subject $\$$. In the seating area the split is marked/enacted by the attendance having to move their heads, and *alternate* between looking towards the operating table, and the projection on the wall. In between they will see each other. It has proven to make even less talkative people eager to discuss. From the vantage point of the presenter the split $\$$ features the blind-spots that I have already listed.

At the door a small **a** for the Greek word *anaptúxis*, determining a *flowering*: it means opening, unfolding, development and explanation. The notations are from Jacques Lacan's *psychoanalytical semiotics* (or \mathfrak{L}).

I have included *two* handouts here—one pre-circulated by Heidi—that move from a broad scoping of art-school education seen as a *journey* (no 42) to a breakdown of the elements of a specific course (Theory 2/T₂ in the spring first year of the MA in design) as they have evolved and added on *historically*, during a period of 12 years (2012 -2024). This handout no 71 is the last of the spring cycle. All in all I produce 120 research notes (in the form of handouts) per school year. I have used a *disdyakis tricontahedron* (a polyhedron with 120 faces in *foldout* mode) and shown the location of the two handouts in question. As a rule, these are not pedagogical writings, but writing in progress reflecting the maturity of understanding at different stages. They are intended for an *archival* readability lending itself to artistic and scientific readers alike, who are willing to put in the *effort*. They are also *machine-readable*: I used chatBOT called **Copilot** to *explain* the text Heidi sent around, and it returned the contents cogently back to me. It simplifies. But that is not the point: the point is that in researching topics as the present it is *better* to have *two* views *than* one. It provides a method of convenient *triangulation* (peer-to-peer type).



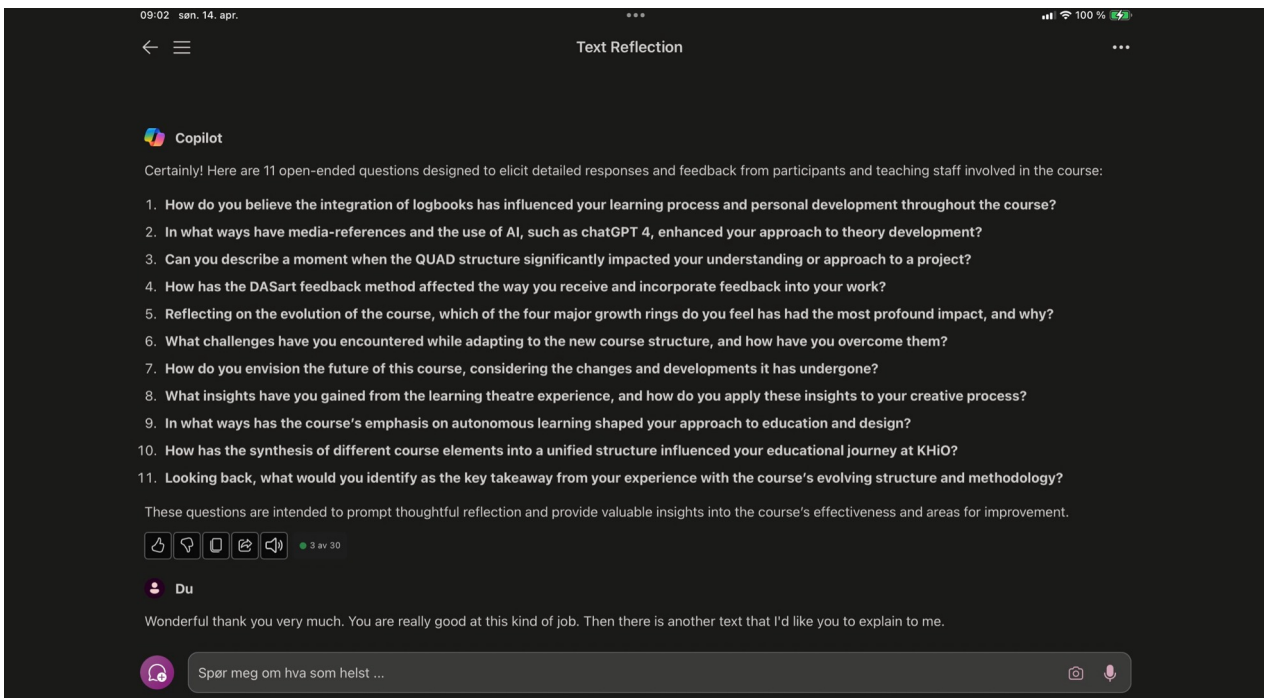
There are issues with this: for instance, one loses the collective “fermentation” process resulting from peer-to-peer interaction among colleagues. But this is difficult to get by anyhow. Because we as a collegiate spend most of our time over the *allocation* of human and financial resources, and planning the *logistics* of time and space in the school facilities. So, the present use of **AI** comes in as a *direct* response to this. Of course, I am grateful to have the presentation in this forum, to have a minimum of interaction. I have also alerted the collegiate, in our meetings, of our session here today. Asking: do we need a *forum* like this of our own, or can we use *this* forum?



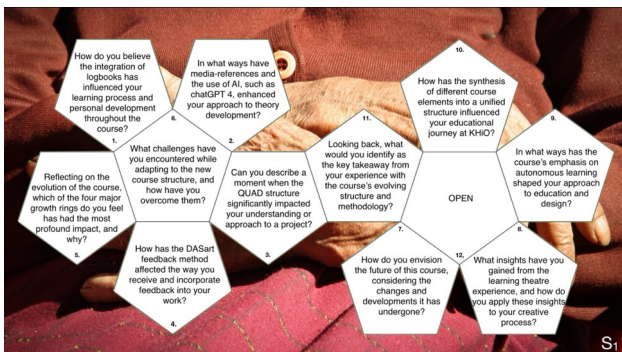
The pattern that you see here is the **conclusion** to the question how how to integrate the *rhythmic* upside of the previous course-structure, unto a weekly structure (with a beginning [ENTER] and an end [EXIT]). It addresses the *integration* of the learning outcomes, by asking the students to use the *paper-model you have in front of you*, as a system of *hinged* “post-it” notes (in a shape reminding a *sea-horse*). Then the blind-spot is taken into account by asking the students (and you) to mount the *paper-chain* into an *integrated* object: a polyhedron (here a dodecahedron, since it has 12 faces). In sum: 3 memory prompts



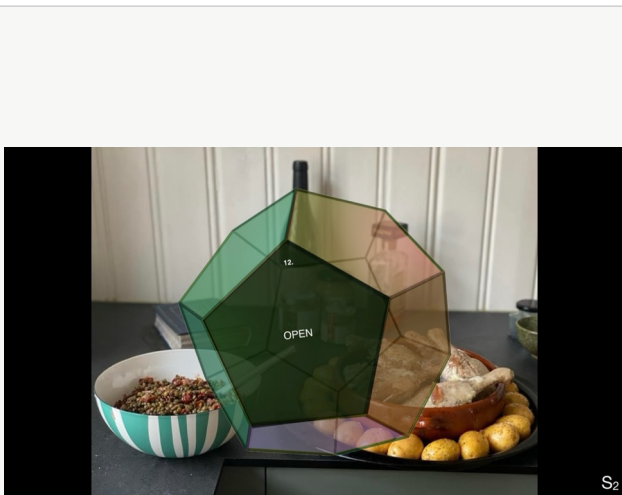
Here we return to the handout no 71 with the course breakdown, which I wrote just recently as a recap and a backdrop for the course evaluation this term, featuring the *extra workload* entailed by structural changes, if the premise should be that we learn from what is gained in the old, to implement it within the new. This is not controversial but I am sometimes wondering how well we deliver on this requirement, nevertheless. In this case I asked **Copilot** to reflect the text back to me. I gathered that if the machine had learned before the next prompt it would yield a better output from the next prompt, which was to generate **11** open questions for the course-evaluation.



These are the first generation of questions generated by **Copilot**. The rules we use in class for working with **AI** is that we do *not* use it as an oracle. Nor do we accept its premises and conclusions. We use it as a partner in *editorial* work, which requires some *method* at the user-end. The students are asked to argue for the choices they make as they process and make use of **AI** as an input. So, the workload is not less, but it moves discussions to a different place.

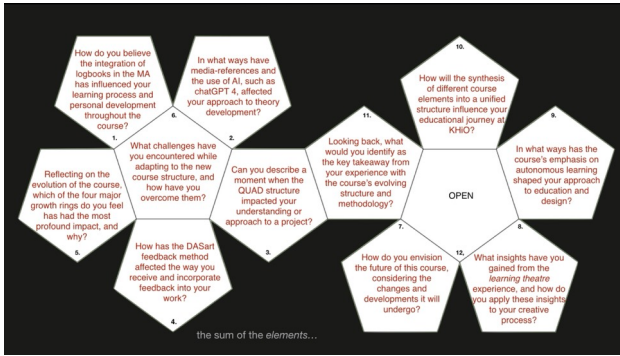


Here I use a *bi-floral* version of the 12-faced polyhedron (*dodecahedron*) foldout. I *superposed* them to a picture of *hands* suggesting: **a)** that folding the polyhedron requires a work of hands; **b)** responding to the questions is a manual activity; **c)** the contents of the questionnaire features the variety of *tasks* from which the students reap learning outcomes; **d)** the variety of errands that will hatch from doing this exercise. For instance, in the students are preparing a final presentation of the *logbooks* we keep and develop in the course: by responding to the interactive questionnaire, the students will also prime themselves to the task of presentation 12-13th June.



Learning theatre *between* the dramatic *and* anatomic theatre: a *semiotic* theatre on the backdrop of a truncated version of Jacques Lacan's psychoanalysis (€). Here we do *not only* have a *dodecahedron* in a mounted form, but we also have performed a **180° rotation** from the *hands* to the *work* of the hands: featuring an example of dinner in the closing phase of preparation. Here the students are invited to turn to their *studio*-courses, using the polyhedron as a *prism* (to reflect on their own work, in the light of the learning outcomes from the theory course [**NB!** this can never be taken for granted, since of learning is *time-local* and often linked to the class context, when the context changes it may appear to others that the students do not possess this knowledge, which is why this juncture is particularly important]). This is why the last flap of the dodecahedron is left *open*, so the students can respond to it, as they are completing the mounted polyhedron. And literally turn theoretical insights to the purposes and objectives of practical reflection. We did a session like this in class with the Clothing and Costume students: it is clearly a different/other sort of task.

blind-spots, rhythm and integration—distilling learning outcomes for a newly imposed course-structure



So, when I have here removed the backdrop with the hands, it is to look at **1)** the questions *as such*; **2)** how the arrangements could be used as fields in a questionnaire [pdf]; **3)** the contingencies that will emerge as the polyhedron is mounted. The last point does *not* address the consistency of the question (which **Copilot** is sure to check out), but the question *coherence* of the questions arising only as the polyhedron is mounted, and an “equator” is defined along **18** vertices with **9** new connections: that is, new in the sense that you have to have the ability to complete the dodecahedron in your mind to see them (which is not likely while answering). What we see here are the numbers **1** to **11** as *ordinal* numbers: ones used to indicated the order of succession of the questions. Which of course none *must* follow.

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 course?	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?
2, 11, 10	2. In what ways have media-references and the use of AI, such as chatGPT 4, affected your approach to theory development?	11. Looking back, what would you identify as the key takeaway from your experience with the course's evolving structure and methodology?	10. How will the synthesis of different course elements into a unified structure influence your educational journey at KHIO?
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?	8. What insights have you gained from the learning theatre experience, and how do you apply these insights to your creative process?
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 learning theatre 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 mps do you feel has had the most profound impact, and why?	8. How do you balance the integration of feedback with the use of the learning theatre 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?

...the sum of the elements...

Since the questions are numbered from **1** to **11**, we can anticipate which answers will connect when the polyhedron is mounted, if we devote separate attention to this. We do *not* preempt the answers, but we want the students to have the chance to intercept the *cogency* between the questions as they mount the polyhedron and explore the connections between their *own* answers. This type of emergent connection is called *contingency*: it emerges *alongside* and *touching* elements. They are *not* structurally conceived as an *ordered sequence*, but are found as an *emergent consequence*. Which is why what the students find around the *jagged* “equator”, is a number of **9** contingent relations. This number is *not* an ordinal number. It is a *cardinal* number.

TRIANGULATION

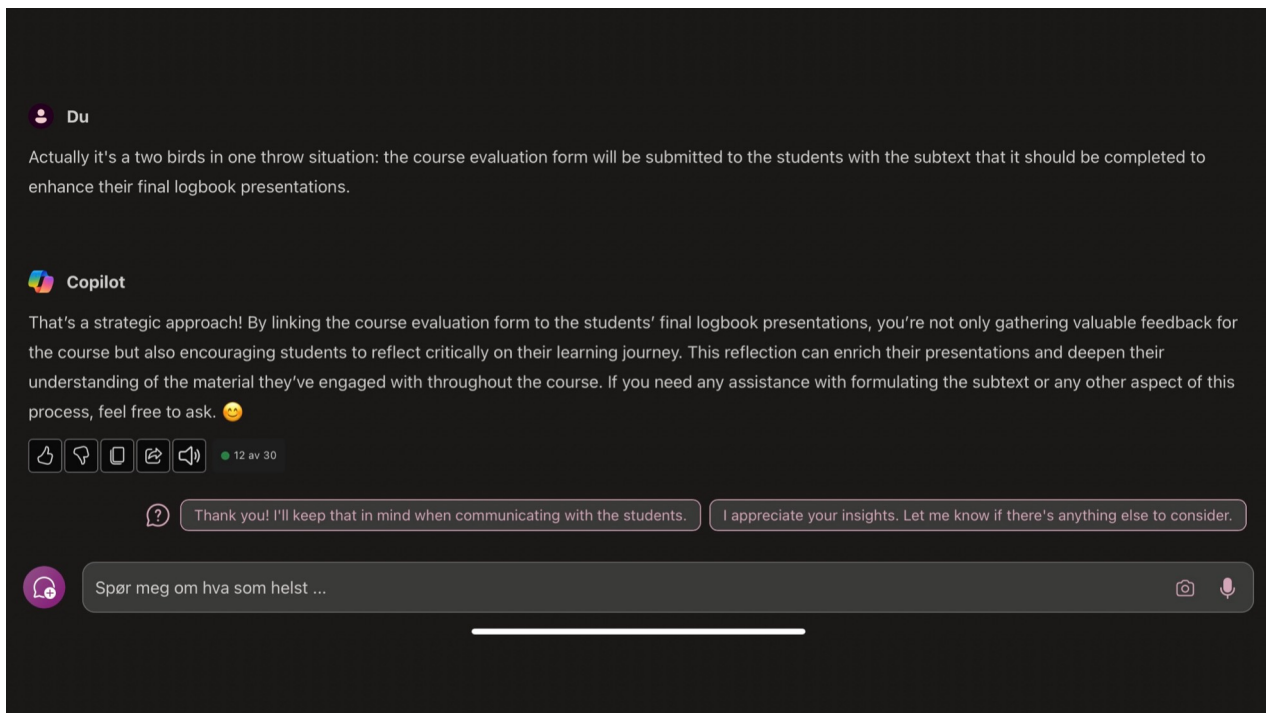
1, 10, 9	1. How has your perspective on personal growth and global thinking evolved since the beginning of the MA course?	10. In what ways have the developments throughout the MA approach changed your person and professional identity?	9. In what ways has the course's emphasis on autonomous learning shaped 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 understanding?	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?	8. How do you balance the integration of feedback with the use of the learning theatre and personal reflection to advanced your artistic practice?
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 learning theatre and personal reflection to advanced 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 learning theatre 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...

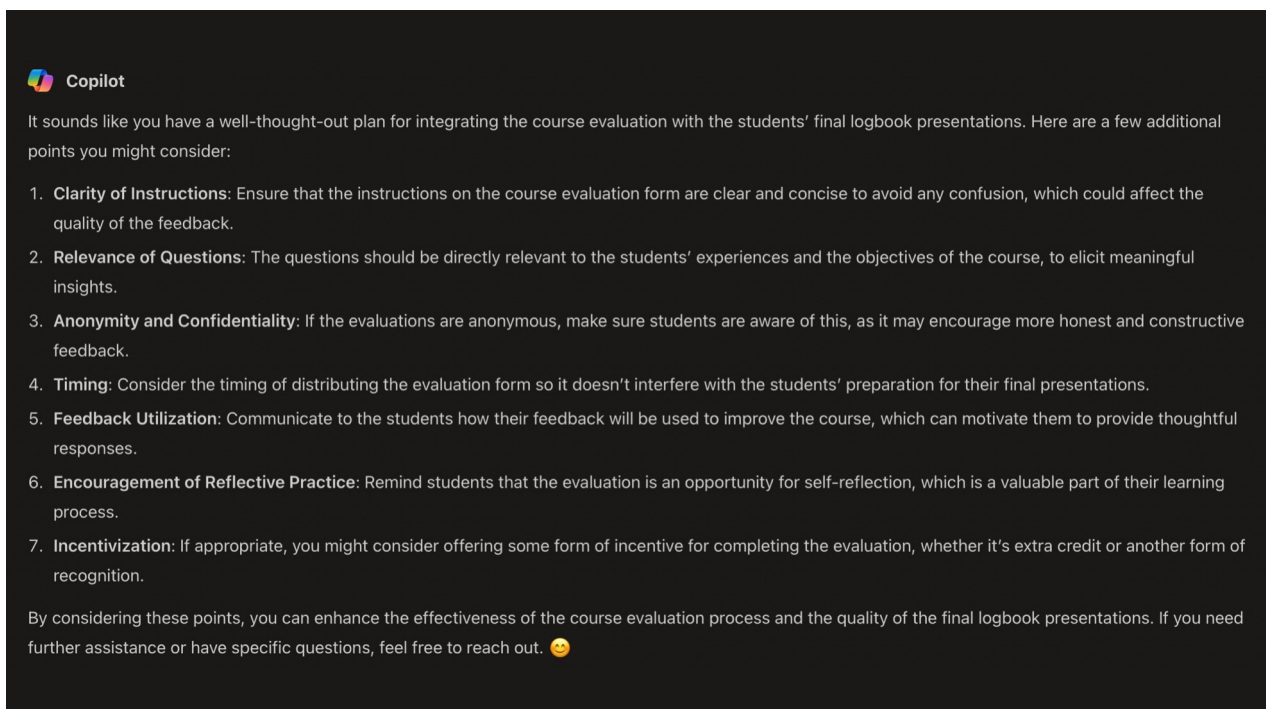
At this point **Copilot** was asked to triangulate the questions is numbered in the left column. Which it did. I discovered two tendencies in the way it works: **a)** a slight but distinctive tendency to approach more generic process/management language [resorting to a more general language model]; **b)** it did not understand that the numbered questions appearing several times were the same questions [which can be corrected by a better prompt]. What it did not understand is the notion of **QUADs** because I did not explain it fully. This is because the students know it very well, by my definition and their own practice, and—thinking of the students I found no need to explain it further—but this too can be minded when prompting. The red boxes indicate the questions in the *left* flower of this foldout. The blue indicate the *right* flower.



As it appears here. The relevance of this type of presentation in the theory course, is the semi-structured interview method that the students learn to do and apply in the first term curriculum of theory in MA1 (T₁). That is, the use of a structure organising questions in other as than a list, of the type that one generally finds in questionnaires. The **11** questions are **11** question in ordinal sequence, but they are also elements of a *pattern*—or, a *sum*—affording the freedom to move between and across the question, with some liberty. Which means that there is another (non-same) layer of contingency defining at this level. I am saying *non-same* because they are *not* completely different. They have the *cogency* of *resemblance*. So, we have moved from a sum of elements, to the elements of a sum. The kind of *holism* that derives from this needs not to be vague. In fact the triangulation of the questions; be it with **Copilot** or the students who decide on the response-order. In fact this holism is quite *analytical*.




I *recorded* the information that I planned the course evaluation to work in a such a way that completing it would *help* the students prepare for their final presentations in the course. The *replay* I received in return from **Copilot** was appreciating the strategic choice I had made. This is one of the less appreciated features of **Copilot**, in my usage: it has this nosy know-it-all tone, that seeks to prime the user to the notion that the **AI** has a mind of its own.



So, I pressed the button saying: “I appreciate your insights. Let me know if there is anything else to consider.” And then I got some quite relevant and useful reminders in return. A checklist. Some of them making it all the more relevant to go through the questionnaire and edit it once more, to correct for the criticisms that I have articulated here.

I just don’t appreciate the meta-lingo of AI being a person. For me it works as well to think of the prompts as stuff I *record* into the machine, and *replay* as the output that I receive in return. This is because I like to think of **Copilot** as an advanced multi-media system to support *editorial* processes that are in my care, responsibility and ethics.

 learning theatre

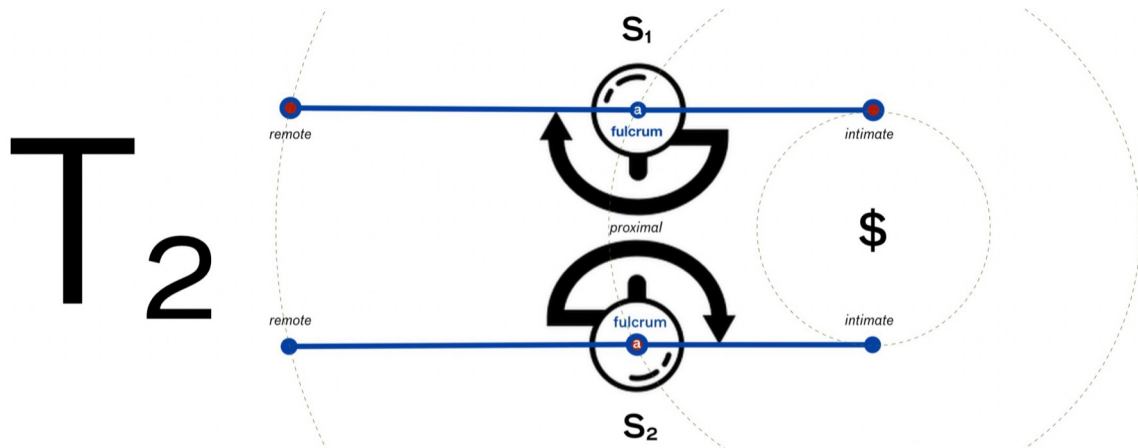
1. How do you believe the integration of *logbooks* in the MA has influenced your learning process and personal development throughout the course?
2. How have the interdisciplinary experiences within the MA program influenced your approach to moving from trouble to problem?
3. Can you describe a moment when your work 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 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 your 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 (the poetry of everyday life)?

So, these are the questions developed in the framework of the *Learning Theatre*. What is specifically meant by this is that the truncated version of Lacan's semiotics (called £ for convenience) is plugged into the course evaluation by separating carefully between the *signifier S₁* (the compound AI- and 2D paper-prototype) and the *signifier of the signifier S₂* (the mounted 3D polyhedron which is turned to reflective practice in the studio-courses, which is planned to take place in synergy with the specialisations Clothing and Costume Design, Graphic Design and Illustration, Interior Architecture and Furniture Design at different junctures: **1)** the shared logbook [i.e. in both the studio and theory courses]; **2)** the final presentations of logbooks in T2; **3)** the final theory course in the *beginning* of MA2 (**T₀**).

The SWIRL is a *signature* in circulation both inside and outside the learning theatre, which has been around since 2013. It makes it rather intuitive, what Lacan's notion of the split subject \$ is about: moving the SWIRL *bottom-up* we begin by asking when putting ourselves in a dynamic reception mode responding to work [our own or that of others]: **A)** What have we here? **B)** Where is it going/ moving? **C)** How far has it come in terms of what has already been achieved? We *didn't* catch that in the beginning, right? Having caught it we become blind in a new way: because now we see as though it were there since the beginning. Which might be an illusion: *in the sense that we are worlds unto ourselves and contain our own reality*. The learning theatre has its own tools, that work in synergy with the other tools that are brought in. This goes for the truncated semiotics of Lacan (£), and to the DASart feedback method that we have included as a method in the course, to develop the feedback methods we already had, in small groups called **QUADs**.



Here the two-flower copy of the dodecahedron-foldout is used to establish the connection between the theory explored here, and a usership involving clearly a *holistic assignment*. With the rectorate we are currently programming of a *walkabout* at KHiO, with a troupe of colleagues from the [National Library of Norway](http://www.khi.no). Here the foldout is used to approximate the architecture of the two buildings, not in terms of what they look like, but in terms of how they orient the *map-holder* (in space and on topics): the visitors will have each one one of these to make notes on. Then upon arrival in the rector's meeting room they will be asked to mount the polyhedron before we interact.



However, this is but an example of a rotation that needs *not* involve **AI** in any way. But it does involve a broader understanding of *rotation* which I call *hyper-dimensional* for a specific reason: that we are moving from a flat **2D** format of elements in an ordinal sequence, to a **3D** object. *Between* the two, something important happens, with some importance to moving and working in space with *mobile control-display units* (iPHONES and iPADS principally).

The intermedium between **2D** and **3D** is what French/American artist Marcel Duchamp called the **infrathin** (Fr. *inframince*). I have found it useful to include the infrathin into *another* between-space: that is, the space *between* the intimate *and* the remote. That is, the *proximal* space. With our digital usership we engage in transactions where we alternate between engaging in communication that happens *within* the control-display unit, *and* the intimate/remote.

Depending how we engage, and our history as users, our sense of space, time and orientation will be affected, and change us personally. If we want to assume an ethical *responsibility* for this, we have to hone and develop our *ability to respond*. This is perhaps the most important overall task of the learning theatre: to hone our ability of responding to the flowering (*anaptúxis*) in the dynamics between space of the *infrathin* (that is, students, teachers, professionals).

However, it is important that the *learning theatre* does *not* do everything: it is design related clearly, but does *not* proceed by simulation, substitution and erasure in relation to the practical fields we have in our education at KHIO and elsewhere. What it does is to propose a *framework*, a set of *tools* and a fund of *experience* to screen, intercept and frame materials from artistic practices, that otherwise would more often than not remain *hidden in plain sight*.

The basic setup of the learning theatre shown in the beginning of this *exposé* starts with an *operating table* and a *projection wall*: featuring an item as **S₁** (*operative intelligence*) and its projection as **S₂** (*distributive intelligence*). Then a first rotation happens as turn to the work of the hands with a set of distributed tasks (**S₁**) which with a second rotation is when the outcomes specific to the *learning theatre* is turned into a *lens* reflecting on *studio subjects* (**S₂**).

Then again, as we turn from the **2D** → **3D** transition (from the foldout and the polyhedron) to the question of how we operate in space (*distributive*) in the transition to what we want to do (*operative*), there is another hyper-dimensional rotation generated from digital usership in our material life-space. What happens in all of these hyper-dimensional rotations—**3** in all—is what in mathematics is called a *mapping* (which in a deep-psychological sense is *anaptúxis*).

At this point, the feedback used in the learning theatre hatches a sense in the participants of the kind of feedback they *need*. Which is a point of crystallisation of a project in becoming, moved from a diffuse notion of what it is and what it does. This is a major learning outcome from T₂, which is put to the test when the students are doing their final presentations of the logbooks before the summer vacations at the close of their first year of our MA-programme.

I recorded a request in **Copilot** for how to reference it in the **APA7th** reference style. I have also included the two passages in which it reflects back **handout n° 42** and explains **handout n° 71**. These are not included as substitutes to the originals, but rather to give an idea what they do to the originals, and the potential value they also can have in triangulating text contents of work in progress. *Thank you for your attention!*

APA7th reference to **Copilot**:

Microsoft. (2024). Microsoft Copilot (Version 1.0) [Mobile app]. App Store. <https://apps.apple.com/no/app/microsoft-copilot/id6472538445?l=nb>

Copilot explaining [no 42](#):

“The text you’ve shared delves into the conceptual framework of an art school, which is portrayed as both a scholarly institution and a refuge for creative exploration. It presents the art school as a space where the traditional dichotomy between art and academia is reconciled, allowing for a synthesis of intuitive and rational modes of learning.

Here’s a breakdown of the key concepts:

Art School as Refuge: The art school is seen as an “internal exile,” a place where artists can retreat from society to incubate and develop their artistic propositions before reintroducing them to the world.

Archival Coexistence: The archive serves as a metaphor for the art school, where one can either lose oneself in endless exploration or work towards the publication of new knowledge. This duality reflects the art school’s role as both a repository of knowledge and a crucible for new ideas.

Learning Theatre: This concept represents a pedagogical space where assumptions are lifted, and learning occurs through the performance of assignments. It evolves by making explicit practical instructions and viewing protocols, which are both contained in one space and one performance.

Conjoining Practice and Viewing: The learning theatre aims to merge practice (instructions) with theory (protocols), creating a dynamic transaction between production and reception. This process embodies space and fosters a consciousness that grows alongside the unconscious, resonating with psychoanalytic principles.

Contingency: The core of the learning theatre is the idea of contingency—practical instructions and viewing protocols are brought together, producing educational and liberating outcomes. Learning is generated not by optimizing these elements but by articulating them in ways that constrain and inform each other.

Entanglement: The learning process involves a collective effort, with rotating roles in the QUADs (groups of four) that facilitate presenting, supporting, critiquing, and prompting. This collective approach is further enhanced by incorporating elements of the DASart feedback method.

Presentation as Publication: In the learning theatre, presentations are treated as public acts, akin to publication. They are documented and referenced, with an emphasis on editorial practices that link writing with artistic practices.

AI in Editing: Artificial Intelligence, such as chatGPT, is used to edit rather than author content. The use of AI is carefully referenced, and its input is accounted for, following a methodology that emphasizes the superposition of instructions and protocols.

Reflective Practice: The learning theatre encourages a reflective practice that extends to all items with which a working relationship is initiated. This process involves identifying, deconstructing, contrasting, and ultimately maturing in the conception of the item.

In essence, the text outlines a holistic approach to art education that integrates practical and theoretical learning, encourages reflective practice, and utilises AI as a tool for editing and enhancing the learning experience. It suggests a model where art and knowledge coexist and inform each other within the unique space of the learning theatre.”

Copilot reflecting back [no 71](#):

“Reflecting on the text you’ve provided, it seems that the design department at KHiO is undergoing a significant restructuring of its first-year MA theory courses. The decision to move away from weekly theory sessions alongside studio courses is a notable change, aiming to reduce the workload and enhance learning outcomes. This shift is part of a 12-year evolution of the course, marked by four significant developments:

Logbooks: Introduced as a weekly habit for students, initially called BlackBooks, they are now to be shared across all MA courses, emphasizing personal ownership and adaptability to various course settings.

Media-References: With the integration of AI, such as chatGPT 4, into the curriculum, the focus has shifted towards using AI for editing and testing content rather than authoring it. Students are encouraged to include AI applications in their references and explore the use of APA7th style for non-traditional media items in their presentations.

QUADs: These trans-disciplinary groups were formed during the COVID-19 pandemic and function like morning meetings in a design bureau. They foster a collaborative environment where students rotate roles, engaging in presenting ideas, supporting research, critiquing, and applying a hands-on approach.

DASart Feedback Method: Elements from this method have been incorporated into QUAD presentations, allowing for interactive and verbal feedback. This method has enhanced the learning experience by creating a dynamic environment for feedback and interaction.

The text suggests that these elements have collectively contributed to the course's growth and development, likened to the growth rings of a tree trunk. The handout aims to assess whether these components can be synthesized into a unified structure that maximizes output with minimal effort, particularly as classes gain more autonomy.

The “learning theatre” concept introduced during the pandemic has also played a role in shaping the course, allowing students to learn by doing and preparing them for their theory exams by designing presentations tailored to their project needs.

Overall, the objective is to enable students to solicit the feedback they need by mid-June, when they present their logbooks to the entire MA staff. This involves taking responsibility for their needs, staging presentations that clarify these needs, and synthesizing their work in the logbook to tie together loose ends and gain fresh insights into their own work. The approach seeks to balance the need for structured guidance with the development of autonomous learning and self-discovery among students.”