

# **Rules as Tools**

*A dive into the world of the unexpected*

By Herman Kathle Ødegaard

## **Introduction**

Is possible to create a set of concrete rules that can increase creativity and help achieve surprising outcomes in my professional practice, design and art? In this essay I will dive into the world of unexpectations in art and design. I will discuss around how rules are used as a tool. How do we know when we are using intuition or instinct? How does habits drive our projects compared to intuition. What is the difference between a habit and a rule and how does the one influence the other? I will discuss this based on my own experiences, as well as other designers' intuition-based projects.

I use different tools in my practice, and what I usually mean by this word is a conceptual or not physical instrument that can expand the state of mind, increase skills, or lower the threshold to reach a goal. But when researching the word, it almost exclusively define it as a physical, often handheld instrument, which of course sometimes is accurate. For instance when physically making.

## **Group work - Finding synthesis**

For this theory project we were instructed to create a group within the three departments we are at MA2. After some back and forth we decided to be a furniture and interior architecture group, consisting of two Norwegians (Ali and me), and two Chinese persons (Chuan and Tie). We are four people with different interests within, and attitude to the subject design and art. Both in a cultural way, and with regard to our respective experience in the field. Ali and I have a background from commercial design schools, in Bergen and Oslo, respectively. While Tie and Chuan have attended architecture schools in China. We thought our different approaches to design and art would be beneficial to the group dynamic. Thus, group S was created.

For the first three weeks, we collectively created a game situation that involved looking back at old references that we have previously studied at Khio to tease out our synthesis for this text. With a new view and an outside understanding to the chronology, logic and contexts, this game allowed everyone in the group to see their own past work from new perspectives. The game worked as follows. We printed out one picture, word or sentence from any project we had previously done at Khio. By doing this we de-contextualized the elements, and it was ready to be consumed with new eyes. The elements were still the same, but, without some describing text above or below it could easily be added in a new context and still make sense. It was possible to read a narrative from the elements even

though the original context was removed, which was what we hoped for. My group pointed out that they associate my personality and my relevant content with three keywords: process, tools and intuition.

This way of playing while working intrigued me. I wanted to look more into creating situations by rules that includes conveniences, frameworks, elements and intuition, and it led to my synthesis and issue for this project.

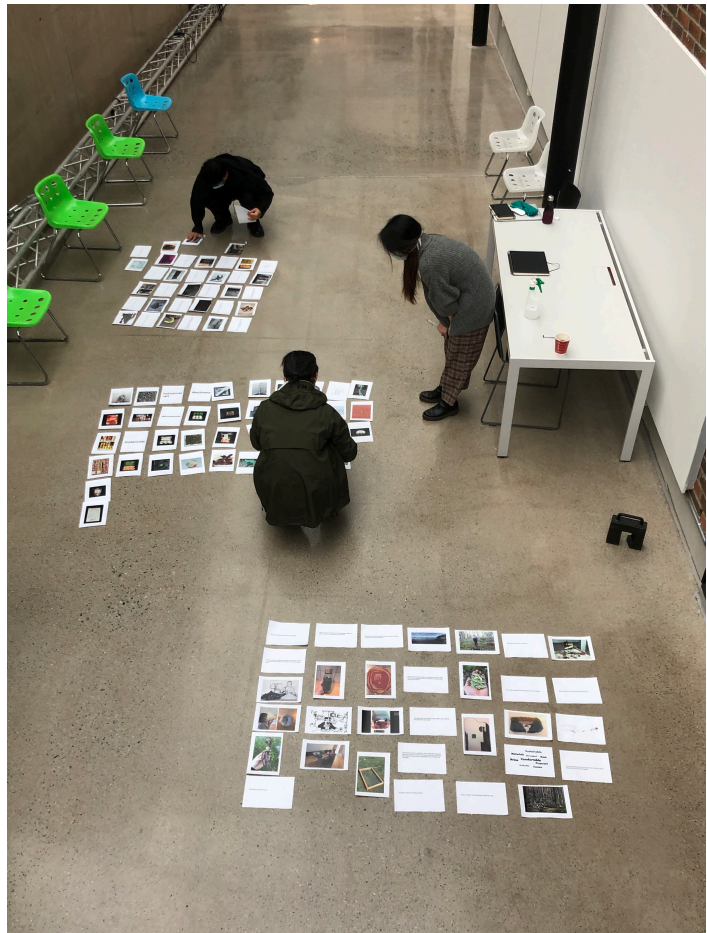
### **Oxymoron**

My first thought that comes to mind when thinking of how we live with rules is that they are most often used to control and predict how a series of actions will unfold. Searching for

something unexpected, which I am discussing in this text is, in my eyes, the exact opposite. We can call this an oxymoron, even though it mostly is used in the linguistic world. Oxymoron is a language figure in rhetoric that is about combining two contrasts. I want to look at different aspects of a creative process, and how one can in different ways collaborate with intuition and coincidence to achieve an unexpected result.

### **Me as a facilitator**

I usually have a desire to be surprised and explore new possibilities in design, techniques or methods. I want to use this theory project to facilitate my own creativity and efficiency. I do not believe that this synthesis should be selfish and written to benefit only me, so I will share my personal experience in my professional field, while with discussing relevant references. I want others to be able to benefit from the project. My artistic practice is about exploring and discovering materials and tools that the discoverer does not have exclusive rights to. What I mean by this is that I as a designer want to find methods and tools that others in the same profession or not, can use and thus expand the user area on



*Figure 1. When the exercise was unfolded in Group S.  
Private picture from the author.*

a larger scale than what I had managed to do by my self. That is the way I see the beneficial aspects of working with process, and not a shiny result. I believe that a part of a process can be a result in itself. During my time at Khio, I have in my subconscious worked a lot with process, and also tools in a process. Tools for how to move in the forest and tools for how to color through solid wood, to mention some. I will get back to these projects later. I therefore want to place myself as a facilitator in the design and art profession.

### **Technical nerd**

Craftsmanship is a big part of my passion and it has been clarified well after looking at previous work done at Khio. I am obviously a little technically nerdy, without knowing it before. I like to see and learn how processes, techniques and machines work. I have done that since I was a young boy. Building "meaningless" machines where the goal was basically to postpone a consequence. That has always triggered me. Not only pointless machines, of course, but since I was not in the need of the machines to do solve a critical issue, it was better in my head to make a machine without meaning than to make nothing. At a later age, I have started designing tools that I have actually needed there and then. Both physical, and conceptual.

### **Creative block**

Much of my drive in the profession is to create new things and challenge myself in the creative. Sometimes it is easier than others, and sometimes I am keep spinning in the same track. It can be compared to walking outside in the city space. If you really want to discover new places and move in another way, it can be hard not to let the subconsciousness lead you into places you have been before, or some mainstream spaces. Guy Debord, is the architect behind the concept Theory of *dérive* presented in the book *Internationale Situationniste #2* (Debord, 1958 s. 62-66), which is about exploring the urban space's terrain, discovering new places, or new ways of moving. Emotional disorientation. A journey without a geographical destination goal. «They leave behind their relations, work, and any other activities, and let themselves be drawn by whatever catches their interest and then experience the encounters they find there» Luke Holland says in his written summary of Theory of *Dérive* (Holland, 2014). By using this concept, people could now let the nature or other surroundings guide them throughout the city space. The city consumer must still make own decisions about how to move, but the concept helps us discuss with our inner self how to focus and use it as a tool.



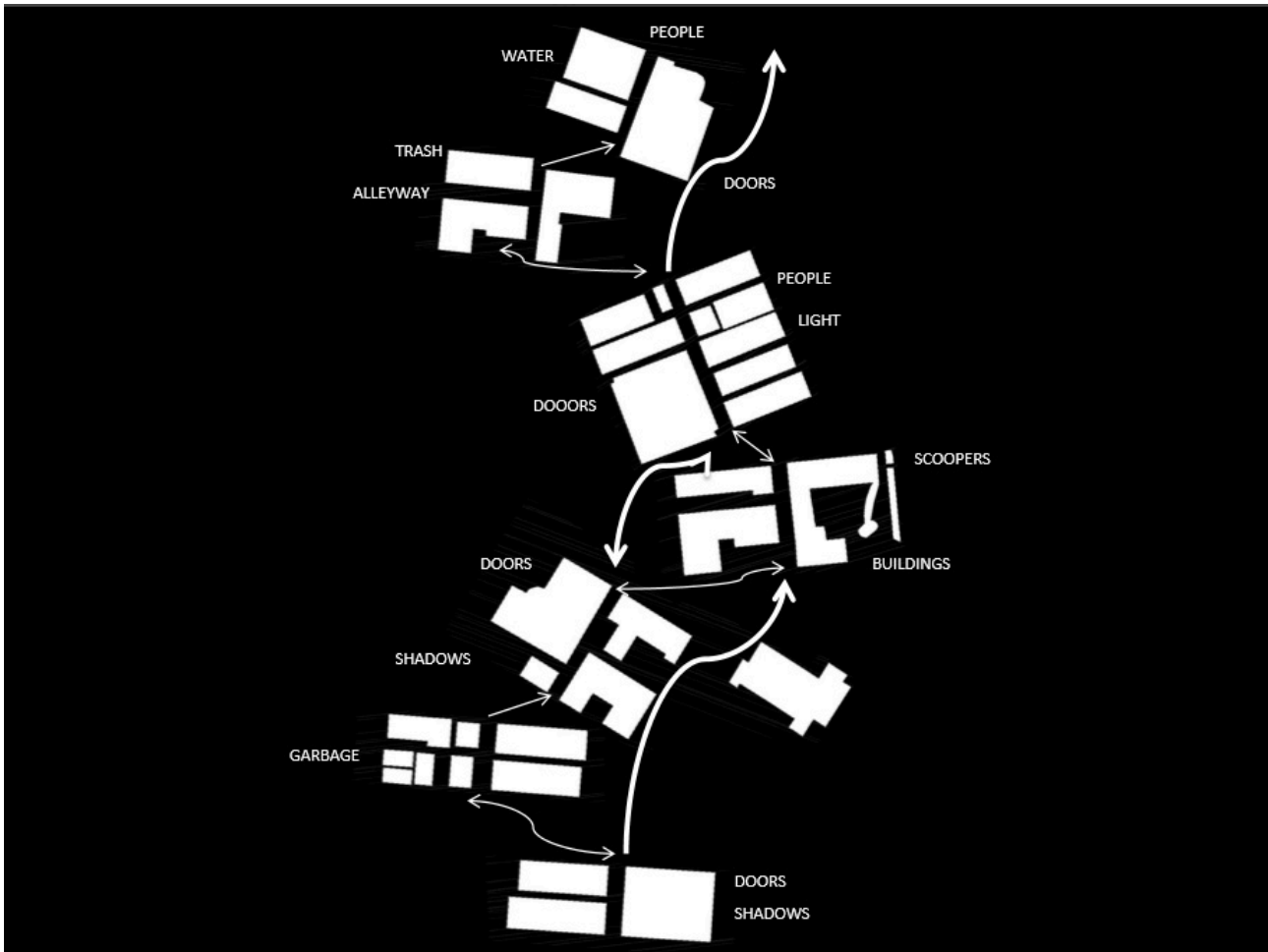


Figure 2. *The Naked City*. Debord, G and Jorn, A (1957)  
<https://thearchiologist.com/article/theory-of-the-derive>

My point of comparing being stuck in a creative process to Debord's *Theory of dérive* is to fairly introduce a comparable issue to mine in this essay. It is about using your intuition, and to make decisions consecutively in a process. Holland also says «If I know that a place I do not like to go by is one way and something visually interesting or important to me is the other way then I will naturally choose to walk the latter». To bring the action of *Dérive* to life by reading Debord's book might be demanding in the start. One must «go to the place without an ultimate motive, clear your mind of subjections and judgments to your surroundings» writes Maria Flores in her article *Theory of Derive* (Flores, 2016). I think this can be hard to achieve for a beginner. Fortunate if you are of the impatient kind, and want to access the concept of *Dérive*, Babak Fakhamzadeh has created an application for smartphones called *Dérive* (Fakhamzadeh, 2012). What it does is to simplify the game, and includes a deck of virtual cards with different actions the audience is encouraged to

practice. For instance «walk to the nearest intersection», or «follow a red bicycle» which is excerpts from the app.

I think there is a a major difference in these two types of games. One cause the audience to work on the mindset in an environment, by not giving any answers nor direct tasks. Or any rights and wrongs. Working like this, you train your intuition, or you gut feeling to what feels right to do at that moment. The other has a limited number of different actions, which means that you can run out, and the game creator either has to update, and create more cards, or the concept can slowly die out. You will not increase your intuition in the same way, since the actions written on the cards does not let you use your imagination. The advantageous part of this is that it makes the game accessible for a bigger audience, since it has a narrower layer of understanding. If I were to compare my way of practicing to the paragraph *Theory of Dérive* in *Internationale Situationniste* #2 (Debord, 2014 s. 62-66), or the smartphone app *Dérive* (Fakhamzadeh, 2012), I would choose the app. I am moving more and more over to the other category, and that is my goal as well. It is easy for me to follow binary rules, but being more poetic, or use rules that is not clear can be a challenge. The reason might be my earlier university, AHO, where it was more like a right and wrong answers to design than here at Khio. At AHO the rules was more about restricting the design process and use rules in that sense.

I personally did a project with IDEO last year, where my issue was to promote people to «get lost» in the woods. I created a small set with rules, comparable to the *Dérive* app, where one of them read «use all the fallen trees as arrows». In this way I let the hike and the movement be totally up to nature if the audience chooses to obey the written rule. I went out and explored it a bunch of times. One of the most intriguing hikes was the day after a storm. There was a lot of fallen trees that day, and the tracking of my trip could easily show that. The downside of this concept is like I mentioned in the rule game



Figure 3. Screenshot from authors phone, while using the «Dérive» application. Downloaded from App store.

application by Fakhamzadeh, it is binary, and the outcomes is not endless. You will have an expectation of what you will achieve (a coincidental hike, guided by the nature), but it will

always end up being a hike. On the other hand, if the rules was more of a mentally setting like in *Theory of Dérive*, the outcome could result in an accommodation in the woods, for instance.

We now have looked into two different aspects of how tools might exist, and how they can be used. I see one of them as wide and I expect that some might see it as a bit unavailable, but has infinite lifetime and opportunities, and the other one is a bit narrow and too binary, but has a low threshold of using since the actions is clear and do not require your mind to be creative.



Figure 4. Screenshot from authors phone, while using the «Oblique Strategies» application. Downloaded from App store.

If we look into the paper card based method *Oblique Strategies* by Brian Eno and Peter Schmidt(1975), I think we might have something that is in between. This deck of cards, which you can buy as a physical object, as an application for smart phones, or use online are used to break out of a creative bar with a challenging rule. Each card has a suggestion, aphorism or remark to do the intended purpose. Since Brian Eno was a musician himself, some of the content in the cards are specific to musicians. Some examples of what the cards can contain is following: «Use an old idea», «state the problem in words as clearly as possible», or «ask your body» which is excerpts from the app *Oblique Strategies* (Eno and Schmidt, 1975. The app is developed by Ziga Porenta, 2018). The tasks is often clear and easy to understand, but it might take some work and patiens to make them be an answer to your issue.

If we are using them in an openly way, after some training This exercise can be really valuable to creative people, or people that maybe does not see themselves as creative. If you are doing a project, in the

conceptual phase and you get a bit stuck, or you just want an unpredictable aspect in your project, I think this tool can be favorable. It is a guideline in itself but it does not have the answer. The audience need to use their intuition on how to solve the task in front of them, with a new viewing point from the cards.

I think when one is doing a project individually, it is easy to get a bit stuck in the same track, and when the same mindset and creative ideas are circulating it can at some point stop. Only by introducing an open sentence, that basically is not even directly related to the issue you are facing, you put the mind in another track. This is hard to achieve without any tools from outside your head. Here we are trying to solve an issue with combining an outside sentence, you can not control, and how your intuition want to solve this.

I will not call intuition a tool per se, but a method. When connecting intuition with another factor, that is a tool, like I mentioned in the paragraph above. An issue can in a way be seen as a rule. If you want to solve a problem, your project says that it is mandatory for you as a designer to solve this problem for you to success, and then a rule is created. This kind of rule on the other hand is what I see as a restriction, and not a tool to be creative. It is there to narrow the field, not to open. Like the diamond structure we discussed with Theodor Barth, on a Monday meeting we had in group S. We start out a project with an open mind, here it can be beneficial to use rules that teases out a theme or an issue for the project, like we did in group S at the start of this project. After finding a topic, it can be good to use some kind of rules in the more restrictive way to reduce all the ways the project can lead to and to narrow the topic down.

### **Rules to increase or decrease opportunities**

When we look at rules in design we have a lot of variations, but so far in this essay, I will divide them into two groups.

1. Rules that encourage and plays up to coincidences and unexpected results, and let us as designers ally with chance like in for instance *Oblique Strategies* (Eno and Schmidt, 1975) and *Theory of Dérive* (Debord, 1958).
2. Rules that tells us what one has to do to sell and create attractive objects that might be accepted on the commercial market. For instance never mix brown and black color or a the perfect angle for a back of chair is 100 degrees which is personally experiences from AHO. These might help some designers make things that seems right, but the aspect of exploration can become narrow. You only have to step outside of Khio and cross a small

bridge with a lot of locks on it, to enter the world of commercial design. I am talking about AHO, where I studied for three years before joining what some people calls «the dark side».

In my experience, one does not learn how to use ignorance or mystery in a process in the commercial world. The further you can look into the future and predict of your project, the better. It is like they do not have time or energy to waste on projects that does not turn out the way they planned. This is again, personally experiences from AHO. In other words, the students are learned to be wrong if they get surprised by the outcome. Its mandatory to prove that your planned product is something the world needs, or that you can with your product create a need. If something goes wrong while making a prototype at AHO, it is seen as an error, while at Khio we will call it a narrative. It seems to me like lack of truth in the object and lack of letting the audience in the process.

Tom Sachs is an American contemporary sculptor best known for his recreations of modern icons. Isak Wisløff, teacher at Khio was Sachs earlier assistent. At the start of a prototype course we had with Maziar this fall, Wisløff presented some work he had done with Sachs. Specifically the *Apollo LEM* (Sachs 2017). *Apollo LEM* is a recreation of the moon landing vessel Apollo Lunar Module, pronounced Apollo LEM cause of the earlier name Lunar Excursion Module (LEM). The recreation is made from steel and plywood, mostly. Wisløff presented with some private pictures from the making process, and showed us some close-up from a series of errors in this project. He told us it was important to Sachs not to start over again or cover up the mistakes, and that the errors was a part of the artwork's narrativ.



At Khio it is a more curious nature to design and art, the way I see it. Curious in the form of exploiting unknown

Figure 5. *Apollo LEM* exhibited (2007)  
<https://www.tomsachs.org/work/apollo-lem>

ares. What will happen if-ways of seeing the field. It is more accepted to move into a room without knowing what's around the next corner. By doing this you do not just seek surprises, you also build your project while working consecutively, which can lead to a great project.

In a course we had with Sigurd Strøm at Khio, the previous course before this one, we started out doing whatever we wanted to. I did a lot of material tests, and the starting point was extremely wide. After deciding the theme, I needed to narrow it down, to actually be able to get somewhere in the project. After finding out I wanted to stain wood, and this was my goal on all causes, I tested out different wood, and different techniques, but if I wanted to stand a chance in achieving my goal, I needed to narrow down the areas of seeking. I therefore made a rule that I only was allowed myself to use birch as the material and vacuum as the technique. I still had a lot of decisions to make, for instance, how big piece of wood is possible to stain, what kind of color is best to use, and for how long does it need to be in the vacuum chamber? After succeeding with staining wood Sigurd asked me: «Do you want to call the patent office, so you own the idea of using vacuum to stain solid birch?». It made me think, and this is where I decided that I would rather facilitate the idea, and see what kind of creative outcomes that will develop, than earning some money.



*Figure 6. Stained birch in green and red, then wood turned to a pedestal (2020)  
Private picture from author.*

### **Argue before creating**

I don't want the reader of this text to get the impression that I underestimate all commercial designers. In some way I too am a, or at least in the future, want to be at some level a commercial designer. At some point I need to make a living out of my profession, but that does not necessarily mean to do something that does not intrigue me. I hope and think it is possible to contribute to the commercial market, without obeying to the restrictive rules that the big companies are making. The production house *Elementa* is a good example on a brand, which is making objects for the commercial market, but still having values that benefits the artistic aspect, and the founders can



proudly present their work without feeling guilty for contributing to overproducing. For instance their project *The Molecular Ballet* (Elementa and Studio ^O^, 2017).

«The Molecular Ballet» (Elementa and Studio ^O^, 2017) is a creation of a new symbol language. Based on 256 collages called «tots», created by anonymous artists, designers, architects and others. The project has a three staged creative process. It starts with a short statement, and this turns into a collage. This collage with the statement is what they call tots. These tots can be the starting point, and inspiration both I form and expression, but also in a conceptual and core values in a project. «There is a dual nature to the outcome. One that is based on a symbolic statement and the other on a material function. The unseen and seen world becomes an alchemical agent. In that way we create what we call rules of work. One result could be an object, another a dance.» - Nikolai Aurebekk Handeland (2017).

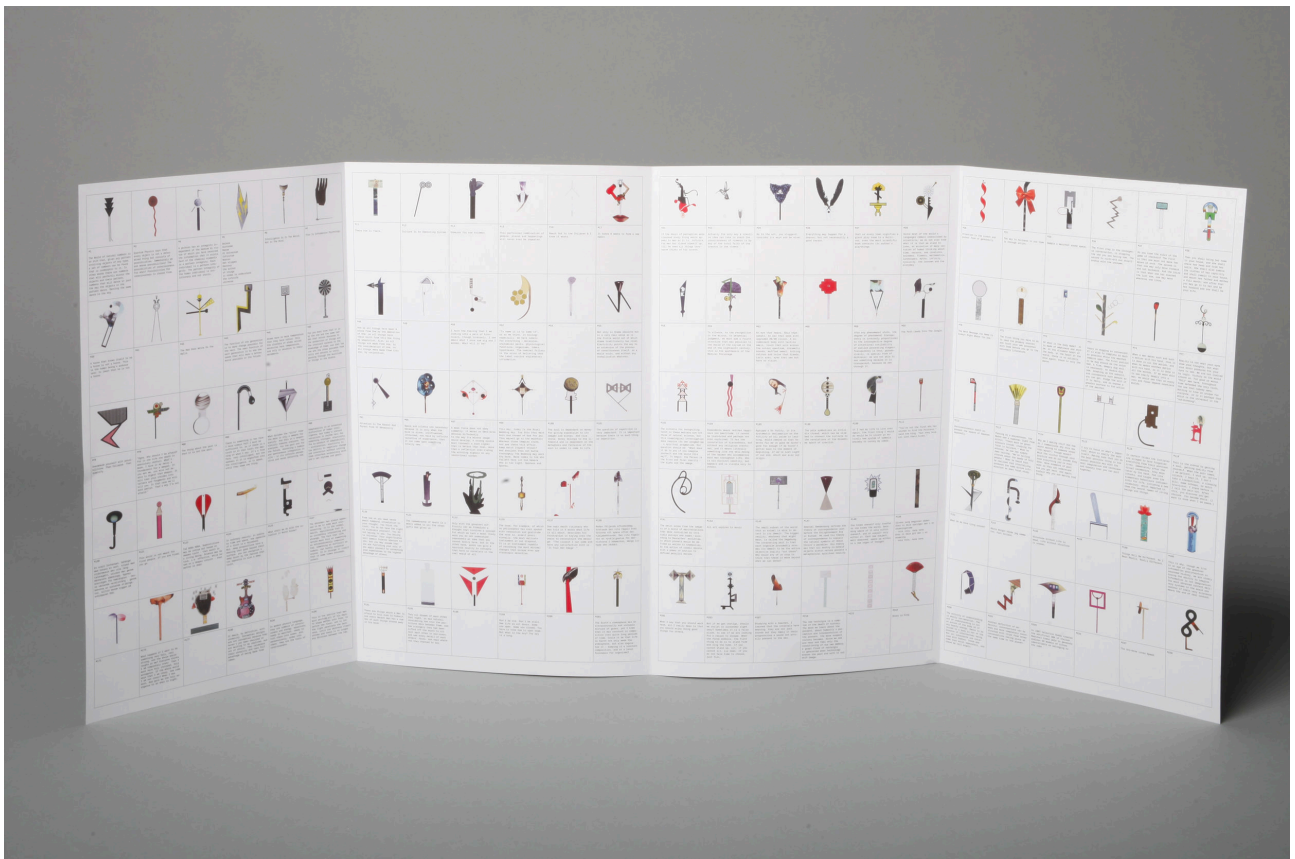


Figure 7. Elementa's map over all their tots (collages).  
<http://www.elementa.no/art/derive-93nat>

I think this way of working is interesting. If one start a creative process with a statement and a collage created out of this statement from cut outs from magazines etc, you have something unexpected to get you going. These collages and statement is kind of a rule to follow, and it would be interesting to try creating an object with this as a starting point. I

have a habitual way of working, like the most creators I know. Either you work with a clear plan, or with no plan, or something in between, but there is often a habit there which can be hard to detach from. What my interpretation of what the frameworks or rules in this project can lead to, is that the creator will embody truth or meaning by thinking and in a way arguing before making. I think the final outcome will be characterized by this in a positive way. You can still use your intuition and make spontaneously, the difference is that you have some frameworks to be creative within, and these frameworks is a guarantee that the designer personally will connect the outcome with the starting statement which often is something more important than just adding products to the world. They have even made a deck of cards, comparable to *Oblique strategies* (Eno and Schmidt, 1975), that includes 64 cards with these totes on them. It says on their web shop that the card shall help you "access your deep inner imaginative resources by means of association, or invent your own games and cabals.» Is the description of the cards on Elementa's webshop.

### **Straight line process**

«Vertical Horizon» is an art project done by artists Laurent Tixador and Abraham Poincheval in 2008. In this fantastic exploration the artists moved from A to B with one rule to follow. They were only allowed to move in a straight line. Meaning every obstacle they met on the way, they had to pass go through, over or under. Not around. When they met on a building they informed about the project, and asked if they might pass through it. If they were in need of any physical tools, they had to make that on their own. At one point they ran into a skyscraper, and instead of going through the building, they decided to travel over it.

This is what I call jumping into a project without knowing what will be on the other side, or what will even be on the road. What I personally really enjoy about this project is that their method and process is familiar to what I have seen before in the design and art practice, but the context and field is something new to me. The process of «learning by doing» - John Dewey is an old phrase and concept is taken to a new level.

It is unique that they are literally on an exploration outside. Their surroundings will change while the time and artists are moving. While reading the documentation of this artwork I noticed that the aspect of time is not listed. Since I have been studying at AHO for three years and Khio for only 1,5 years, I am still set on making sense out of thing. Sometimes



that's a good trait, but for instance when I consume artworks, or being an audience in a documentation of an artwork it can raise issues for me. I got hung up in why the time aspect wasn't listed. After meeting Theodor Barth randomly at school I felt the urge to share this issue with him. He suggested that since it is not listed it probably is not important to the artists to let the audience to know. Maybe they like to think that the audience has their own interpretation of the time. Some might think they have been out for 2 weeks, and some 2 years, that's up to the consumer.



*Figure 8. The artists at the top of the sky scraper, where they in a fact got arrested.*  
[https://www.pca-stream.com/public\\_data/cover/articles/1484241013/16-9/2048/tixadorpointcheval\\_horizonsverticaux.jpg](https://www.pca-stream.com/public_data/cover/articles/1484241013/16-9/2048/tixadorpointcheval_horizonsverticaux.jpg)

When curating an exhibition, writing an essay or documenting an artistic process, it is up to the artist what to include and let the audience know. When I am writing this essay I have chosen a topic and an issue to discuss, and I use references that I feel represent and can be compared in my text. There will be other references out there in the world that another author would use and I am not, but one person can only have a certain amount of references. Therefore it's a good thing we got split into a group, so that we can share information that we think might be relevant for co students. After involving Theodor Barth in my plan for the essay, he also had some good inputs on artists and designers to check out for further references.

Another unique aspect of this project is that the artists are determined that they shall only move in a straight vertical line. In this way they are setting themselves in a position where they need to obey the given rule. When faced with an obstacle in the creative process,

one can work around it, or do as these artists and work through it and learn from it. When we choose to go around a problem we are in a way dodging it, and that does not

necessarily increase our skill to deal with equal problems at a later point. But if we choose to work our way through the problem, we might increase our skill to know how to handle in a comparable situation later.



*Figure 9. This is a pressure cooker I made to fit my need at that point. Private picture from author.*

I can relate to the *Vertical Horizon* (Tixador and Poincheval, 2008), with the project I did on staining solid birch. I am not a big researcher and reader, so I used most of my time exploring techniques, mediums and elements. Since my goal, compared to Poincheval and Tixador's goal is something unusual, it did not exist physical tools to fulfill my needs when I

needed them, so on the road to

my goal I either needed to decompose some already existing tools, or make tools that answered to my need from scratch. I used intuition to make the tools, and used my surroundings as inspiration and materials. After achieving my goal, and when the course came to an end, I talk with the tutor, Sigurd Strøm, about my project with all the «final» objects, and the bespoke tools in front of us, and we agreed on one thing. That the tools definitely deserved to be a part of an exhibition, not only the intended outcome. In this way I shine light on the narrative and my exploration in the project, like Laurent Tixador and Abraham Poincheval. I think it is interesting that after doing project where I

thought the outcome would without doubt be the obvious thing to present, it was not. I had not focused on the aesthetics in the tools to be presented, but the expression from



*Figure 10. The exhibition where I exhibit the tools I made throughout the project. Private picture from author.*

only caring about function is apparently an interesting look. This gave me inspiration to make the pedestals to the tools from the stained wood. Much like I made the tools I tried to recreate the rule of not thinking about the aesthetics while making them. At least not the expression in the three dimensional form. When I glued together different pieces of stained wood, and then wood turned them, with only focusing on the surface pattern, the 3D form was out of my control.

*Douglas Fir Chairs and Stools* (Lamb, 2020) is a project where Max Lamb made four chairs and stools with one rule set for him self, and that was to only use a single length of 12,7cm (5 inches) Douglas fir wood. This resulted in a carefully planned process and the expression of all of the chairs carry the feeling of that they are made with excess wood. The pattern and characteristics are really playing a big role as well.

### **Rules to break up habits**

I am discussing a lot around the theme of rules in creative situations, also in everyday life, and how we might use rules to ally with chance. In my mind it is in a way a bit ironic that we use rules to break out of a habitual pattern, or use them in a hope of surprising oneself. We have a lot of habits that we live by every day. And some of the habits are even to obey rules. Rules in the sense that someone beyond us, bureaucratically, has decided. These rules are often introduced to avoid for instance criminal actions. But without rules, the actions wouldn't been criminal. Rules often tells us what not to do. I think that it is a difference between how we use rules creative and governmental rules. The creative rules often guides us towards what to do, not the opposite. We live with our habits as it fits us, if possible. A habit appears occasional, not everyday. We make a habit on our own, and includes it to be a part of our life, but not necessarily our every day life. Rules on the other hand is not something we have created for us selves over time, rules is a power from the outside, kind of forcing us to do or not do an action. This might be why rules can help us break out of habits.

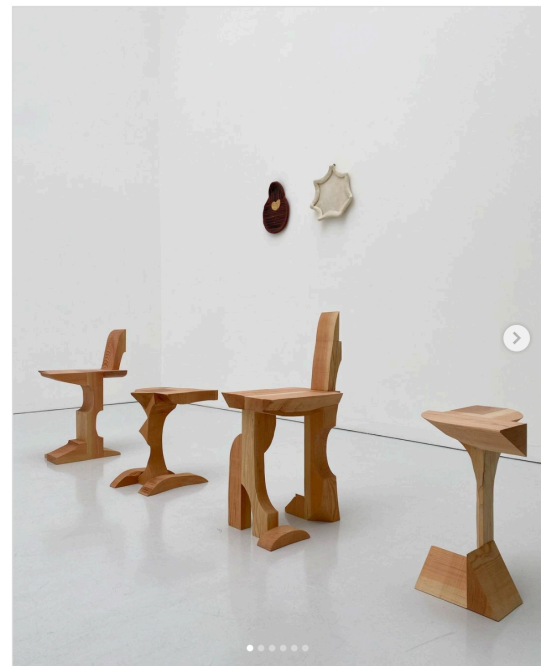


Figure 11. The chairs Max Lamb made in 2020.

<https://www.instagram.com/p/ClanyLBFdbD/?fbclid=IwAR0OZI2ZJ314JK0mseZLKbz9bk977TrgJGCc4nsDHjJmkPdH8sL0iyFtiw>

I wrote an essay on how the corona virus affected us in the spring 2020, and in that text I raised my concern in this topic. What happens in a total lockdown? It was a frustrating time while it also was interesting to follow how the new rules and restrictions messed with peoples habits. All of a sudden people had absolutely no idea how much toiled paper they would need for the next weeks, probably because it is a part of our habit to buy that, for instance, one time a week. But when we fear that the grocery stores can be closed down, and our primal needs no longer will be fulfilled, our instinct wakes up, and people found new interests in they everyday life. I started to make essential pine needle oil, for instance. My everyday life was in the workshop at school, but that was no longer available and I needed to get creative expiration. These rules dug out some interests because they did not let me follow my habits.

### **Instinct or intuition?**

Rules are in a way like instincts to human beings. It is a power we have to learn how to control and live with, while habits are more like intuitions. We increase the feeling of what we think is good and bad, and try with our throughout life experience to create a set of habits that makes us better at our profession, and all around for that matter. Much like intuition.

When using intuition, I get a feeling of what is good, and what is not, and I make a decision out of that. Sometimes it fails, and sometimes it do not. Sometimes I also use instinct, but this is, for me, harder to explain how I use. What is the different between intuition and instinct when designing?

The reason I think its relevant to discuss the difference between intuition and instinct is because I think there is a difference, and I think we use both when we are using our creativity. Knowing on what basis and which feelings we are designing from, is important. Intuition and instincts are also in a way methods. They are methods that comes from our head, and one of them can increase in skill by training it. I am talking about intuition.

«Intuition or a gut-feeling is an understanding or knowing of a situation without specific data or evidence at the time; analytic reasoning is not part of the intuitive process. Instinct is an innate, hardwired tendency.» Writes Richard Killon in his article *Intuition? Instinct? Gut feeling?* (Killon, 2017). We are born with instinct, and intuition is something that evolve with us, individually throughout life.



I am using intuition and instinct in my design practice, and I am aware of the intuition. But when I use instinct is still unclear for me. I relate the word instinct to the word needs or being in need of. So when we are creating with the main goal of surviving, for instance, I think we are creating/designing instinctively. I have now studied in 4 and a half years, and therefor trained my intuition for that long, at least professionally. If I where to be stuck on an island, I would have to follow to my instincts, and try to survive by letting my experienced intuition fulfill my needs. So maybe designing instinctively might die out slowly, since apparently all of our needs has at some point been fulfilled.

I discussed these differences with Patrick Grung, teacher at Khio. He claimed that every time he saw a picture of Donald Trump, he got the urge to get physical, and angry. He stated that this was instinctively. I understood his concern, but I think it seems like intuition, not instinct. Patrick's reaction is hopefully because of Trump's political meanings, and not because of his looks. Therefor its something Patrick has learned while following American politics. If one feel the urge to get physical violent before knowing what's inside the other persons head, I'll call that instinct.

In the film *The square* (Östlund, 2017), there's a scene where a fancy dinner party with museum donor billionaires finds place. The actor Terry Notary enters the dinner party in the character of an ape. He moves on all four and catches everybody's attention. People are laughing and entertained, apparently in a positive way. There are 300 extras in the room, and the director wanted Notary to rehearse with them before shooting. But Notary would rather go in there without a plan. He wanted to act on their reactions. Instinctively and by intuition. In the start people where smiling and laughing, but after a while Notary in his ape character approached a guy he is calling the «alpha male in the group» in an interview with *LA Times* (Kelley, 2018), and terrorized him. Putting his finger in his ear, punching his glass with water out of his hand, totally without signs of irony or humanity. Since the cast didn't plan the scene, all of the reactions are real, and you can hear and see that all the extras are freezing, and no one are enjoying the acting performance anymore. The so called «alpha male» are trying hard to answer with body language, and trying to act cool, but after understanding that Notary won't break character, he feels the need to leave the set.

I think this is a great scene that really shows instinct and intuition in a performative art piece. The artist are trying to provoke, by acting like another species. I can imagine the first reaction of the people being a bit more paranoid if it was a real ape entering their dinner party. Since we can not relate to apes in the same way as we relate to human beings, and that might instinctively scare us. Once they understand that this performer won't let the fact that people being terrified stop him from performing, people freezes instead of freaking out. It is more common to see art that influence our instincts than design that influence our instincts. I think that might be because the art world is more about provoking and the design world is more about pleasuring. There might more instinctively feelings involved in getting provoked than being pleased

## **Conclusion**

I started writing this essay without knowing much about the topic, or where I was going with it. Two weeks and seven thousand refined words later I have a lot of insight in the world of intentions, chance and rules. It is early to draw a conclusion without having done a practical part, but I think frameworks, habits and indirect rules we do not necessarily think of as rules has a big part of our process, wether we are aware of it or not. It is now time for me to look into the issue I am discussing and how it has developed throughout the essay. The text has a dual content. When we look at the references I have chosen to use and the way they are affecting people and their tendency of breaking up their habits, I belive it is room for some guidelines and helping tools in the design world as well. After looking at third part projects and experiences I have learned a lot, and after having a discussion between me and the paper. Like I have mentioned before, I am not a big writer, but this theory project has made me realize that you can in a fact develop your skill of reflection and increase knowledge within a theme with only writing and researching. I have been told this before, but I have never experienced it on this level. I raised a lot of questions in the start of this essay, but my main quest was to dive into the world of unexpectations, and I feel that after using my professional experience to discuss and around third part projects and my own private projects, I have succeeded to write an essay that show my development in the theme and that hopefully can be useful to others as well. One of my goals was to conclude wether it is favorable to use a set of rules to increase creativity and let an outer power to steer your project. I have discussed this topic and compared my own experience to others, and I have learned that I value to use different rules if they aren't too binary. What I mean by this is, rules that open up for a dialogue between you as the artist, and the issue you are facing. For instance, when

Elementa had their statement, and used magazines and other physical sources to create collages, which later was a starting point for a physical object, or something more conceptual. What I favor less is rules that are too clear. I think this takes away some of the potential creativity more than it provides creativity. By using rules in design, you can facilitate that an idea can be put into life. This learning outcome is something I want have in my passenger seat during my project in the spring.

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## **Figures:**

Figure 1: Ødegaard, H. (2020). *Synthesis game unfolded* [photography].  
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Figure 2: Debord, G and Jorn, A. (1957). *The named city* [Illustration].  
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Figure 3: Ødegaard, H. (2020). *Excerpt from Babak Fakhamzadeh's app, Dérive* [Screenshot].

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Figure 5: Sachs, T. (2007). *Apollo LEM* [photography].

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Figure 9: Ødegaard, H. (2020). *Homemade pressure cooker* [photography].

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Figure 10: Ødegaard, H. (2020). *Exhibition of tools* [photography].

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