

Seeing Impermanence Itself

All of us look out at the same world. And we all see a different version of it, depending on what's already in our minds. Practice is to notice how the dust of our mind obscures the clear reflection of the world, how our values and preferences determine our interpretations.

Katharine Thanas

*Thank you Greetje,
for the loving support, patience and..
great coffee.*

Creativity explored

In Gulliver's footsteps

(1) VOYAGE TO LILLIPUT

Forthcoming:

- (2) VOYAGE TO BROBDINGNAG
- (3) VOYAGE TO LAPUTA
- (4) VOYAGE TO HOUYHHNHM
- (5) VOYAGE TO THE CREATIVE SELF

Copyright © Hans Kokhuis 2019

ISBN: 9789402187106

First published in the Netherlands by
BraveNewBooks.nl

Design: author; www.hanskokhuis.nl
<http://www.hanskokhuis.nl/StartEnglishIndex.html/>

Printed in Book Antiqua

Copyright:

Everything you find worthwhile in this book can be used, retold, copied, or transcribed, whichever you prefer. The sole provision is that you mention the source. You will appreciate that you should not copy the book and go sell it. In that case preferably write one yourself and, for example, publish it via [BraveNewBooks.nl](http://www.bravenewbooks.nl)

Contents

The main theme in this exploration is *looking - seeing and listening - hearing*.

Creativity explored:

Preamble	9
Creative pause	
Active listening	10
Footsteps: the creative journey	11
The approach	16
Problem solving	
Serious creativity	17
Risk aversion	18
Beyond the visible world	20
The visible and invisible worlds	22
Paradigm shift	24
Cultural frames	26
Opening the mind	28
Binary think and [mu]	29
Creazenny	30
Thinking, Fast and Slow	31
Serendipity	32
Quick answers	33
Framing, Google, 42	34
Search engines	35
All views are equal, <i>but some more than others</i>	37
Decisions & information	38
The mystery	40
Experiencing change	41
Filters and shields	42

The natural way	45
Empathy	46
Reflection and perception	49
Conformity	51
KISS, Keep It Simple and ?	53
Outside the law	56
Flies and bees	57
Adapting/adopting change	59
Analysis: See-Hear	61
Vocabulary	63
THE CRACK UP	65
Metaphor: a help	66
Tangram	
Gods in management	67
Small	71
Trial and error	73
Q and A. 42	74
Detour	75
Creative personality	77
AI superintelligence	79
10 paradoxical traits	80
Fully alive (and hacking)	84
Hierarchy and zero-sum	85
Lead-time for acceptance	86
Bureaucracy	88
Spiral dynamics	91
Non-zero	95
Conscious capitalism	96
Rewriting the rules	97
Creative potential	98
Change and SDI	99
4-Quadrant model	101
Out of flatland	102
Group work	
Forgetting	103
Bibliography & names	105

Opportunity seldom knocks twice,

The Dancing Fool - Kilgore Trout stories

A flying saucer creature named *Zog* arrived on Earth to explain how wars could be prevented and how cancer could be cured. He brought the information from Margo, a planet where the natives conversed by means of farts and tap dancing.

Zog landed at night in Connecticut. He had no sooner touched down than he saw a house on fire. He rushed into the house, farting and tap dancing, warning the people about the terrible danger they were in. The head of the house brained Zog with a golf club.

(Kurt Vonnegut)

“Believe half of what you see and less of what you hear.”

Making sense of creativity

In this book the focus is on perception. Of the five senses: sight, hearing, smell, taste and touch, *seeing* and *hearing* get special attention. They form the start of the creative process. So I start with a warning to disconnect more often from the continuous flow of (social) media. I am aware that this is not a popular idea, yet quite important for personal creativity. In the social media opinions [=ways of looking] buzz around with increasing speed. Very few seem to heed the warning of ‘sleeping over it at least one night’, and listen to the thoughts in your mind. Quite often quick reactions prove wrong or on hindsight the situation was different. But then again, new things have come up and the judges move on. And it’s not always in the most respectful language.

Creative pause

I want to plead for a pause in reacting. Why? Well simply because most things turn out to be quite different from what they seemed like at first. It is so in creative thinking as in other things: delaying your opinion and suspension of disbelief offer new perspectives. Quick reactions say little about the object, much about the sender.

It is simply because looking and seeing are quite different things! We look with our eyes, but the *seeing* happens in one of the most complicated objects in the known universe: the brain. And what *one thinks one sees at first*, more often than not will turn out to be quite something else.

Sleeping on it for one night usually helps: incubation, second thoughts. Your mind has worked on it and when you look

again you see other sides. If it is a good idea [for you] it will be so after a hard day's night. If it is not you will know because your inner knowledge will tell you *if it is good for you*. Helpful may be to start the day with 15 minutes sitting in silence. Let your thoughts wander, don't react just watch your thoughts.

So it is with listening, very few of us consider this an active activity. But just like looking it is a very important *creativity*. Active listening is as important as active looking.

That is why ANALYSIS in **SHITE** consists of 'SEE & HEAR': 2 important aspects of communication, and *step 1*: the basis of the creative process. [Cf. page 63]

Active listening is taking 51% responsibility; if the speaker takes at least 51% the 2% create a link that in passive communication seems missing. Check if what you heard is what the speaker meant.

The Missing Link

More about The missing link in book 5, *Voyage to Creative Self*.



It is about respect and showing the willingness to respectfully communicate at the same level and compare the message. Comparing notes will prevent surprises further on in the process. It is exactly what a team of detectives does all the time. It is the opposite of *Group Think*: that is the obstacle when people only want to see (& hear) what they *think the leader wants to hear*. It is a no-good leader if he cannot accept conflicting opinions and ideas.



Footsteps: The creative adventure

In the first part Swift systematically starts building up his tale of make-believe by giving a fully detailed account of Lemuel Gulliver, a Nottinghamshire man who studied medicine at Cambridge and physics at Leyden. Having made a few voyages as a ship's surgeon he married and settled in London, where he set up a practice. As his business began to fail 'for my Conscience would not suffer me to imitate the bad Practice of too many among my Brethren' he resolved to go to sea again and signed on as ship's surgeon on board a vessel bound for the East Indies.

*** The creative personality cherishes honesty.**

The ship was driven on to a rock near Van Diemen's Land and went down with all hands. Gulliver was the sole survivor and managed to reach the shore, where he sank down in utter exhaustion. Awakening from a deep sleep he found himself unable to move: *his body and hair has been fastened to the ground by means of a great many thin but very strong ropes*. He manages to free part of his head and arm but then so many small arrows hit him that he decides to cooperate with his captors.

*** It is many small things that can be very strong. Similarly when introducing change, small steps e.g. 15% at a time are best. Long term is strategy, short-term tactics.**

It turned out that he was the captive of creatures no more than six inches high, but otherwise resembling human beings in every respect. By means of complicated machinery he is transported to their capital once they see that he means no harm. There he was imprisoned in an old temple, the only building big enough to contain him. Gulliver was deprived of

his dagger, pistols and watch which aroused the astonishment and terror of these tiny people.

*** It is limitations and restrictions that stimulate creativity.
Check *inside the box* before jumping out of it.**

The Emperor of Lilliput, who was taller than any of his subjects by the full breadth of Gulliver's nail, ordered him to be taught their language, which Gulliver could soon speak and understand. After some time Gulliver's gentleness and peaceful behaviour induced the noble Emperor to grant him his liberty, with an allowance of food sufficient for 1728 Lilliputians and a large retinue of servants.

*** Creative virtue nr. 1: Don't push the river.
Find strange attractor¹.**

Hundreds of cooks [300!!] busied themselves to keep him provided with food. For he ate their sheep and oxen by two or three at a mouthful. Sewing together six hundred beds of the common measure constructed his bed. He is given the name of Quinbus Flestrin, which he thinks means Man-Mountain. Gulliver regained his liberty after taking an oath, first in the manner of his own country and then he was demanded to swear in the method described by their laws; which was to hold his right foot in his left hand, to place the middle finger of his right hand on the crown of his head, and his thumb on the tip of his right ear.

*** Whether you like it or not: accept the manners of the others to connect with new ideas. Paradigms² have a way of making unknown things seem odd.**

¹ P. 56 In the Introduction to the series: Creativity Explored

² P. 85 *ibid*

Then Gulliver had an opportunity of observing the manners and customs of his hosts as well as the structure of their society. Appointments were won at court by performing on the high rope or by creeping under and leaping over a silk thread held by the emperor and his Prime Minister. There were two opposing political parties: the one favoured high heels, the other low heels on their shoes.

*** Humour and satire stimulate creativity, they make us look differently. Compare it to what hierarchy does for bureaucracy and anti creativity (?) and the weird customs that are considered cultural heritage.**

In the matter of **breaking eggs** they were also divided into parties: those that broke their eggs at the smaller end were in power and had banished their opponents who broke eggs at the bigger end. This had all happened because the present Emperor's grandfather while he was a boy and going to eat his egg, and broke it according to the ancient practice, had happened to cut one of his fingers. Then his father published an edict commanding all his subjects, upon great penalties, to *break the smaller end of their eggs.*

*** It is the petty, unimportant things that lead to revolt and resistance: fertile ground for the creative mind.**

Among the maxims on Lord Naoshige's wall, there was this one:

"Matters of great concern should be treated lightly."

Master Ittei commented,

"Matters of small concern should be treated seriously."

Hagakure

The people so highly resented this law that there had been six rebellions; which had cost the life of one emperor, and another his crown. These civil commotions were constantly fomented by the monarchs of Blefuscu, the neighbouring country and