

The garden of Metaphorius
or
Hortus Organicus
or

Metaforio

The innovative game for advancing the
development of vision and creativity



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1. Introduction

Welcome to the world of visual thinking

Metaforio is a card game ... or ... is it actually a game ... ? Can it be a game if the contents are geared towards the image (read imagination) and not to the value of the cards? As in a card game where the queen or a nine has a higher hierarchical value than card number seven? Or as in Happy Families in which acquiring a set of 4 cards from the same family gives you one point and these cards no longer take part in the game? Or is it such a deck of cards which have been made by an artist and because of the complicated images can no longer be used as a deck of playing cards, but can only serve as a collector's item? Or is it a game which, if you win you experience euphoria (and if you lose, disappointment)?

Metaforio is totally different. In this "game" you can only win and not lose. The cards are primarily aimed at gaining insight into vision and development. Naturally these cards can also be used to play Happy Families and if you feel the need for relaxation, you should definitely do so. But if you want to enrich yourself further and steep yourself in the world of visual thinking, in which you want to see the possibilities of another manner of target-oriented vision development, then this "game" will open up a limitless world for you.

Actually, this world will not be a completely alien to you. As a small child, when the linguistic element had not yet been "forced" onto you, you only thought in images. Without being conscious of it now, this was probably the most creative period in your life!

**Logic takes me from point a to point b.
Imagination takes me everywhere.
(Einstein)**

So ... welcome BACK to the world of visual thinking ...

2. Metaforio as an instrument for vision development

2.1 The garden of Metaphorius

From a hill, Metaphorius views his garden. At a first glance, it looks good. He had laid it out himself and he is actually quite proud of it. He had created it instinctively, in the way he thought a garden should be. Sitting on a hill and looking at his garden he sees a couple of birds flying by. The birds fly over the garden and land somewhere in a field far away. When he looks at his garden again he discovers that there are absolutely no birds in it. The garden is surely big enough? Maybe the birds just didn't see my garden, ponders Metaphorius. He thinks of a solution. He goes to the market and buys a beautiful prodicator. A prodicator is a large intelligent bird. A bird which really suits his garden, thinks Metaphorius. Once he gets home, he releases the prodicator in the garden. The prodicator takes a few steps over the ground and then flies away, far into the horizon.

"Why didn't that prodicator stay in my garden?", thinks Metaphorius. After all, the bird has seen my garden. He has even scratched around in the soil with his claws. "A tree", thinks Metaphorius, "I haven't got a tree in the garden." Metaphorius has only planted some plants and bushes. He quickly goes to the market and buys a beautiful large tree. He plants the tree and waits. To his intense joy, a number of days later Metaphorius sees that the prodicator has returned. He is perched on the newly purchased tree.

So from up on the hill, looking down at his garden with the large tree in it in which the prodicator is still nestled, Metaphorius enjoys his garden. He now has a bird in his garden. The garden is now really alive. But it doesn't last long. When Metaphorius climbs the hill the next morning to view his garden once again, it seems that the prodicator has disappeared. The garden is emptier than ever before.

"Why has he now disappeared?" ponders Metaphorius. In a flash of intuition he thinks, there's not enough food. Once again, Metaphorius goes to the market and buys a bush with berries. He plants the bush with the berries in the garden, next to the tree. The next morning, full of anticipation, Metaphorius walks up the hill and looks down at the garden: he was right, because the prodicator has returned once again. The prodicator leaves the tree to attack the berry bush. He picks a berry, flies back to his safe tree and eats the berry up there. Metaphorius is in his element. The prodicator is back again! Yet this pleasure is short-lived. The next day it seems that the prodicator has disappeared once again.

"Water, naturally", thinks Metaphorius. Of course, the prodicator needs water and Metaphorius hangs a bowl with water on the trunk of the tree. The next morning, Metaphorius sees that the prodicator has returned and is trying to cling onto the trunk of the tree to drink the water, but this doesn't work so he flies away. "He can't get at it", realises Metaphorius and he moves the drinking bowl to a branch. The prodicator returns, lands in the tree, walks along the branch to the drinking bowl and drinks the water. Metaphorius keeps a close eye on the drinking bowl. If it's empty then he fills it. After all, he doesn't want the prodicator to go away again.

One day, looking down at his garden once again, Metaphorius sees something else in his garden. Is it the prodicator? No, he's still sitting there, but the tree, the prodicator's home, what's happened to it? The tree has shed its leaves and they are lying on the ground. The berry bush has also lost its leaves and there's not a single berry left. At that moment, Metaphorius realises that although he has provided water for the prodicator, he has forgotten to water the tree and the bush. In the bare tree,

there is only the full drinking bowl. Metaphorius immediately begins to water the tree and the bush, but it is too late, the tree and the bush are dying.

And the predictor? The predictor disappears ... forever.

Essence

You will now view your organisation as if it were a garden. Think of all the elements which make your organisation healthy. Is your organisation lively? Is there enough food and water? Are product and process development on the right course? Is there scope for all the necessary elements?

The problem often lies in the fact that we often overlook matters and elements. We have a broad outline of the entire thing, but do not have insight or too little insight into which points, *garden elements*, are shortcomings for the organisation. How do we gain greater insight into our organisation? What should we keep and what should we change?

Metaforio provides you with insight into your organisation. For example, have you thought about "irrigation" in your organisation and not forgotten it like Metaphorius? Naturally, at the first instance, you may think you are smarter than Metaphorius, you won't forget any essential elements, but is this really the case? Don't you have blind spots too, which hinder your innovative capacity? Metaforio will give you insight into this.

2.1.1 List of translated terminology


The text on the cards which are provided with Metaforio is in Dutch. For working with the cards, however, this is no problem. Using the following list of terminology, the coach or player can translate the words.

Terminology

	Dutch	English
Afvoer		Discharge
	Drainage	Drainage
	Vijver	Pond
	Grintput	Gravel pit
	Watergeul	Water channel
Basis		Basis
	Aarde	Earth
	Grint	Gravel
	Stenen	Stones
	Hout	Wood
Bebouwing		Buildings
	Afdak	Lean-to
	Prieeel	Summer house
	Schutting	Fence
	Knuffelmuur	Warm air wall
Beplanting		Planting
	Boom/Struik	Tree/bush
	Bladplant	Foliage plant
	Bloembollen	Bulbs
	Wilde bloemen	Wild flowers
Bevloeiing		Irrigation
	Gieter	Watering can
	Sproeier	Sprinkler
	Tuinslang	Garden hose
	Aquaduct	Aqueduct
Dieren		Animals
	Kikker	Frog
	Mol	Mole
	Vlinder	Butterfly
	Vogel	Bird
Energie		Energy
	Lente	Spring
	Schaduw	Shadow
	Barbeque	Barbeque
	Vuurkorf	Brassier
Gereedschap		Tools
	Schoffel	Hoe
	Snoeischaar	Pruning shears
	Hark	Rake
	Verticuteerder	Aerator

Opvang		Receptacles
	Regenton	Rainwater butt
	Prullenbak	Wastebasket
	Composthoop	Compost heap
	Zonnecollector	Solar panel
Ornamenten		Ornaments
	Zonnewijzer	Sun dial
	Fontein	Fountain
	Vlaggenmast	Flag pole
	Beeld	Statue
Straatmeubilair		Street furniture
	Brievenbus	Letterbox
	Wegwijzer	Signpost
	Hek	Fence
	Verlichting	Lighting
Tuinmeubilair		Garden furniture
	Bank	Bench
	Schommelstoel	Rocking chair
	Hangmat	Hammock
	Tafel	Table
Verbinding		Connection
	Heuvel	Hill
	Laan	Avenue
	Water	Water
	Brug	Bridge
Verborgenheid		Mysteriousness

2.2 Game rules garden metaphor



THE GARDEN METAPHOR
As an instrument within your organisation
(Hortus Organicus)

Metaforio is an instrument for developing vision within your organisation. The cards and the system are based on the garden metaphor. In using the cards a number of rules from the SIT (System Inventive Thinking) have been applied.

2.2.1 In general:

2.2.1.1 Goal: The player gains greater insight into his¹ organization.

2.2.1.2 Target group: Managers, coaches, trainers and facilitators.

2.2.1.3 Requirements

- A piece of paper, preferably A3 size.
- Pencil/pen and coloured pencils/felt tips.
- The cards.

2.2.1.4 Conditions

- Peaceful environment.
- Giving the player time to relax.

¹ For the sake of legibility, the male pronoun has been used throughout this text. Naturally, the female pronoun is also intended.

2.2.1.5 Process description

The player is given the assignment of evoking an image of a garden in his thoughts which represents his own organisation. He then draws his organisation (the garden thus) on the piece of paper. NB: This is an intuitive, morphological process and not a rational one. This means that whilst drawing, the player is not always conscious of the reasons for certain elements being included in the drawing.

In concrete terms, what it comes down to is that a drawing of a tree could be a symbol for the player himself or, for example, a goal in his organisation. These values can be indicated immediately or once the drawing has been completed. As it so happens, this aspect is very personal. Some players will have an image of this directly. Others will not yet be conscious of what they have drawn. Also position yourself in the drawing.

In this situation, we are assuming that we know how the organisation works in our subconscious (in major lines), but we still lack a verbal description.

SAMPLE DRAWING:



2.3 Method 1: Without coach

The player takes the deck of Metaforio cards and shuffles them. The player takes a card.

Interpreting the card

The card which is taken determines the process at this moment. The painting which is on the card will now guide the player. The player reads the classification at the top of the card. In this process, the text under the painting is not important. The painting is then examined thoroughly. Which image is now evoked by looking at the painting, whether it is related to the classification or not? What is happening in the painting? How could you interpret this image in terms of your organisation?

Then, according to one of the rules of S.I.T. (Systematic Inventive Thinking), the element interpreted on the card is integrated in the drawing. Amongst other things, S.I.T. uses the principles of adding, removing and copying. We will also apply this to the drawing. Imagine that the next card drawn by the player is: Category = Connection, element = Bridge (this element is the image that the player has for this picture).

We now look at the drawing of the garden. The rules are as follows:

- 1) If there is no bridge in the drawing of the garden > add one.
- 2) If there is a bridge in the drawing of the garden, then the following possibilities exist: it is removed, moved, or another one is added (copying).

Re. 1) The idea behind adding the bridge is to get the player thinking about where he can place the bridge. He will have to become conscious of what he has drawn. What do the elements in his drawing of a garden stand for? Does an element stand for a person, himself, a team, a department, a product or service provision, the infrastructure of his organisation, a target, management, or a project etc.? Ultimately he is the only person who can provide an answer to this. It is after all his drawing of his organisation. It is his interpretation.

In the meanwhile, we have arrived at the phase of consciousness-raising. By “walking” through the drawing of the garden and determining where the bridge could best be placed, the player has to dive deeply into the organisation.

Re. 2) The player is now faced with a number of choices, namely he may determine what he will do. Remove the bridge in the drawing, move it or add an extra one. Let us examine removing it. The player has not put a bridge in the drawing for nothing. First of all he will have to gain insight into what the bridge stands for. Evidently he thought the bridge was important in the drawing (read organisation).

What would change in the organisation if he would remove the bridge? What would be the consequences, but primarily, what opportunities would it provide? Can the organisation survive without the bridge and what advantages could it possibly bring? If the player decides that he needs the bridge, it is then a matter of deciding what opportunities would be provided if the bridge was moved elsewhere. If the player

gains the insight that he actually has too few bridges in his organisation, then bridges can be added (copying).

In this way, the player runs through diverse elements in his organisation in a different manner than he was previously accustomed to. The power of the card is that the player is forced to follow a different pattern. NB: He has only examined the organisation in relation to connection and in particular, the bridge. Once this step has been completed, he may draw another or more cards. This methodology requires a great amount of self-discipline. The player has to meet the conditions as described above.

Incubation:

It is certainly not always the case that the card drawn, in this example a Connection, a Bridge, will directly provide insight into what the player can do with it. Sometimes it may take a while for an idea to take hold. Take the time for doing this. It can sometimes take days, but ultimately it always will provide something. We refer to this as the incubation period.

2.4 Method 2: With coach

In this method, in addition to the player, a second player is present. This is the coach. The coach is in charge of the cards. As in the 1st method, he gets the player to draw the garden and gives the player a card. The coach can do this by allowing the player to draw a card, or by choosing one or more cards which he considers to be missing from the garden.

The coach's task is to supervise the process with the help of the cards. This can be done by asking inspiring and in-depth questions about the drawing as well as the card. The coach can help the player to break through issues and to see opportunities in them.

2.5 Method 3: Deepening insight

The in-depth methodology is based on drawing a number of cards, in which the first card determines the category and the item. The player draws or is given a second card to particularise the in-depth insight of the first card. This methodology can be done with or without a coach.

3. Using the cards for supporting creativity techniques and as energizers and/or icebreakers

3.1 Goal

Training in creative thinking techniques which break through existing thinking patterns.

3.2 Target group

Facilitators and trainers in creative thinking techniques.

3.3 Techniques

Below, nine creativity techniques are discussed which can be used by a facilitator during creative processes and as an icebreaker before and during brainstorming sessions.

3.3.1 Intuitive observation

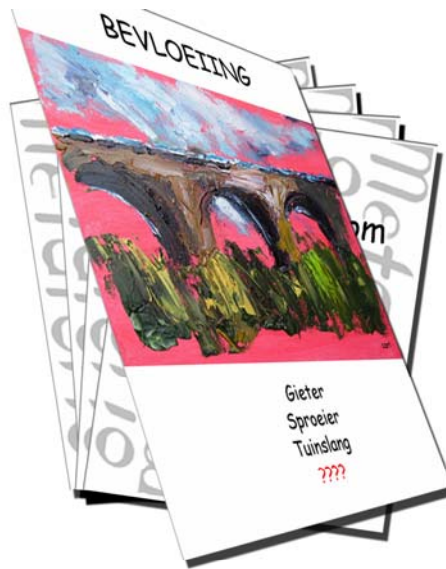


- Shuffle the cards
- Draw a card at random (do not be influenced by the text)
- Concentrate on the image, what does this evoke in you?
- Name the feeling that you are experiencing
- Can you also call up a smell and sound in this?
- What is taking place outside the image?

Technique: Intuition

Goal: Becoming aware of and developing your senses

3.3.2 Association chain (1>Image)



- Shuffle the cards
- Draw a card at random (do not allow yourself to be influenced by the text)
- Concentrate on the image, what does this evoke in you?
- Think of a word to go with the image and within 2 minutes make a as long as possible association chain
- Repeat this and make the chain twice as long (in 2 minutes)

example:

Aqueduct>Romans>Horse races>Gambling>Addiction>Drugs>Needle>Nurse etc
(Nurse is very far removed from Aqueduct)

Technique: Disassociation

Goal: Thinking away from structure; trying to get as far as possible from the subject (the last word chosen has no logical relation with the first one)

3.3.3 Association chain (2 >Text)



- Shuffle the cards
- Draw a card at random (do not allow yourself to be influenced by the image) and look for a word in text which appeals to you (see translation)
- Start with the selected word and within 2 minutes make an as long as possible association chain
- Repeat this and make the association chain twice as long

example:

Rainwater butt>Water>Pond>Park>Cycle path>Bicycle etc.

(From a logical point of view, a rainwater butt and a bicycle are not related to each other)

Technique: Disassociation

Goal: Thinking away from structure; trying to get as far as possible from the subject (the last word chosen has no logical relation with the first one)

3.3.4 Flower motif

[Tekst bloemen: Water, Red, Stone, Bridge, Clouds, Grass, Air, Bow, Aquaduct; Cable, Boat, Gangway, Hauling up, Height, Canal, Lock, Captain, Bridge]



- Draw a card at random after shuffling and concentrate on the image
- Which associations does it evoke? Enter these in the flower motif (Aquaduct)
- Take 1 petal of the flower and associate further (Bridge)
- Place this in the heart of the following flower motif and associate further for all the petals

3.3.5 Making leaps



In the association process, this is springing from one subject to a totally different one. Making leaps prevents you from becoming stuck in a series whilst associating. It provides you with new openings.

- Shuffle the cards
- Draw a random card
- Take a word from the text or the image
- Start to make an association chain
- The selected word is the beginning
- Try to make leaps in the chain

Examples of no leaps: Rainwater butt> Rain pipe> Collecting water etc.

Examples of leaps: Rainwater butt>Ram>Sheep etc.

Technique: Disassociation.

Goal: Thinking away from structure; trying to get as far as possible from the subject (the last word chosen has no logical relation with the first one)

3.3.6 Feedback



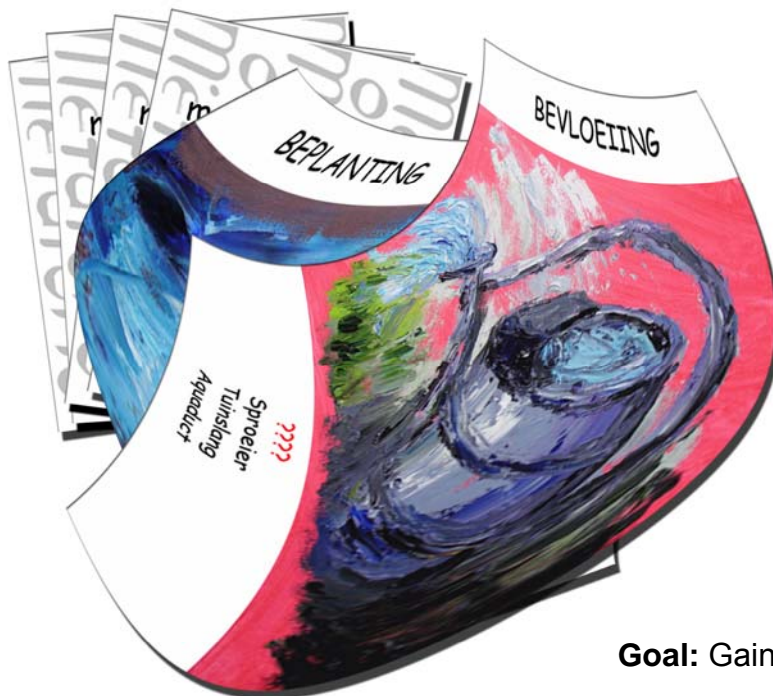
- Shuffle the cards
- Draw two cards
- Start with the first card. Make an association chain with the second card as the final item

example:
 Solar panel>Celestial body>
 Great Bear>Hibernation>
 Waking up>Having breakfast>
 Showering>Garden hose

Technique: Disassociation

Goal: Thinking away from structure, getting as far away as possible from first subject and then ending on the second one

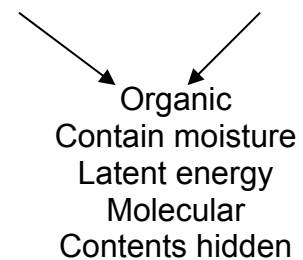
3.3.7 Links



In links we are looking for similarities between two elements

Example:

Watering can Bulbs



Goal: Gaining insight into similarities

3.3.8 Supervised fantasy



- Maximum 53 participants
- Each participant is given a card face down
- The first participant turns his card face up, looks at the image and starts making up a story

- After approximately 1 minute he finishes his story with an open ending, in which the image on his card occurs in his last sentence
- The next participant turns over his card, looks at the image and continues the story
- This participant also finishes his story with an open ending in which the item on his card occurs in the last sentence
- The story continues in the same way with the next participant
- The last participant finishes off the story and ends with the image on his card

Goal: Stimulating the imagination

3.3.9 Creative Happy Families



- You will be familiar with the rules of Happy Families from your childhood
- Deviation from the usual rules: On the card the category can be found, but not the name of the element depicted. This forces you to think a little differently.

The game consists of 53 cards, 52 cards form 13 sets of 4 cards. The 53rd card stands for *Mysteriousness*. This card may be used to complete a set of which you already have 3 cards (Joker).

Technique: Energizing.

Goal: Doing something different for a while

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**Man is a machine, but a very singular machine.
He is a machine which under favourable circumstances and with the right treatment can be aware that he is a machine; and if he has realised this completely he can find the means to stop being a machine. (Ouspensky, *The Psychology of Man's Possible Evolution*)**

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