

THE ROCKET AND THE ROOSTER ZOOM PLAY

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This session starts with a reading of a quote by Martin Buber by Alex:

"This is the eternal origin of art that a human being confronts a form that wants to become a work through him. Not a figment of his soul but something that appears to the soul and demands the soul's creative power. What is required is a deed that a man does with his whole being; if he commits it and speaks with his being the basic word to the form that appears, then the creative power is released and the work comes into being. The deed involves a sacrifice and a risk. The sacrifice: infinite possibility is surrendered on the altar of the form; all that but a moment ago floated playfully through one's perspective has to be exterminated; none of it may penetrate into the work; the exclusiveness of such a confrontation demands this. The risk: the basic word can only be spoken with one's whole being; whoever commits himself may not hold back part of himself... I break it if I do not serve it properly, or it breaks me. The form that confronts me I cannot experience nor describe; I can only actualize it. And yet I see it, radiant in the splendor of the confrontation, far more clearly than all clarity of the experienced world... such work is creation, inventing is finding. Forming is discovery. As I actualize it, I uncover. I lead the form across, into the world of It."

Martin Buber, excerpted in I and Thou (Walter Kaufmann translation)

Mike: And that leads perfectly into what we're going to do now. I'm not going to say very much other than to give you some very simple instructions in a minute. But, it also connects with what we did yesterday when we had discussions about the relationship between art and science and between insight and intuition, problem solving, experimentation, research, learning, wholeness, parts - all of these things. I'm going to give you each one or two cards. Karina is going to sit out and observe. I'm going to observe and so is Philip. If there's anyone else who wants to observe that's fine. The rule is that you can only describe those cards to other people, but there is a puzzle that needs to be solved (or is yearning to be solved)! Last year, I did it slightly differently, but I called it a problem and that confused people slightly, because it's not really a problem as such; it's a puzzle. There will be a point where you begin to understand what the solution might be about and at that point you will naturally get to the point where the cards can be revealed. And that's all I'm going to say. OK, does that make sense? No questions?

Thais: So, we can describe through any type of expression?

Mike: Yes. OK. Are you ready? [Mike proceeds to hand out the cards...Silence! Broken by giggling progressing to loud laughter when the students look at their cards!]¹

Mike: You've probably realised by now, it has nothing to do with embryology! Hold your cards 'close to your chest'!

¹ Zoom (Viking Kestrel picture books) <http://myparadigmshift.org/zoom-an-awesome-book-intiative/> and <http://www.amazon.co.uk/Zoom-Viking-Kestrel-picture-books/dp/06708580>

Thais: Who will start? Anyone?

Titiane: So, in my two cards I have one scene of a street and then I have this scene in a TV screen, so I feel like we are trying to see something at different levels. So that there is a TV screen and then I'm going inside and seeing the screen as one more image. And the screen is in front of someone in a desert.

Lea: I have a similar thing when I look at my pictures. You can only see the hands ...it looks like a boy or girl figure...and it makes a village of little houses, wooden houses probably. At first, I only saw the houses. But then I saw it's an actual village.

Diane: Maybe it's best to describe one at a time? Not mix both [cards]...I had the impression you were describing both at the same time.

Titiane: Yes, because they are linked. One is in the street and the other is in a TV screen, being watched by someone.

Diane: Ah, Ok

Alex: Mine is of a scene that's outside - it's more distant, I don't know if I can say what it is. It looks like a massive operation and then it zooms back. The other card is an advertising on a bus. It seems like...Ah I'm not going to jump into interpretation yet; I'm going to leave that.

Jörn: I've got also a desert scene where there is a man sitting in front of a TV. There is his horse grazing by a cactus and a trailer. The other one is on a boat with a swimming pool. People on a cruise, like a cruise ship and people jumping in, sitting in chairs.

Alex: So, who has cruise ships in their images?

Brenda: I have the view of sea, but seen from above.

Alex: OK

?: Me too

?: Me too

?: Me too:

[Much giggling]

Brenda: So, I guess it's also....

Isa: I have a view of Earth seen from space, very far. Then the other [card] is two boys in a window, from inside their houses seeing a 'cock' [makes the sound of a rooster].

?: A rooster!

Ida: Singing..... on the gate outside the door.

Diana: And does the door have the sky on it?

Isa: No, there is no door. The window is open and the boys are inside. And the rooster is on a small gate singing.

Diana: I have the same image as you, but from a bit further.

Fabio: I have a view from space, but closer.

?: Ah Ha!

?: Me too

Brian: Alright, so, it's about perspectives and levels of....Does anyone have a really small....?

[At this point there is the sound of a mower outside, getting louder - it becomes really loud and really challenges the students to speak up and clearly...some of the transcript is inaudible here because of the sound of the mower].

Brenda: I have a woman putting together houses.

Evelyn: I have a child in a chair reading a comic – that's the smallest thing.

Diane: I have a letter.

Evelyn: I have a letter being delivered by the sea.

Philip: Can you shout a bit louder?

Evelyn: I HAVE A LETTER BEING DELIVERED BY THE SEA!

Brian: A written letter or an alphabetical letter?

Evelyn: A mailed letter.

Thais: So, should we join people who are.....

Sindhu: I have an image of a girl putting houses together, but it's says 'Toys' so there is another perspective, [the mower miraculously and thankfully stops] so it seems like somebody else is putting this woman putting toys together.

Ole: I have something relating to that. I have a boy sitting in a chair. There is one shoe on and one shoe off and there is a bit of water by the side, so it looks like maybe he's sitting by the pool or maybe on a boat and he's half sleeping and he has a journal in his hand. I can barely read it. It says 'toys' and on this journal is a picture of a mother and child and a table and they're putting houses together or something.

Evelyn: I have that one, I have that one.

Ole: And the other, there is a street and I wouldn't have thought it would be a TV, but now it looks like a TV screen actually and like a foot, like a shoe half on the TV screen. And on this bus, which is just crossing the road, there is a big advertisement of a ship on it.

Alex: He hum...I have that.

Brenda: I'm getting a world within a world within a world, within a world, within a world..

Thais: So should we physically order ourselves?

Alex: Yes

Evelyn: Ah but we have two cards...

Sindhu: My other card is....

Alex: Can we pass our cards to the next one?

Diane: Somehow I feel like I need to be in between you and Isa...because one card is related to you and the other one....

Isa: The far Earthis farther away...OK...sorry..

Thais: Maybe we don't need to be in a linear...uh...maybe we can be in a...

Isa: Sorry about that...

Thais:infinity symbol...

Evelyn: ...who said it...something about wanting us to be in relation to both our cards.

Diana: I feel like I have one card related to you, somewhere in the sequence or something.... and the other one related to.... [mumbled, unclear]

Thais: So, we don't need to be in a linear sequence, we can be in other shapes...

Brenda: Especially because it would be so difficult to know in what part of the 'linear' we would be, it's impossible; it could be there, it could be part of the advertisement, it could be part of...

Evelyn: But we can tell each other that...

Ole: I think there might always be people with cards in between and then we can find a link, a relation.

Lea: But do we need to stick to our cards? I mean can't we not just make a line of cards...pattern of the cards...

Thais: He didn't say that was a rule...so yeah..

Brenda: Can we show the cards? [speaking to Mike]

Ole: Split them...

Alex: He isn't going to speak.

Thais: We don't need to show them.

Mike: Not yet.

Titiane: We can start by just saying it out loud. We can start with the Earth and then...

Fabio: Create a line

Titiane: It feels like next is: 'we say', 'we say', 'we say' then we might find it out..

Fabio: We can map it, we can draw it...1, 2, 3, 4...

Diane: So who has the bigger to the smallest thing?

Thais: My image of space is, there's a little bit of Earth here, but I can't really tell what it is. Then there's a tiny little part of space like that, so its probably one of the furthest away.

Fabio: So, that's right after Isa's, so mine is a piece of the earth, with clouds and we're zooming in to the Earth.

Emma: And I've got an aerial view, so I can just see an island and the sea.

Ida: I'm before actually, because I have the Earth from space as well, but I can't see the clouds very clearly...

Fabio: So, you're maybe even further out.

Brenda: But I also have an aerial view of a kind of an island, but I'm wondering if it's part of an advertisement, but it's on the bus...

Ole: No, it's not.

Brenda: It's not? OK

Ole: No, there is only a ship on there present. It's a view from the side actually.

Alex: Eh hmmm [agrees]

Brian: OK, so, who's got the next ones after Emma?

[several people speaking at the same time; unclear]

Fabio: I have the farm from the top - you can see the two kids in a window, but it's like zooming in to a farm building.

Diana: I have something, but it's from inside the room - two kids.

Fabio: Ok, so you're after...

Diana: It's like I'm in a hallway looking through the doorway, looking at the kids, looking outside

Titiane: I have a desert....

Jörn: I have a desert too.

Titiane: So, that might be....so that might come before?

Thais: Yes, my piece of Earth looks a little bit 'deserty'.

Fabio: Yes, but isn't the desert on the TV though?

Brenda [clearly and forcibly]: Are we trying to think very linear...from further away to closest?

Titiane: But, we had a sense that it was linear...

Brenda: It's about perspectives, worlds within worlds, but do we have to make it.....[unclear]

Sindhu: But just put down the cards...

Thais: But we can't show the cards...

Alex [eating toast]: Would it be fun to ask questions? Of any riddles that we've got..coz I've got a riddle... when Ole said about [laughter as Alex tries to speak with a mouthful of toast] the boy building a house with the Mum and his feet were in the water, the pool? Is that true?

Ole: Say it again!

[Raucous laughter from everyone...!!!]

Ole: I didn't listen to the last word!

Alex: Describe the image for me again please...

Ole: OK, so one image is of a boy sitting on a chair, he has a shoe, there is no shoe, there is a patch of water just like tripping and he has a journal in his hand and you can see the cover of the journal and he is sleeping - [he looks] like me maybe a bit, only more blond [laughter] - and the ship has a railing...so you say the ship has a railing?

Alex: Yeah, yeah, yeah! *[animated]*.

Thais: Ah!!

Alex: What's the colour of the floor, of the ground?

Ole: Of the ground? It's orange.

[the interjection of Alex, to ask questions has invigorated the proceedings at this stage; talking is fast and there is lots of enthusiastic laughter as new insights are seen by the group]

Alex: OK

Ole: Yellow of the railing and with blue joints...I wouldn't have thought, but it looks like a TV because you have the reflection of light on it a bit and you see just the tip of...it might be a shoe then?

[this is wrong - the TV relates to the shoe of the cowboy in the desert not the shoe of the boy on the boat]

?: Yes, it is, it is!

Jörn: I have a picture of this boy...

Ole: And then in the TV you have noyes, windows...you have the tall buildings on the side ...you have windows there, but there is no kid, like, looking in, so you have the street, and there is walking somebody [sic] across the street, which is very busy and you have a bus, which is just crossing and there is a big advertisement where you have a ship and just sideways from left and right....

Fabio: It's like a tourist spot all within itself!

Jörn: Yes, Olaf I've got the bigger view on the scene where the boy is sitting in his chair in front of the railing on the ship

Ole: Cool

Thais: how many people do you have on your ship?

[Laughter]

Jörn: One jumping in to the water, one woman sitting with her legs in the water, one boy just coming out of the water and this guy sitting in the chair.

Thais: So, like five?

Jörn: Yeah

Thais: Well I have seventeen!

[laughter]

Thais: Islightly further away probably.

Titiane: That's two different pictures.

Thais: No, it's still this ship.

Fabio: So, there's two pairs of scenes.

Thais: There are three now.

Titiane: The man in the desert is watching TV and in the TV is the scene of the street and then the scene of the street has a bus with a boat.

Fabio: So, that's a world in itself. I can't connect the two boys looking out of the window with that.

[lots of people talking over each other]

Ole: But there's a journal....and on this journal is a picture....maybe it has something to do with it. The picture shows...I just explained to you! [Laughter] I just say it for you...written in this corner is T-O ...something, maybe it's T-S or ...Y-S, I'm not sure. So, here is a table like this, here there is a mother with like a yellow shirt (it looks like a mother because it's bigger than a child) and on this table is a green farm-like it looks with some dots....it's not very....so, it looks like a farm, like

buildings and they are having their hands in there. That's just as it looks like ...and there is on this side a little chair as well...

Evelyn: Yes, I have the same....

Fabio: And white walls with a red roof?

Ole: Yes, I have white walls and brownish roofs, but it's really like not at all defined on this picture

Sindhu: But I have the same picture that's well defined, what you have just said, which has....

[the energy, enthusiasm, volume of the group continues to rise]

Fabio: ...pigs and roosters....

Sindhu: ...a girl in a yellow blouse and a pink...

?: Shhhh shhhh [an attempt to stop people talking over each other!]

Sindhu: trousers

Ole: Pink trousers, exactly, with with some dots.

Sindhu: With some dots and red shoes and she is arranging houses on a green table so it's magnified. I think I have [it] more magnified.

Brian: And I think I've got one that goes after that....you can't see any external....so there's no hand or anything and it's hard to tell whether this is a toy or a model or a real thing, I'm wondering this now, but the next zoom in goes to something like closer to what you have...the rooster, a bunch of farm animals.

Isa: Yes, I have the two boys and the window opening outside and the boys seem to be inside and looking at the rooster. The rooster is very colourful, has a kind of a purple neck and a red body and blue feathers.

Fabio: I have the boys from the back, further away, so it's like I'm zooming out...further away...

Brenda [forceful and slightly irritated sounding]: So, what is the meaning? We're describing the matter....no? What colour are we seeing?

[a lot of giggling]

Thais: It's gotta be the parts....

Evelyn: I still have a question about who relates to the one I have where there's a tropical island and there's a messenger with a letter and man with children near him receiving a letter?

Sindhu: Yes, I have...

Evelyn: And does it look like that scene is in relation, for example, to the cruise ship in that image?

Fabio: Or the island.

Titiane: Yes, I can see an island...

Emma: Yeah, I can see an island. Mine is an aeroplane and I'm in an aeroplane as well seeing an island.

Diane: Yes, mine says 'via air mail'.

Sindhu: Mine is more just a part of the beach closer to it, but it has something.....

Brian: OK, so we've got a series of images moving one way or another. From big to small...maybe two different ones.

Thais: ...Relationships...

Jörn: So, what is the closest perspective we can get from space? So, is there say one that is very far away and which is the one that is closest to the Earth and what can you see there? Has anyone got this?

Fabio: Clouds and the blue.

Ida: Yes, me too.

Brian: Ida said she had like a.....

Jörn: Is there an island on it?

Ida: The one card is a blue planet, which is the Earth I guess from space - not many details - and the other card is, I'm up in the air and I can see a small plane in front of me and I can see the horizon and I can see islands underneath...

Brenda: Emma, then I think it's me and then Fabio in relation....you also have it..

Fabio: No, no, no! I have it further away. So, this image lands on the island. Is that it? And then you have the islands....

Diane: No, the island is inside of the envelope isn't it?....The bus...

Ole: No, no there is no island, the bus is only the ship...you get into the island, into the desert, to the TV, into the TV into the advertisement...

Thais: Into the what?

Ole: Into the TV.

Thais: Oh! [laughter]

Titiane: Does your island look like a red desert?

Evelyn: It's a big sandy beach.

Titiane: Because... out ...I think it's red.

Jörn: Yes, it's red. Can you see some of the details on the TV? There is a picture. Because mine is very far away.

Titiane: The TV is the scene that Ole has - it's the bus in the middle of the street

Ole: Ah OK.

Titiane: That's the main thing, but then I wonder how we get from an island to a red desert?

Ole: Yeah, I am very in the TV on this advertisement. ...there is no other...there is nothing so far.

Lea: Shall we talk about the letter now? The letter in the, in the...

[people talking at the same time]

Isa?: Is he delivering the letter?

Thais: She's reading the letter right now. *[humorously]*

Brian: I have a card that just shows a sort of a white background and a triangular form like mountains, but really sort of two dimensional, and it's just sort of a blotch of red. It kind of looks like a close up of the Canadian flag, but it's not....but ...it's really non-descript...so, a sort of white background and a red series of triangles.

Alex: Oh!

Sindhu: Triangles! Yes, that's in relation to this picture.....the girl with the yellow blouse on....

Alex: It might also be related to the cruise ship's smoke stacks, which are red and white...

[the mower returns - someone shuts the window]

Sindhu: It actually reads 'TOYS', so I think yours is magnified with the Y and a has a triangle.....I'm guessing that's the zoom.

Ole: This would mean that it zooms, in the picture, it zooms in different directions. So either on the farm and to the ...letters.

Thais: It could also be the ship's lifesaver because it's red and....

Alex: Yeah, it could.

Fabio: Does it start in space or is space a page in a book or something? Does anyone have any reference to space?

Brian: No, it doesn't seem like it.

Thais: An image of space and then...?

Fabio:an image of space within something else...

Thais: Like a book or something?

Ole: So, the letter is the only thing we can answer about where it fits in...is it?

Isa: It's not in an island? You have a plane landing on an island, coming in near to an island.

Brian: Maybe that has to do with the letter...air mail.

Fabio: Yes, somebody had a letter.

Diana: I have the letter in someone's hands and I can see some beach behind it.

Jörn: I think the missing link is between the desert and the island.

Titiane: Maybe in the letter, it is telling a story of a man in the desert.

Fabio: Watching TV.

Ole: So, the beach of the island is the same colour as the sand in the desert - is it true?

Evelyn: They're different.

Jörn: It is completely red, the whole desert.

Titane: Arizona.

Jörn: Yeah, Arizona.

Brenda: It could be a letter or a postcard...

Titane: So, both of those things say Arizona.

Jörn: Yeah.

Titiane: Oh, so it's a picture, it's not a real scene.

?: He hmmmm!!

Brian: Yeah!

Jörn: Ah, maybe it's.....because yeah, it's a stamp!

?:It's a stamp!!!!

Group: Aaaaaghhhh! [And laughter]!

Mike: Ah Ha! Archimedes has spoken!

Ole: Does anybody else have somebody with a postcard?

Jörn: But, the edge is really like a stamp.

Isa: Aaaagh

[short debate about whether it's a letter or a postcard]

Fabio: It's a stamp on a letter. *[said with conviction]*

Titiane: Do you see the envelope?

[much simultaneous talking]

Evelyn: I can see the envelope and there is a stamp on it, but it's too....it's at the size of us, so I can't read any writing, but the stamp is red

Jörn: Is it red-ish?

Evelyn: The stamp is red-ish, it's red-ish...that's the desert.

Jörn: Yeah, yeah.

Thais: Are we missing anything else?

Titiane: Is anyone getting closer to the stamp maybe?

Fabio: So, the stamp has a desert and a man and a TV and from there what does it jump to?

Titiane: The man is watching TV, a TV showing a scene of kind of New York with a bus and a boat, there's a ship..

Ole: On the ship

Thais: On the bus advertising..

Titiane: On the bus, yes.

Alex: Yes, I see the ship.

Isa: And on the boat there's a boy...

Thais: And then we should see...

Brian: Perspective, reality.....

Thais: And then from the ship it goes to.....where?

Isa: To the boy on the chair, like...

[Lots of people speaking at the same time]

Jörn: If we zoom in from space then with this airplane...and was there someone having a scene at the beach? Someone, an envelope?

Evelyn: That's where the letter's being delivered on the tropical island.

Diana or Brenda?: We're still thinking linearly - the farm is not there.

?: We're almost there...

Fabio: The farm is there on the journal..

Ole: It's there...

Thais: In the kids' journal.

Evelyn: Yes, in the kids' journal.

Fabio: Where's the letter? It's in the aeroplane?

Diana: No, my card is just a letter first in a hand and I can see a beach behind.

Fabio:on the island, then there's the envelope, which takes you to your stamp, which takes you to the, to that...which takes you to the boat...

Thais: And then? Where's the space?

Fabio: ...which takes you to the journal, which takes....

Jörn: Space is the beginning...

Thais: I don't think there is a beginning.

Alex: Yeah, some part of it doesn't.....maybe it's just not referenced.

Thais: I think it goes in circles.

Diane: Yeah me too.

Fabio: Yes, but that's the point we asked - does anyone have space in another reference? And there was none.

Isa: I have the Earth...

Alex: Especially, the letter people...

Isa: I don't remember, you who has someone seeing TV?

Titiane: Yes, an image on the stamp.

Brian: On the stamp of the letter.

Fabio: So, it's Earth seen from space, airplane, island and on the island there's a letter, with a stamp, on the stamp there's a scene of red and the guy watching TV and inside that scene there is the scene of the boat, no the bus...

Titane: And watching TV in the desert..

Fabio: Yes, that's right...

Brian: He's got it!

Fabio: And then it goes from the bus to the boat and then on the boat there's this kid and the kid has a journal and on the journal there are people playing with toys and the toys are like a farm....

Isa: Houses.

Ole: Yeah, houses that's right.

Fabio: And then two kids looking out of the window..

Isa: With a rooster...

Fabio: With a rooster and.....

Brian: And then what? You after that?

Sindhu: No, I think...

Ole: You're before.....after me....

Brian: And I have the unexplained red triangles.

?: Which is a...

Thais: We need to fit that in somewhere.

Sindhu: I think it's maybe from the toys....

Fabio: We give up! *[laughter]*

Mike: No you don't!

Thais: We're almost there! Can I just...we were at the toys then there's a rooster.

Fabio; The toy houses become like an actual house, so it's another reality...and there's two kids in a window

Brian: Looking at a rooster.

Fabio: Looking out the window and then you have them looking out a window at a rooster.

Isa: Yes, I see them from the back. They are leaning on the window and looking outside. The rooster is on the gate.

Thais: And then what comes after that?

Fabio: Does anybody have a gate? Can you describe the scene better? Is there anything else?

Diane: Does anyone have a rooster surfing? *[humorously]*

Isa: OK, the boys - one is dressed in red and yellow and the other is dressed in green and white and they are leaning on this window, the window is green and the wall is light. So, outside is a wooden gate, a natural wooden colour with this coloured rooster on it and the background is like greyish.

Lea: Well my background is as bit more precise....it's probably exaggerated, but it might be a universe or something, but it's not a dark background, it's not a dark background it's light with dots on itit's just trying to put the beginning and the end together that I don't know what it is...

Isa: And strangely this background has the same dots as the boy..

Brian: Mine is the rooster comb against the white wall....

Collective Aaahhh!

Isa: Huh?

Brian: I think mine is the comb of the rooster. The red part like this and it's against a back wall because I have this thing just before you, I can just see the boys in this play area and there's a white wall behind the rooster that's really...

Isa: With this triangle thing...

Diane: White wall or the sky?

Brian: It's not the sky...hmmm, it could be the sky...

Isa: So, it's not the maple tree that is [the Canadian flag].

Fabio: So, we're on the white wall.

Lea: Or the sky.

Diana: I think it's not a wall.

Isa: It's a background.

Lea: So you're zooming in and.....

Fabio: You have the...a scene from that?

Lea: No!

Isa: And the Earth...

Thais: So, we end at the rooster's head?

?; Yeah

Thais: Is that the meaning of life? *[the whole class - laughter]*

Mike: I thought that was 42! So, what's the hypothesis here guys? Do you have one?

Thais: We are in inception...

Alex: That's a pretty good hypothesis.

Fabio: But we don't have the meaning yet. We didn't have the story

Brian: There's no meaning!

Mike: You're very close and now you've got a very good hypothesis, so how do you prove it now?

Ole: Put them together.

Titiane: Well, go then!

Mike: Well, you don't need to uncover them yet do you.

Evelyn: Do we tell a story?

Brian: Put together a meaning...somehow.

Fabio: Yeah.

Ole: Inaudible *[laughter]*. I don't want to give a meaning from the outside.

Brian: Well, or make up a story that makes sense Guys.

Ida: Yes, but the meaning is from the parts, so each of us alone, there's no meaning.

Titiane: But, each time we're plunging into this static reality, that's a stamp or a TV or an advertising and each time it comes back to life ...into a scene... and that bird at the end...your scenes seem alive in the farm....whereas it was on a picture on a screen, on a this on a that...

Isa: On the drawing of the boy that's on the ship on the stamp, that's....

Titiane: That's representations.

Isa:that's on the letter delivered by the plane that comes from outside.....the Earth is so far away...that's seen from so far away...that's life and the universe!

Mike: Do you want to lay them out now?

Thais: Sounds like an analogy for how organisations....

Philip: Lay them out upside down...

Mike: That would be the thing to do wouldn't it.

?: Turn them around...

Mike: because you've done a fantastic analysis.....and it's been very holistic in the sense that you all worked together. There was no kind of concept that you might go reductionist. In other words, you could have said, OK, we three will work together, we three and then we three and we'll share by breaking the problem down. You had this strange mixture of holism and analysis. For a bunch of holistic scientists you were incredibly hung up on details [*laughter*], which is great because it allowed you to solve the problem as a collective. The other thing that usually happens is that there's a complete stasis initially with people just going "Oh My God!" (and I saw that). And then there are usually one or two people who begin to lead it and you lead it and you even mentioned "zoom".

Alex: Yeah I think so.

Mike: Somebody did. So, anyway, if you want to really prove your hypothesis, as Philip said, what you should do now is figure out what order they go in, but don't reveal them yet.

Thais: Facing down.

Mike: Yes.

Alex: Oh my goodness...facing down, white cards up.

[students begin to physically move and re-organise themselves]

Thais: So, we need to start with the Earth.

Fabio: The view from the cosmos.

Alex: Maybe in a circle. Can we do a circle? Maybe not.

Thais: We don't know how it begins and then ends.

Alex: But intuitively that's what it feels like it should be.

Isa: So, this is just the Earth seen from space.

Thais: The Earth from space.

Ida: But I don't know how far away.

Isa: So, I see the whole Earth.

Ida: I see a part of it.

Fabio: My Earth takes about 80% of the card, only 20% space...

Alex: This is the process of coherence, actually it's not coherence, of structure....

[lots of people speaking together]

Emma: I'm in the sky

Ida: I'm in the sky too.

Emma: I'm in the sky and I can see quite a big plane and then I'm in the plane...so I can see the plane that takes off about 30% of the picture, but I'm inside the plane also...

Brenda: I'm inside the plane, but I can only see the window.

Emma: So you're closer than me.

Fabio: So, where are we at?

Brenda: We are approaching the island, I can see the window, but inside of the aeroplane.

Fabio: The island from above right?

Evelyn: I'm at ground level with the island.....at human scale.

Thais: Who has the island from above?

Fabio: Does anyone have the island from above? If not, it's you...

Ole: There is a gap. We are looking into the airplane...

[people talking together]

Evelyn: I'm exactly at human scale, so I can see the mountains in the distance. There's a person whose delivering the letter. You can see them from the waist up and there's a full size person beside....

Thais: I think you're before her.

Evelyn: ... and children and you can see the mountains in the background.

Sindhu: I think I'm before you.

Diana: Does anyone else have island?

Thais: I think it's the mail now right?

Diana: So, yes, I have here the letter, mainly the letter...

Jörn: So, I've got the close up of just the stamp.

Brian: That's it!

Titiane: Now I have the man and the screen and his shoe.

Fabio: We're now in the world of the stamp.

Ole: And I have the screen and the shoes, but only the tip.

Titiane: And I have the street, just the street scene without the shoe.

Ole: So, you see the advertisement quite well.

Titiane: Yeah.

Ole: Could you see people on the boat?

Alex: How well do you see the bus with the advertisement on it? Do you see the bus?

Titiane: I see the bus with the ship.

Alex: So, do you see all of the bus?

Titiane: Yes.

Alex: OK, so I have the one....does anyone have like.....coz I have a fairly close up of the bus.

Brian: That's it.

Alex: And then I have one afterwards, which is just at a smaller level.

Mike: I didn't shuffle properly!

Titiane: So, can you see the ad on your bus?

Alex: Yes, it's literally like this...

Ole: I can see it already...

Thais: I have the ship...

Fabio: On the bus or no?

Thais: No, I can't see the bus, just the ship.

Jörn: So, maybe I'm next with the close up on the ship.

Thais: What can you see?

Alex: Nice, that feels right.

Fabio: I have 17 people, he has 5 people.

[lots of people speaking together].

Sindhu: What's your picture again Ole?

Ole: It's a blond boy half asleep with this journal..

Evelyn: Can you see his head?

Ole: Yes, yes, yes.

Evelyn: Then I'm next I think....I can see where he's cut off a bit. It's the same boy reading in the comic that says 'Toys' outside, but he's cut off slightly, so I must be next.

Brenda: Then I have a woman with the toys.

Sindhu: And I have the woman with the toys.

Brenda: With the houses. I can barely read part of 'Toys' and I can see her, just one woman and the houses.

Sindhu: I can read the [word] 'Toys' properly.

Thais: Is it inside the journal?

Ole: It's on the journal.

Evelyn: It's on the cover.

Sindhu: So, I can see three fingers on the cover.

Thais: OK, OK. She can see three fingers...

Lea: Do you see the whole person, the whole woman?

Sindhu: Yes, on the cover

Lea: ...because I have the woman, only the arms and from the elbows...

Brenda: So, I should put mine afterwards - I can see the woman at the table leaning in, quite a close up.

Lea: But the whole woman.

Brenda: I can see the head and the blouse, but not the details of her pants.

Sindhu: But then can you see somebody inside and on the cover of the comic?

Lea: No, but for me it's not a comic! [a lesson in communication – comic or journal? It's actually a toy catalogue]

Ole: The cover of the journal.

Thais: And now?

Fabio: Now we have the toys.

Ole: We have this landscape...

Evelyn: The houses, the hands with the houses.

Brian: I'm next after that...I've got it closing in on the toys and you can see the farm animals and potentially the rooster!

Alex: Potentially!

Thais: It's either a rooster or a...[laughter]

Mike: A rooster that's not yet manifest, that's not yet fixed! Schroedinger's rooster!

[lots of people talking together]

Fabio: I have two buildings in a courtyard and it's looking out of the window.

Diane: So, this is the toy becoming a view from the farm.

Fabio: The toy houses became a house and there's two boys inside and they're looking out the window.

Isa: And I have the two boys looking from inside!

Diana: I have the same, a little bit further.....from the door inside the house....

Alex: Wow!

Diana: ...from a view inside the house.

[The cards are being continually laid down upside down in order during this discussion]

Fabio: So, wait, wait...so, you're before...

Diana: My picture is inside the house, like I'm in the hallway looking through a room.

Isa: So, OK yours first.

Brian: Yeah, that's right.

Isa: Then I'm zooming the boys. Then it's the rooster!

Ole: Cockadoodledoo!

Isa: And that's it!

Mike: So...

Thais: From the universe to the crest of the rooster!

[A round of applause]

Ole: Who wants to be the one person, like one after the other...shall we start?

The cards are then revealed! One by one!

Group: Wow! Woah! Wow! Oooh, clouds, clouds! Drum roll sounds being made! Intakes of breath! Yes! Nice letter! There's the desert, Arizona! There he is watching TV.

Philip: I don't think this was the cards you worked it out [with].

Thais: He is looking bored [*the boy reading the magazine on the cruise ship*]! Oh my God!

Ole: Oh cool, it was toys.

Brian: It's a catalogue or something!

Ole: Hang on, that's weird, here there is only one person...it looked like two..ah, no it's only one.

Thais: Where is the rooster? We're almost at the rooster.

The whole class: Yes! Woah. [*Applause, laughter and excitement! as the last card is revealed*]

Ole: That's the story!

Ole: So, tell a story - how do we get from there to there?

Mike: So, who's going to tell a story...where's our actress?

Diane: So, there was a rooster.... [*laughter*]

Ole: Once upon a time...

Philip: It was brilliant how you all got it all completely right!

Mike: That's the only time I've actually ever seen a group get it completely right [without looking at the cards]. [*Shrieks of approval and excitement!*] But as I said, you did it in a very holistic way, yes, but a very ordered problem solving, analytical way.....there was no chaos, there was very little complexity [*laughter*]. Last years I did this slightly differently - I used cards that had to do with embryology. There was a lot of chaos last year - people broke up into smaller groups, but they did a different puzzle and they got the answer in the end, but it was a different process completely.

Philip: Yeah, you didn't phase out...

Mike: Well done! You stuck to the task, you were very focused.

Philip: And how you got the stamp and the letter! That was incredible.

Titiane: Because I said it looks like Arizona and Jörn said, yes, it's written Arizona!

[laughter]

Jörn: So, I answered my own question.

Mike: You guys were also extremely good at communicating effectively and really listening to each other so that you could remember. So, the communication aspect to this was very important as well because it was the communication that brought these individual parts together as the whole thing. But again there was this silence, this stasis at the beginning, but it did gradually [develop]....and there was an Aha Ha! moment from you I think [Jörn] - the TV is on the stamp!

Isa: I was surprised because Evelyn just said a man with the child and then I saw the native people here.

Mike: Well at one point I knew that you had the journal that said toys and you just said I've got the journal, but if you had gone that little bit further and said look I've got toys on here that look like a farm you might have made that connection a little bit sooner.

Evelyn: Yes, because I was listening and not talking. It was like I was hearing things and I wasn't saying anything.

Mike: And there were other people who were just turning to me as if to look for confirmation or to ask ...you guys did very well. It was a very organised approach to solving the puzzle.

Fabio: There was a moment when Ole didn't really describe well his card with the boy. And we thought we could branch out in several directions - like what's in the background, could it be the sea? We hadn't established the link between the sky and the ship.

Ole: For me it was that I had both these cards....who was the first speaking? It was just after Titiane, I don't know why, I got the link between my two cards...of course between the boy and the ship...then I don't know why because I couldn't really see it but somehow it came out Oh yeah! There is a link also.....

Mike: What about the observers that didn't know what the solution to the puzzle was? Did you reach a point where you understood what was going on.

Philip: I thought it was funny that if you didn't have any cards then you weren't kind of in on the meaning, so the others were all as if they could get to the meaning if they had a card but because I didn't, I didn't think of trying to put the story together. It's like you were completely disempowered.

Mike: I didn't mean to do that to you Philip.

Philip: No, but it was like being a physicist and not understanding.

Isa: That is like trying to reach the whole without any parts!

Philip: Yes, yes that's right. Because you didn't have a part, so you didn't feel you could play and you were so evocative as if you were really going to get to a solution and I couldn't see why because for me it was like I didn't have any urge to play that game because I couldn't see any of the story. You needed that part.

[This is such an important point about the necessity for full participation for meaning to appear!]

Mike: But you got to the meaning didn't you through the effective communication.

Thais: Masked did help at some points - we counted.

Alex: I think frames helped too. I noticed whenever someone described the outsides of the image that was actually like a bridge in another way. So, like with the stamp for example.....with the ridge. Or the first question I wanted to ask Ole was what is the colour of the floor because there were these frames that extend.

Isa: Also, we wanted to link who was before because when we are understanding about the zoom action we wanted to know who is before me, which is after me? So, it linked. At a certain point there were three groups - island, farm and the ship, the boat.....

Ole: Even this is a group itself...through the windows again.

Mike: The other thing here is that even though it's a linear series of cards, the meaning is enfolded within deeper meaning, within deeper meaning in that fractal-like way. So you were able to unfold it. So David Bohm talks about an implicate order where these potentialities exist that then become unfolded to create what he calls the explicate order. So, actually, until you turned the cards over, everything was implicate, other than your ability to communicate the ideas and create visions or visualisations of the cards. So, somehow, the idea of the red desert was able to be evoked in someone else's mind, maybe if they didn't have the card. But if they did have the card, then they could join up all this information, which is implicate, which is potential and then as a group you've unfolded it into something explicate, which is the final form. Until you turned it over there was only potential.

Brenda: And there was some simultaneous movement. We were going from the details of what does it mean.....getting into the colours.....what does that mean? How does that fit into the overall story? I think we were kind of joining [the cards] at the same time.

Mike: Exactly! It was such a collaborative project. Usually when I do this, there's always somebody who takes charge. "You do that, you do that! We'll break up into groups. Four of you over there, four there!" And so it was a very emergent process. But, at the same time, it was one of the few times, if

ever, I've seen a big group work together in a very orderly way, in a very thorough almost analytical way to solve the problem, albeit through a holistic approach - a big picture approach.

Philip: That's holistic science!

Mike: Exactly..yeah! Yeah!

Alex: Actually, that's perfect...There actually was a bit of chaos in there, because there was exhibition - there was the desire, especially near the beginning, to have bits of order, once we started recognising OK there's the farm, the boatthere were patterns, so once the patterns started emerging then there was that desire to order them and then there was that exhibition. But then there was an inhibition that came from within the group that kind of balanced it out and we went back and forth a few times between the edges of those two, but we stayed, we didn't become polar.

Thais: Well, I think that was only possible because some people had good memories of the sequence. Because, if we didn't we might need other instruments to keep that structure going.

Mike: There was huge amount of exploration and there were definitely two or three people who did zone out. I won't name names, but there were definitely some people thinking "Oh my God, how much longer is this going to go on?" *[laughter]*

Isa: I want to acknowledge something...the open-ness, the open-minded Jörn! Because he got a card that it's written Arizona there's a man watching TV with horse in a kind of motorhome and he was OK with that you see! *[laughter]*...what is this man seeing looking at the TV in the middle of the desert so he was really open minded.

Mike: Well, he just described what he saw; he didn't impose any theories on it.

Isa: Yeah I know, but watching TV you know...in the desert!

Evelyn: It's like Alex was saying, there were kind of flurries of activity and excitement and then there were these sort of little stasis moments where it was sort of maybe we're not going to go there...it wasn't all the same.

Diane: It was like the equidistant game. One starts to run and one runs after and then one is stopping it feels like everyone is going to stop as well and then...

Ole: But it's good, it made some space for a new riddle to come. But, for me, what I find so touching and amazing is what you just said as well that we were all kind of leading it and none of us were really taking over and I haven't experienced this, well I have sometimes experienced this, but never in such a well-working place! In all your other education, it is so hard for people not to do this and often we say, well OK, if we really want to get a good group process then just decide who is taking which role. I really thank you, it was really good...

Mike: Well, the roles emerged...Well, with Brian...there was a little bit of ego there, when he realised it was actually the rooster's comb! *[laughter and much talking over each other enthusiastically]*

Thais: I call for free association on that one - just say whatever comes into your head!

Mike: What did you think it was a maple leaf? *[To Brian who is Canadian]*

Brian: Yes, that's what I thought it was!

Alex: That's pretty amazing!

Isa: Maybe who had this card didn't associate with this before I said.

Mike: So, the meaning always comes from the context. You can only describe the cards [fully] by the context.

Thais: Can I say something else about how we felt emotionally.

Mike: Yes, good point.

Thais: Because there was a lot of energy and finding the meaning as very exciting and we all got very involved with it. It was satisfying.

Mike: But I did see one or two people become slightly dis-engaged.

Thais: What happened to those people?

Mike: Well, there was just a look of boredom *[in retrospect I realise this was not entirely accurate]*. Sorry, I don't mean to pick on you [Diana] but you did dis-engage slightly towards the end of that whole exploratory process.....I don't know maybe you can reflect on that.

Diana: I don't understand what you just said. *[laughter]*

?: Not right now!

Isa: I think she knew where he [the boy] was!

Mike: Yes, so she had done her job...

Isa: Sorry, I had to leave to collect a delivery.

Mike: So, that was an interesting dynamic that you had to leave. But the other thing that happened was the noisy mower. All of a sudden nobody can hear each other. And Philip said well speak up, but actually you could have all moved closer or you could have spontaneously decided to speak up, but nobody did. There were people going "What, what? I can't hear"! This is the problem with the big

groups, or it can be, that unexpected things like [the mower] happen and yet you stick with the method that you've set up and you don't modify it.

Titiane: I almost felt the need to have some kind of sign language because everyone's speaking, so you can't interrupt, but to have a sign to say speak louder or a sign to say something else...to have another level....

Isa: So, when I came back I was asked to describe more what I had so I understood that the group had grown into another level of understanding.

Mike: So, did you see it as a spiral?

Isa: Yes, I saw it as a spiral.

Jörn: It was these moments of flow and excitement and how getting to it and then refers to it another block or another riddle and this riddle then teased us to go further and deeper and there was a moment of "Ah, we don't know and how does this fit into the next big picture"? It was these widening circles of understanding.

Sindhu: I've just realised that there's a shift in the perspective in this. Until we go to the island we're all looking at it from here. And when you shift this picture - looking at it from the ocean....

Mike: Ah, that's the turning point!

Sindhu: I don't know it just...because we didn't really expect that, but I just went with intuition that it's the same....

Isa: Now you see from the eyes of the...

Sindhu: It moves to the mailman.

Mike: So, that's the point where it shifts.

Isa: You view it from our scale..

Evelyn: From our scale.

Mike: So, that's our scale isn't it.....so that's us coming in from here and from here. *[From both directions - both from space and from the rooster]*

Alex: Oh interesting!

Mike: You're right...you're the first person I think to realise that! This is called the 'Awesome Zoom' by the way.....the story, the set of pictures! It's a kids' story.

Titiane: The human experience is the turning point between the part and the whole!

Mike: Very good! Yes! Yes!

Philip: T'riffic! Yeah!

[laughter]

Titiane: There's something else that I was going to say - that I feel like we've been in this classroom for weeks talking about making meaning and in a way this was putting our ability as a group to work on matter to make meaning out of it. Coz, we haven't worked together on an actual material riddle and this was just that.

Mike: Good! And did you all feel, you were talking about feeling, did you feel that you all contributed equally? Maybe you took action and you described and you communicated at certain times, but you also stepped back and listened at certain times as well. So, the balance between the action and the reflection is really important, which is again what scientists do all the time. In fact, it comes up in the paper that Philip and I wrote (Franses and Wride, 2015) about phases of action and reflection. Outer arcs of attention and inner arcs of attention.

Alex: Yeah.

Diane: I see two different ways of pulling together as a group. Here I knew almost from the beginning that one of my cards was next to Isa and the other one was next to Evelyn and it was exactly like this. Here and here. So, if everyone understands at least where youat least one reference point that you can be beside of [or inside of], then it works....

[It struck me (Mike) when transcribing that this point is actually about the relationship between relativity and meaning! So, maybe the puzzle somehow, in some embodied way, gave the students a first hand experience of relativity in the context of the unfolding of meaning and helped them understand the later teaching on relativity better/more easily/intuitively?].

..... Like if everyone knows, I'm next to you, I'm next to you. But there is another way of creating in a group. For example, if everyone is walking in here and we have to create a 'L' shape together, so it's more like the complexity game. If one moves, I can't decide to be this part of the L and I'll be next to her, it doesn't work. Everyone has to look at each other together at the same time simultaneously to watch the L. It doesn't help. Like, I know my place is here and that's it!

Isa: Yes, of course you have your place, but if you're not paying attention of the others it wouldn't help to solve the riddle in this case.

Diane: No, I know! But if I don't do that, it works.

Mike: So, there's this thing again of identity in relationship [once again, something fundamental here about relativity and meaning]

Isa: Yes, because here we have the cards and the place you are establishing, but if you are forming an L you can shift.

Diane: Well, I need to be connected to everyone's describing to also know my place. If I wasn't listening to anyone I couldn't say that probably my place is next to Evelyn or yours. Nobody was about to say to dominate you. I had to be connected to everyone to know where I was supposed to fit.

Mike: And you had multiple identities as well because you had two cards most of you.

Isa: Only Emma had two sequential.

Emma: And Alex too.

Alex: No I had two.

Diane: And if Brian took these two together it would have been completely different.

Isa: Emma had these two, so she could have the zooming effect clear to her.

Philip: What was that thing of identity and relationship?

Alex: I had the bus and then the ship within that.

Evelyn: yes.

Ole: This one?

Alex: No, the next one.

Mike: [*responding to Philip*] In relation to the cards?

Philip: Yeah.

Evelyn: You had the boy.

Thais: That was a key because it was very hard to see that.

Mike: It was what you were saying...Sorry [to the group], Philip is just asking about identity and relationships and it was what you were saying [Diana], that you had an identity defined by the card you had (in actual fact you had two cards, so you had a multiple identity) but at the same time you were saying that the only way you could find a meaning or a context was in relationship to other people. In other words, in terms of what cards they had specifically. So, there were virtual, implicate patterns being set up that linked the process together in a kind of flow I suppose in terms of these

inter-relationships just like these cells are moving together in an embryo. They each have their identities, but they're also being transformed in the process because in this process that you were engaged in you acquired new meaning during the process, you began to understand something that you didn't before. When we started, you didn't understand that this was a sequence that linked together and the only way through that was an acknowledgement of the identity you had in terms of the fixed cards, yes, but also the relationship of those cards with other cards. Does that make sense?

Philip: [unclear]

Mike: But then I get the impression there's been a bit of a transformation in the group or within individuals within the group as well? Because you were saying this was the first time that you had put this together that you'd put these ideas into practice.

Group: Mmmmmm

Mike: That's good

Sindhu: So, the fields, which is what you were talking about Philip, just merge.

Philip: Yeah.

Mike: So, what you did was to immediately set up a big field of all of you, which was actually pretty coherent and then it was only after one of us suggested [Philip] that you could put the cards upside down. And then you began to direct traffic [Fabio] - let's start with 'space', so all the space people came together all of a sudden, so the field broke up and coalesced into a smaller field, which was a more reductionist approach to the problem and then you all went back out to the field again and the next group came in and put their cards down, so there was this ebb and flow, ebb and flow.

Philip: Yeah, the field is where you were kind of saying something and you weren't quite sure how it fitted, so the field was this vague thing, but finding the relationships also defined the identity of the cards.

Mike: Yes, exactly.

Ole: Actually the idea of putting the cards down, upside down, in the centre came way before in the beginning already. I think you did say it once, I did say it once, but it wasn't time yet. Because this idea came up and I think all of us had this idea sometime....let's put them down

Fabio: Yes, let's explore more.

Ole: But it wasn't time yet. So, it was really beautiful. You can see that there is time for something to come.

Mike: Well because time was marching on and it was getting towards one o'clock [laughter], you guys were still discussing, exploring, analysing, describing. I think one of us said, you've got a

hypothesis what do you do now? So, how much longer would you have gone on exploring? When do you take action? When is the point where you are sufficiently coherent or understanding of what the problem is, or the puzzle is, to actually take action? Do you need to have everything worked out before you take action?

Thais: No

Jörn; No

Mike: You see...there was a kind of tacit fear in a way, because I've seen groups who would break up into groups of two and three and there would be incredible chaos but then they would start to...people might take action too soon - yes, but the danger is that you explore and you explore and you don't actually take any action or the other side of it is that you take action too soon and you mess it up.

Isa: I think if you take action then you find meaning.

Mike: A very good point. Exactly.

Isa: We found meaning, it was the zooming then we found the stamp and then the others go into a different level.

Diana: But, are you saying that talking about it and discussing is not action? Trying to solve?

Mike: To me the action would be physically getting the cards on the ground and turning them over and showing that that is the solution to the problem. To me, that's the action, like a 'real world' action. So, yes discussing and describing *is* action in the sense that you're moving your mouth and making meaning, but it's not action in the sense that....

Isa: I think for us the action was putting them down because we already knew the sequence because your Earth is bigger than mine because of the window.

Thais: Maybe the talking was the field.

Fabio: It's like we knew, but we only sort of knew.

Brenda: Wasn't the action also the appearing of the meaning? When we were saying, it's actually the stamp. I think that's also an action?

Thais: Yes, I think so. I think so.

Evelyn: There was also this thing about commitment.

Alex: Yeah commitment.

Thais: When we realised the transformation, the final form that it took.

Alex: Commitment.

Mike: But you could have taken physical action before and this didn't happen, but it does in some groups, somebody could have said "OK, you four go over there and discuss, and you four go over there!" or three or four of you could have got together and said, "I'm fed up with listening to this lot! let's do something!" So, the four of you move into the corner and then you really work together and because it's a smaller group you might be able to make the connection. You only get fragments of the meaning, but you might be able to take something back to the bigger group.

Diane: But in this case, if you split, it could be so random that it could be worse.

Isa: We could have split into boats, islands, farm.

Mike: But then you need an organiser or a co-ordinator! Even in the embryo there is a part called 'the organiser' which is involving in setting up the three layers in the embryo and 'directing traffic'; it tells which cells where to go!

Jörn: For me, it was holding the tension of not knowing long enough until the meaning [could] emerge.

Mike: Exactly, that's really well put!

Isa: I think we need to pay attention of the lunch! [laughter]

Evelyn: There'll be no food left for us!

Mike: So, let's go and find meaning in our lunch!

The class (the introductions from Monday afternoon)

Alex: I'm from Western Canada and for my entire adult life, I've balanced novelty and [the] perennial. This balance. I did a double major in digital media and liberal studies, which is kind of like the classics. And I've been going back and forth between these two highly mechanistic, highly superficial, in many ways, surfaces of media. And then looking at media itself as a boundary, as a media, something that mediates. And then the perennial. So, philosophy and poetry. I'm an amateur poet. And I'd like to be a polymath or a philomath, but I'm aware of the challenge that taking that on entails.

Evelyn: I come from a mainstream biology university education. And as we're talking about Newton and so on [in Philip's class earlier], so I get these flashes of a calling when I was perhaps in my teens and how I loved the uncovering and that deep curiosity about the way the world works. And that quotation "*And God said let Newton be and there was light!*". You know, I thought "*Right - that's it for me!*"! So, as a teenager, growing up at school, although there were painful moments of "This is not biology!" when you dissect and kill and dismember and yet there were ways in which [there was] this excitement of getting to the truth. You know, there was a thirst to get there. So, I went through the mainstream education. I've been a science teacher also for many years and one of the reasons I find it almost impossible to be so now is not feeling that I'm telling the truth in the classroom. Not being able to tell these stories, that there's another story, there's this deep undercurrent of other stories going on about why science has become the way it is right now. So, for me that's a painful thing about science education and where it's gone off the track.

Jörn: I am from Germany and somehow my whole life didn't fit into that mainstream story. So, early on I felt like I was kind of at the side of this main story and myth of matter. And yet when I entered university I had this freedom to explore, which as also at the edge of the normal course I was supposed to be studying. But this whole thing in deep inquiry led me to questions: what is the root cause of this crisis we are facing? What is my role in it? What does it mean to be fully human? And so I got into areas like rites of passage, ecology deep ecology and depth psychology. So I went on a vision quest to somehow uncover a deep connection that's there that I find appropriate and so out of that I want to try to embody and guide others on their journeys.

Karina: I am from Brazil. I am a journalist. I studied journalism. And like everybody here, my story is very similar. It didn't make sense for me, journalism, the way it was. It's lack of purpose. So, I decided to look for my purpose in journalism. So, during a shamanic ritual, it became very clear to me that I needed to become a voice for the Earth. So, I became an environmental journalist. And, again, through another shamanic journey, I had this very deep calling coming from the Amazon Forest. So, I moved to the Amazon Forest and started to work for it. And now I have come to a point where environmental journalism as I did it for the last ten years doesn't make sense for me any more, because I understand the importance of sharing negative stuff - what's going on and all the things that we've been doing and all the suffering, but I couldn't do this emotionally any more because, for me, it was too hard. So, I decided to become a holistic environmental journalist. So, writing about inspirational things, good things. I can help people connect spiritually with nature. I also started one project in Brazil that is called 'The Re-connection Amazon Project' where through talks, classes and also field trips I use deep ecology, information and sensitize to bring people closer

to the amazon emotionally. This is my new task - making people fall in love with the Earth through the Amazon Forest, maybe to somehow save it from destruction.

Ole: I also grew up in Germany. I always felt very eager to learn and I loved being in school and learning exciting things through experiencing and through playing and afterwards, after finishing high school, I went to Brazil for one year working with kids in favelas doing an educational - actually circus and theatre - project. And for me, somehow it was clear, I would go for one year rather than going to university. I had so many ideas about what to study. So many directions. This idea was there of course, but I felt as well it wasn't quite my idea that I am really looking for. And I felt as the time came closer to choose what to study more and more that I'm looking for another way. So, I explored different things, I decided to head off on and go for a journey in looking for the people I wanted to learn from in life. And this in the end brought me here for the second time now. And I'm very much on my quest yet and I'm exploring the world and seeing the wonder around me. Being amazed with it. And as well I think finding my place. How I am.

Fabio: I'm from Brazil. My career was more in the world of matter. More in business and law. As much about getting things done. Not really understanding. Of taking the world as given and getting things done. Coming from Brazil, I worked in the private sector in private equity, policy, NGOs, development work. And my inquiries were mostly done in my private life with travels and reading. And after a couple of years into my career it became very clear that I couldn't keep it separate anymore. So, that's why I'm here and I have no idea what will come next.

Lea: I am from Germany as well. And I studied environmental sciences - my Bachelors. I struggled a lot with the levels of control.....within this specialization, it was quite broad. So, [there were] different approaches to this topic and I wasn't satisfied with any of them in the end. So, I chose environmental chemistry - it seemed the easiest one for me. And then afterwards I did internships and tried different projects and different ways. I went to Sweden to study human ecology, an anthropological [approach] to this topic ...which was in one way a deeper approach, a more satisfying approach, but on the other hand also very frustrating in many ways. So, I was very close to just stopping the whole thing, working in a cafe or doing any old thing. So, I'm giving it another chance in a way and trying another approach....I just couldn't find the approach that fit me, that I could feel comfortable with. It was just too heady and not deep enough. Too superficial and not seeing the real problem.

Isa: I am from Brazil: I was very curious because we have a German, a Brazilian, a German, a Brazilian! [Laughter]. So there's a pattern - couldn't avoid that. I have a scientific background because I am an industrial engineer in Brazil, then I did a MBA in business. I didn't want to go straight into finance. I studied marketing and organizations and technology choice and I ended [up] working, in all of my working experiences, I was always taking care of people. In the way I did what I had to do in the job. I mean, tasks were done. You have to do what you have to do - we are asked to - but how can you do it in a more pleasant way, in being more supportive and even when I had a top manager place, I was creating boundaries and making the work more pleasant for who I was working with. And this gave me a lot of stress. In Brazil, you have very distant locations. So, maybe I knew a lot and I had to share a lot, so it was exhausting doing teaching, dealing with tasks as they were developing. I never worked with something pre-established. I was always creating methods to do

things. That happened to me automatically - I didn't really choose it. I stopped working formally in 1988 because I moved from Brazil to Italy. And there I tried not to waste my time doing nothing. I couldn't really engage in formal work, so I tried to learn all I could to make my life better. So, time to I investigate energetic healing and art and music and whatever I could. And since 5 years ago I teach yoga. And now what I would like to have is a chance to gather everything I experienced to share and this resonates with how I think and how I see myself. I don't have a clear idea of what I'm going to do. But this is the price I consider myself in life - a privilege to study again and reconnect.

Ida: I'm from Norway. My background is archaeology, art and environmental studies. But I grew up in the forest and my primary society or community was the forest and nature.

Brenda: I have been very interested in symmetry and possibilities and contrasts, so I think that is reflected in many places - like I was born and grew up in Mexico and at the same time I have strong links with the United States, Italy and Switzerland. I studied business and marketing - that combination of the precise and the creative. And I worked in that field for many years trying to bring more possibilities like the beautification or ethical projects and then I discovered that the field was really exhausted of different possibilities and it was all about profit. So, I have been searching this shift for a while and my key purpose is bringing that spiritual practice or spiritual path and merging it with my overall life, instead of having a parallel of work and social and then spiritual, but merging it.

Diana: I guess I can say that I research connections between body and emotions and between people through emotions and through story telling because I'm an actress mainly, but I worked with co-creation through theatre. So, I've changed points of view many times. So, I was an actress, a director, a coach and a producer, so I did the same thing for many years with different points of view and perspectives and different experience. And my background, my degrees are in dance, drama school, social communication and bioenergetic therapy. And I really like how theatrical games can be connected with curiosity.

Thais: You'd think this would get easier over time. I'm also Brazilian. I was going to do a double major in biology and psychology but then I had to start university again. I was living outside then I went back to Brazil. I concluded my psychology major, but biology was always something I was very linked to and found it very easy. It was always very natural to me. And going back to Brazil was a deep way of connecting and I have a deep sense of social responsibility within that. I was working with sustainability inside a national company doing climate change work and working with community development and projects like that. So, I did see bridges between the subjects: psychology and biology. Not always easy to explain to people. But then I had enough of that. I do think I learnt a lot, but companies do suck the life out of you. There are better ways to engage and put so much energy because we have a lot of work to do. So, I'm here to find new paths and to put my energy to better use.

Brian: I'm not Brazilian [laughter]. I'm Canadian, a neighbour of Alex's by Canadian standards. [I'm from] B.C. I'm sort of a generalist I guess. I kind of escaped a lot of work life and career and all that. I chose living. Lots of travelling. Lots of school. I went through a lot of science and economics and settled on social sciences: anthropology and human geography and right when I was about to graduate, I decided to double major in environmental studies. So, I've always had...I grew up in

pretty wide open spaces, so I have a strong connection to outside, I've always worked outside, spent lots of time outside and I want to continue that. I've always had a strong connection to place by region, a place-type localized context, but I'm pretty interested in everything.

Elisa: My background is in economics as an attempt to understand the world a little bit better. But, the obvious paths after that, I could not follow the obvious paths after that. I was looking for something else - meaning and action together. I think that's how I ended up here.

Titiana: Being here, I feel like I'm uncovering that fact that I grew up in a world that's attached to matter and really shying away from meaning. And that it was always a very urban world, a world of non-responsibility and innovation and policy taking over self-responsibility. So, I feel like I'm here to find this gesture between meaning and matter and put it in practice.

Sindhu: I studied biology in University, but after that I wore many hats and tried many different things, travelled to do different things. Very recently, I worked with children in a school before coming here. In the school, we didn't refer to ourselves as teachers. So, it's hard to say I was in a traditional teaching position. It was more like this, but with lots of children. I'm exploring this idea of what is really holistic thinking or science when it's for children. How can we relate it on that level? Of course, children are naturally holistic in one way. They have that innate freeness. I want to explore that.