

Yarin Kimor

The Impossible Made Possible

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ISBN: 978-965-550-384-5

International sole distributor:

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Yarin Kimor



The Impossible Made Possible

*How to free yourself from thought fixations
How to develop the creativity that is within you*

Contenido de Semrik

Dedication

This book is dedicated to my children – Tene, Gili, and Eyal, who helped me preserve the creativity that remained within me since my childhood, and that was discovered anew in my adulthood.

It is also dedicated to my mother Emma who, at the age of 83, in her own words, “discovered that she was a playwright,” and to my father Baruch, who, at the age of 90, was “planning the future.”

From her I got my creative pretensions, and from him—my systematic thinking. The result: creative and systematic thinking at one and the same time. There is no contradiction. It is a harmony of complementary opposites.

Thanks

Thanks to many people who checked out information,
gave their opinion and showed me the way:

Prof. Yoel Donchin

Uri Shenar

Dr. Efrat Cochva

Tali Lahat

Nir Avraham

Dr. Avi Oliver

Prof. Rami Moshiof

Dr. Haim Granot

Dalit Kimor

Debbie Chayen

Dr. Dida Kimor

Eliran Tobi

Dr. Malca Shaked

Michal Oren

Ofira Doyev

Prof. Shlomo Megadesi

Prof. David Ginat

Thanks also to my teachers:

Prof. Moshe Caspi

Dr. Roni Horovitz

Dr. Alexander Chernovelski

Dr. Bracha Klein-Tayir

Special Thanks

Special thanks to Berta Groisman, my associate and the person who really pulled the strings behind the scenes during the writing of this book. Her friendship as well as her organizational support has led to the publishing of this book instead of it being scattered over multiple notes within dark drawers.

Special thanks goes also to my sister, Dida Kimor, who contributed a lot of insight and conceptual clarity during the editing of the English version of this book.



*Whenever this book refers to a male or female gender,
the intent is to refer to either gender.*

Table of Contents:

Introduction	23
Ironclad Rule: There Are No Ironclad Rules	27
Fingerprints	28
The Meaning of the Miracle	29
The Impossible Made Possible	30
Sane Creativity	33
Creative Methodology	34
The Limits of Imagination	37
Standardized Aliens	38
Who Does God Pray to?	39
Three Wishes	41
The Awkward Abundance of Freedom	42
Creativity and Morality	44
The Red Line	44
Criminal Creativity	45

Part One: Fixations

Force of Habit	50
A Crooked Back	50
Telephone Conditioning	51
To Pick-Pocket Nudists	52
One-Dimensional Thinking	53
Logical Advantages of Thought Fixations	53
Emotional Advantages of Fixations	53
Disadvantages of Fixations	54
The Blind in a Mine Field	55
Drawing Water from a Stone	56
The Intelligence Trap	59
A History of Errors	60

Deficient Controls	66
Resurrecting Flies	66
How to Finish the Unfinished Symphony.....	68
Tripping up Science.....	70
Rational and Wrong?.....	71
A Surprise from the Deep	72
Under the Lamppost	73
Side Airbags	73
Explosives Belt	74
A Deadly Circus.....	75
The Hollow Pencil	76
A Breakable Secret Code	76
Uncreative Intuition	78
Intuition's Public Relations.....	78
Two Goats and a Mercedes	79
Racist Fixations	80
A "Black" Blood Bank	80
A Band Aid for Blacks	80
Enlightened Racism.....	81
The Peak	82
The Audience as Participants	82
Cultural Fixations	85
Chauvinist Feminists.....	85
The Wrong Gender	85
A Sexual Fixation	86
Vain Beauty.....	87
End of Story.....	87
Mourning on the Sabbath	88
Political Fixations	90
Asperger Syndrome.....	90
"That which hath been is that which shall be"	91

Tranquility on an Active Volcano.....	92
Psychological Fixations	93
Truth or Dare?	93
Taste Fixation.....	95
Crying Wolf.....	95
An Olympic Flea	96
Potato and Straw	97
Hidden Assumptions and Unconscious Fixations	100
Afraid to Death.....	100
Moonstruck	101
A Misleading Diagnosis.....	101
Predictions	103
A Leading Question	104
Physiological Fixations	106
Unhealthy Instinct.....	106
Illusions	107
On the Tip of the Tongue	108
Graphic Fixations	110
A Red Roof and Two Cypress Trees	110
Verbal Fixations	112
Tara, Cara and Sara	112
“The World is Against Us”	113
Either – Or	114
Marketing Fixations	115
Lost Youth.....	115
Managerial Fixations	116
Multi-Use Stapler	117
A Selection of Methods for Oppressing the Revolutionary	117
The Government – The Source of Authority	121

The Intelligence Agency – Humiliating the Interrogated Person	122
Problems in the Party’s Regulations.....	122
To Each According to his Ability... ..	123
The Leader’s Lifted Eyebrows or the Resistance to Change	124
The Siberian Ice Fields or the Exile to the Future	124
Executing the Idea	126
“The Hidden List”	126
Childlike Thinking	128
Curiosity Without Borders	129
Act Your Age.....	130
Swimming Far.....	133
Bad Boy.....	135
The Emperor’s New Clothes	136
The Importance of Asking Questions.....	136
The Third Eye	137

Part Two: Creativity

Multi-Dimensional Thinking.....	142
It is Inconceivable	142
Three Squared	144
Edison Has Gone Crazy.....	146
Inverted Dimensions.....	147
Well Water	147
A Journalistic Escort to an Escort Girls’ Story	148
Shopping at Home.....	148
Reversing Cause and Effect.....	150
An Unavoidable Accident.....	150
The Perfect Murder	151
How <i>Do</i> Children Come into this World?	151

Obsession	152
Coffee To-Go	154
A Blind Flight.....	154
Rephrasing the Question	156
A Prayer Gone Up in Smoke	156
A Reason That Has Disappeared	157
The Relationships of Time, Distance, and Space	158
Ships in the Mist.....	158
A Cow Traveling at the Speed of Light	159
Service Agreement.....	160
A Trick in the Sack.....	160
A Self-Organizing System	161
Corrective Medicine.....	161
A Blessed Ignorance	162
Changing the Dimension of Time	164
Stalling Time	165
The Representative of the Future Generations	165
Las Vegas for the Advanced	166
Mickey Mouse Tidies Up the Line	169
The Umbilical Cord as a Life Line.....	170
Accelerating Time	171
A Pear in the Time Tunnel.....	171
Negative Residue	172
Healthy Sick People.....	173
The Time Juggler	173
A Snail's Journey in Time	174
Pompons for a Tank.....	175
Changing the Spatial Dimension.....	176
A Ground-level Giant Screen.....	176

Air Business.....	177
Tree Log	178
How to Pick Wild Flowers Anyway	178
Adding a Component	180
A Friendly Elevator	180
Saved by the Bell	182
Kidnapped into a Parking-Space	182
Oil Colors.....	183
Vodka Games	184
Smoke Screen on Top of an Iron Screen.....	184
Thinking On-the-Go.....	185
The Wisdom of the Offside Rule	185
Bridge over Troubled Waters.....	186
Hanging Rope	187
Do It Yourself	188
Subtracting a Component	190
A Maze as the Way Out.....	190
Lights in the Fog	190
A “Nothing” that Contains a Lot.....	192
The “Non-Dimension” Method	193
If there Is a Problem – There Isn’t One	193
Moonstruck	193
Fortified Wall.....	193
Matterless Matter.....	194
The Mossad versus the S.S. and the Gestapo	195
The Hidden Dimension	198
A Telephone Without a Dog.....	199
A Method of Driving without Gas	199
Something – Out of Nothing.....	200
Silence is Golden	200

A Roaring Silence	201
A Sneaky Grin	202
Focus	203
A Magical Computer	203
The Magic Box	204
Hanging on a Limb	207
Finding New Functions	207
Taking the Closet out of the Skeleton	207
An Unnecessary Journey	209
Simplicity	211
The Power of Simplicity	211
The Gordian Knot	212
A Crab Dance	213
A Pressuring Self-Protectiveness	214
On the Razor's Edge	216
A Serious Joke	217
A Method for Identifying Wrong Assumptions	218
Cutting the Cake	218
Division	225
Mission Impossible	225
Crossing Rays	226
Head to Head	228
A Roller Coaster Ride	228
Same Place, Different Time	229
Mute Cinema	229
The Luggage Vacuum	230
Sandwich Thinking	231
Pig Sty	232
The Traffic Congestion Philosophy	233
The Love Nest Philosophy	234
The Toothbrush Philosophy	235
A Sophisticated Bypass	235

A Sophisticated Haven	236
Living Death.....	237
Leakage.....	237
The Chewing Gum Philosophy	238

Unification..... 240

Hard-Boiled Eggs.....	241
The Old Man and the Sea	241
Unnecessary Licking	244
Express Loan	244
The Animator as Animation	245
Fortune Cookies or Wisdom?	246
It Doesn't Matter	247
Light Battle in Heavy Weight	247
On the Shoulders of Giants.....	249
Tele-body.....	249
On a Roll.....	250
A Flexible Ship.....	251
Bald Spot.....	251

“Killing Two Birds with One Stone”..... 252

Reality Engineering.....	252
Redundant Light	253
Computerized Magic	254
Heart to Heart	255
An Electrifying Car	256
Collecting Vibrations	257

Contradiction..... 258

Harmony of Opposites..... 258

Cold Fire and a Water Holder.....	259
Father of the Year	260
A Product Without its Essence.....	261
The Skull Bone of Contention.....	262
Something Sticky that Doesn't Stick	262

This... and...That	263
Wishful Thinking.....	263
Flexible Rigidity	264
A Story on the Side.....	265
Fortune Cookies	265
Provocation	268
One-Way Swimmer	268
The Storm before the Quiet	270
Valuable Nonsense	271
On Castles in the Sky and Flying Carpets	272
Stupidity's Wise Neighbor	272
The Opposite is True.....	273
Moral Judgment	275
On Blindness	276
Thinking from the End to the Beginning	278
Three Fishermen and a Fish.....	278
The Dwarf Method – Giant Steps.....	281
Interdisciplinary Enrichment	284
Cut and Paste	284
Puppet Theater.....	285
Diamonds are Forever	287
Function Cocktail	287
Inspiration from a Close Challenge	289
Japanese Romance.....	289
Financial Shark	292
Wooden Horse	292
Unmanned Aerial Vehicle for Rent	293
A Kingdom Without a King	293
Inspiration from a Remote Challenge	294
Stolen Baby.....	294
Tattoo that Withstands Surgery	295

Walking on the Water.....	295
The Smaller One Decides.....	296
Lateral Thinking	297
Outside “The Box”	297
Extraterrestrial Satellite.....	299
The Bank and Mortgage	301
A Cruel and Compassionate Heart	301
A Stimulating Word	303
Safe Harbor	303
Solving a Problem by Another Problem.....	304
A Quarry Without Dust.....	305
Electricity in Abundance	307
A Camel Puts Out the Fire	308
Managers Insurance for Every Worker.....	311
Aikido Thinking	313
Using the Power of the Problem.....	314
Air Missile.....	314
The Silent Killer	314
The Blind Spy.....	315
In the Open Mouth of the Lion.....	315
A Living Barrier	316
Repaving the Road.....	317
The Second is First	317
Beautiful Ugliness.....	318
Who Invented the Wheel?	319
Israeli Wildlife in Japan.....	320
The Battle against Cancer Metastases.....	322
Fat Against Fat.....	323
The Zigzag Philosophy	324
Glue that Doesn’t Glue.....	324
A Positive Addiction.....	325
Its Bite is Worse than its Bark.....	325

Amusing Anti-Semitism	326
It's the Feeling that Determines the Outcome, Not the Age	328
Tabloids	329
The Opponent who Strangles Himself	330
A Blessed Explosion	331
A Bear Hug that Hugs the World	332
Mirage	333
The Good Idea Within the Bad Idea	335
A Stray Weed	335
Corrective Punishment	336
Sexual Harasser	337
Hard Flexibility	337
The Sugar in the Salt	338
Biological Warfare	339
Intentional Spoiling	340
Guerilla Marketing	340
Making the New Old	341
A Prestigious Tear	341
The Philosophy of the Hole	342
A Drunkard's Punch	342
To the Bone	343
Retribution and Punishment	343
Futility	344
False Suspicions	344
Bootstrapping	345
A Blood Transfusion to Oneself	346
He Has Blood on His Feet	347
Pain's Public Relations	348
Failure as a Way to Success	349
Embracing Failure	349
Abraham Lincoln for the Poor	350

A Blessed Failure.....	352
The Next Success is in the Sin.....	352
Going to Extremes	354
Brandy Without the Wood.....	354
The Murder that Never Was.....	356
An Oven that Does the Dishes.....	357
Genetics in Iceland.....	357
A Burned Potato.....	358
An Ageless Girl	358
Remember.....	359
Duplication	363
A Ringing in the Ears.....	363
The Priest and the Rabbi.....	364
The Perfect Scaffolding.....	364
Missing a Screw.....	365
A Risk with a Can of Worms	366
Toolbox.....	368
A Calculated Risk	368
Ant Run	370
Solid Air.....	370
The Stench of a Skunk.....	372
A Perfect Warrior	372
Epilogue	374
Provisions for the Journey	376

Appendices

Appendix I: Recommended Rules for Brainstorming	380
Appendix II: Exercises	382
Appendix III: Provocative Questions	384

Introduction

When our thought processes are examined, we feel threatened and prepare our defenses, just as the pioneers in the Wild West placed their wagons in a circle in order to create an improvised barricade. The more intelligent we are, the more we tend to protect what we already have. Our confidence in our ability to think prevents us from raising any questions.

During my lectures, I use a wide variety of provocations, magic tricks and/or surprises to weaken resistance, reduce anxiety, and create a fertile ground for absorbing my message. This is also the reason this book includes numerous examples, from all fields of life, to illustrate abstract, theoretical principles and make them tangible to the audience. The theoretical is too abstract; the abstract is too theoretical, and both are frightening.

Socrates provided many examples for his ideas. The method worked for this book as well.

Every example demonstrates an additional nuance of a main principle, yet is at times simply more of the same. This is in order to emphasize the illustration of the point or express the richness and variety of the practical and implementable expressions of the idea.

True creativity is not anarchy nor carelessness nor day-dreaming. True creativity is measured by its results and by its contribution. The way to achieve the results seems cunning at times, tricky, and even immoral.

The greatest enemy of today's creativity is yesterday's creativity. A person who has already reached his intellectual peak finds it difficult to surpass his own performance. However, yesterday's breakthrough becomes today's routine and is passé by tomorrow, and for this reason there is a need for continual development of creativity. It is a process that is difficult to realize, but it is possible to make progress in it with the help of systematic creative thinking, which is the subject of this book.

Despite all of the praises that we pour on creative thinking, it is not immune to drawbacks, and it does not necessarily promise solely positive results. It is liable to undermine proven and positive tradition, and we will not be able to protect ourselves from it because it becomes clear only in retrospect. Coincidence, absence of judgment – and the openness to everything are detached and do not constitute an ordered doctrine.

This book clarifies and illustrates tools for creative

thinking that can be learned, acquired, and applied, consciously and easily, without requiring unusual talent or inspiration. For example, the use of the inversion tool (which will be described in detail later on), such as in King Solomon's ruling on the subject of splitting in half the fought-over baby, which was an act of never-before-seen creativity. The woman who accepted the "generous" suggestion lost, while the woman who refused it – won. The king was so smart, that he allowed himself a seemingly stupid solution, which led to a very clever result. In other words, an early case of reverse psychology!

End of story? Intellectual peak? Not necessarily. The next story creates something new using the same principle of inversion, and uses King Solomon's story as the ground floor on which to construct a higher building: two women claim that the same young man is their daughter's groom. One of them says: "He's all mine," meaning – my daughter's, but the other one claims the same. Since they could not reach an agreement, they went to the rabbi. The rabbi, having faith in the story of King Solomon, ruled: "Division" – the groom will be killed and split equally between the two destined mothers-in-law. One of them agreed immediately to the offer, while the other one yelled out from her inner soul: "I will never agree to that. I am willing to concede, just so that this sweet young man will live." The wise rabbi then ruled: "the woman who agreed to the splitting of the groom is the true mother-in-law." Ancient creativity has been tied

here to a modern image – the “mother-in-law” as a “serial killer” of grooms. (My friend Berta immediately draws out her feminist claws and cries out, also from her inner soul: “the mother-in-law image is also a prime example of a stereotype!” And I agree with her in the name of liberality and equality, while I admit to myself secretly that the image of “drawing out her feminist claws” also smacks of male chauvinistic stereotyping...)

Ironclad Rule: There Are No Ironclad Rules

Human existence is unstable and hanging on a limb. In order to overcome the anxiety and detachment in our lives, we need defenses made up of self-confidence and fixed assumptions. We need to know where we come from and where we want to go. These milestones enable physical security (a home, a job, a permanent salary) and psychological security (family, friends, and peer groups), and create conscious security through known and effective ways of thinking. We are surrounded, therefore, by permanent values that we all take for granted in our culture, without question. These verify that there will be no exceptions to the rule, that the solutions will be unambiguous, that there will not be experimental balloons and hot-air balloons that have gone out of control.

On the other hand, creative thinking, even though it has a method and rules, operates only according to

one iron-clad rule, which is always valid: “there are no iron-clad rules.”

This freedom does not lead to anarchy, but rather, to flexibility. Knowing the rules, and then breaking them consciously, is not the same as *not* knowing them, and then trampling all over them unintentionally.

Fingerprints

This book does not talk about creativity for its own sake (even though it is wonderful as it is), but rather about effective creativity, whose fruits can be measured quantitatively, and can contribute expressly to the organization, the pocket, the heart, the brain, etc. Yet even this “useful creativity” causes an emotional experience, and satisfaction that stems more from the process than its results. Every creature experiences in his process of creation a joy of living, excitement, as well as the joy of childhood. We deliberate over the eternal philosophical question: “Is there life after death?” and ignore the question: “Is there life after birth?” As opposed to life in fixed, expected, and planned frameworks, creativity is a kind of positive answer: “Yes, there is life after birth because you have created something, because your personal fingerprints are upon it, I have left a mark, I gave meaning to my life, filled it with volume beyond my regular existence.”

Most people are more connected to their anxieties than to their selfhood, most are enslaved by the expectations of others and do not dare to diverge from the social norms. We tend to search in a faraway land for what is right under our noses. As the saying goes: “the fool searches for happiness in distant places, while the wise man grows it under his feet.”

And I would modestly replace the word *happiness* with the word *creativity*.

The Meaning of the Miracle

Coincidence that is statistically impossible seems to us like an irrational event, and some define it as a miracle. But, as Montaigne has said, “the origin of a miracle is in our ignorance, at the level of our knowledge of nature, and not in nature itself.” Glorious miracles have been discovered in retrospect as obedience to the laws of nature or as a technological development that was not known at the time. As the German poet, Goethe, phrased it: “Things that are *mysterious* are *not yet miracles*.” The miracle assumes the intervention of a “higher power” in its occurrence that is beyond human capability to grasp. Its devotees have never conceived the idea that their behavior accelerates the “ripening of the miracle,” yet there are methodical and simple ways to “cause a miracle” without revelation and inspiration. Instead of checking it out, investigating and finding the source of

the event, we define it as a miracle. The miracle, then, is the refuge of those who are too lazy to think.

Systematic creativity does not pray for a miracle, but rather initiates it, takes the imagination as raw material and designs it into reality.

I am not referring to those who pull the wool over other people's eyes, people who take advantage of certain unexplained natural phenomena in order to prove their authenticity and earn ignorant people's money. Such magic tricks are nothing more than carpets flying at the height of grass. Likewise, I am not saying this in order to contradict the belief of the religious believer. The hidden parts of the universe, its limits, and the secret of life will remain undecipherable for the next generations, if not for eternity. Nevertheless, we should not recoil from attempting to decode the creative miracle within us.

The Impossible Made Possible

The development of human history is founded upon stages in which what seems impossible in one generation becomes reasonable and even taken for granted in the next generations. This development is not an indicator of high intelligence but rather of changes in the conditions and the circumstances.

All of human history is full of the unreasonable that has become real, and the impossible made possible. With all of his vision, even Jules Verne would not have