

LIMITED EDITION  
NOTEBOOK CHAPTER

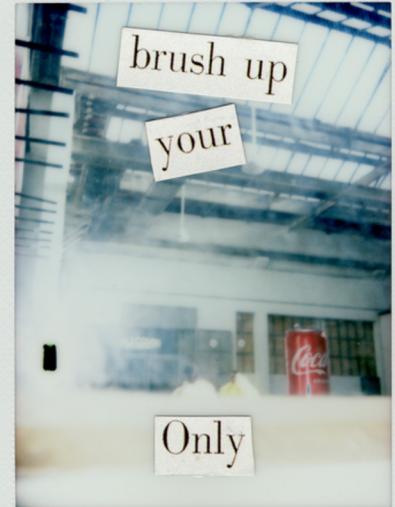


# Rebuttal



METAMORPHARIUM  
PROTOTYPE

with new vision  
of motivation  
of counselling.  
I no longer  
defeating, that  
is to keep  
and I'll contin-  
ue. I'm curious  
to process  
up and move  
acts of cry-  
neat, keep away  
upset me from  
on facts and  
refresh, for the  
inally feel phys-  
ical when  
it's the per-  
the same with  
about to do  
find dance  
a lot of  
and helps me  
make of my  
time it because it da-  
want of immediate results with little effort. It encou-  
ges me to keep trying and seeing progress helps me re-  
alize I'm not such a hopeless case as I tend to  
accuse myself. Learning to do it for me finally, not  
or the status or an audience. Addressing my moti-  
ations for doing anything, more aware of the rea-  
sons why to do somethin' up, not what. Valuing the idea  
of making my life better, not this continuous self-dys-  
functional night mare. Indeed, it ought not to be perfect  
as I learn to focus more on the experience, not con-  
cerned with destination which misleads my values,  
which further makes me struggle with low self-esteem  
as I see, subconsciously, for some  
estimate my worth as a person all the while deny-  
ing it's what I'm doing. I no longer want to give  
others such control over me. As I can tell from my ex-  
perience of doing so, it's simply not working. Other  
are capable of providing conditional love only.  
which is fine when you have unconditional love



in mind avoidance  
and continuation  
Feelings? Feeling  
want to be self-  
self-sabotage is  
me stuck in a loop  
about this opportu-  
my feelings, grow  
on. catch myself  
deception - and to  
from things that  
reality. I'm hungry  
evidence again. On  
first time luck? I  
visually safe living on  
no drama in my  
but opportunity to  
my emotions also.  
some pole dancing  
and music gives  
positive emotion  
be in the moment,  
body's limitations,  
longer my importance and  
with little effort. It encou-  
ages me to keep trying and seeing progress helps me re-  
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This is a self-published prototype notebook (chapter excerpt), made for testing and exploration.

Some AI was used in shaping the contents. Please feel free to copy, reproduce, or share this chapter.

If you're curious about the process, or want to talk about what's in here, scan the QR code below to email me at [getcurious@metamorpharium.com](mailto:getcurious@metamorpharium.com)



# Introduction

These pages are about the refusal to let the first thought, the first method, or the first self stand unchallenged. It is a place where note-taking becomes argument, where the unconscious is not a silent partner but a sparring one.

The method behind it began in 2019. This is the middle act: the part about self-experimentation, the Experiment Phase, about testing the scaffolding of ideas against lived experience, about seeing what breaks and what holds.

I aimed for *Rebuttal* to not be soothing. It is not a manual for self-help. It is a counter-voice, a counter-move, a counter-memory. It resists the temptation to smooth contradictions into coherence. Instead, it stages them, listening for what emerges in the noise.

That is the rebuttal. Not just mine, but ours: a back-and-forth between writer and reader, between you and yourself, between method and the unconscious. Argue with me. Argue with yourself. Argue with the method. That's where the real experiment begins. ♦

# DESIGN // 05

Design is the stage where your hypothesis begins to take form. It's not about following a formula but about choosing the medium, the frame, or the stage where your exploration can unfold. This is where play, creativity, and structure meet.



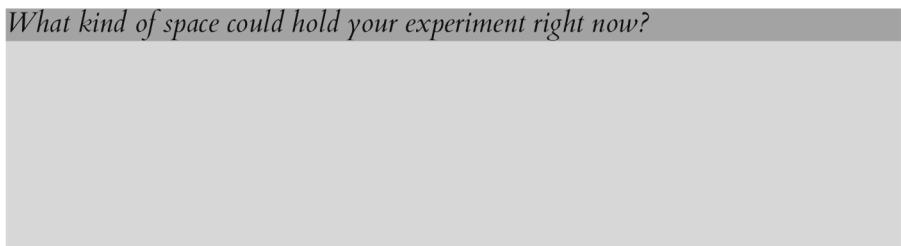
*Do you know what you must wrestle with? If so, what are you testing?*

*If your idea were a scene, how would it begin?*

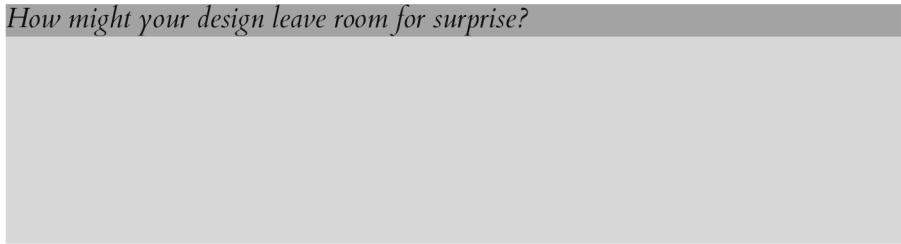
*Where does play slip into the act of design?*

In science, design means setting up the conditions of the experiment: the materials, the variables, the method. Here, design is about giving your curiosity a body: a sketch, a script, a container. It could be a painting, a performance, a notebook, a series of photographs, a dish you cook, or a role you step into. The form doesn't have to be polished or conventional; it only needs to hold your exploration long enough for you to see what unfolds.

*What kind of space could hold your experiment right now?*



*How might your design leave room for surprise?*



Design is not about rules or perfection. It's about sketching a space where your voice and vision can stretch, shift, and surprise you. Even when life feels pared down to survival, sparks can still slip through - a laugh, a strange thought, a flicker of lightness - hinting at what fun might look like in those moments. ♦

## Defining the Structure / 1

Every experiment needs a frame; not to confine, but to give actions a shape you can return to. A frame makes the work visible.

**Build** ◇ *What boundaries or conditions will you set so this experiment feels real and contained, rather than endless?*

*List three things you will not include.*

*If this experiment was a still image, what would be happening in it?*

*What does this scene protect, allow, or make possible?*

**Maintain** ◇ *Within the boundaries of this framework, which limits seem most tempting to stretch? What does it suggest about the process unfolding?*

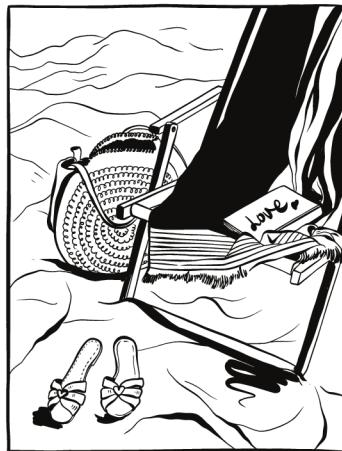
*What part of this experiment feels like dead weight? (Something to release.)*

*Once the excesses are set aside, what continues to draw focus?*

*If stripped back to its essentials, what remains at the core?*

# The Weight of Things

Maybe it isn't the object I'm after, but the fantasy of myself I hope it will make real. I'm sitting in my flat surrounded by things I once thought I needed: paint brushes, cycling gear, bits of tech for businesses that never took off, clothes that scream "*I'm 19.*" And this is someone who prefers keeping things minimal. What are we actually doing when we buy something? Maybe the real question is not whether we need the thing, but what we hope it will make of us.



*What are you trying to acquire when you buy something?*

## Testing in Motion / 2

Action is the laboratory. Each attempt, however imperfect, generates data. The experiment lives in the doing, not in the planning, so when you do it for real, it wouldn't be anything entirely new.

**Build** ◇ *What is the smallest concrete action you can take right now that belongs to this experiment?*

*Write it as a verb, but choose one you've never used before.*

*List five possible moves that could start this experiment.*

*Take the first one on the list within the next 24 hours.*

**Maintain** ◇ *After taking that action, what unexpected feedback - from the world, or from yourself - has surfaced?*

*Did the action open a door, or close one?*

*Record the feedback as if it were a field note (neutral, but precise.)*

*Did you trust yourself to find depth in small moves, or did you feel the need to engineer difficulty?*

# Good for Me, No Longer Mine

A habit can begin as a lifeline. A place of structure, challenge, and escape when everything else feels unsteady. Over time, what once felt like refuge may start to shift. The same walls that once offered safety can begin to feel shallow, tense, even competitive. Yet the habit continues, carried forward because it's familiar, because it's praised, because it once meant something. Many practices live this double life: first as survival, later as routine. The question is what happens when the nourishment fades, when the habit no longer protects but quietly drains instead.



*At what point does a practice that once sustained life begin to feel empty?*

## Before the Trial by Fire / 3

Every design reaches a point where it must be declared. Not ideal, not yet toolled, but recognized for what it has become. It's the moment the experiment takes on its own name and intent; a compass for the road.

**Build** ◇ *If this experiment had to be named, what would you call it? Then, write a short premise beneath the name – the heartbeat of what it's about.*

*List three qualities the experiment must carry to feel solid.*

*Sketch or note a symbol that could represent it.*

*Write it as if it were the title of a scientific paper. Then, a song title.*

**Maintain** ◇ Write your hypothesis\* in one clear sentence, as it stands right now.  
Notice: what is it asking directly, and what is it asking indirectly?

\*A hypothesis here isn't about proving truth in a lab. It's a working statement of what you believe might happen if you act in a certain way.

- Think of it as: "If I do X, then Y might emerge."
- A strong hypothesis carries both tension and curiosity at once.

*What part of you wrote the hypothesis?*

*What does this hypothesis risk exposing?*

*Alright then. Last chance. What hypothesis are you going with?*

# On the Metamorpharium Project

*Rebuttal* is the third prototype from project *Metamorpharium*. It's been over six years in the making, with lots of detours, doubts, and long stretches of me doing literally everything else but sitting down with it. But it kept tugging at me.

*Metamorpharium* is not obsessed with fixing yourself or chasing a “better” version of who you are. It is, however, intrigued in creating a space – on paper, through objects, in everyday life, and online – where you can notice *how* you are, without pressure to perform or consume. However, I sense it will be habit that’s hard to shake.

This notebook is another piece of that space. There might be more (blog posts, a forum) where people can share without algorithms. It’s for anyone who feels caught between too many voices, too many ideologies, and too much distraction.

*Metamorpharium* is still taking shape. Thank you for giving it life by using it. If anything here sparked curiosity or inspiration, I’d love to hear what it was.



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