Neuromorphic architecture is created utilizing emergent choreography based on neurological theories of aesthetic experience.

**Research Intent**
To explore the effects of dance on the human cognition and physical state, and apply it to create a neuromorphic architecture that benefits the user's wellbeing.

**Abstract**
Architecture today is the death of change. Buildings are designed to remain static throughout the duration of their life. Neuromorphic architecture aspires to a different reality. It is an architecture that attempts to simulate the ever-changing states of the human brain. The architecture can move, breathe, and grow along with its residents.

The effects of dance on the human's cognition and physical state must be explored in order to generate a database for emergent choreography. Some of the most influential research has already been executed on the neuroscience of dance in creating the appearance of dance to both visual and auditory. Research shows that the brain changes in response to dance. For instance, complex structure and variation in choreography can generate a newly aware pattern of the brain that will alter the initial awareness of the brain for viewers. Thus, the architecture can design a choreographical composition in which the human's emotional and mental wellbeing will be in tune with the architecture. Through the study of human reactions towards space, the idea would have the potential to create an environment that would interact with the human on both a more physical and psychological level.

**The Experiment**
Artists consciously or unconsciously use a variety of methods that allow for the observer to experience the intended purpose of the art created, or to simply add to the overall aesthetic experience. A neuromorphic architecture seeks to interact with its audience in the same way that dance does, in that it has the potential to incite a variety of reactions. In this experiment, neurological theories of aesthetic experiences were used to create emergent choreography that remains aesthetically pleasing to its audience regardless of habituation. Dance can be composed in the possible architecture of movements and elements that continue to change life's experience as it continues to grow and evolve.

**Conclusion**
This experiment showcases how the aesthetic experiences of dance can be translated into a neuromorphic architecture. From a visual standpoint, the defining movements of the movements can be replayed in the architectural form. However, further investigation is required to understand the audience's reactions towards watching dance in relation to expecting a typographical of neuromorphic space derived from movements. An observer's reaction towards a neuromorphic architecture could have the potential to create a harmonious relationship between the two entities. 

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