

neurophenomenology and architecture

MAPPING RESONATING SPACES

Method:

PRACTISING THE 3 DYNAMIC CYCLE of epoché/ suspension- redirection- letting go/ THE SRUCTURAL DYNAMICS OF BECOMING AWARE. The method how to access the first-person experience based on neurophenomenology/ Francisco Varela, Nathalie Depraz and Pierre Vermersch?

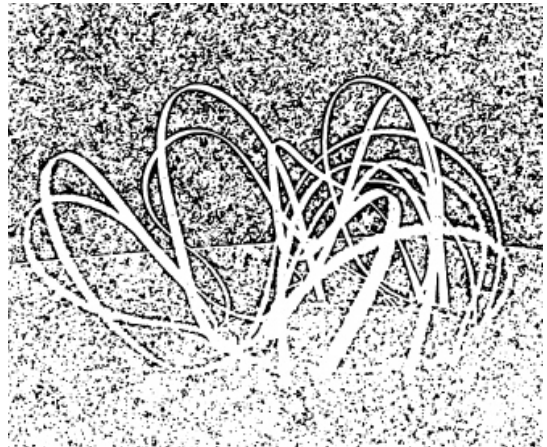
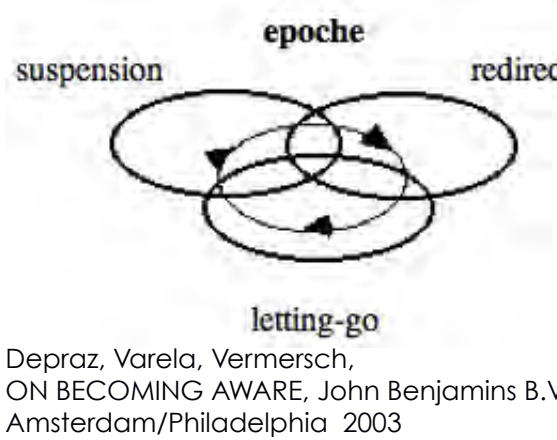
How to study and construct the act of becoming aware of the experi-ence.

SUSPENSION- returning to oneself/ REDIRECTION- opening to oneself/ LETTING- GO-silence, acceptance, letting something to be revealed

The method of practising epoché is applied in different ways in 3 Labo-ratories:

LAB BODY+SPACE, LAB PARIS, LAB FOREST

Depraz, Varela, Vermersch, ON BECOMING AWARE, John Benjamins B.V. 2003



PARIS AS MANDALA

movement in stability

The base of my work is in the **double sense imbodiment** pre-sented by Francisco Varela *with the physical structure and the experi-ental structure, and how we circulate between these two. I believe this deep knowledge of this concept can bring us closer to the double sense meaning of architecture, having a physical body and having an experi-ental character, and how we designers should be able to circulate be-tween these two. Like Juhani Pallasmaa * has said it: We reflect our bodily image in our work, but FIRST we have to be conscious of it!

My goal is to establish a practice enhancing this knowledge

³ THE EMBODIED MIND, Varela, Thompson, Rosch, The MIT Press , 1993

⁴ MAAILMASSAOLON TAIDE, Juhani Pallasmaa, Pöytätyökeskus oy, Helsinki 1993

LAB PARIS



ARCHEOLOGY OF EXPERIENCE

ANFA 2012 Annual Conference
Saik Institute- La Jolla, CA

Anna-Maija Tuunanen
Tampere University of Technology
School of Architecture, Finland

3 PORTABLE LAB'S

LAB BODY+ SPACE
LAB PARIS
LAB FOREST

I have borrowed the idea of Portable Laboratory of Francisco Varela/where our body and mind constitute the experimental place of research!
Lab Paris focuses on my personal experience of urban spaces in Paris, Lab Body+Space and Lab Forest are with students of Architecture from Tampere University of Technology, School of Architecture

1 www.e-flux.com/projects/do_1/manuals/artists/vr001/v001A_text.html

ARCHEOLOGY OF EXPERIENCE

"Consciousness is in effect the key to a life examined!"
Antonio Damasio

How the mind constructs consciousness? Antonio Damasio defines the mind as a process. He describes how the mindstream is provoked and affected by feelings. In this chang-ing landscape the feelings are the markers, the opening points from which knowledge is emerging as images-So somewhere under the continuous movement of the mind are the emotions as the foundation and from this level the knowledge pops up through feelings.

These two elements of movement and points of knowledge are also relevant in architec-ture. Le Corbusier emphasized the rule of movement as the key factor to the living charac-ter of architecture. We should design architecture for the walking man and to arouse his emotions. Louis Kahn on the other hand has written beautifully about the meaningful place of silence from which everything grows. Silence needs light to create an opening, a turning point. This knowledge brings us close to intuition and intimacy.

How the mind, or embodied mind encounters architecture? What kind of spaces trigger the moments of consciousness, which connects us and the spaces around us? I am surveying and mapping these points of knowledge, meaningful turning points for me or others. These discoveries are documented with models and other visual means.

The recent knowledge from neuroscientists like Damasio, provide necessary information to study this link between mind, consciousness and architecture. The methods how to access the first-person experience are based on neurophenomenology. Francisco Varela, with Na-thalie Depraz and Pierre Vermersch, came up with methods how to study and construct the act of becoming aware of the experience. * I also borrow Varela's idea, the Portable labora-tory*.

I introduce the starting points and the methods of becoming aware presented by Varela and introduce how I apply the ideas in 3 Portable laboratories; I am curious to find out how to approach design from conscious embodied experience?

These lab's are part of my PhD research INVISIBLE EXPERIENCE, which I am working on at the moment. The research is a dialogue between science and art.



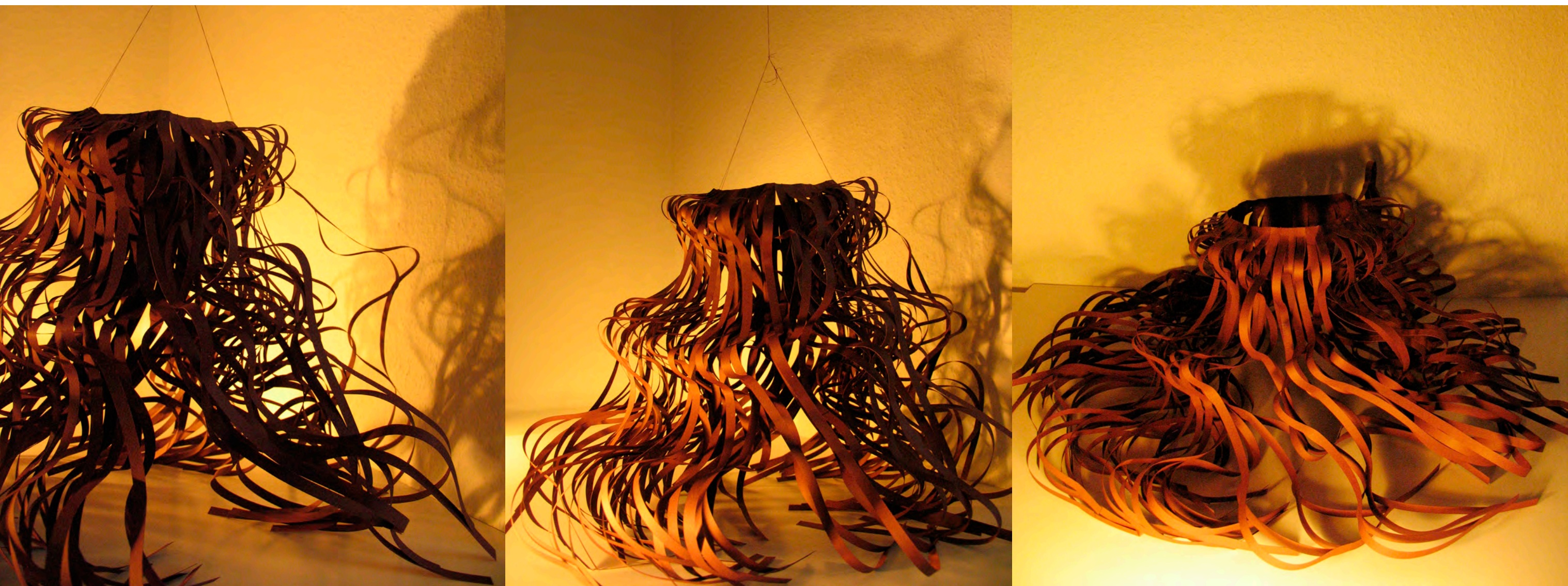
Affection images

EDGES

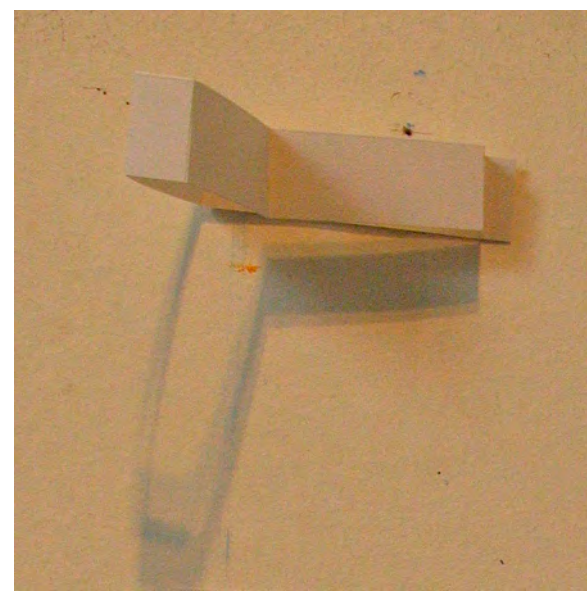
the edges of my body extend to the surround-ings, but I feel safety at the same time



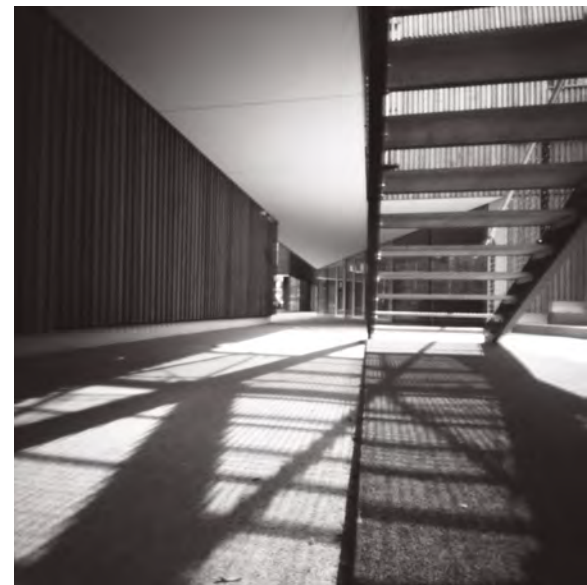
Time images



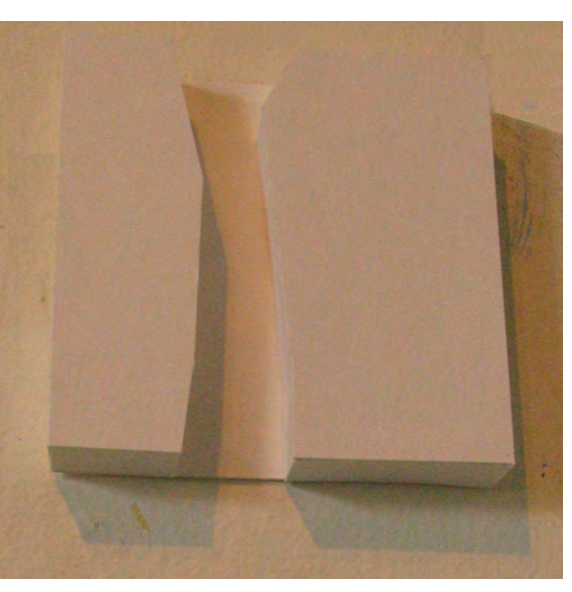
HIGH-LOW EXPANSION



narrow high,intimate low expansion vertical and horizontal play



TWISTING ABYSS



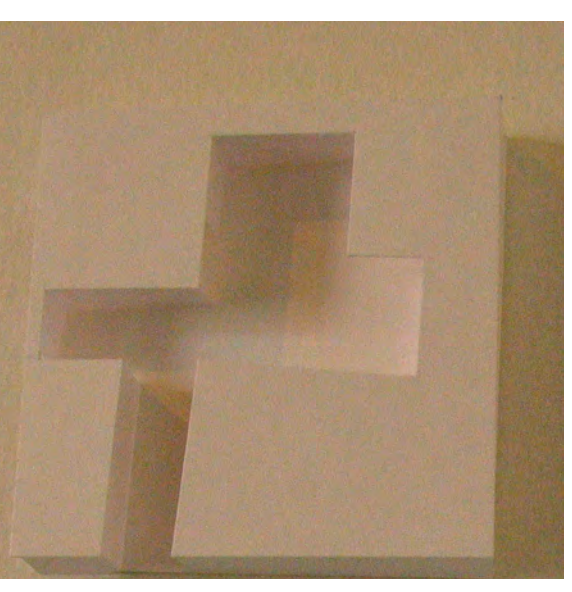
Perception images



movement of the solid walls



CROSSROADS IN A BLOCK



surprise in a solid block, a space opening like a flower



what triggers the suspension+ activates the dynamic cycle?

LAB FOREST



surprise

safety

freedom

6

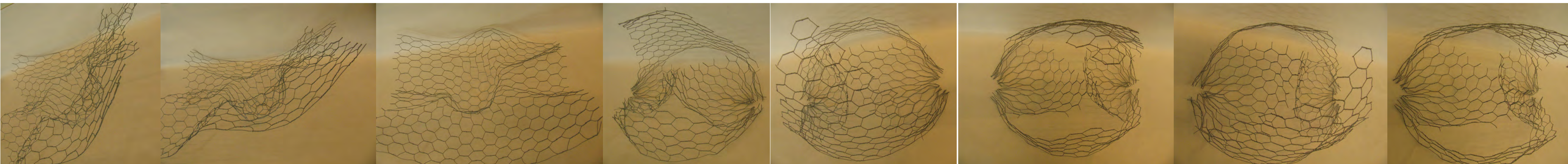
TWISTING JUNCTION



LAB BODY+ SPACE



body as a horizon



PORTABLE LABORATORY and How to become aware?

With the concept portable laboratory Varela referred to the tradition of the contemplative practices, like Buddhism or other meditative practices , when our body and mind constitute an experimental place.

In this Lab we applied the 3 cycle dynamics of becoming aware. epoché 1) with Taiji exercises 2) 2 days dancer/ movement workshop --- suspension- redirection- letting - go. --- EMBODIMENT IN SPACE, opening the senses,becoming aware, documenting the findings



" It is a question of hunting, of course, of how one sets a purpose, lays a trap for ideas. In hunting for ideas man's skill is in staging a problem with such a setting, that something begins to happen, appear, and move with it." Phen 1985

LAB FOREST

WALKS IN THE FOREST.

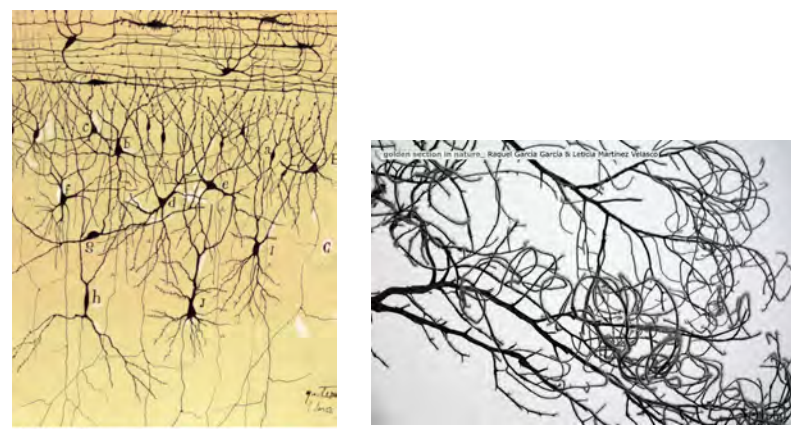
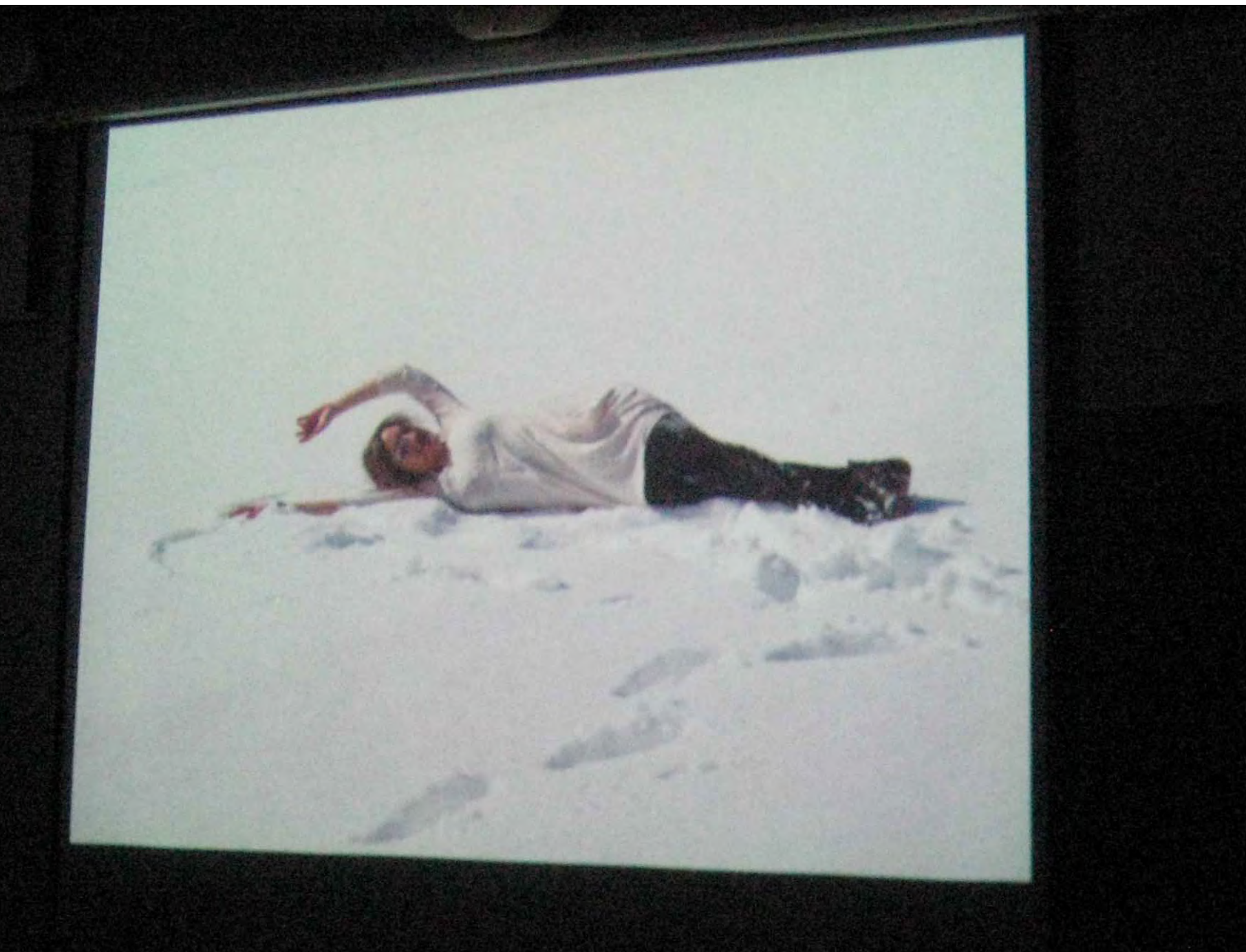
The experience is multisensory. The suspension is triggered first by sounds or smells, or beauty. The idea is to concentrate on own breathing and little by little,the suspension, then redirection and letting go can happen. We register the spaces which make us stop and the feeling connect-ed to them. These are documented in models.

multisensory experience unpredictable zone

The HIDE AND SEEK GAME--- THE VEIL BETWEEN

In his book The feeling of what happens Antonio Damasio has written about the Hide and seek game between body and mind. The connection can be foggy and blurry and disorients it like the veil between. The practices of epoché are methods of unveiling, but it can be art or architec-ture or natural space which can trigger the suspension, turn ourselves looking in and activate the dynamic circle of becoming a aware.

In the moments of resonance a new space is created-- in interval-- which connects us to the surroundings-- these moments bring us closer to our instincts and intuitive knowledge.



DAY 1

WAKING THE AWARENESS

Our first Lab guest, Philosopher and Taiji-teacher Timo Klemola brought us closer to a listening attitude. He woke up the connection between body and mind with small taiji-exercises; by listening to the breath, becoming aware of our spinal column with slow movements. Concentrating on breath is the first step towards calming the mind. With tiny movements we sensed different parts of our body and listened to the sensations. This practise opened a little the inner experience of the body and the body/ mind connection. Later students reflected the experiences in models and in lab-logsbooks.

DAYS 2-3

EMBODIMENT AND SPACE

For two long intensive days dancer Kirsi Heimonen was our guide in movement. She opened our bodies in sensing the space. She used the idea of phenomenological reduction. We started concentrating calmly on our breathing and then little by little opened the body consciousness towards the elements of the space and other people; sensing the floor under the feet, touching the floor with different part of the body, later sensing the walls, the light of the room.

For first couple of hours we surrendered to be moved by others, in groups of two or three. With eyes shut we let an other person(s) to lead us and the touch of others caused a reaction and our movements. This surrendering, opening to be touched created a connective surface. The sensitivity to the state of being connected to others helped in perceiving experience of the space.

cultivating a practise

