



Investigação dos
processos cognitivos
envolvidos no fenômeno
perceptivo do espaço.

Recogn'yourself:
an investigation of the cognitive
processes involved in the perceptual
phenomenon of space.

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.resume

This Final Work is born as a result of a combination of knowledge and experiences acquired during the course of the Graduation.

It composed during its own process, since its core is about experimentation, which in its phenomenology is also procedural.

Because it is a journey of experiences, whose result is intrinsic to personal experimentation. There is much expectation about the direction this work is taking. In advance, I believe it is worth of emphasizing that even in the writing of this work I sought to express in a more personal way both the knowledge obtained during the research and during the making of the final object.

*palavras-chave: maps. perception. space.
introspection. experience.*

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.introduction

Many see life as being formed by stages. We take one step after the other, closing and opening cycles. I now face the final moments for the conclusion of a great and significant cycle of life: the end of my grad school. However, admitting that this stage is only the closing of a preparation for my professional life seems to be rather superficial, perhaps too simple. And simplicity doesn't have anything to do with the elapse of the Architecture and Urbanism course. To go through these years of course is like walking through a sinuous and totally irregular piece of land: at times you will walk peacefully, at times you will have to climb hills and go down hillsides. It's ultimately undeniable the fact that this course changes and amplifies the vision we have of life.

I believe that nothing can sum up better what it's like to graduate than the Final Graduation Paper. In it there is a search for exposing not only all the buildup of knowledge, practice and personal interests that are acquired throughout the grad school

years, but also all the thoughts and ideas that culminate in a project: such project, in spite of enjoying a much too short period of time to have the depth and quality desired, tries to reach the grandiosity that this final moment represents to the graduates. After all, it's the closing of one of our lives' biggest stages. And, in fact, it isn't surprising that in order to get to the final product we go through the same group of complexities, doubts and difficulties, inherent to the finalization of a cycle, singular in all of its aspects, but also rewarding, as it is already opening out vision to the infinite possibilities after the conquest of the diploma.

As the fruit of a process, I began my proposal considering a study I had already been developing since my first year in college: the cognitive processes involved in the perception of space. Professor Dr. Clíce de Toledo Sanjar Mazzilli – my tutor in the beginning of grad school -, introduced me to the concept of mental maps, presented by the Masters dissertation of student Heloísa Neves, *Meeting maps: studies of perception* (2010), which established an extensive and didactical vision about this perceptive mechanism,

fundamented in an extensive and profound philosophical and scientific theory. Such knowledge, acquired in the first few months of my grad school, grew in me a profound interest in the understanding the actions and reactions caused by the experience of the individual inserted in a specific space (considering space as not only a medium that contains matter, but also composed by economic, cultural and political aspects etc.). Its extensions and reverberations in the individual that experience it are immeasurable, whether conscious or not the information that come from this space will be mapped in the brain and such information can be "accessed" in the very moment or decades later. Of this there is only one certainty: the individual and the space affect each other mutually, generating consequences that go beyond the moment lived.

The most fascinating thing in the meeting of the individual with the world is how the generation of these maps will recreate unconsciously a world totally new based on the interpretations of our neural patterns. Such world is composed by all experiences and memories that establish new perceptions,

forming an infinite cycle in quantity and quality of regeneration of experiences, gradually changing how we see and establish ourselves in the world. In other words, to a certain extent we remake ourselves at every moment. My “self” of this very moment is no longer the same one that started writing this sentence, just as the reader is no longer the same that started reading this study.

Maybe it's important to already clarify the complexity that is desired especially in what concerns a student of Architecture and Urbanism that tries to explore vast subjects of philosophy and cognitive sciences. Therefore, more than basing itself solely in theories from books this work also supports itself in my experience as a person and as a professional in the field for building its foundations. Therefore, it is important to establish that despite all theories of fields beyond Architecture and Urbanism the empirical side manifests itself spontaneously in this work. With that objective, I turn myself to the approach of space. Understanding that these processes occur in a physical materiality is of the utmost importance for us to take our next steps. This

aspect is broadly approached by the Swiss architect Peter Zumthor, who bases himself widely in the space experience in his book *Atmospheres* (2006), listing a series of factors that seek to re-signify our experience in space. How do we experience it? How do we experience the city? Or how do we experience our intimate life in the most private environments? Thus, more than metrics, this work focuses on the space experience.

In exploring space and its aspects, reflections lead me to think about the extension to which these experiences spaces take in our cognitive processes. A representation always comes to me very clearly when I think about this: I turn my imagination to centuries before my existence. I look around and everything is black. The sky touches the ocean and vice-versa. I can't really tell what is what, but I only imagine a vast blackness ahead of me, interrupted by sparkling spots. I then sail with my ship for an unknown sea of possibilities. I guide my ship through these sparkling spots that form constellations. Above that is a universe that I try to understand and explore. It will always be something not

faithfully learned, given that the translation we make of the world isn't in effect the world itself.

As an analogy, I would say that this ocean that I explore is my mind, which is oriented by the stars, my mental maps, which try to decipher and translate the universe, but in the end the only thing I am able to live and explore is my world through orientations given by the universe.

In effect, this feeling and unease in the search for self-definition, or at least understanding the several ways in which I take every second when I interact successively with the world and in it I try to find myself, they for the essence of this work. If it is already very difficult to reach a complete self-knowledge due to the several tribulations of life, experiencing and living a routine in a city that suffocates and barely gives us time to stop. Self-exploration becomes very chaotic and problematic. Which led me to think about how – and if – the cities of today, especially São Paulo, help us to reach a mental well-being.

Understanding this context, it is likely that the project of the desired interactive installations enters a scope beyond its functionality; such installations have the objective of bringing reflections that start from the individual and reach the collective. In other words, they arise as small environments (which I named micro-ecologies) which possess an introspective atmosphere based on a reading of my mental maps. Here I undress and expose myself aiming to lead to an expansion of the mental maps of those who experience the installations, through my mental maps. I intend with this to lead the user to connect with themselves, reminding themselves of their value and identify and redoing their paths through their mental maps so that they are able to open up to themselves and establishing healthier connections not only with their internal "self", but also with the environment and the people that involve it.

Not assuming this as a project with a beginning, a middle and an end, the installations are doors to experimenting. Rehearsals for introspection through space. But, above all, these installations seek to base

themselves in different experiences of my life, as to compose small sensory spaces and even bringing to the surface the fundamental role space has as a trigger for the echoes of the past, for the baggage of life to resonate in the present through the perception through the body. Therefore, more than a finalized project, it is an invitation to the collective boarding into a reflection on oneself and on the space that we experience, so as to have a glimpse of the potentialities and the utopia that these reflections can lead to.

Without a closed script, but with ramifications in all of its extensions, I narrate a plot that goes from the philosophical studies about a map to my personal experiences that will intertwine and converge in a line in which theory complements practice mutually. For that we begin the reverie making a bibliographical revision that contemplates theories that introduced me to these reflections – such as those from author Heloísa Neves –, to a development and attempts of connections and rereading of the perceptive process with texts from architects such as Peter Zumthor. I seek this way to make a rather simple

investigation of the space as a trigger to the cognitive processes. In the end, with the presentation of the installations, I invite the readers to navigate through their mental maps and delight themselves through the world that they can discover from a piece of my world (which I materialized by undressing myself completely).

A[•]

.maps

Since my adolescence when, due to my sexuality, I started to have therapy sessions mainly to understand what was going through my head and body, extending to the implications with my family and affective relationships. I also started to develop a great interest for the cognitive and psychological aspects of the human being. Adding to these factors the professional worry that crept towards the upcoming years; after all, the cycle of high school started to come to an end and it was necessary to take steps towards a new cycle. For me, decisions were never easy to make given their responsibilities and consequences often unpredictable; and so began my exploration through the fields of vocational interest, and obviously the psychology entered as one of the main options for a college course.

However, I wasn't satisfied, for a tireless mind, avid for creating it wouldn't be easy to follow through that path. In sum, after much research, I followed my path through

Architecture and Urbanism. Already in the second semester an opportunity came up for me to participate in the Scientific-Academic Tutoring, which I embraced. I spent a year under the tutorship of Professor Doctor Clice Mazzilli, who now coaches me again. During this tutorship, beyond presenting theories that fundamented the urban drift, such as that of the situationists, she presented us with the book inspired in the master's thesis of Heloísa Neves: *Maps of meeting: studies of perception* (2010). Then in a simplistic way I began my studies about the perception of space.

At the time I peeked at all the beauty of space, exploring and raising questions about this new world of Architecture and Urbanism that surmounted around me, and, when I came across the book, several of my questions especially regarding the perception of space and its implications in the cognitive system started to arise. What fascinated me the most in all of it was the research created and developed around the concept of maps.

Despite the several definitions of what it is to map found in several fields, Heloísa

Neves traces a common line between them in admitting that “to map is to represent something, whether it's a space, a phenomenon or a bodily organization.” Besides, I add that, beyond representing, the concept of mapping is strongly hitched to an organization of information that favor its understanding. It's important to highlight the point in which such an organization isn't necessarily simple (mainly to the area in which we will enter) it can be extremely complex, but it can be structured in a way that it is seized.

This reflection added to this point came from a reading I did of the book *Metadesign: tools, strategies and ethics for complexity* (2010) from Caio Vassão in which the following concept of complexity is defended: “as a function of the number of elements that compose a system: the larger the number of entities, the more complex the system will be” (p. 24) and also the capacity of modularity through an abstraction of systems (p. 31). I believe that without this capacity of abstraction of complexity we wouldn't be able to capture and process all the information we receive from the world.



Clay vase made by the author
prehension mapping that the body makes of one object.
[photo taken by the author]

Such definitions extend themselves to the world of representation – which is ample -, given that the act of representing is based on organizing and creating, which is present in any cognitive action, whether in a world map, in the map of a city, in technical architecture drawings or design objects, in a project of an installation, or in a performance, a photograph, a painting or even in the way the body arranges itself to seize space.

The cognitive sciences began to approximate to the concept of map as a metaphor for cognitive processes coming from the transitory dialogue emerging of the relation between mind and space. Thus, they take over the concept to understand certain types of internal representations of the body.

Therefore, deviating from the typical geographical definition of maps, the author appropriates herself of the re-discussion of space and the existing relationships in order to discuss how people weave new ways of mapping the world in which they live daily. Not that human beings before didn't execute such action, this manner of perception has

always existed, as the body has always created internal maps. However, only with the rising of new discussions the concept of map took on a larger proportion and took over new interpretations and use.

Out of the concepts of map, two were presented with which the author sought to establish definitions, limits and relations. I was then introduced to the concepts of map from neuroscientist António Damásio and philosopher Gilles Deleuze. While the latter proposes the philosophical concept that focuses on the movement of a phenomenon in process, the former investigates the possible verifications of the internal maps of the body, through mental images and neural patterns.

“Speaking more specifically about the relation between the concept of map from Deleuze and Damásio, I highlight that although these authors work with different levels of description, this theoretical study relates them for understanding that the contemporary world is under constant construction and movement (both from a macro as well as a micro standpoint); being understood

therefore as something that builds along with the thoughts of the bodies that inhabit it. That is, the world builds itself from the relation between external maps (described by Deleuze) and internal maps (described by Damásio) and, even though the authors don’t start from the same assumptions they point to a possible tuning and coherence, showing at the end that there isn’t a radical duality between ‘in’ and ‘out’, but yes, unstoppable flows.” (NEVES, 2010, p.13)

For Damásio, a map can be understood as a neural pattern or a representation of the form of the structure that the body organizes to perceive an object, whether it’s internal or external. It supplies the parameters for the object to be perceived, but given that each “body-mind” (an expression used by author Heloísa Neves to point out that, in her study, the word body designates the set made up by the body, the mind, and the brainⁱ) possesses its own internal composition of neural patterns,

ⁱ Here given as three elements as structures separated for explanations, it shouldn’t be admitted that they act as autonomous structures, but as necessary beings of the same process.



Installation construction
different backgrounds and their contributions.
[photo taken by the author]

all objects will be apprehended in their own way.

Another matter implicit to this fact is that we experience the world in a very particular way, which is to say that there isn't a correspondence between what we perceive and our neural patterns, which doesn't happen point by point, making the perceived and mapped object to be not completely corresponding to the real object. In fact, the brain as an infinitely creative system – through its internal structures and parameters – builds maps of this perceived environment recreating a unique world in parallel. In other words, each one perceives the world in their own way. And for me there is nothing more beautiful than the diversity created in each person's mind. It's amazing in itself that we share the same space with different beings, allowing this same space to be recreated distinctly in each person, according to their experience. In this way, there are several worlds being recreated and reinforced every millisecond.

Both Heloísa Neves and Damásio will defend that building maps is equivalent to



"Void" ("Identity" Series)

it's about the fact of space having something that only can be fulfilled by the individual who experiences it, enacting its own ways of using and appropriating it.
[photo taken by the author]

building representations and, therefore, both make a point to affirm the use of the word "representation", which deviates from the notion that the mental image through maps is faithfully similar to the perceived object, Damásio points out this equivoque:

"The problem with the term representation isn't its ambiguity, as everyone can deduce what it means, but the implication that, somehow, the mental image in brain, the object too which the representation refers, as if the structure of the object were reproduced in representation. When I use the word representation, that is not what I'm suggesting. [...] When you and I look at an object that is external to us, each one of us forms comparable images in our brain. We know this full well, because you and I can describe the object in very similar manners, with specific details. But this doesn't mean that the images we see are the copy of the object out there, whichever its appearance may be. In absolute terms we don't know this appearance. The image that we see is based on changes that have happened in our organism – including the part of the organism called brain – when the physical

structure of the object has interacted with the body. The signaling mechanisms of all of our bodily structure – skin, muscles, retina etc. – help to build neural patterns that map the interaction of the organism with the object. The neural patterns are built according to the brain's own conventions, and are obtained transitorily in the several sensory and motor regions of the brain that are appropriated in the processing of signals coming from specific bodily regions, such as skin muscles or retina. The construction of these neural patterns or maps is based on the momentary selection of neurons and circuits mobilized by interaction.” (DAMÁSIO, 1999, p.405)

It is implicit that building maps, representing the perceived world is totally connected to a process of creation, and maybe we could roughly substitute “representation” by “creation”, given that the map is always in movement, restructuring itself consecutively, starting from each new interaction of our body with the environment it is experiencing. Therefore, it is in the meeting between body and environment that the representation forms and is recognized – being mapped – by the

body.

While Damásio verses about the internal maps, as was previously said, Deleuze with his Rizoma theory presents the conceptualization of the external map. About it the philosopher discourses that the map would be a representation (in the same concept already presented) holistically turned to an experimentation anchored in reality, in the progressive action, and it remains impossible that it turns to itself. The map doesn't reproduce an unconscious closed in itself, it builds it actively (DELEUZE, GUATARRI, 2002, p.22). For him, the contrary of this structure would be the decal as a static image and without timing, as photograph or painting, while this chaotic structure, not hierarchical and potentially libertarian is called by him a rizoma, which metaphorically possesses the same concept of a map. While the map always seeks the real time, the decal will fix the image for a longer period of time, allowing the body to have more contact with what has been decaled of the map.

Thus, the way we see the world and

how the external mappings are apprehended depends on this external map that “is open, is connectable in all its dimensions, dismountable, reversible, susceptible of receiving constant modifications. It can be torn, reversed, adapted to assemblies of any nature, it can be prepared by an individual, a group, a social formation. It can be drawn on a wall, conceived as a work of art, it can be built as a political action or as a mediation.” (DELEUZE and GUATARRI, 2002, p.42). In other words, we actively participate in the construction of these external maps, given that they represent mobile forms of organization, and it is through them that we draw all our connections, elongate our space and update our organizational manner (NEVES, 2010, p.20). In complement, directly or indirectly we act on other bodies as we receive their action.

Maybe it is worth to bring up an observation that helped me to understand the external map from a deleuzian standpoint not only as an acting structure in the world, but mainly as an acting structure in the perception of the world; as a structure that is built consciously or unconsciously in

bodies. At the same time, the internal maps discussed by Damásio talk about the internal structure of the body and its modifications for the apprehension of the world. When I try to understand the role of each map built by the authors, I visualize two organic structures, initially separated and infinite in their terminations (one that refers to internal maps and all their neural patterns, and another that refers to the external map with all the structures that compose the perceived world whether consciously or unconsciously), which begin to establish new connections while they make way for other new connections.

This point proves the impossibility to dissociate the body from the environment within the process of perception. The environment can't be understood separately from a body, meaning that the objects aren't “out there” free from the perceptual and cognitive capacities, as they aren't “in here” independent from the cultural and the biological worlds that surround us. There is an unstoppable exchange between what is “inside” and what is “outside” allowing a coexistence of the perceived object to happen



Pavilion of Knowledge - Lisboa
interaction between “inside” and “outside”.
[photo taken by the author]

and of what is mapped from it, in the same way a co-determination is processed as can be seen in the manifestation of the process of the evolution of being. Then, considering this movement of influence between the body and the environment as well as Deleuze's theory, we have the idea of living in a world that is totally in movement, not static, but in constant transformation as it is open to new connections that are made every second. A world that is formed from incessant flows of transformations that communicate with us, transforming us and also transforming itself.

An example given by author Heloísa Neves in her thesis was very important for me to be able to better understand how this coexistence and co-determination happened. I confess it was part of my childhood, but I didn't pay that much attention to it, but since the first time I read her thesis this cartoon became much more ingenious and touching. She mentions the children's cartoon called “The Foster Mansion for Imaginary Friends” (MCCRACKEN, 2005) where children make space for imaginary friends as they think and build them. When they are abandoned, they

are welcomed in the mansion. There are several imaginary friends that are very intriguing such as Wilt, Eduardo and Coco, but what made me more interested in this cartoon was the exemplification it brought by exposing a world that was unified between actions and thoughts because it proposes the representation (as a creation) as action itself. By creating a story where each child maps and represents in real time in their own way what they are thinking and feeling, a differentiation between perceiving an object and creating it is no longer established. (NEVES, 2010, p. 23-24)

Not in such a fantasy way, but we are constantly creating maps. More than the production of symbolic images, to map metaphorically is to represent in real time something intrinsic to our bodies, it being impossible for the human being not to imagine or to stop creating. In meeting with the world, I identify myself, I recreate myself, I reimagine myself, I redesign myself completely. Today I can't imagine or see myself outside of this process, given that inside it I feel fluid, dynamic, simultaneous, representing the

history of the meeting of my own body with the world.

A[•]

B[•]

.meeting

Given that the whole perceptive phenomenon begins from a meeting between the environment and the body, I followed through with the research by going deeper in this process to better understand how internal maps are formed and which entities participate in this phenomenon. In fact, the fields of cognitive science and of the philosophy of the mind affirm that for the perceptive phenomenon to proceed, it is necessary for there to be contact between the body and the object. Not necessarily a physical contact, but a meeting for the flow between the internal mean and the external mean to be dynamic.

It is important to highlight that, even if we establish the body as a point of reference, there isn't a barrier that divides both means (outside and inside), on the contrary, there is a membrane that is completely permeable that is composed by the flows between body; as a sum of mind and brain; and world, which, by interacting, make it possible for the perceptive phenomenon to happen and the awareness of

coexistence of both to become real.

There are thousands of meetings happening daily, because the body is constantly in contact with things, environments, beings and situations and, therefore, all of these entities involved in meeting are constantly reorganizing themselves. In fact, perception is a primordial part of the meeting, if not the most intimate. However, reducing the meeting to the perception is very poor and also doesn't move toward the studies that cognitive sciences have been developing. The studies about perception come accompanied by other two fundamental topics that happen within the meeting and which involve not only the mind, but the body, as well as perception. They are emotions and feelings.

The meeting as a continuous process is always expressed in two manners: one completely intimate, in which only the person realizing this action is capable of understanding, which corroborates for the formation of internal maps described by Damásio; and the other which is capable of being externalized and shared with people,

along with the external maps conceptualized by Deleuze.

While the part of the meeting that is completely intimate and only revealed to the owner is restricted to feeling and to perception, the part of the meeting that is capable of being externalized by action and movements visible to the public, or invisible to the naked eye and captured by modern scientific devices, it's called emotion. However, even though we know the three processes participating in the meeting, we need to establish the specific actions to which perception, feeling and emotion correspond.

Damásio, in his books (2003, 2012), through experiments defends the conclusion of the separation between emotions and feelings, confirming that they were processed in different places of the brain keeping, however, a relationship. In some of his cases "...when the ill lost the ability to express a certain emotion they also lost the ability to have the corresponding feeling. In a surprising way, however, some ill people uncapable of having certain feelings were still capable of

expressing the emotions that corresponded to them, which is to say it was possible to exhibit an expression of fear but to not feel afraid. The emotion and the feeling were twin siblings, but everything indicated that emotion was born first, followed by feeling, and that the feeling followed the emotion as a shadow. In spite of the intimacy and apparent simultaneity, everything indicated that emotion preceded feeling." (DAMÁSIO, 2003, p.14)

Besides, through this part and the studies of Damásio, we perceive that emotions and the several reactions related to it are aligned with the body, while the feelings and the perception are more aligned with the mind. Obviously, we aren't saying that the processes are developed in independent ways, on the contrary, both are associated and the mapping of this process happened mutually in body and mind.

As we apprehend the world through images, the differentiation between perception and feeling will be the source of these images. While the object that initiates perception is an external image; the image that initiates the feeling is an internal image (the memory of a

situation, of an object, of a memory). (NEVES, 2010, p.46)

For this study both processes have become essential for understanding, and the research and concepts of other academics of the area of psychology and philosophy have helped me to delimitate the relation between perception and feeling. Given that our bodies practice the three levels of the process of meeting (emotion, perception and feeling), it is necessary that we understand how the phenomenon of this process occurs.

This process initiates with emotion. After having contact with an object (whether a thing, a being, an environment, a situation etc.), the body goes through a restructuring and the mapping of these adjustments will provoke the other states: the feeling or the perception depending on the situation of the images initiated by it.

When the meeting happens, the emotion is schematized in the following manner: it becomes a collection of chemical and neural answers that form a distinct pattern in the



Temple of Poseidon - Cape Sounion
interaction between the body and the space
reverberating on unforgettable memories.
[photo taken by the author]

body. In exemplifying such responses, we can have metabolic alterations, activation of basic reflexes, behaviors, emotions per se, etc., everything that involved a bodily alteration, thus, in having contact with the object, these answers will culminate in a temporary alteration of the state of the body and of the state of the brain structures that map the body and sustain the thought.

“Emotions are a natural way of finding the environment. [...]. We can find the city and its diverse objects consciously or unconsciously. When we find it consciously, we really are evaluating, noticing the presence of an object, its relationship with other objects and with the past. When the meeting is conscious we can modulate the reactions. When an unconscious meeting occurs, emotion is still a part of the process and indicates that the organism is also an automatic reaction of the body in a way that isn't possible to live in a city without becoming ‘drunk’ with it.” (NEVES, 2010, p.50)

The end of the emotive process happens

when then body reaches a circumstance of stability with the received image. In this moment, the emotions have all been mapped in the brain and the next level is the feeling and/or perception, because they are what gives control to the process which could previously be happening involuntarily. Given that this process of meeting is completely intertwined with the body that goes through it, there will be a great importance as to the point of view, given the fact that it is essential to how the body will react and relate to a determined situation. A person that sees for the first time the image of an object following in their direction will suffer a series of adjustments that are mapped in this person's body. The signalization of these changes – emotion – is a way of implementing in the mind of this person the perception of their body, so that they can finally react voluntarily so as to escape from the possible accident. A person that was on the other side of the street or that even walked beside the other person, would have a different reaction. Here the fundamental role of the body as the principal mean is evident as is the point of view of the process of the meeting with the world. And it's also evident

that the process of the meeting begins in the level of emotion and follows through by reaching the level of perception. Any emotion as any perception are undissociated from the body

“In short, the perceptive meeting happens when the image of the object affects a body (and this happens at every moment). The perception that this body had before it had received this image was different, it had a different design from that which it has in this moment. Now, the image of the object that the body perceived through the meeting affected it in such a way that it needed to reorganize itself, restructure itself, modify its design. As the very state of the organism is affected in this meeting, by having an internal accommodation of the external image, they say that the event possesses a space and a time context. The body has entered an interaction with the object and has transformed itself.” (NEVES, 2010, p.52)

This is what happens when the source of the image is external to the body. In the case of the feeling, we have a process that

is very similar, but the image that would initiate emotions that will be mapped and will originate the feeling come from inside the individual themselves, whether as the memory of a situation, of an object, of a memory etc. By having the meeting with this internal image and by having the body to suffer these changes, the adjustments will be mapped so that the body is capable of feeling the reverberations of this image.

For my study I got to the point where it was necessary to point out a dialogue between perception and feeling, given that we aren't able to isolate ourselves from the attack of internal and external images. When we go through the process of meeting, I believe that both internal and external images will re-signify all of our structure of mental maps. An image of whichever source will initiate not only the level of emotions, but will also be capable of bringing forth other external or internal images to the body going through the process. In the text below, Damásio in the book *In Search for Espinosa* (2003), exemplifies, through the view of a sunset over the ocean, how the process of meeting reaches

both the level of perception as the level of feeling. Even though the author highlights the feeling the most, he also defends that any type of perception as any feeling are part of the phenomenon of the meeting, and can establish a potentially reverberating process in the level of images.

As in the case of visual perception, a part of the phenomenon is due to the internal construction that the brain makes of this object. But something that is very different in the case of feelings, and the difference isn't all trivial, is that the objects and the situations that build the immediate origins of the essence of feeling are put inside the body and not outside it. The feelings are as mental as any other perception, but the immediate objects that serve as their content are part of the living organism of which the feelings emerge.

“[...] The spectacular landscape of a sunset over the ocean is an emotionally competent object. But the state of the body that results from contemplating this landscape is the immediate object that is in the origin of feeling, and is the object

whose perception constitutes the essence of the feeling. Another difference refers to the fact that the brain has direct means to respond to this immediate object given that the immediate object is found inside the body and not outside it. The brain can act directly over the structure of the object which is on its way to perceive. For example, they can modify the state of the object, which is to say, modify the transmission of the signals that reach the body. The immediate object of the feeling and the map of this object can be mutually influenced in a kind of reverberating process that isn't possible to find in the perception of an object external to the body." (DAMÁSIO, 2003, p.98-99)

most valuable and grandiose in this work: re-knowing oneself.

For this work this reflection became extremely important, because redesigning their maps through meetings with space is rising diverse internal images that will reverberate in the body-mind and again in space. And searching for the contour of these maps by navigating through them and evoking new internal meetings ends up bringing what is the

•C

A[•]

B[•]

.map of the meeting

For author Heloísa Neves in her research the conceptualization of map and of meeting is very important: given that the former is the representation of something dynamically and in real time, while the latter seeks to show the inseparability of the body and the environment during the perceptive phenomenon; so as to establish the concept of a meeting map. Therefore, building meeting maps is to represent this action of bodies and environments mixing in real time, so that this game will make the other parts involved to enter a process of reorganization, of creation of other stages, images, that are part of the whole process of meeting.

However, to better delineate the structures of the meeting map, the author established four fundamental parameters to its organization, which are: the inseparability, subjective-objective, the high plasticity, the indeterminism and the impossibility of representing the complete process. I found it pertinent to add a fifth parameter that allows

for a better apprehension of its structure: the complexity and the capacity of abstraction.

The inseparability between subjective and objective defines that there isn't a unique direction or source for the information, it ends up being built in the mediation between what belongs to the object and what belongs to the subject, as there isn't a separation between them but a continuous process in an intermediate space of "between" or as previously mentioned, a membrane that is completely permeable composed by these flows of information that will culminate in the process of meeting. Of this inseparability between object and body it is possible to say that all of the mapping depends on both visions, both the subjective and the objective visions and it creates itself from this vision.

"As we recognize that the body has the power of rearranging external images, of mixing perceived images with internal images and those of its individual repertoire, we begin to perceive that our environment is created with the help from perceptions and feelings of each body. And the traffic between the internal

and external maps is what will make and remake constantly the image of the city, of a specific space or even of an object between each of us." (NEVES, 2010, p.53-54)

The high plasticity is an intrinsic characteristic to the meeting maps, because the transformation is highly dynamic, given that a body or an object has a lot of easiness in remaking itself, reorganizing itself or recoding itself, being completely malleable to the moment.

The indeterminism comes to establish that the structure of maps can't be previewed or pre-determined. It isn't possible to affirm that an environment will establish everything that the individual is or vice-versa. As was said before, both transform themselves and in this interaction, it isn't possible to affirm what will be had as a "result". In case this was try, it would take away all the richness from the process of meeting and we would become beings programmed to deal with other objects, or we would have a world completely stagnant, but the very history of science and of nature



Manarola - Cinque Terre
affordance of a natural space.
[photo taken by the author]

show that this thought is completely wrong, otherwise we wouldn't be thinking beings and the transformations and inventions would be completely lost.

What becomes more interesting for this work in regard to indeterminism is that every time we experience space, we have a different reaction, even if the space hypothetically still has characteristics that are completely equal, because we would still be completely different beings who re-signify the same space. Because of that, it becomes very difficult and even a mistake to preview which uses the space will take on. Even if an architect or designer sought mainly to clarify the use of their products: something that we could report to the implementation of the term *affordance*ⁱ; they aren't capable of predicting everything that will happen to their objects or spaces.

ⁱ Here I appropriate myself of the term "affordance" coined by psychologist James J. Gibson and then introduced by the book *The Design of Everyday Things* (2006), by Donald Norman, which refers to the perceived properties of objects, mainly the fundamental properties that determine in which manner the object or environment could be used. (NORMAN, 2006, p.33)

Here it would be interesting to mention the example of Dutch architect Rem Koolhaas, who based on the theories of complexity, projects building with the largest number of possibilities of events having in mind that, even with the permanence of forms, the uses and appropriates end up transforming continuously through their use.

As has been previously well developed, the process of meeting possesses both a more external part; emotions; as a more internal one; the perception and the feeling; given that the internal part of the process can only be completely experienced by the body that goes through the process, it isn't possible that the complete process is represented externally. This is another characteristic of the meeting map. As part of the process is completely intimate, it isn't capable of being even described, because as it is externalized, it becomes pure emotion. Even if other bodies try to express the most faithful explanations of received images, even so they would still alter their meaning in the retransmission of the image to other bodies, for instance. Any image, coming from "outside" and entering one's body through its perceptive

organs, doesn't come alone, it ends up relating to a whole historical load that this body created throughout its entire life. (NEVES, 2010, p.57-59)

Finally, Caio Vassão in his book *Metadesign: Tools, Strategies and Ethics for Complexity* (2010) establishes the concept of abstraction of complex systems. When we speak metaphorically about cognitive maps, we are dealing with a very complex system of information and its impossible complete apprehension, given that their composition is made by countless neural patterns that are always articulating to process the received and produces images. Cyberkinetics uses a term called "Black box" to designate "a set of 'encapsulated' objects making a closed collection of entities, whose operation and functioning are known. This is one of the most utilized techniques for simplifying complexity." (p. 29)

Creating "Black boxes" can be a banal attitude and is usually utilized in our day to day life. We are commonly calling this action of creation of "abstraction".



Place Stanislas - Nancy
mapping from a visual perception.
[photo taken by the author]

When we find an object, every mapping is made from an abstraction of neural patterns that are grouped corresponding to the object, logically this event doesn't happen isolated from all other neutral patterns, because there is a complex connection between them and this same connection can or cannot reverberate in other images. However, what is implicit within this process of abstraction is what the author calls "selective ignorance" which allows us to articulate the neural patterns in a more localized way within the perceptive process. Therefore, when we map the meeting, we are entering a state in which all necessary correspondences are being made for the found object to be apprehended by the body in detriment of its entire complexity. (VASSÃO, 2010, p.31)

After designing the fundamental structures of the meeting map, Heloísa Neves also highlights that the meeting map has aspirations that give it life, they – in fact – are not necessary for the functioning of the map in itself, but it is through them that it gains "size" and "force". The first one is how maps are created collaborative between

beings and environment which gives them more energy and vibration. The fact that we are always working simultaneously in two levels: one more intimate and the other more public; makes it possible for our relations and knowledge to broaden, because “the individual deposits part of their knowledges and moods in the network and, in turn, obtain larger quantities of knowledge and opportunities of sociability.” (RHEINGOLD, 2004, p.57 apud NEVES, 2010, p.60)

Such collectivity makes it possible that, even if we can't connect with thousands of minds and environments, we create niches of co-living, building social groups, spaces, neighborhoods, city etc.

The emergency arises as a very intrinsic aspiration to the meeting map and is also very connected to its complex structure, given that it seeks to understand how structurally simple systems are capable of emerging with complex behaviors. For it to happen it is necessary to have a large quantity of bodies, ignoring the relation with what will emerge, random meetings, patterns through signs and

the attention of neighbors. (JOHNSON, 2003 apud NEVES, 2010, p.62). What could sound as an incoherence in regard to the fifth structure mentioned above, in fact can be well resolved when we think that the system becomes complex due to the quantity of information it contains, but at the same time it is structurally simple because we understand the components that form it. The map as an entity formed simply by neural patterns possesses a dense and numerous piece of information which, when facing the object is capable of generating completely complex behaviors.

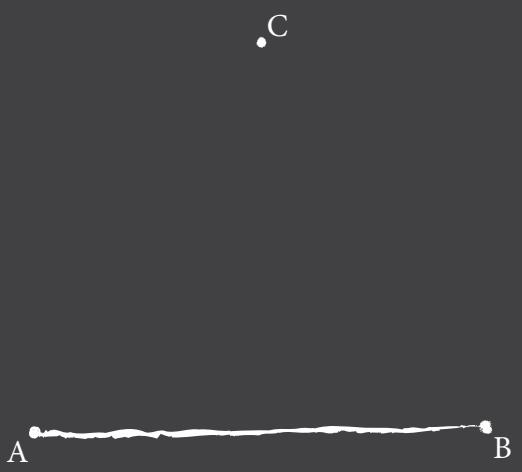
Another aspiration the map has is to not invoke a conclusive reading, but an observing one through patterns, given that they don't impose an end to the process. The patterns are results of a mutual learning between body and environment through the traffic of information between the, which end up being generated and understood over time.

Far from establishing a hierarchy, the map collectively also aspires to a horizontal growth. However, this is the largest difficulty

when we are talking about establishing connectable maps between people, because there is a large tendency of juxtaposition of images in a hierarchical order. Opposed to it, the growth of maps seeks the non-pyramid organization, it grows and expands without there being a “leader” commanding its borders and connections, which also determines its emergence as previously said.

Its second to last aspiration is related to what Deleuze theorized about rizomas, about them being structures open to new connections and re-significating themselves. The map aspires to possess an *open source*, an English language expression that is very popular to designate software that can be used with any purpose, given that they make possible the access to the source code of the system, allowing them to be studied and adapted for the necessities of any individual that manipulates them. In the same way that the concept of maps spread to other areas besides geography, for instance, the open source has also spread. However, the map appropriates of this term as well and possesses structures that are open for being completely

modified and adjusted, this gives it life and dynamism. And last, following the same path, the aspiration that defines how the map will be fed is through the capacity that in the bodies and objects in which the map is created they are open and avid to establish these new connections. In the same way, the map aspires for this opening in a constant way, so that, in interacting with other bodies and objects it can have feedback with constant information.



.development

Having this base in mind I spent the years in college observing in a subtle manner how in fact the maps that we built in real time about all subjects in our life transform us and re-significate us as individuals with a determined identity, remaking ourselves continuously through meeting the world, but keeping a root that differs and determines us.

More than a scientific learning and observation, I started to bring these studies to my personal life. This allowed me not only to navigate my own maps, rediscovering and re-significating myself, but also allowed me to be more capable of understanding less superficially how we connect to one another, besides also being able to understand in a more sensitive way the emotions produced by other people.

This was another life lesson that allowed me to review in a more latent way how we relate and after several familial, affective and love experiences, I was able to remake

myself thinking in fact in the beauty of this transformation. In an empirical way, I could say that in fact we transform ourselves from our maps, but the intensity of these changes will only depend, in fact, of how open we are to a restructuring, given that, at times, we exclude situations that cause great negative impact.

About the matter of transformations and restructuring of the maps, psychoanalysts Nicolas Abraham and Maria Torok (1995) defined two distinct processes for the cases of experiences involving loss, denominating them introjection and incorporation.

The former regards the psychic work that does repairs and instructs the psychic device towards its own broadening and expansion in ways to introjecting the leftover disconnected connections of the object so as to make it able to establish new and unseen experiences. The latter works with the idea of recomposition of what was lost which goes through being reincorporated by the own “self” and dragged through psyche. This “dead body” is kept within the own “self” and for the own “self” saved from any loss, greed or foreign desire.

In both restructuring of maps we have processes in which connections are remade between neural patterns to fill blanks of images that are no longer a part of our lives. The neural patterns that would correspond to the internal images are transformed, generating other types of emotions, feelings. Because of that in the “end” of each process we end up being people minimally different from what we used to be, but still keeping our essence.

There is not a better example to me of this process than the ending of a relationship. As was said before, we apprehend the world through images, so, when we love and are in a relationship, we always have present the image of the person that follows us. Their face, their touch, their hug, their kiss, their company, their voice. Everything is transformed in images that will cause emotional reactions that will be mapped in the body and perceived in the moment of the experience with the loved one. These meetings have subtly changed us. All of these images will be kept by the body in the shape of memories, remembrances etc., which in the future will be able to initiate other mapped emotions and will be transformed



Couples at Ibirapuera Park
creating images and emotional reactions.
[photo taken by the author]

into feelings. Within the process of these two processes mentioned by Nicolas Abraham and Maria Torok, there is something in common and that interested me very much: how will the memory of the things that touched us in another moment be able to transform us? How will the lost moment or person serve to broaden and expand our maps, re-significating our future experiences with things?

I could answer simply by returning to everything that I discoursed about in the first few chapters, given that the creation of maps from meetings always will resignificate us, however, there were still certain connections that needed to be established, supplied by the book *Memory and Society: Remembrances of old people* (1994) by Ecléa Bosi. In the first chapter of her book, she explains the phenomenon of remembrance elaborated by Henri Bergson which became very precious to clarify the reverberations between the phenomenon of perception and the phenomenon of the feeling within the meeting mapping.

We have already said that, when the meeting happens, our body receives the image

and the first few answers coming from this interaction are the emotions that, after being mapped in the body, will become perception and/or feeling. Bergson shows that there is the formation of two possible routes that can either happen simultaneously or not: one is the route image-brain-action and the other is the route image-brain-representation. While the first route is in large part motor, the second is strictly perceptive and sensitive (which we have already dissected in the previous chapters). As both are a part of the meeting mapping, they depend on the body that lives the situation always in the very moment, re-feeding themselves with this same present in which the body moves in relation to the environment.

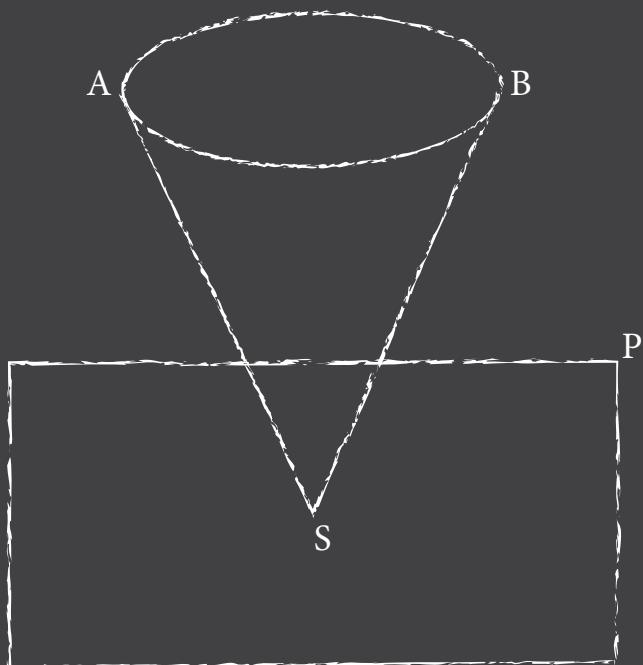
However, the discourse from Bergson needs to face the problem of the passing of time, and here it adds to the research for the way it presents “memory”: a growing reserve at every instant that disposes of the totality of our acquired experience, as a baggage inherent to the body and also as a definer of its identity, thus making the connection of reverberation between the perceptive and sentimental phenomenon through the phenomenon of

memories: “In reality, there is no perception that isn’t impregnated with memories.”
(BERGSON, apud, BOSI, 1994, p.46)

Within the phenomenon of remembrance, the memory will act seeking to consolidate a relation of the present body with its past, maybe even interfering in the immediate process of representations. In other words, memory rises internal images as well which will reverberate in other representations, establishing, therefore, a narrow, intimate and rich collaboration between perception and feeling.

“To the immediate and present data of our senses we mix thousands of details of our past experience. Almost always these memories dislocate our real perceptions, of which we retain thus only a few indications, mere ‘signs’ destined to evoke old images” (BERGSON, apud, BOSI, 1994, p.46)

For better understanding the bridge the phenomenon of remembrance makes between the two paths of the meeting process, Bosi

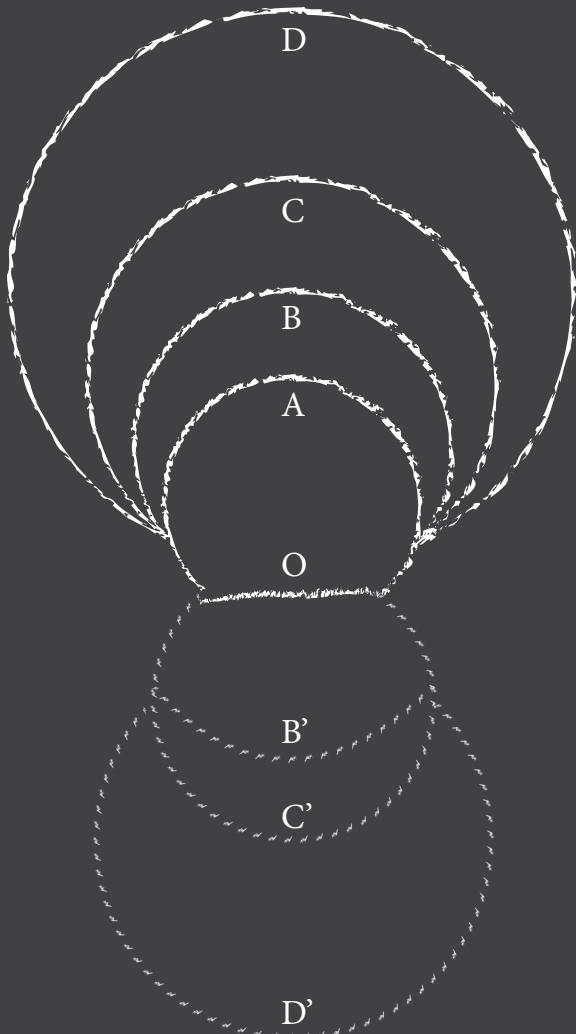


Bergson's Diagram I

[based on Bergson's diagram about memories]

begins by seeking to reflect on the etymology of the verb “to remember”, from French *se souvenir* which would mean a movement of “coming” “from below”: *sous-venir*, bringing up what was submerged. In order to visualize this phenomenon, Bergson elaborated a diagram representing memory by the image of an inverted cone, about which he says: “If I represent by a SAB cone the totality of the memories accumulated in my memory, the base AB, set in the past, remains immobile, while the axis S, which appears in every moment of my present, moves forward unstopping and unstopping, also, it touches the mobile plane P of my current representation of the universe. In S the image of the body is concentrated; and, as part of plane P, this image limits itself to receiving and returning the emanated actions of all images of which the plan is composed.” (BERGSON, apud, BOSI, 1994, p.48)

Still about this phenomenon Bosi will establish a reverberation originated from a chain of memories caused by an object, for instance. About this, she says: “Making it explicit, it can be said that the memory presents several circles, of uneven extension.



Bergson's Diagram II

[based on Bergson's diagram about extensions]

The narrowest one, A, is the one closest to the immediate perception. It only contains object O with the consecutive image that comes to cover it. Behind it, circles B, C, D, becoming wider and wider, respond to initial efforts of intellectual expansion. It is the whole of memory that enters, in each of these circuits, since memory is always present: but this memory, whose elasticity allows to dilate indefinitely, reflects on the object a growing number of suggested things, at times details of the object itself, at times concomitant details that can contribute to clarify it. In this way, after having rebuilt the perceived object, in the manner of an independent whole, we will rebuild, with it, conditions more and more remote with which it forms a system. Let's call B', C', D' these causes of growing depth, situated behind the object and virtually given with the object itself. We can see that the progress of attention has the effect of creating again not only the perceived object, but the systems, more and more vast, to which it can hinge in a way that, as circles B, C, D represent a higher expansion of memory, its reflection reaches in B', C', D' deep layers of reality." (BOSI, 1994, p.50)

In this way, we see a very dynamic, explosive and systematic mechanism, which occurs in detriment of mapping the meeting and which will bring forth a set of internal images that say a lot about the past of the body that is participating in the process, while it reinvents it with images from the present.

To me, at this point it is very important to establish this reverberation between perception and feelings, because it is in fact this point that I believe to be fundamental for the processing of the identity of each individual as is the way each person places themselves in the world.

When I highlight the discipline of space, I am trying to understand the narrow relations between spaces that we experienced in the past and which will influence the way that we interact with space in real time, and above that how this confluences of times will culminate in a transformation of our maps and consequently of our identity. About this Bachelard in his book *The Poetics of Space* (2008) will say that “Our sole is a dwelling. And while we remember ‘houses’, ‘rooms’, we learn to ‘live’ in

ourselves. We then see that the images of the house follow us in both senses: they are within us as we are within them.” (BACHELARD, 2008, p.xx)

In saying that, Bachelard not only compares our mind to a dwelling, but also gives the name of *topoanalysis* to the attempt from philosophical and cognitive disciplines to situate the localizations of spaces that help to compose our being. Establishing in this way an intrinsic relation between the shape of our being with the spaces we inhabit. This is affirmed when he discourses saying that “Descriptive psychology, the psychology of depths, psychanalysis and phenomenology could, with the house, constitute this body of doctrines that we designate under the name *topoanalysis* [our highlighting]. Examined in the most diverse theoretical horizons, it seems that the image of the house is transformed in the topography of our intimate being.” (BACHELARD, 2008, p.xx)

Although Bachelard restricts himself in talking about the space of the house as shelter, through his propositions we can establish a



Nations Park - Lisboa
interaction with space that shapes us.
[photo taken by the author]

narrow connection with space in detriment of the way we are molded by it and how we also mold it. It would be as saying that we are mutually writing one another. And here I wouldn't restrict myself to the house-home, but also to the diverse spaces we experience and which also allowed at the same time curious ways of freedom for our digressions and sense of protection for our body.

But how did the spaces end up dictating a certain part of my experiences? Which were the main aspects and factors intrinsic to the space that spoke directly to me and were molding my identity?

To think of my feet in the water while I navigated in thoughts of life. Or of those wooden windows to which I would cling hoping for a visit as a child. Or even to think on the little light of an environment when my eyes received a knife to the heart. All of these relations of touch, scale, visibility etc. will act directly in the apprehension and experience of space, creating not only moments, but patterns that will reverberate in the future relations with other patterns for new compositions of

maps coming from new meetings with the world.

Still I would be capable – maybe – of discussing such elements and try to sketch a series of factors and aspects that would feed our relationship with space and the cognitive processes. More than knowing that we are remade from the interactions with it, I would like to be able to tune and understand which aspects touched us and maybe even find the means that would allow an investigation of which aspects of space molded more our maps and designed more our identity.

It was during my exchange experience that I started to have much more contact with what they called “creation of atmospheres”, and how it was possible to create spaces with certain atmospheres that spoke to us more in a certain way when within the project there was an alignment in this way, materiality, scale etc. However, before seeking to establish these aspects with a project objective, I would seek to understand which were these qualitative aspects that can impact the process of meeting with the world. It was in the book *Atmospheres*

(2006) from Swiss architect Peter Zumthor that I started to design a more pleasant answer to my questions. The use of the word atmosphere came up when the architect started to ask himself about what represented to him good architecture. After reflecting on it he established that when the experience with the created space touched him he would be capable of qualifying it as a good space. It was then that he turned to term atmosphere as that first emotion that he has when he enters a place. (p.10-12)

Therefore, in all of this book, which came from a lecture, he will narrate the factors and elements that can constitute different and innumerable types of atmospheres which will influence the meeting with space. In a very observing and precise manner, Zumthor mentions nine factors and elements that contribute to the experience of space and even puts them as points that can be used strategically in the project process, which are, in sum:

(1) The body of architecture which defends being the presence of

architecture as something material which has shape and occupies a space delimitating and creating subtleties such as our physical body;



De Pier - Den Haag
the presence of the architecture in landscape.
[photo taken by the author]

(2) the compatibility of materials, because he assumes that materials react not only structurally, but also aesthetically when put together;

(3) the sound of space that many times is forgotten. Besides the fact that spaces have sounds, the book's author says that they can be manipulated by mean of materiality as well;

(4) the temperature of space which in the same way that sound is capable of being manipulated by the materials physically used as they can also be apprehended kinesthetically and psychologically. For example, we feel a space as warmer or more welcoming with the use of materials such as wood, or the opposite with the use of iron.



Bruder Klaus Chapel – Mechernich
objects that create meaning in space.
[photo taken by the author]

(5) the surrounding objects which make the space livelier, as if it were in use, objects that give the place a face and an identity;

(6) the between composure and seduction which has to do with the way that architecture involves movement. The way that people move through space can be controlled by something in between driving people in the space and seducing them to go through it, insinuating a sense of freedom that is almost controlled;

(7) the tension between the interior and the exterior which shows the capacity of architecture to create an inside and outside in space, according to him, a castle which has façades that say “I am, I can, I want”, but without clearly showing all of its nuances, as if the inside kept a secret from what is outside;

(8) the levels of intimacy which have to do with proximity and distance, which, in other words he says that architects would



Nacional Pantheon - Lisboa
scale between body and architecture.
[photo taken by the author]

call this scale, because it has something to do with size, dimension and scale, but more in relation to the contrast between the mass of the space built in contrast with my body;

(9) the light on objects. “Where and how light falls. Where the shadows are. And they way surfaces lose their temper or gain life or their own depths.”
(ZUMTHOR, 2006, p.57)

After discussing these nine points, Zumthor still claims not to be satisfied because he thinks certain tie-ins are lacking to these elements for the consolidation of a more robust meeting. In the end of the book, the author continues with “three appendixes” that will in a certain way show project issues that guide the design and redesign of their spaces during their creating process in order to create levels of transcendence of architecture. They are:

(1) Architecture as a surrounding in which he believes that the created space,



Metropol Parasol - Sevilha
architecture as surrounding.
[photo taken by the author]

whether just a construction or a complex, or even a small space, whichever it is, it becomes part of the surrounding. In this sense, more than a physical surrounding where the construction becomes part of the landscape, the author seeks in his projects to create an architecture that mixes and transforms itself in a human environment-habitat. In this way, we see that the created spaces end up composing a network that relates between itself and how bodies act actively in creating maps.

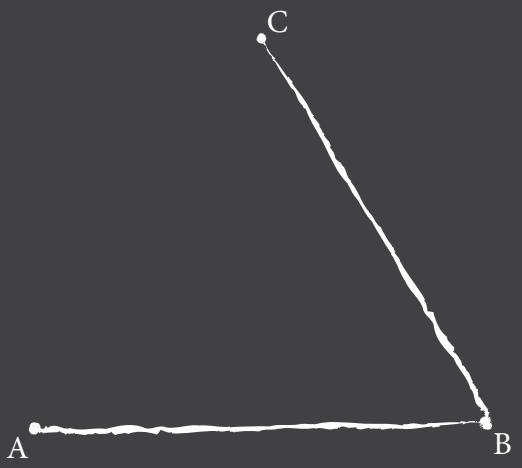
(2) Coherence, which he believes is important for the result of his work. By coherence the author defends the fact that things end in what they are, finding themselves because they have become what they were meant to be. Referring to the capacity of architecture of being of high quality when it takes on its real use, after all, the author defends that architecture reaches its higher quality as applied art and this is the biggest beauty: when it becomes what it was meant to be, it's coherent. Then is when everything that refers to everything and makes it impossible to remove a part without the whole being destroyed and becoming something else. The place, the use and

the shape are intrinsically connected and cohesive. This point meets the concept of affordance already presented and even if we aren't capable of predicting the appropriations of space the architect or designer can still establish coherences of appropriations without it hurting the emergence and indeterminism of maps.

sought to work with the creation of a space of introspection.

(3) Last, he defends the beauty of form as the final and main aspect of his work, because to him it is no use having taken under consideration all of these elements, aspects and project processes if the final form doesn't move the designer. Although intuitive and many times filled with influence from the creator, the author defends that each object-space-architecture finds its shape which, containing all of these elements and aspects, is capable of moving with those who interact with it.

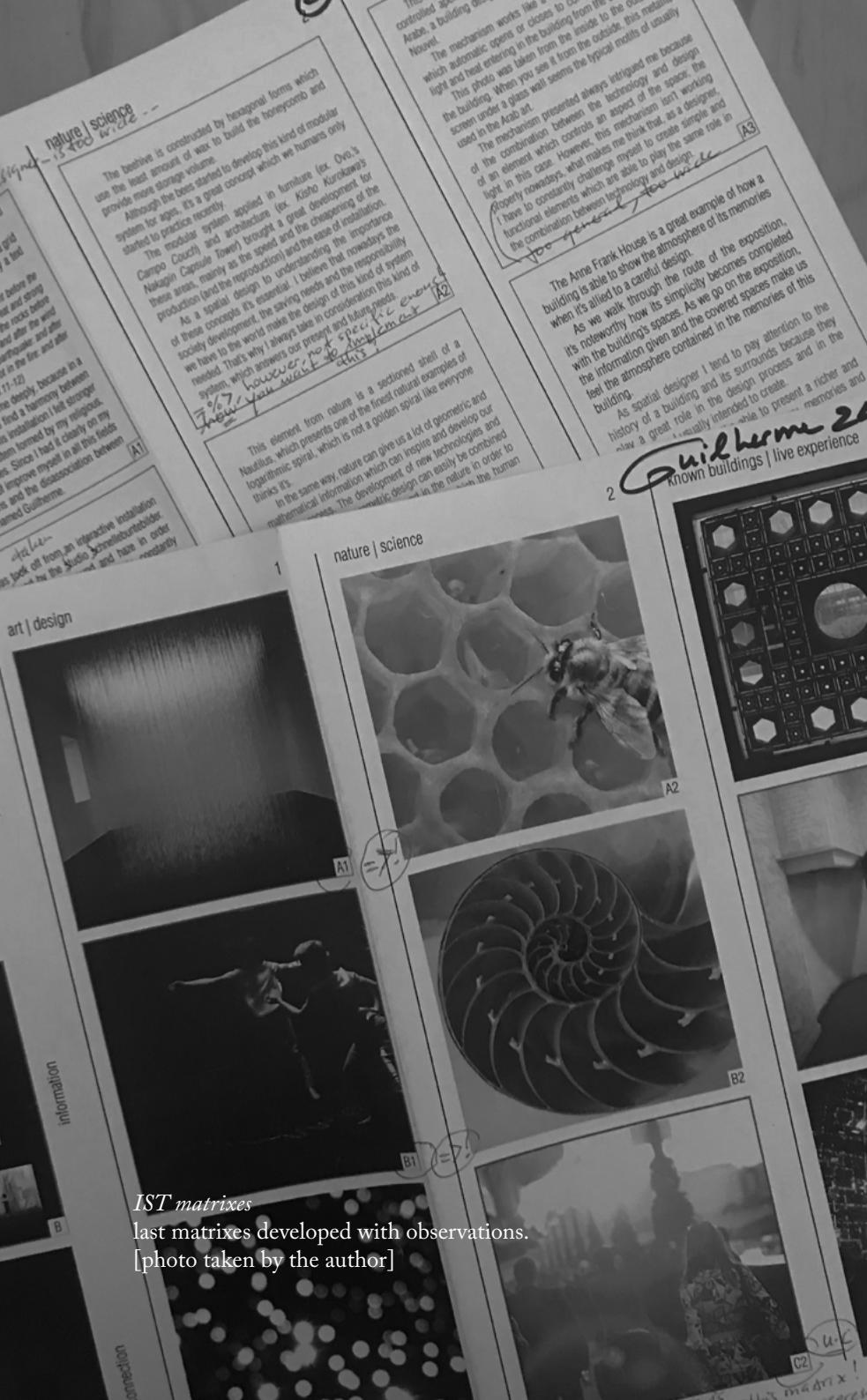
Even though I still don't possess all the baggage that I have presented so far, this points and appendixes culminated in a first experiment during my exchange in which I



.first experience

Besides the FAUUSP which gave me opportunities to consolidate theoretical bases fundamental for my formation as an architect and urbanist and as a person, the exchange in the Royal Academy of Art, The Hague (KABK) was a great differential for my entire creative process and the editing of my knowledge.

Certain experiences that were decisive for my formation were well connected to many of the experience I had there. Among them, the ones that stood out the most were the works I developed in the disciplines of Morphology and IST (Individual Study Track) under the orientation of Professor Ellen Voos. In the same way, I had good reflections with the works of Private Interior, Public Interior and Urban Interior. And lastly in the discipline of Object 3D I developed and applied in a practical way a constructive system that suited very much to the proposal and also gave me margin for future experiences that reverberated in this FGP.



IST matrixes

last matrixes developed with observations.
[photo taken by the author]

Morphology and IST

In KABK, the semesters are separated into two blocks. During the first block of the first semester, oriented by the professor we developed in IST a personal search for our identity as spatial designersⁱ.

We then elaborated two matrixes 3 x 4 corresponding, one imagetic and the other textual, that strongly expressed the aspects and reflections that defined our identity. The first column corresponded to the projects that we had already done; the second, art and design; the third, nature and science; and the fourth was of our choice. In my case, I chose to talk about known constructions and experiences had with them.

Basically we had to complete the matrixes by the end of each block, so every

ⁱ (a concept used by them to designate the professional that acts in a direct way in the space thinking above all about the form, materiality and functionality of space, in fact, is very close to what we understand here as the professional of architecture, but spatial designer would be a professional that would act between the interior designer and the architect).

two weeks we would deliver the matrixes more completed and reviewed, because after one week in which they were delivered, the professor would return them with notes for us to redo and add new information in search of delineating our identity.

Along with this I started to question even more my identity as an individual as well. And a confluence of personal factors as the end of a serious relationship and living alone were determining for me to reevaluate the importance of the word identity in itself. There are many nuances in the composition of each individual and that are many times left aside. In fact, it was a great exercise of reflection which opened the way for self-knowledge. At the same time, it led me to think about how space is capable of saying something about ourselves and encouraging us to navigate through our nuances.

After this exercise, in the second trimester we had to develop five models that contained the aspects of our identity previously worked through the matrixes. The most interesting thing was that we needed to

elaborate the models in a small scale (having at the most 15x15cm), which allowed for more control over composition, because we also had to work on the form and on the materiality in order for us to be able not only to form a family of models, but to express the aspects we had described in the previous stage with the matrixes. It was with this exercise that I elaborated the Series Identity composed by the models named such as: Collaboration, Balance, Void, Memory and Acquirements.

.Private Interior, Public Interior and Urban Interior

It was mainly through these disciplines that I was introduced to the concept of atmospheres. Besides, the most interesting thing was how we were challenges and conducted to elaborate a methodology for our projects seeking to consolidate the concept, making the entire project, through its form, materiality and relation with the environment and user, to be a narrative that was cohesive

with the whole. Then, the entire environment projected by us should bring an atmosphere that reinforced the concept we had elaborated.

.Object 3D

The task of this discipline was to build shelters with materials reused on a 1: 1 scale to form a shelter village on the college yard. To do so, we should keep in mind the methodology of the creative process, creating a space that also had a strong concept and that was consistent with the village that was being created. My partner and I started to develop a project that focused on rapid production and assembly and disassembly, because the proposal of this shelter was based on the subversion of the definition of shelter (“a construction that serves as shelter or temporary residence for something”), so this shelter would aim to cause harm to people’s privacy. The Trojan horse came as a key element in this concept, since it destroyed a city from the inside out. Therefore, the design of the shelter, which

Student Huis
model of the project of Urban Interior.
[photo taken by the author]





Spybarn
project developed in 3D Object.
[photo taken by the author]

emerged inspired by American barns, would be able to house Trojan horses that would be distributed to the other shelters in the village under construction.

Because of the materials with which the shelter was built, it was easily characterized as an espionage base that can be built and deconstructed in a few hours and which still functioned as a display screen of what was captured from other shelters during the day.

This experience provided the development of a constructive method that was easily adapted to the proposal and the assembly time that we just had. Basically the assembly took place by the use of discarded battens and metallic components to connect them. One of the biggest observations at the end of the presentation was that teachers marveled at the proposal and assembly time and wondered about the types of structures and spaces that could come out of this construction system if we had more time. Inspired by this comment and even seeking to maintain a professional language and identity, I sought to apply it to the design and composition of the installations

of my GFP.

ALEPH (Autonomous Laboratory for The Exploration of Progressive Heuristics) - first experience

Last but not least, the research and work done during this lab initiated my inquiries and explorations about space as a means of introspection and navigation through mental maps.

As this research lab was focused on the creative process, we began the semester by reading and discussing the chapters “What is concept?” And “Conclusion - From Chaos to the Brain” from *What is philosophy?* (1991) by Gilles Deleuze. With this reading I was able to rescue what I had studied with Prof. Dr. Clice Mazzilli during my early years of graduation and then I was able to resume and begin to deepen the issues I had left in the background.

In order to do so, I re-read the bibliography that I had accumulated on

the subject and began, in light of these new reflections and creative process, to try to spatialize the cognitive processes involved in the perception of space.

My main questions revolved around how I could leverage the mapping of the meeting by thinking about the interaction between the body and projected space, as well as its connection to the city in order to enable engagement within the urban space. The big question I was facing was that external mapping was not possible because people just externalized their emotions and the most intimate process is reserved for the body that experiences. I thought of several types of approaches that could create mobile spaces allowing to receive several configurations that would attend the perception of the people at the moment of the experience, in order to open a dialogue and dynamics between the body that experiences the space and physically changes it, and the space that it changes according to the body that acts on it. In other words, one could say that the space created would resemble a real-time creation tool. However, I did not believe that I had reached



instropection space.
project developed at ALEPH.
[photo taken by the author]

the heart of the concept and that the pavilion I was designing was a narrative and response to my reflections and inquiries.

Going through a critical review of what I had projected through physical models and drawings until then, I was able to filter and analyze what I was trying to propose. I began by deciding that experience should be done in a much more individual and intimate rather than collective way, providing an encounter between the body and the space that favors the awareness of individuality. Because from the reading, I was able to infer that the phenomenon of the meeting map enables us to find ourselves as individuals with an identity that acts and transforms as it interacts with the world that also transforms itself, given that we create maps as we adapt, conform and understand what surrounds and happens to us, meaning the creation of maps as an affirmative instance of our conscience in the world. In analogy, I could say that I create, thus I exist.

Therefore, more than a space where people could create random configurations that did not have the depth of these thoughts,

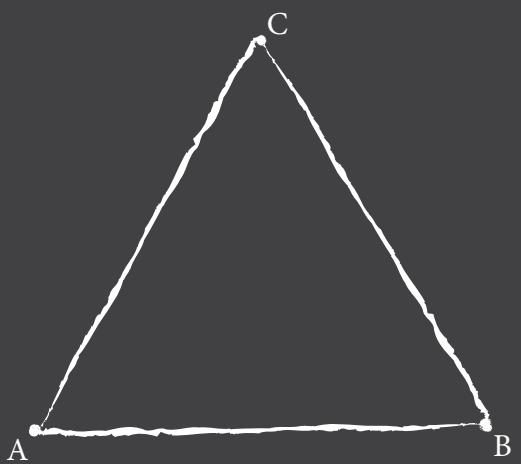
or even did not go deeply into the individuals interacting with them, I began to think of creating spaces of introspection that were aimed at users entering into themselves and navigating the entire universe created in their innermost parts.

A re-reading of the work from Lygia Clark enabled me to have some insights that helped me mainly in the matter of the form of the place. Among her works, the one that attracted my attention the most was the *Tunnel* (1973), which is composed of a narrow tube of tissue where people are invited to pass from one side to the other if they sneak by wrapped by the fabric. Referring thus to the birth of a baby, associating the body as the place of the first experiences, memories and reconnection with the world. That is, the body as a receptacle to receive all the possibilities of being in the world.

In the end I was able to elaborate a small and simple individual installation that would provide a space of introspection to the users. The form, materiality and elements of the composition seek to establish an atmosphere

where users feel welcome and uninhibited to enter into a reflection where they are able to navigate their own mental maps reliving and rethinking all their connections with themselves and with the world. Involved by space, individuals are invited to have a deep experience in which they give themselves as a sacrifice in order to transcend to a deep self-knowledge.

This work, in particular, made way for the beginning of my reflections and questions about the possibilities of materialization of spaces that concern ourselves.



fgp: reflections and initial proposals

Identity.

What defines me? How do I stand? How is my universe? What are all the elements that compose it? How does it still connect with others? How is its complexity defined? How am I connected not only to others, but to myself? How does it connect me to the world? What intrinsic experience defines me? Only I see the world like this. Only it sees the world like this. No one is the same, and at the core, relativity remains intact without defects: our universe is composed of several relative experiences that combine, destroy, and build.

How do I share my world, that is so driven from my perception?

Our construction is so endless. We are such complex and infinite beings. Navigating this great tangle of connections in our nervous system is as difficult as it is painful. How to translate each link, each element? Only the experience is able to translate, but as we live, this network transforms, reconnects, subtly turns into something that I am

no longer and that I have become. Is it wrong then to assert that the condition of man's identity is always the fruit of who we were and what we will be? We are a process in the middle of the way. A traveling experience, or rather, we are experiences that are unleashed constantly.

...

Once I was told that we were born alone and also died alone. Loneliness ends up being an existential condition of man (of course not in the sense of being alone and inhabiting the world without establishing interpersonal connections). Solitude based on the unique and unique way that we experience the world.

When do we share our perception? We can, in fact, share what we feel or even sympathize with the feeling of others, yet when will the heart of others be able to decipher what my heart feels? What is it? The fact that living is intrinsic.

But will we really never know what it really is to be in each other's shoes? How to immerse yourself in the ocean of others? How to materialize such a singularity? How can we be able to understand

each other's universe as faithfully as possible? How to make scientific data palpable? How to materialize the brain of others in order to navigate their infinite connections, in order to see the world through the eyes of others?

...

During my adolescence and mainly because of my issues about my sexuality, I began to attend therapies to understand what was happening to my body and my mind. It was a long and troubled journey aggravated mainly by external factors such as family, religious issues, prejudice, was one of the most latent, but, above all, all these points began to raise questions that transcended not only my sexuality but also all problems punctual situations to which these external pressures were bound to reduce me. So they helped me to understand that my inner universe had vaster territorialities, which I could explore, and a reduction of my person to the fact that I was gay did not live up to all that I could become. To know myself in all its subtleties and to understand what I was and what I might become, opened far less oppressive paths

to lightness and freedom. Even though writing reduces to a paragraph what were years of joys, cries and overcoming. In fact, I still face external pressures today, but the experience gave me energy and rigidity to keep myself firm to my discoveries and convictions. In fact, life now looks more and more colorful and meaningful when you have no ties.

For me, despite suffering, this process was greatly structuring and in some ways fascinated me as a being who perceived in himself the changes in cognitive and thought. The psychic disciplines always intrigued me and amazed me, but still I found myself perceiving the world and wanting to act upon it. What made me choose the graduation that today I close with much pride and passion, mainly because I see that I am following the path that I dreamed of treading.

All this process that I followed from ages 15 to 18 reverberates in the way I approach life and even as I absorb knowledge not only for professional practice but practical practice of living. As soon as I entered the School of Architecture and Urbanism of the University

of São Paulo, I was given the opportunity to apply for Academic-Scientific tutoring with Professor Clice Mazzilli, which defined a large part of my training process as a professional working in space. Some of the texts that the teacher provided for reading were prepared by Heloísa Neves and gave a brief introduction to her research. As I was curious, I went to get more information and then started to chart my path joining the cognitive sciences to the matter of space during my one-year tutoring. At the end, a research proposal should be submitted to follow the studies with a Scientific Initiation project.

Although I did not strictly follow the path that connected space with cognitive processes, I did indeed study the production of modern furniture, the formation of maps was in the background when studying all the movements that were formed and particular styles in some places. Basing myself mainly on a theoretical reading of the book *The Pioneers of Modern Design: from William Morris to Walter Gropius* (2002) in Nikolaus Pevsner, while I worked out a survey of furniture, I traced the lines of furniture not only as aesthetic fruit,

but also as a confluence of the artistic, cultural, social, political and economic movements of the time in question.

In fact, the whole question of appropriation of space and the things that compose it were questions that I always consciously or unconsciously confronted with the concept of maps described in the first three chapters.

As I have already narrated, the experience I had during my exchange allowed me to resume the studies of our relationship with space with greater force and new inquiries. After all the experience I gained during the exchange and also having greater clarity about my identity as a professional, I tried to chart a route to the field that most closely approached my interests. It was with the help and suggestion of Profa. Dr. Daniela Kutschat Hanns that I found a path that could professionally track. After going through a UX Design professional experience where I started having a very interesting look at the user experience with interfaces, I started to enjoy directly the area and field that I would

like to work in the D3 office. The acquired knowledge reflected during the GFR process, mainly for having a lot of dialogue with the creative process and assembly process since both share the problems of design, design and assembly of interactive installations. The professional experience reverberated mainly in the dexterity and skill in search of materials and prototyping.

In addition, the return to Brazil and the baggage that I brought with me were of great value for a reanalysis of all my experience in the city of São Paulo as a user and inhabitant of a global city. The differences between the routine in The Hague and in São Paulo brought diverse reflections on how the city as space is able to transform us and shape our way of putting ourselves in the world.

In short, I took my first steps in the FGP thinking about the adaptation that the human brain makes in order to understand the experiences that the contemporary man is exposed to. Trying to understand how these spaces that we inhabit, coexist, use, etc. were important content formers for memory and

consequently had material and immaterial aspects that shaped and reshaped our identity. After all, we are beings that live through space, in it we locate ourselves and perceive the world, as we take proof of our existence.

However, even with the construction of this theoretical baggage I felt that I was not reaching an effective point for the conception of my interactive installation, a foundation that would bring elements to its elaboration despite believing that such knowledge could add to the research. It was then that I decided to stop and reflect on my final project and to draw a path that, despite its possible ramifications, always had in mind the final product, considering that all the branches to be treaded could add something to the project, but without ever moving away from the main axis.

In this moment of reflection, I tried to establish what the keywords would be for my research. I then entered its core and tried to establish my focus. Through a digression about “identity” and taking up some aspects through questioning, I was able to make it clearer that what I was really looking for was

the process of identity formation through the perceptual processes, as they are triggered through experience and memory rescues. There were many questions raised, and they basically resided in the process of self-knowing and establishing oneself with a unique vision of the world.

Such thoughts came from the theoretical baggage that I had built based on the readings and re-readings of Heloísa Neves's thesis, *Maps of the meeting: perceptions studies* (2010), where I came to a conclusion about what are maps of the meeting and how they form our vision since cognitive mapping corresponds to constructing transient and emerging representations of the relationship between the inside and outside the body itself from the neural parameters and patterns and the internal structure of each brain. In fact, as I have already explained, such representations try to express with some degree of fidelity what surrounds us. However, when we look at an object outside ourselves, each one makes images comparable to your brain. For each body represents the world through differentiated mappings according to its



[author's notes]

differentiated structure. This is what makes our way of seeing the world so unique and personal. Although we have so many similar views, our nuances make us different from each other.

In other words, mapping cognitively is assuming that we are in a constant state of change that has its ignition from our experience with the world. I say that we are like a traveling chrysalis whose only goal is the transcendence of matter. Flapping wings for eternity.

However, something still bothered me, for there was a great deal of frustration with the fact that the mental maps intrinsic to each individual can only be explored by the individual himself. Unfortunately, this does not allow us to really understand what it is to be in the other person's place, resigning ourselves only to empathizing with one another, to indirectly connecting with the pain or pleasure of others.

But before I went down that road, I had to take a few steps back and conform to the

reality that how people would connect with the experience of others if many people forget, amidst the troubled urban routine, to connect with themselves.

Here, then, the project that I was proposing began to have a more functional meaning. It's something I wanted from the beginning, because when I thought of the interactive installation, I imagined a continuous or interval experience that over time could bring a greater benefit to the individual experiencing it.

In order to initiate insights for the production of this space, I began to try to understand how to achieve mental well-being, finding in meditation a path that could be traversed. What made this path difficult is the little experience in practice, however, it was possible to draw contents and qualities of spaces that induce the well-being through the experience of those who already practice, after all, since this work has the interest of becoming participative, the collection of experiences of others becomes very important to begin to take steps towards

a participative work. Although it does not have all the investigation of the research with the public, here already is the intention of a test for future approaches with users. This background also comes from my experience in the stage, where working with UX Design was able to understand the importance of experience and usability of products, be they bi or three-dimensional. To begin, I then created a questionnaire called Pause, in Google Forms, with the following questions:

- (1) How old are you?
- (2) How long have you been meditating?
- (3) How frequently do you do it?
- (4) How much time do you take for meditating?
- (5) Where did you search for information to start practicing?
 - (a) Google
 - (b) Youtube
 - (c) App
 - (d) Other. (Register)



[author's sketches]

(6) Where do you usually meditate?

(7) What is your experience like?

How do you live the moment? Because meditation involves not only the mind, but the body as well. How does your entire body experience this?

(8) What has changed since you started meditating? How did it affect your well being?

(9) If you could say in a few words to another person how meditating changed your routine, what would you say?

(10) Do you believe that meditation can influence the way you experience the city? If so, how?

(11) What would you think of walking around the city and finding a place where you felt comfortable entering and meditating? Do you think it would impact your life? What would this place be like?

(12) Now, if we could build this space, how would it be? What should I have in him and what should not? What should he be resistant to if he were located in

the city to provide him with the greatest comfort and concentration you need?

(13) And what would you think if your experience could be felt and experienced by others by means that did not invade your privacy, but only expressed it abstractly?

(14) Do you mind identifying yourself? If not, what's your name?

It was possible to collect experiences from seven people. From these preliminary responses I began to draw a path towards a space that possessed the qualities pointed out by people who practice meditation. The comments collected allowed us to take into account elements in order to create an atmosphere that was appropriate for the purpose of space: to get people to connect with themselves.

I finished my FGP I by opening up shop windows in the city's shopping centers with a facility that would enable people, in the midst of the chaos of work and urban life, to take the time to connect with themselves and be better

able to establish better social relationships. Especially because by connecting with themselves and recognizing their universe, they would be better able to recognize the universe of others with all their differences and particular questions. Thus forming a flow of harmony based on empathy, respect and tolerance for others.

From FGP II, I looked for ways to make the decompression experience more effective, from the very beginning rethinking and delimitating a new place: public spaces in a suburban neighborhood. Within the experience would make a narrative with much more sense to the spaces of decompression that were in the path between the residence and the work of the urban citizen. Which gave way to do another research in Google Forms, which with 99 answers was possible to generate great inputs to the work. The biggest of them being the perception that most people were asking for spaces for quality rest.

This finally led me to reflect on my entire journey up to that point, since the research was beginning to move towards a path where,

in addition to my not dominating it, it would be necessary to review the entire bibliographic base in order to carry the research to a new course despite the scarce time.

In the same way I was realizing that the result that I had arrived at was not so satisfactory and little poetry cultivated and complements the experience that I would like to provide. Perhaps he was trying to assign too great a functionality to a space that should not be so functional, as it does not concern practicality and objectivity, on the contrary, it is about opening the space for daydreams and demands to tread through complex paths, which oftentimes an installation in a public space does not contemplate.

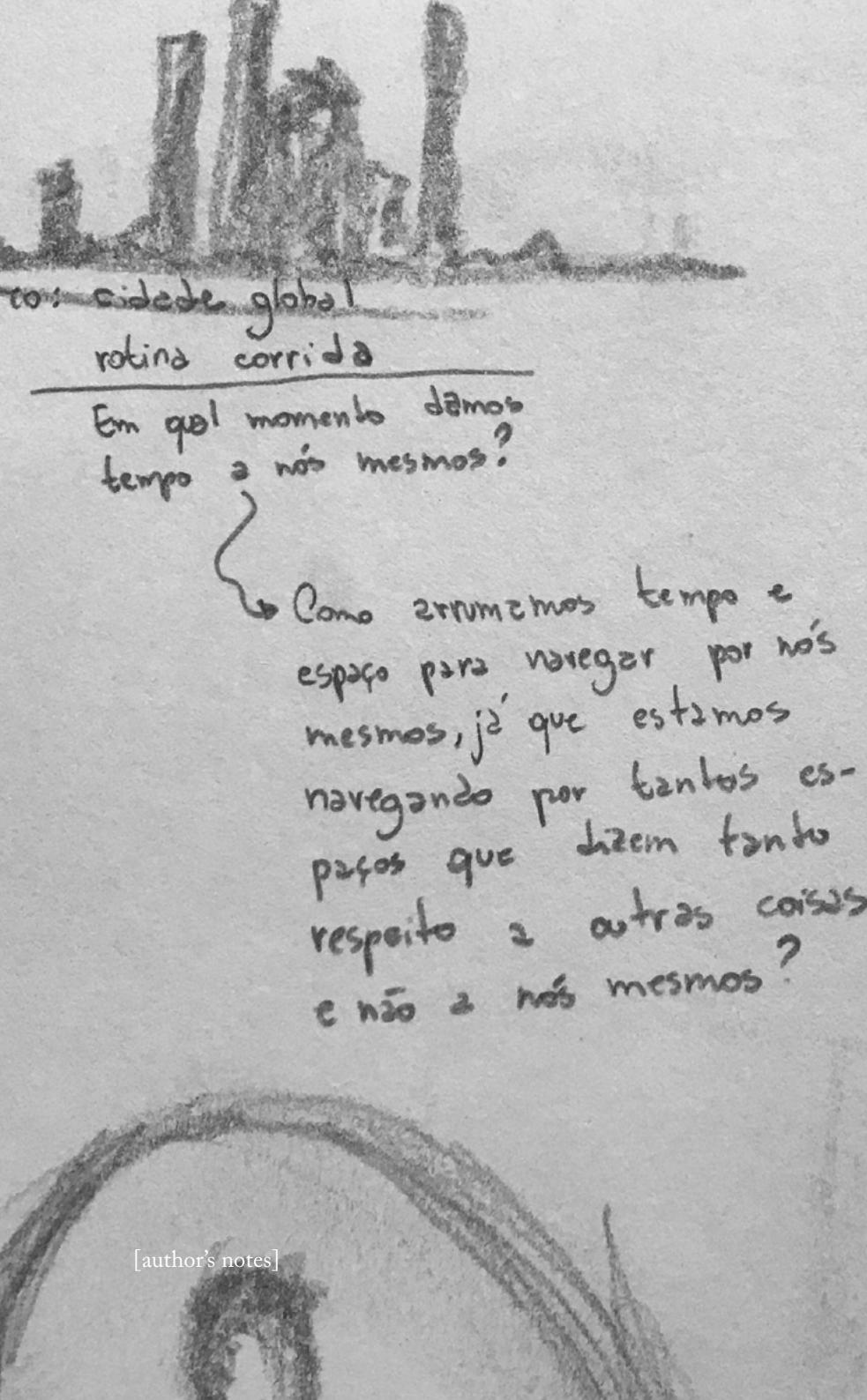
The decisive point came from the reflection of this second research done in Google Forms, which made the FGP take a much more similar approach to the initial one, however much better designed, starting from all the bibliography and process of the first part of the FGP and the knowledge and professional and personal experience that I obtained especially in the graduation

as sensitive material for elaboration of the interactive installation.

It is noteworthy that at this point I came across and delved into a designer named Ilse Crawford and her process, work and sensitivity with materiality had a lot of influence at that time. Mainly, what attracted me most to his method was the project based on the change of the individual, from the moment he enters the installation, to the moment he leaves it. In her book *Sensual Home: Liberate Your Senses and Change Your Life* (2005), she discusses not only the qualities and design strategies that make the environment more pleasing to the body and mind, but also advocates the need for space for the body to pause and mind.

“Our homes are the still point in a spinning world. Have at least one room that you think of as a decompression chamber, a place for meditation. Plan it determinedly so that it has all the elements that make it a haven from the stresses of daily life. Paint it in pale, peaceful, neutral colours (white cleanses, grey calms, black ground us). Eliminate visual stress and light it carefully. Fill it

with calming smells and lovely stuffs."
(CRAWFORD, 2005, p.38)



[author's notes]

How, then, do we make time and space to navigate for ourselves as we are navigating so many spaces that relate to other diverse things?

Therefore I reassessed the direction I was heading and went back to where it made sense. I disengaged the project from any obligation with functionality and I mainly sought the composition of a type of space that would allow us to navigate ourselves, or rather, proposed spaces that had compositions and meanings for me, making it possible to express my own navigations. Spaces that concerned me and my quest for self-knowledge, and that could somehow be redefined by others who experience them, possibly leading them to their own inner daydreams.

Rather than following a linearity, the project emerged amid the chaos and was taking shape by identifying the elements that made it complex, going back through the process. Steps backwards, steps forward,

between comings and goings he emerged,
remolding himself and being rethought when
it did not seem to make more sense. To assume
that the final decision arose from complexity
and systematically sought to establish guides
to navigate it, is what most brings it to its core.
I mapped myself and out of my chaos came
poetry.



.micro-ecologies

After evaluating several possibilities, I chose to detach myself from any ties with functionality, appropriating poetry and subjectivity. Through the re-interpretation of images from reality - loaded with personal meanings and re-readings - I was able to develop a piece of my maps, bringing them to the material plane. Given the abstraction of the mind, a reliable re-transmission of its complexity would be impossible. Thus, the material reinterpretation of my inner universe is free from compromises with an absolute truth, allowing the experimentation and personal reveries of those who experience it.

I believe that one of the greatest reflections about the journeys I made during the exchange, and even places I visit sporadically, lies in the fact that each space, in its own way, can lead me to moments of introspection, resulting in new perceptions of reality. These experiences culminated in the following conclusion: there is not only a single, universal space for introspection. I was thus

able to establish a concept that would guide me to the end of my work.

Therefore, starting from the understanding that there is not only an adequate space for introspection, but the existence of several spaces that - through their materiality, elements, form and even interaction - lead us to navigate ourselves, I propose the creation of which I call "micro-ecologies".

It is here that I again encounter interdisciplinarity, appropriating a term of biology (which proposes the study of the relationship between the environment and living beings). If we look for the origin of the word, we will find from the Greek "oiko" which means house and "logos", a study, which similarly reverberates even in Bachelard's theory, which proposes topoanalysis as a means of making a reading of internal "spaces" from the images that define us.

Similarly, through my propositions, I do not establish an end or a conclusion, but an experimentation with the body, a study

of its interactions with space. By choosing to call my micro-ecology facilities rather than micro-ecosystems, I assume that we should consider them not only as "ecological" systems organized and formed by relationships between the compositional elements of space and the body; they also open themselves to experimentation starting from empirical and analytical practices, also seeking the study of the body-mind coming into contact with the different environments that surround us.

I appropriate a science that seeks the investigation of a totally closed and organized system, coming from the relations between environment and its individuals, being possible to observations and findings. However, unlike the source I refer to, in this proposal nothing is found, only experienced. There is not a search for conclusions but for endless constructions of the encounter between body and space.

In these micro-ecologies the concept is to appropriate the combination of materials, forms, and the position of the body in space, in addition to small interactions that lead us to daydreams. Navigating through my forests,

deserts, and cities, among other abstractions, I propose, from an interpretation of ecosystems, to seek the design of spaces that relate to my world. In fact, the installations produced turn out to be only a fraction of the infinite possibilities of configurations that I could create in order to represent my personal ecosystems.

In proposing them I invite visitors not only to an experience with my sensory maps, but to a re-reading of compositions that speak of me and me. Thus, allowing viewers to take a more active role by placing themselves in my externalized world, making their own interpretations of it, and allowing themselves self-reflection. It is necessary to emphasize that from the moment I externalize my inner self, I already fail to a certain extent, since it is not possible to be done point to point and with total rigor, but paradoxically, I believe that I obtained great success in challenging myself in the field of abstraction and its consequent materiality, through the atmospheres of the spaces that compose me.

With these intentions, I try to translate

my emotions through form, senses and touch, counting on the fact that the invitation made will bring a collaboration formed from the empathy of those who observe my maps. I believe that when we become able to know ourselves more deeply, we are capable not only of seeing our faults and qualities but also of recognizing and respecting the universe of others in all its particularities.

From conception to assembly, the project proved to be very organic, and in its process, grew, acquiring form over time. Firstly, in deciding that they would be individual installations - if it was a particular ecosystem that concerned me - I began to investigate the relation of dimensions and areas to be used by each one. Through practice, by establishing a radius of 1.0 to 2.0 meters I could perceive the limitations of expansions of the body in a more restricted space. This study made it possible to decide which measures to adopt in the future, since I had not yet decided how many facilities would be designed and built.

The main format of the installations came from the experience I had already had

*Sizing tests.*

Sizing studies about dimensions and the body limitations on space.
[photo taken by the author]

during the exchange with the developed building system. The hexagons, however, arose mainly because of my affinity with the triangular shape, since the triangle is the most rigid and deformed geometric form, and this has always caused me a certain admiration, especially for the way it is used in architecture by attributing strength to trusses, rigidity to bracing and triangulating spaces parametrically, for example. In a way, the figure of the triangle makes possible more stable connections, besides its vertices, contemplate minimum points for the formation of planes. In addition, hexagonal spaces formed by equilateral triangles allowed greater stability at the time of assembly.

After deciding how the basic structural skeleton of the installations would be made, it was left to decide what each would contain and in which aspects they would be based, so that not only the dimensions, but also the elements, forms, interactions and materialities of space could these spaces of introspection.

...



Formwork of the concrete piece.
production of one piece to one installation.
[photo taken by the author]

The first decision was that at least one of them would contain water. The fluidity of the water accompanied by its appropriation of the space and sonority resulting from the movement are factors that have always touched me, bringing relaxation and memories. From this I began to compose the first installation that would focus on the movement and encounter between the body and the water, highlighting the lightness and firmness with which it flows. It is thus a source of inspiration for my thoughts, and also a reference to the way they flow: non-stop, conforming and following in all directions.

In order to complete the atmosphere of this space, I bring the coolness of the concrete to react with the warm body that moves inside the installation, here everything is smooth and fluid, the gray colors bring the sobriety and calm of a body-mind that longs for the peace and fluency. The stream of water falling from the cloud only fills this atmosphere with the sound that accompanies the water flow, controlled by the body that moves as the fluidity of the whole. Instinctively called City, because it is in her that I flow daily seeking my



“City”: installation’s detail

[photo taken by the author]

well-being and peace amid the urban chaos.

In parallel comes the Prairie, the Forest and the Mangrove. There’s no way to say there was a succession of projects, that would be totally wrong. All the installations appeared in parallel and dialoguing with each other. In fact, they keep popping up. I believe that until the final presentation they will still transform themselves in search of greater coherence.

In contrast to the coolness and calmness of the City, the Prairie has brought warmth by remaking all those desires inspired by mental images that warm the heart and make the hands avid for realizing dreams. It says about rituals, manias that we often create and become intimate in order to reach our ideals. But before being a place of status and exaltation, it is a space of privacy, reserve. Delicate and often devoid of ostentation. For me, it is the space preserved in solitude (intimacy of the soul) that slowly builds its dreams delicately. In it there is the manual labor: the clay, the patches, the built altar that show the passion and persistence of a mind that vanishes, in the hope that its body finds



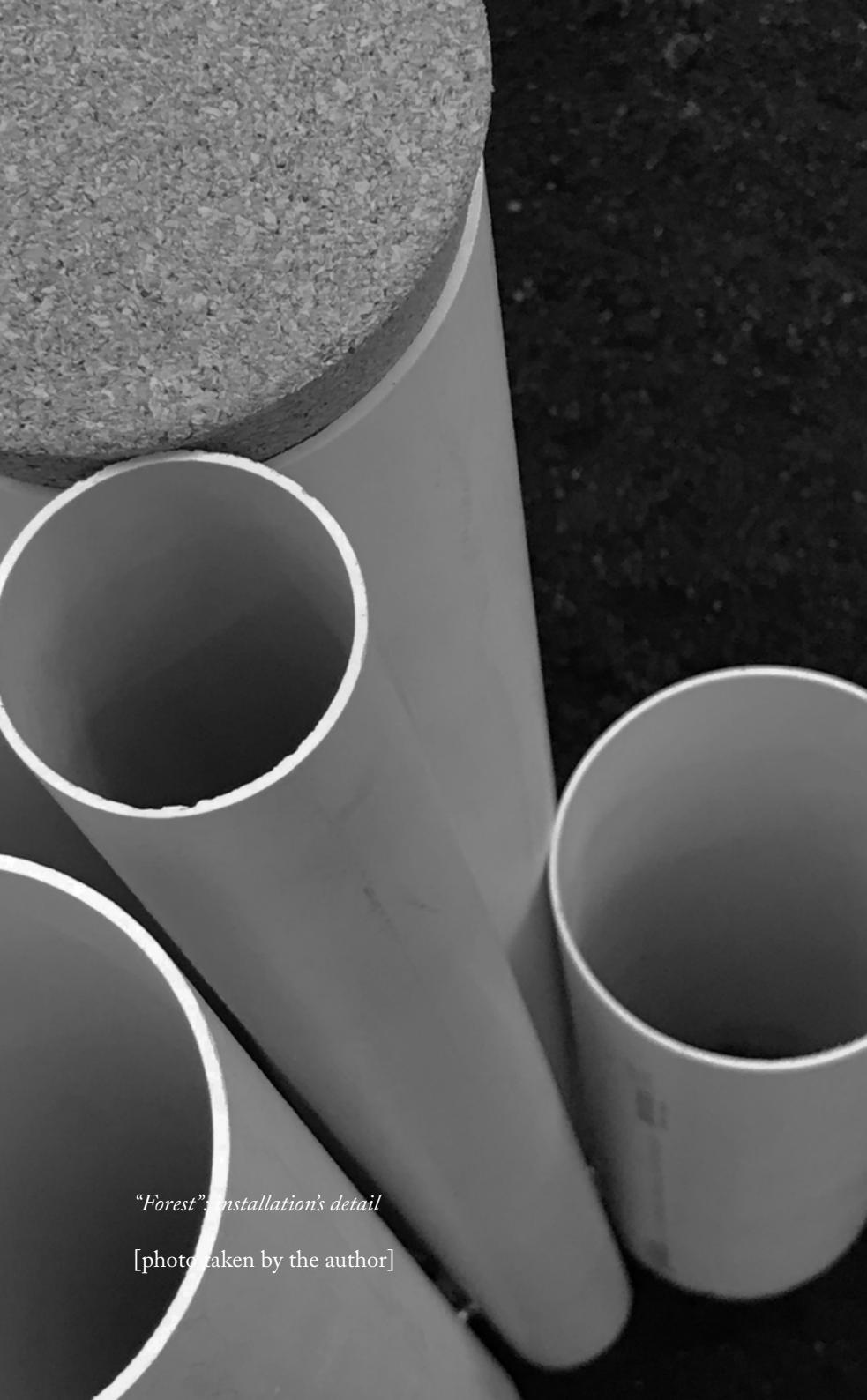
the materialization of its thought.

The Forest also emerges, inspired by the relationships we cultivate and that transform us by the echoes of the interactions between the bodies around us. Establishing relationships is not something simple, especially when superficiality reigns and hinders real understanding of the other. In my view, understanding relationships as incessant encounters of streams of information and vitality of parallel universes, composed of infinite and wonderful nuances ready to be discovered, makes the connections between bodies even more interesting. And although sometimes conflicting it is up to us to water and care for these relationships, keeping our ears wide open in order to distinguish the reverberations and compositions that they can add or subtract, thus regulating the intensity that touch us.

"Prairie": installation's detail

[photo taken by the author]

We have to admit that there is a necessary care, for not all relations between bodies and maps are beneficial. The organicity of the cultivar and the determination of our relationships is a labor of life that helps us



"Forest": installation's detail

[photo taken by the author]

grow through the expansions they bring to our maps.

Finally, due to the time and resources for assembly, the mangrove appears. For me, the mangrove represents simplicity and fragility while ensuring diversity and density. In fact, almost a paradox, were it not for the fact that it makes it so peculiar. As an ecosystem, the mangrove is threatened by being so unique and fragile, it is at risk. However, as an ecosystem, it also has an infinite wealth of individuals inhabiting it, mainly because it functions as a natural "nursery" for several species. This facility could not get a better name. My imagination is my mangrove. It is in her and through her that I dream and recreate my maps, it is where my diversity arises. Being able to build and rebuild me between instances of innocence and malice, beauty and ugliness, knowledge and ignorance. In this fragility of thoughts that come and go, dense in content, I am able to delight myself; seeking to protect them from the fleetingness that often haunts them, reserving them a special place, a cradle of ideas, threatened not only by volatility but also by incoherence. This delicacy deserves a



"Mangrove": installation's detail

[photo taken by the author]

place of peace and respite, where caution reigns and opens space for the imagination to give birth to the most diverse images that the maps construct. Careful, calm down here.

...

The conception of these spaces was done in parallel, taking care that the materials were meticulously placed in order to carve atmospheres worthy of their concepts. But there is no denying that the design counted on the practical aspects of the materialization of this project: the materials, their budget, the logistics, etc.; the combination between them and also the electronic part were practical points that greatly influenced the composition of these spaces.

Within this process, several tests of the elements of these spaces were made in order to elaborate a more precise composition. Some of them were discarded or used, but most important was all the learning that each test brought along with the professional experience that I had acquired, so that I was able to produce the facilities that are now exposed.



Umidity sensor from "Forest"

[photo taken by the author]

Furthermore, far from providing a playful experience, I have appealed to subtle interactions, for the behavior that the individual assumes in space requires that he not expend much effort and energy on the interactions, but rather enjoy and abstract from space connections that reverberate in their interactions, and especially in the reconstruction of mental maps. Thus, the interactive part basically works through sensors, microcontrollers and actuators in space that complement the atmosphere and the interactivity of the body with space without becoming an emphatic element that steals the scene, but rather complements the composition.

I believe, too, that this project came about organically, going back and forth in its process until it was better elaborated. I point out that a great learning has been that reviewing certain steps is not wrong, but rather an exercise in practice in assuming that perhaps certain solutions are not fully fit by their limitations. During the assembly and search for the components of the installations the detailing was formed. This process ended



Assembling the structure.
collaboration in the assembling of the installations.
[photo taken by the authos]

up being largely based on the dialogue between actions and representations: mapping in real time the difficulties that arose and creating other solutions according to the possibilities available.

All the external collaboration was becoming intensely active and precise during the process (witnessing here how the collaboration of maps of other bodies with their vast baggage made possible an even more interesting production) was in the aid of the production and assembly of the pieces, or in reading of the text of this book. Collaboration and network growth have made this process even more precious by widening the connections of my maps.

Lastly, not seeking any pretension in relation to establishing the correct apprehensions about the premises I emphasize the creation of openings the experience of the individual, so that he draws his own reflections when interacting with them. Although many scholarly works require conclusions, this work has no conclusion. Just as he refuses to have, for though he is part of the closing of a cycle

of my life, he opens himself to new possible connections and consequent cycles. This work seeks to extend the expansion of the maps resulting from these meetings, however, rather than an invitation to experimentation, it is an invitation to the search for self-knowledge.

An invitation to re-knowing yourself.



I sketched my space and drew my boundaries.

What is totally fair to know yourself and survivor.

Inside this limbro I navigate inside myself. I discorvered myselfd, reinvented myself and I became somehting more than what I expected.

But also out of this space I threw myself several times, out of my security I learnt a lot of lessons

Yet so far, the greatest of them is that I recognized myself.

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