

Towards Focusing Aided Design (FAD)

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This paper introduces Focusing Aided Design, FAD. It is based on our research, which has been investigating case studies of architects who integrate Focusing in their practice. Focusing effectively enables the moving back and forth between the pre-reflective order of felt embodied experiencing, and the conceptual, rational order of our ordinary mode of operation. It is essentially a flexible and iterative protocol of investigation. Our findings suggest that FAD may offer a significant upgrade to the ‘operating system’ of the human ‘black box’ of architectural practice, expanding and ‘sculpting the architect’s mind’ to improve efficacy. Our findings also suggest that introducing FAD to the studio as well as to professional practice is a tangible step. This paper thus proposes FAD as a practical gateway towards a conscious shift, NOW, expanding and upgrading how we actually do what we do as architects, thus also how we educate and initiate becoming architects.

THE NOW

Many architects are concerned, even if they don’t tend to share it out loud, with why is it that with all the experience, knowledge, and tools we have, together with so much good intentions, commitment, resources and effort, Architecture doesn’t succeed more often? Why is it so often the reality that our built environments are not more resonant, meaningful, nourishing and sustaining? How is it that our places of living are not making real differences in people’s life? Where is the harmony, the playfulness and the Love, that need to resonate generously and nourish us? How can we improve the efficacy¹ of our practices to succeed more?

This paper² introduces Focusing Aided Design, FAD, as a practical gateway towards a conscious shift, NOW, expanding and upgrading how we actually do what we do as architects, thus also how we educate and initiate becoming architects. It is based on our research, which has been investigating case studies of architects who integrate Focusing in their practice. Less Talk | More Action,³ this paper tries not only to intellectually diagram FAD, but also to host⁴ a direct experience of it, to afford an opportunity to learn about this emerging field as well as a call to act and invest a few moments in trying and ‘tasting’ it.

Welcome! Please, ‘check in’.⁵

Your body knows much that you don’t know, much that you cannot possibly figure out...you have an inner aura, an internal taste...your body knows but you don’t...we can’t do anything about our felt sense by ‘thinking at them’. It is necessary to approach them by an entirely different route - that special through the body route that I call Focusing

—Eugene Gendlin, Focusing⁶

FOCUSING

Focusing is an easy to learn technique, developed in the 1970s by American philosopher and psychologist Eugene Gendlin from the University of Chicago. Essentially a flexible and iterative protocol of investigation, it is based on Gendlin’s philosophy,⁷ which understands living bodies as “ongoing body-environment interactions, not first separate structures which then also interact with their environment”.⁸ This living embodied process of ‘Interaction first’ “makes structure... can change and expand it... and always has many implicit⁹ possibilities that are not structures... the process implies and makes the next events”.¹⁰ Gendlin argues that we cannot ignore, neither in theory nor in practice, our embodied experience before it is logically ordered as concepts of experience, and therefore, relates to it as ‘experiencing’ —“the flow of feeling, concretely, to which you can every moment attend inwardly, if you wish”.¹¹ Everything we know, understand, think, remember, see, and say about something is therefore in touch and related to our embodied experiencing – to a felt sense of it. Outlining the practical task: “How can we practically relate the logical dimension of concepts and ordinary objective thinking, which of course we need, to the pre-reflective felt sense of experiencing, without distorting or deaden it”, Gendlin suggests Focusing as a practical method for “moving back and forth between the two orders”.¹² [Figure 1]

Focusing has been applied and its integration researched in disciplines such as psychotherapy, education, creative arts, and management. In Architecture, however, Gendlin’s work has remained quite unnoticed.¹³ For a decade now, architect Ayelet Ben Zvi has been integrating Focusing and Gendlin’s philosophy in her design studio courses at Bezalel Academy of Arts and Design in Jerusalem and at Holon Institute of Technology.¹⁵

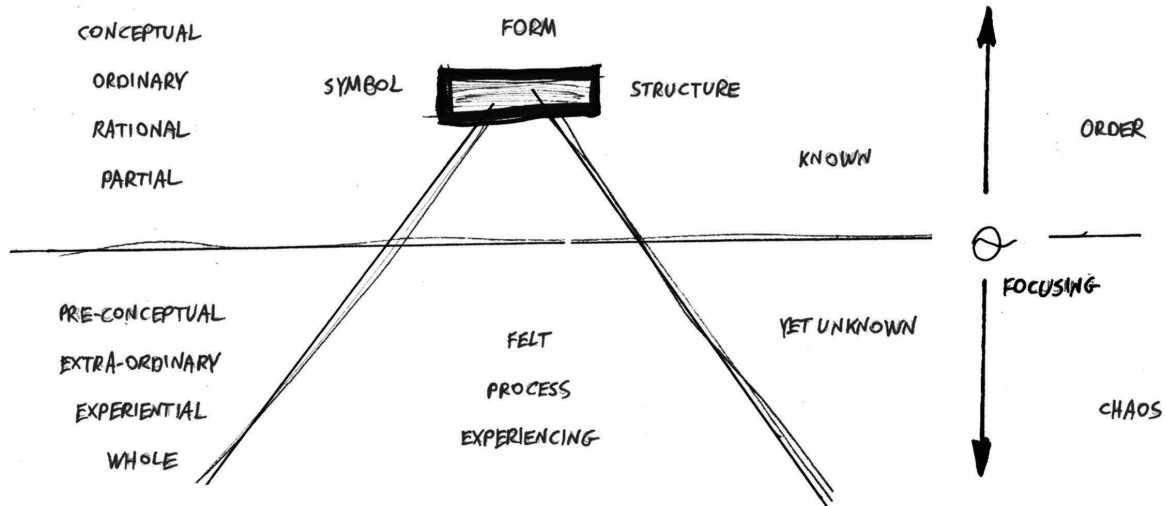


Figure 1. The methodological moving back and forth between the pre-conceptual and rational orders, which is the unique core of Focusing¹⁴ (Meni Rosenberg)

The Faculty of Architecture and Town Planning at the Technion is probably the first to include a course entitled ‘Focusing in the creative process in the studio’ in its curriculum. This course has been led for several years now by Professor Architect Ram Eisenberg and his Focusing mentor Dana Ganihar-Raz.¹⁶ Our research is probably the first to explore the integration of Focusing in architectural practice.

When focusing, one starts with ‘felt sensing’ – pausing and directing attention to one’s embodied feeling of something, doing so without rationalization mixing in, listening patiently and waiting attentively until the forming of a ‘felt sense’, i.e. the “slight yet concrete and clear bodily experience that lies beneath thoughts and feelings that we are already aware of”.¹⁷ Only after a felt sense has been established does one start to ‘touch’ it with ‘symbols’ such as words and images, and to apply mental observations, going back and forth until they feel like a right match and a meaning has been created. A ‘shift’ then follows in the felt sense, in one’s understanding of that something, and in the system as a whole, as they have been ‘carried forward’ and formulated further. [Figure 2]

Focusing may be practiced solo, nevertheless it is commonly agreed that it is more effective when practiced in pairs consisting of a ‘focuser’ and a ‘listener’. The focuser attempts to sense and verbalize his unfolding felt sense. The listener witnesses and listens empathically and acceptingly, often recording in writing, and occasionally reflecting ‘living edges’¹⁸ back to the focuser, that support the focuser in his process. It is not

a dialogue. The listener is merely reflecting back empathically, without leading the focuser or contributing any insights. Thus, the discovery, as well as the constructed meaning, is the focuser’s alone.

A felt sense is not a mental experience but a physical one...a bodily awareness of a situation or person or event. An internal aura that encompass everything you feel and know about the given subject at a given time – encompass it and communicates it to you all at once rather than detail by detail.

Think of it as a taste if you like...

A felt sense doesn’t come to you in the form of thoughts or words or other separate units, but as a single (though often puzzling and very complex) bodily feeling

—Eugene Gendlin, Focusing¹⁹

EXPERIENCING

To learn Focusing and to better apply it, it takes focusing, i.e. practicing Focusing. Would you like now to try?

Please... sit comfortably... and establish a simple sense of presence... (Closing your eyes helps)

Let your body settle... and your mind be at ease... as best as you can...

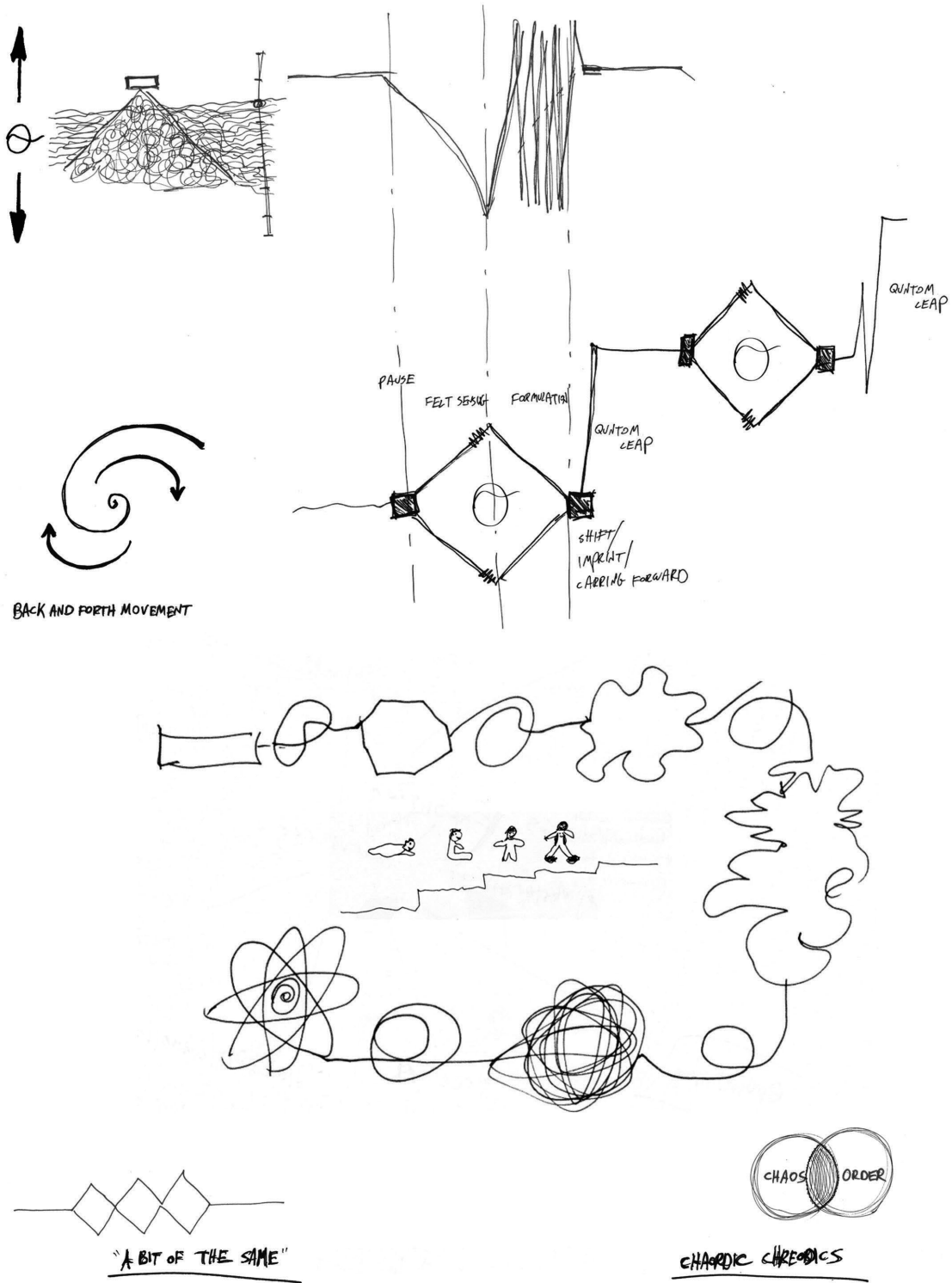


Figure 2. The iterative back and forth movement, of divergence and convergence and of dipping into the felt sense and returning to the rational symbol, affords 'surfing' the 'chaordic'²⁰ edge-zone and an ever-richer resolution and formulation of meaning²¹ (Meni Rosenberg)

Start with trying to experience ‘felt sensing’. Please call to your attention and re-member a place you really love being in... and ask yourself: “How do I feel this place now in my body?”

Listen... and feel...

It’s ok if nothing is coming... wait... patiently... until you can feel a concrete bodily feeling. (It usually takes around 30 seconds for a felt sense to form)

Acknowledge this peculiar bodily feeling, this felt sense. It may be vague... Don’t rationalize it... if you find yourself trying to analyze... turn it off!

Dwell with it, acceptingly. Be curious about it... don’t explain it, be gentle and patient... to slowly get to know it better.

☪²²

Now, please return and ease into a simple sense of presence... and call to your attention and re-member a place you really don’t like being in.

Ask yourself: “How do I feel this place now in my body?”

Listen... and feel...

Wait... patiently... until you can feel a concrete bodily feeling. Acknowledge this peculiar bodily feeling, this felt sense. Dwell with it, acceptingly. Be curious about it... don’t explain it, be gentle and patient... slowly get to know it further.

Remember, you are just trying to experience felt sensing.

☪

Take a moment for reflection: How was it? Were you able to feel a concrete bodily feeling? to patiently dwell with it and slowly get to know it further? How was turning off rationalization? How similar or different were the two felt senses?

Now try Focusing.

Please ease back into a simple sense of presence... and this time call to your attention, and re-member, what brings you to be here now, i.e. the context of our meeting. (or anything else you choose)

How do you feel all this, now, in your body?

Wait patiently, listening, until you have established a concrete felt sense of it. Dwell with it and get to know it better.

Now, step forward to formulate a fresh meaning, following Gendlin’s instructions:

once you have the feel of the whole... just experience it... follow the feeling and pay attention to it... wait and let words or pictures come from the feeling... don’t try to explain it. Let it explain itself... try to find some new words or pictures to capture what your present feeling is all about... let them change until they feel just right in capturing your feeling...

...ask your body ‘is this right?’ Wait to sense its response... there should be a felt response... letting you know that the words are right...

when you get a perfect match... let yourself feel that for a minute... and just allow it to be.

—Eugene Gendlin, Focusing²³

Focusing is a process. It is a kind of slow thinking.²⁴ It takes time for a felt sense to form. It takes time to formulate an understanding and create meaning. It is important to allow for long pauses. And of course, it takes practice, to ‘build the muscle’. Try to be open and playful, and to enjoy this inner exploration and dialogue.

Then, please take a moment for reflection.

Again, to learn Focusing and to better apply it, it takes focusing, i.e. practicing Focusing. Do, experiment more. Try focusing on another place that you love or don’t; a person you love or don’t; your home; the concept of home; the word ‘homeless’;²⁵ a specific school of Architecture; the phrase ‘School of Architecture’; ‘Less Talk | More Action’; your architectural practice; efficacy; the word ‘architect’, what does ‘Architecture’ really mean, anything really. Just remember, as you drift back to the rational ordinary, to re-turn and listen how all that feels now in your body.

TOWARDS FOCUSING AIDED DESIGN

So Far, our research has been investigating the case studies of eight Israeli architects and landscape architects who integrate Focusing in their practice, embodying a total of ~ 40 years of FAD experience.²⁶ A hybrid of qualitative and practice research, we’ve used a mix of methods: semi-structured interviews, naturalistic (non-participant) as well as participant observations, a focus group, and reflective practice.

Our findings suggest that the integration of Focusing in architectural practice systematically improves the architect’s ability to break loose from the automatic-ordinary; to confidently and patiently dwell in the murky edges of uncertainty inherent to the process; to better recognize and engage with new patterns and possibilities; and to find fresh, meaningful, effective, and often surprising ways to act. With FAD, architects seem to further develop their felt spatial palate, not merely their cerebral one, as well as the ability to communicate it. A capacity of

‘radical’, attentive listening develops, that seems to cultivate genuine curiosity and empathy. It appears that a practice in ‘higher resolution’ is afforded, in a continuous and ever-richer dialogue and relation with clients and users, the heart of a project, place, the abundance of possibilities, the unfolding design, and one’s self. [Figure 3]

The things architects do remain: sketching, modelling, discussing, CADing, detailing, drafting, writing, making, site visiting, presenting, etc. Yet, with FAD, they seem to do them with a more expanded mindset - more present and conscious, more sensing, more accurate, more empathic, more confident - and with the capacity to consider every aspect of any phase of a project in relation to its embodied felt sense while working with and communicating this felt sense on the ordinary level of objective thinking, with other people.

DISCUSSION

If indeed “what distinguishes Architecture is not what is done... but how it is done” as argued by Banham,²⁷ and if it is the architect – with his ever-growing toolset - at the heart of this How, is it possible through Focusing to upgrade the ‘black box of Architecture’ and improve its modus operandi, as it were? Our human architectural black boxes can be understood as ‘chreods’ of efficacy, to build on Kwinter’s findings in his search for efficacy,²⁸ i.e. the ‘necessary pathways’ of our architectural practices, which are the developmental ‘epigenetic landscapes’²⁹ that form the manifested growth of Architecture that then shape the world we live in.

Place-making is a living process. Architecture does not end after sketches, nor when a building permit is received, surely not when construction begins, and arguably not even at occupancy. Architecture depends.³⁰ This unfolding and

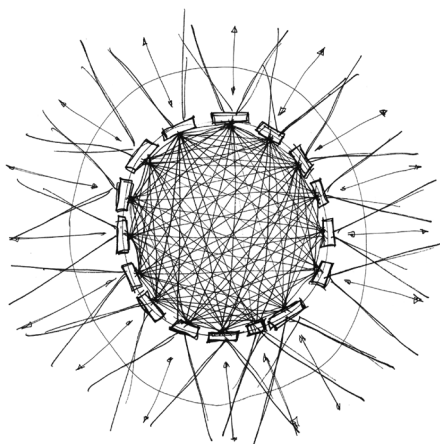


Figure 3. Towards Chaordic chreodics²⁸ in Architecture - a practice in ‘higher resolution’ seems to be afforded by FAD, in a continuous and ever richer dialogue and relation with living reality (Meni Rosenberg)

winding process takes its nonlinear time, human time, and involves processing of complex experiences, irrational emotions, elusive images and subtle gestures. It requires radical listening, empathy, focus, timing, and tact, i.e. human intelligence. A conscious, focused, empathic, patient and confident architect is necessary in order to lead the way - between order and chaos - throughout this always uncertain and extraordinary unfolding. Our findings suggest that through the incorporation of FAD, practicing architects seem to develop their capacity to integrate the depth of felt implicit knowledge, and to return, time and time again, to re-member with, and understand, the elusive sense of a situation, the heart of the matter and project, the wholeness of people, the abundance of implicit possibilities, the right small next step to take, and the appropriate timing. It is our proposition and sincere hope that FAD may offer a significant upgrade to the ‘operating system’ of the ‘black box’ of architectural practice, expanding and ‘sculpting the architect’s mind’ to improve efficacy.³¹ [Figure 4]

FAD can, of course, also be considered in the context of the discourse on Embodiment and Atmospheres in Architecture and Phenomenology.³² For all the rapid virtualization and hypermediation,³³ as embodied human beings we encounter the world, Architecture included, through our multi-dimensional, pre-reflective, embodied experiencing. Phenomenology is, suggests Aravot, “the method of architecture - phenomenology in practice”.³⁴ Yet the dominant culture nowadays is rational and visual, in architectural practice too. “Architectural ideas arise ‘biologically’”, resonates Pallasmaa with Gendlin, “from unconceptualized and lived existential knowledge and intuition, rather than from mere analyses, theories and intellect”.³⁵ Architecture today, suggests Böhme, should concentrate on “strengthening the vantage point of the experiencing individual and underscoring what it means to be mindfully present in spaces”.³⁶ Can a new practical gateway be opened via Focusing Aided Design to make architectural practice better connected with living reality, thus perhaps more effective in the designing and making of places that are more generous and vital in their felt experiencing, therefore more meaningful and nourishing? Can FAD facilitate the atmospheric turn in Architecture, practically?

What sets and settings can support and cultivate such integrated architectural practice? How does FAD open a unique gateway towards upgrading the black box of architectural practice in comparison with other modalities and practices?³⁷ How can FAD contribute to Design Thinking? What may be the potential of FAD within architectural education? Can it contribute to shifting how we educate and initiate architects, so they become ever more conscious, free and inspired human beings, competent, purposeful, and brave hearted, as they are initiated into their mastery of skills, methods and language, that enable them to effectively engage in the transformation of the built environment?

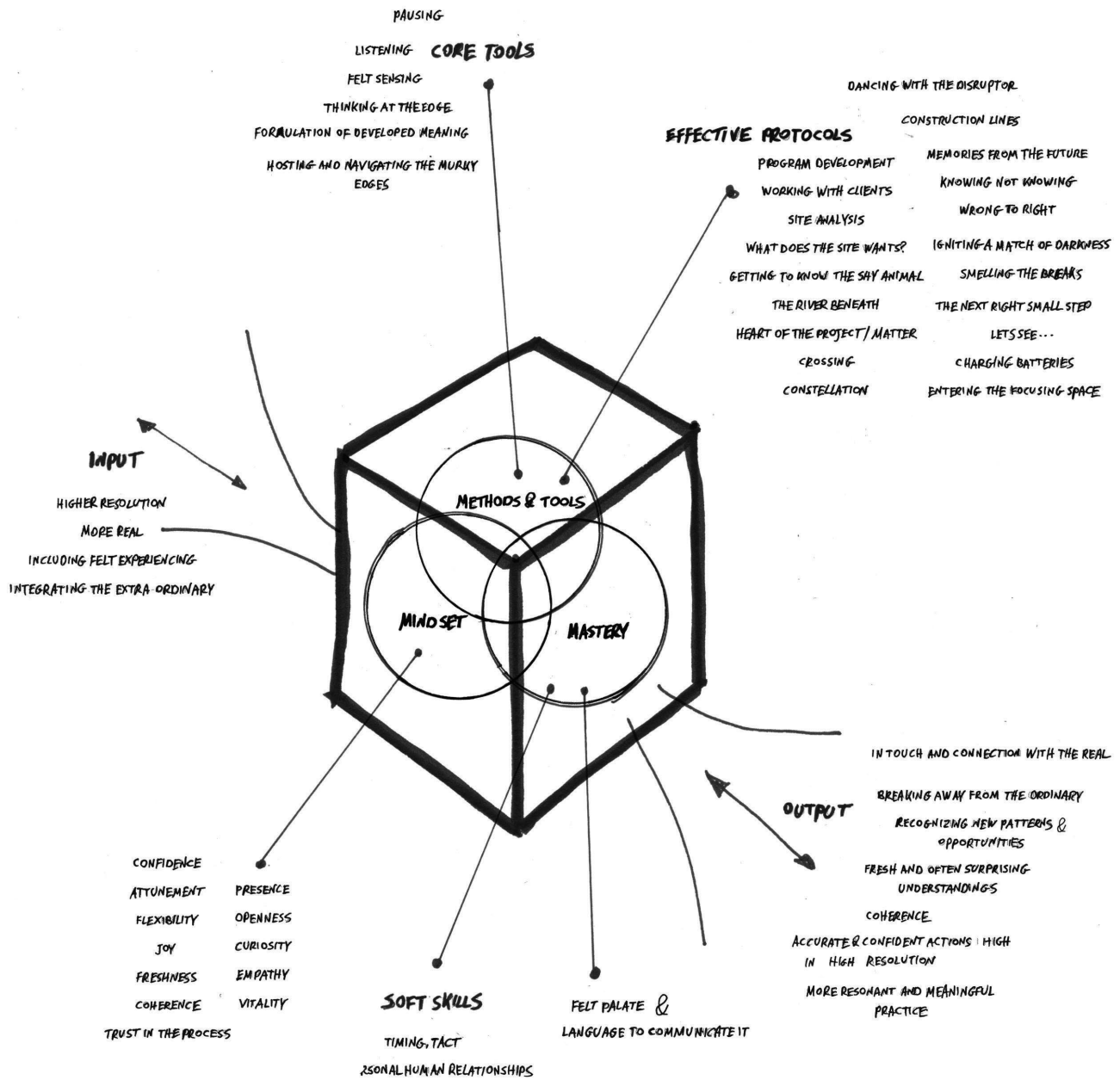


Figure 4. FAD upgraded black box of architectural practice
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For these discussions to be more real and meaningful, they must not only be ‘about’ but rather also ‘from within’ experience.³⁸ Would you like then to have a small experience of Focusing Aided Design? a tasting of FAD?

You need to stand again in your own experiencing...in your own felt ongoingness which is that intricate complexity inside of life...to put unto the world what hasn’t been said yet...that you are carrying from your particular experience

—Eugene Gendlin, introduction to *Thinking at the Edge*³⁹

A TASTE OF FAD

Try considering an issue from your architectural practice in relation to its felt sense, while understanding and communicating this felt sense on the ordinary level.

It is better to practice FAD in pairs, a focuser and a listener, yet it is effective and powerful on your own as well. Allow 10-15 minutes per focuser.

Focusing is a process. It takes time for a felt sense to form (usually around 30s). It takes time to formulate an understanding and create meaning. It is important to allow for long pauses. Of course, it takes practice, to ‘build the muscle’, to learn how to better use it, and eventually to grow and develop into mastery. Try to be open and playful, and to enjoy this inner exploration and dialogue.

If you are focusing:

Sit comfortably. Establish a simple sense of presence. You may close your eyes. (it helps)

Choose an issue from your architectural practice, that is ‘alive’ in you. It can be anything, really: a site you are dealing with, a brief you are developing, any design dilemma, a choice you consider, something that is stuck or not working, a human relation issue, a concept, a presentation you are preparing, etc. For sure, there is more than one thing ‘alive’, but feel for the one that needs your attention the most right now. Listen and feel for a ‘living edge’, i.e. something that feels alive and intriguing, yet is still vague and unclear; something that is attracting you to explore and work with.

Now, call it to your attention, re-member it, and ask yourself “What does this whole thing feel like?” Don’t answer with what you already know about it. Listen to your body and feel... sense the issue freshly. Be curious and patient and allow for a felt sense, the feel of ‘all of that’, to form.

Acknowledge this peculiar felt sense of it. Dwell with it, acceptingly. Don’t rationalize it... don’t explain it. Be curious about it... be gentle and patient... to slowly get to know it better.

Now, perhaps a word, phrase, image, sound or gesture appear, that feels like a good fit to this feeling of it. Don’t analyze it. It doesn’t have to make rational sense. Share it, trying to speak slowly, both for yourself and for the listener. Share it and pause, to hear the listener echoing and saying it to you back. Correct the echoing until it feels just right. Let yourself feel that for a minute... and just allow it to be. Then ask, “what else comes from inside?” and wait for another felt sense to form...

If you are listening:

As a listener, you are facilitating the focuser’s process by your curious witnessing presence and with your saying back. Don’t judge, suggest your ideas, or ask questions about what the focuser is sharing. Take notes when needed, and capture important things so you can say them accurately back.

Be quiet, present and attentive. Listen... Say back a sentence or two for each whole the focuser shares. Echo one thing at a time. don’t let the focuser go on and say more than you can grasp. Stop him, say back, and then let him continue. Do not try to arrange, change or correct. Try to reach the heart of the matter, exactly as he intends and feels it. when the focuser corrects your echoing – repeat the correction, until he agrees that you understood exactly what he meant... Then it is possible to continue...

—Eugene Gendlin, *Focusing*⁴⁰

You may invite the focuser, when appropriate, to close their eyes and feel it in their body. Ask “How does it feel now in your body?” or “what else comes from inside?”, especially when you feel the focuser is talking from their rational head and no longer from a relation to the bodily felt sense. You may feel it is ‘right’ to invite the focuser to listen further, feel, or pay attention to:

What is a living edge here?

What is the heart of the matter?

What is not yet known?

What is not right here?

What is stuck?

What needs to be taken care of now?

What is the right next small step?

∅

Please, take a moment of reflection:

How was your experience as a focuser? What was meaningful? What have you learned? How was your experience as a listener?

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EPILOGUE

Our research finds that the integration of Focusing into architectural practice and education is not an 'insurmountable wall' to climb. Introducing FAD to the studio as well as to professional practice is a tangible step. It essentially takes the establishing of focusing partnerships, and, of course, practice.⁴¹ For many architects, we hypothesize, it can open a practical gateway towards an expanded mindset, an upgraded 'operating system', and improved efficacy – so they can be more real and precise, succeed more in putting their goodness to work towards making the world a better place to live in, and more often enjoy really good days while at it.⁴²

We are certainly going to further practice-research it.

What do you reckon?⁴³

ENDNOTES

1. The Merriam-Webster dictionary defines 'efficacy' as "the power to produce an effect"
2. This paper is an abridged version of an MSc (Architecture) thesis entitled "Towards FAD - Integrating Focusing in Architectural Practice", by architect Meni Rosenberg, with Dr. David Behar as advisor; Architect Professor Iris Aravot as research consultant; and Ms. Dana Ganihar Raz as Focusing mentor.
3. This paper follows an "Introduction Workshop to Focusing Aided Architectural Design (FAAD)" hosted in the 2019 Fall Conference in Stanford. We give thanks for the resonating Call-to-Action, for the inspiring conference we were so fortunate to participate in, for the beautiful hosting, for experiencing how what we have done together was so much generated by how we have come together, and for the efficacy and joy that comes with this.
4. To 'host' in the sense of the 'Art of Hosting'. See more: <https://www.artofhosting.org>
5. 'Check in' is a practice of clearing space and making yourself present here now. Please, stretch, breath or whatever you feel like you need to do, and then take a moment to acknowledge how are you feeling. Remember your intention and interest in being here now :-). ('Check in' is core to hosting)
6. Gendlin, Eugene T. 1978. *Focusing*. 1st ed. Everest House NewYork, 57.
7. "What Gendlin offers is not a new metaphysics, epistemology or ontology. Nor is it phenomenology, philosophy of language, philosophy of psychology, or philosophy of science. He does contribute greatly to these various discourses, as well as to the problems faced by environmental studies, feminist theory, ethics, consciousness studies, theories of evolution, and still others" (p123). See more in Schoeller, Donata, and Neil Dunaetz. 2018. "Thinking Emergence as Interacting: Approaching and Contextualizing Eugene Gendlin's Process Model". *Continental Philosophy Review* 51 (1): 123–40. <https://doi.org/10.1007/s11007-018-9437-9>.
8. Gendlin, Eugene T. 2012. "Process Generates Structures: Structures Alone Don't Generate Process". *The Folio* 23 (1): 3–13. http://previous.focusing.org/folio/Vol23No12012/01_Gendlin_FocusingResearch.pdf
9. Gendlin introduces the concept of 'implicit' through the example of speaking: "Consider how you ordinarily speak. When you are ready to say something, you say it in a few sentences. But if others invite you further, or you think further alone, "it" can expand on and on. Then it (what you were ready to say) turns out to have had a great many strands and parts. Some of what comes surprises you. Did that all already exist in your readiness to speak? Surely not, and yet in some way it was there. The incomplete way it was there I call 'implicit'. Let us see in what way all that existed in your readiness to speak. These many strands and developments were not separate structures. There were not hidden structures there, waiting. As structures they are new. They developed as you went on. But they are not just new. They are neither just new, nor were they already structured. This "neither nor" leads to a new concept: The "implicit" consists of a multitude of unseparated possibilities which all function to enact the one specific next sentence you actually say...You did not already have words for what you wanted to say. You had it in a bodily way. The readiness to speak is an implying. It implies something that comes next. If you give it permission, it will make actual sentences. Speaking is one way of "explicating". Actual events can

explicate the implicit. Yes, a whole ensuing sequence is implied from the start, but the implying is much more than finished structures, and it carries itself further as it enacts one next structured event, and then another and another. What is implicit explicates itself in enacting what actually occurs." (ibid., 6)

10. Ibid.
11. Gendlin, Eugene T. 1962. *Experiencing and the Creation of Meaning*. Free press of Glencoe New York, 3.
12. Ibid.
13. This paper proposes to commence closing this gap and introduce Gendlin's work as truly resonant and relevant to Architecture.
14. This diagram of Focusing is based on a diagram presented in a workshop hosted in the spring of 2019 at the Technion by Dr. Evelyn Fendler-Lee on 'Thinking at The Edge' (TAE), entitled "The Game of Inquiry".
15. Ben Zvi wrote about her experience, see: Zvi, Ayelet Ben. 2014. "Teaching Architecture as a Process." *The Folio* 25 (1): 41–47. http://previous.focusing.org/folio/Vol25No12014/AyeletBenZvi_2014.pdf
In the same special Issue, dedicated to crossings of Focusing and other disciplines, Rona Shafrir wrote about her experience working with Focusing in creativity and entrepreneurship. See Shafrir, Rona. 2014. "CROSSING THE WORLD'S NEED WITH THE ENTREPRENEUR'S FELT SENSE." *The Folio* 25 (1): 69–79. http://previous.focusing.org/folio/Vol25No12014/RonaShafrir_2014.pdf
16. Eisenberg introduced Focusing to the faculty, applying it in his master's thesis research as a phenomenological methodology of second-person science. In his conclusions, he recommends further research into "the creative process... for the development of guiding principles for the practice of an architect who operates from the Process Model". This research has grown also out of this invitation. See Eisenberg, R. (2016). "The Nature of 'The Goodness Experience in Nature' - A Phenomenological Inquiry Grounded in Eugene Gendlin's Ideas". Research Thesis, 2016, 152.
17. Gendlin, Eugene T. 2006. "Focusing Is... the Murky Edge - From the 2 DVD Set 'A Day with Gene' Shot at Garrison NY 2006 and Produced by Nada Lou." Simon D'Orsogna, YouTube. 1 September 2019, <https://www.youtube.com/watch?v=qRQ7PQFLM0&feature=youtu.be>
18. A 'living edge' refers to something that feels alive and intriguing, yet is still vague and unclear; something that is attracting you to explore and work with.
19. Gendlin, Eugene T. 1978, 36.
20. More about the chaordic, i.e. the creative edge zone between chaos and order, here: https://en.wikipedia.org/wiki/Chaordic_organization / accessed 14 February 2019
21. The diagram of divergence and convergence in design process, as well as the understanding how they support 'surfing' the creative 'chaordic' edge-zone between chaos and order, is based on a lecture given by Maria Scordialos at a workshop entitled "The Art of Collaborative PlaceMaking" hosted in 2011 by ArchiNool and The Living Wholeness Institute in Mitspe-Ramon, Israel.

A big Thank You to Vanessa Reid of the LWI for her super insights towards this paper
22. Gendlin uses the Greek theta symbol, θ , as a diagram for Focusing, as one goes through a full turn of investigation and is carried forward. Thanks to Dr. Fendler-Lee for sharing this insight in her workshop, see endnote 12.
23. Gendlin, Eugene T. 1978, 61.
24. As presented by Professor Scholler in a workshop she gave in early 2019 at the Technion entitled "Embodied Critical Thinking".
25. Thanks to Doron Serban and Sameena Sitabkhan from the Academy of Art U, who offered in the conference an experience entitled 'We Belong Here', for expanding my mind.
26. We express our heartfelt gratitude and appreciation to these wonderful 'special agents' of architectural innovation, for their willingness and for the inspiration! Trusting there must be other FAD architects out there in the world, we tried to reach out to them, but to date, have failed to find them.
27. Banham, Reyner. 1996. "A Black Box - The Secret Profession of Architecture." In *A Critic Writes : Essays by Reyner Banham*, edited by Mary Banham, 351. University of California Press.
28. Searching for Efficacy in design, in his *Discourse on Method* Sanford Kwinter presents the concept of 'creod': "The concept of the creod was invented by one of the most fertile biological minds of the twentieth century, Conrad Hal Waddington. Waddington's importance is inestimable, both as biologist and as a philosopher of the life sciences... A creod—even the name was invented, a combination of the Greek words for "determined" or "necessary" and "pathway"—belongs to a theory of formation in which space is deeply implicated both in its genesis and its product. A creod refers to an invisible but not imaginary feature in an invisible but not imaginary landscape on which a developing form gathers the information and the influence necessary for it to make itself what it is. Forms develop on such virtual landscapes not simply because they need a way to determine what they should look like and how they should behave. but because all forms are products of forces in the world that require resolution. The creod explains how forces can come to be embedded in forms", See: Kwinter, Sanford. 2008. "A Discourse on Method (For the Proper Conduct of Reason and the Search for Efficacy in Design)." In *Explorations in Architecture : Teaching, Design, Research*, edited by Reto Geiser, Birkhäuser, 43.

29. Kwinter explains: "it is well accepted that the broader landscape of which the chreod is but a single feature. and which is known technically as an "epigenetic landscape" is itself largely determined by genetic information and instructions... The bottom line is that code generates developmental landscapes. NOT forms themselves.". Ibid.
30. Till, Jeremy. 2009. *Architecture Depends*. MIT Press.
31. In a symposium entitled "Sculpting the Architectural Mind Neuroscience and the Education of an Architect", Kwinter speaks about telling insights from neuroscience in relation to the education of architects and ways to 'sculpt the architectural mind' for better architectural efficacy. See: Kwinter, Sanford. 2015. "Lecture at the Symposium on: Sculpting the Architectural Mind Neuroscience and the Education of an Architect." Pratt SOA on YouTube. 17 September 2019. https://www.youtube.com/watch?v=_F6HddvgBRU.
- Also interesting in this context is Iain McGilchrist's book *The Master and His Missary: The Divided Brain and the Making of the Western World*.
32. Please see, for example, a thorough recent overview in Seamon, David. "Architecture and Phenomenology (Forthcoming, 2019)." For *The Routledge Companion to Contemporary Architectural History*, Edited by Duanfang Lu and to Be Published by Routledge, London, 2019. https://www.academia.edu/27228204/Architecture_and_Phenomenology_forthcoming_2019_
33. Referring to the call-for-papers text for the JAE issue on Atmospheres, see JAE website, accessed 15 July 2018, <http://www.jaeonline.org/pages/atmospheres#/page2/>
34. Neuman, Eran, and Iris Aravot. 2008. *Invitation to ArchiPhen : Some Approaches and Interpretations of Phenomenology in Architecture*. Haifa : Center for Architectural Research and Development, Technion, I.I.T, 2008, 10.
35. Pallasmaa, Juhani. 2017. "Embodied and Existential Wisdom in Architecture: The Thinking Hand." *Body & Society* 23 (1). SAGE Publications Ltd, 102.
36. Böhme, G. 2013. "Atmosphere as Mindful Physical Presence in Space." *Oase* 91 (January). OASE Foundation, 31.
37. Mindfulness, Qi Gong, Healing or micro-dosing come to mind. For more information on micro-dosing, see James Fadiman's website, accessed 20 July 2019, <https://sites.google.com/view/microdosingpsychedelics/home> Fadiman was one of the researchers in the famous "Psychedelic agents in creative problem-solving: A pilot study" from 1966. In this context, isn't it time for research on psychedelics or expanded states of consciousness in architectural practice?
38. Inspired by the distinction between 'about' and 'from within' that Eisenberg makes in his thesis.
39. Gendlin, Eugene T. 2002. "How to Think at the Edge (TAE)." The Focusing Institute website, accessed 29 July 2018. <http://www.focusing.org/tae.html>.
40. Gendlin, Eugene T. 1978, 84.
41. Nevertheless, we are developing various training formats, as well as a range of protocols for effective application in many aspects and phases of an architectural project, towards a practical tool-set, that we call 'FAD Tools'.
42. *A Really Good Day* is the name of a bestselling book by Ayelet Waldman on micro dosing LSD. See more on her website, accessed 23 November 2018. <http://www.ayeletwaldman.com/>.
43. Please, take a moment of reflection and to 'check out'.

:-)

Thank you for being here!

Good luck

& may you, and all architects, build and be built! (a blessing in Hebrew)