

CHAPTER 13

A Development on Systems Reflective Aesthetic Fluency

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A new concept of systems reflective aesthetic fluency (SRAF) is introduced. It embodies intense energy, cognitively creating resonance and vivid experience between self and the environment. It is not visual. Systems reflective aesthetic fluency attends to overcome systemic beliefs and images, striving toward an optimal aesthetic experience. Mind, body and space become all liquid within each other, floating joyously and intelligently around in and between systems releasing the self in a sensitive and creative manner. It gives a sense of systemic belonging, positivism and happiness, time expanding, losing its meaning.

Introduction

From the beginning of the 1990s sensuousness and organizational aesthetics found their way into organizational research (e.g. Taylor and Hansen 2005). It is indeed known that sensuous information and knowledge are inseparable and therefore worth a closer look. Still it seems as though there lays a contradiction between feeling and thinking, artistic and academic (ibid.).

Lately attention on aesthetics has apparently bloomed up. The focus on processing experiences studying perceivers' cognitive processing fluency and behaviour according to given stimuli has emerged in many new approaches. The studies vary all from more technical complex responsive processes introduced by Ralph D. Stacey (2001) to more artistic aesthetic pleasure underlining fluent processing experience (e.g. Reber et al. 2004; Jacobsen et al. 2006). Summing up some of the latest studies connecting them with positive psychology, systems reflective aesthetic fluency became creatively the outcome.

Systems Reflecting

A responsive environment embodies intense energy and liberates the mind to flow freely within space. The experience becomes an aesthetic experience in the sense that mind and time seem to expand losing themselves totally in the moment at hand. Aesthetics strives towards mental purity and resonance between self and the environment. It is a highly invisible relation between

two subjects aiming to be an easy accessible cognitive resonating fluent state. The process operates indirectly constantly adjusting self to the system reflecting between one's identity and impact of the system. If the energy is wrapped up in self and not in the system around, the mind can simply not reach an ultimate flow (Csikszentmihalyi 1990). Fluency of the mind becomes aesthetized through sensuous correspondence and embodiment of experience and is therefore something worth achieving. Bogart writes (2001, pp. 62–63):

An authentic work of art embodies intense energy. It demands to respond. You can either avoid it, shut it out, or meet it and tussle. It contains attractive and complicated energy fields and a logic all its own. It does not create desire or movement in the receiver, rather it engenders what James Joyce labeled 'aesthetic arrest'. You are stopped in your tracks. You cannot easily walk by it and go on with your life. You find yourself in *relation* to something that you cannot readily dismiss.

Still it seems as though this rarely happens. The intense energy seems to be caught within systemic beliefs and 'mimetic behaviour' (Leach 2006), mere images, hidden deep under misleading interaction rituals taking place between self and the system. Mimetic behaviour generally makes people feel safe and helps them achieve a meaning for their existence. The feeling of alienation, frustration, discomfort and helplessness is a result of lost connectivity and mental dissatisfaction. In this sense self has become, in Foucault's terms, 'a prisoner' in his or her own xeroxed and fragmented environment.

Yet this fractal and overstimulating environment is empty. The mind has become anaesthetized forming in Leach (1999) terms an "aesthetic cocoon", a "womblike sensory...semipermeable membrane" around itself to escape and bare the reality. This way, in Freudian terms, the metropolitan type protects herself from overstimulating impulses of the system in order to survive. This fear of losing control becomes a paradox of control (Csikszentmihalyi 1990; Senge 1999; Thompson 2004). The closed transaction, between human and environment, threatens to become an illusion of our own definition of self.

In this sense the system seems to be ruled by laws producing "art for art's sake". The liberating intention therefore seeks to tune the system. Get the system to flow (Csikszentmihalyi 1990). It seeks to embody the whole spectrum of one's senses in order to brake through unconscious habits and barriers in the mind opening up systems towards optimal experiences, good life and happiness – *summum bonum*.

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Referring to my own research studies connecting flow (Csikszentmihalyi 1990) and architecture are hard to find, somewhat surprising. In my view these two creative processes are almost identical when it comes to the urge of achieving happiness, love and optimal experience, although it is guided by intrapersonal achievements or achievements reaching organizational or social welfare and well-being. This is an attempt to explore this relation.

Aesthetics and Systems Intelligence

I propose systems reflective aesthetic fluency refers to *patterns relating* self with the system. It is a cognition based on a subject–subject relation. Aesthetics does not represent the outdated subjective/objective way of saying "beauty is in the eye of the beholder" or "de gustibus non est disputandum" (taste cannot be debated). Again, it is not visual. "To aestheticize an object is to anaesthetize it and strip it of its unpleasant association" (Leach 1999, p. 15). Aesthetics therefore represents a relation based on mental purity and resonance between self and the system,

liberating the mind to fly freely and uninhibited. The attained fluency becomes aesthetized through sensuous reciprocity and embodiment of experiences, reinforcing the optimal aesthetic experience. From my viewpoint and from the interactionist perspective modern philosophical analyses propose quoting Reber et al. (2004):

Beauty is grounded in the processing experiences of the perceiver that emerge from the interaction of stimulus properties and perceivers' cognitive and affective processes...The aesthetic experience is a function of the perceiver's processing dynamics: The more fluently the perceiver can process an object, the more positive is his or her aesthetic response.

Though I would like to propose the object to be changed and treated as a subject and also to be seen as a structure within a larger system. The object or the structure itself does not produce any behaviour in the sense of releasing energy of self within the system. "The geometrical structure of a visual design can never, by itself allow us to predict the effect it will have on the beholder" (Gombrich 1984, p. 117). The cognitive associations resonating between self and one's experience at the mental state of the ongoing system is not formed by the object or its mere outlooks representing the subjective adaptation with the system. It is the impact of the reflections taken place between self and a subject forming a resonating system. In my propose systems reflective aesthetic fluency is created through sensing life between and in the system losing the sense of self as a social actor within the given system. A genuine dynamic relation only appears when emotions and feelings relate bodily, naturally aviating, with the ongoing process of thought and action (Stacey 2001, pp. 197–198). Self can take the role of a system, but conversely it is impossible.

Based on the notion above aesthetic value is defined referring to Folkman (1997) by the amount of *positive value* infused in the processing of patterns between these relations and interactions. Positive value infused within ordinary daily events and activities result in finding positive meaning, thereby increasing positive emotions. Judgment of beauty again is defined by sensory, emotional, and intellectual complexity – a systemic introspective cognition based on the subject—subject relation. More specifically these patterns of relating can also be seen as self-reflective patterns, dialogues, between the 'I' (the knower) and the 'me' (the known), represented by Mead (1934).

These patterns form a nonlinear multidimensional dynamic relation. In an affect system "emotions are multicomponent systems that simultaneously alter patterns of thinking, behavior, subjective experience, verbal and nonverbal communication, and physiological activity ... Such multicomponent systems are dynamic: They change over time as the various components within the affect system mutually influence one another" (Fredrickson and Losada 2005). Stenros describes an affect system between the experiencer and the built environment as follows (2005, p. 55): "At its finest, an experience stage can be an ethically aesthetic experience which improves the quality of the experiencer's everyday life by enriching it."

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system.*

Systems Intelligence (SI), launched by Hämäläinen and Saarinen (2004), is a key competence of human intelligence and action in systems that may even be complex. Systems Intelligence is a competence, which can be improved by learning, involving interaction and feedback. The concept of Systems Intelligence "is a key form of human behavioural, life-orientational and context-adaptive and situationally creative intelligence" (Hämäläinen and Saarinen 2007b, p. 40). It is "a higher level of cognitive capacity, a form of intelligence" (ibid.).

Systems Thinking (e.g. Flood 1999; Senge 1990) provides Systems Intelligence various possibilities of modelling environmental constructs. Seldom, if ever though, does Systems Thinking change people's behaviour, beliefs or adjustment according to "what they believe is the system" (Hämäläinen and Saarinen 2007b, p. 44). "Learning together is important – but acting together for flourishing even more so" (ibid., p. 47). Therefore in my opinion Systems Thinking cannot create Systems Intelligence or fails in its attempt, but Systems Intelligence can create Systems Thinking. Hence Systems Thinking, among Emotional Intelligence (see Goleman 1996), Interaction Rituals (see Collins 2004), Emotional Energy (see Collins 2004), and Multiple Intelligences (see Gardner 1983), is a tool for Systems Intelligence.

The perspective on systems reflective aesthetic fluency tangles the holistic approach of Systems Intelligence. It concentrates on the system as a whole, lifting self and the system to a higher level of understanding the behaviour of parts forming the system. This ultimate goal of existence in Aristotelian terms could be seen as a desire for creating "aesthetics for aesthetics sake". Systems intelligently aesthetics strives towards the possibility of losing self-deceptive holding-back biases that disable systems from embodying the intensive affective energy hindering flourishing interaction between self and the environment. "When positivity rules, the upscale aspects of life are eminent and *the system flies and we fly with the system*" (Hämäläinen and Saarinen 2007b, p. 44).

Flow and Environment

The origins of the flow concept (Csikszentmihalyi 1990) go back to 1960s to studies of the creative process. It emerged from research trying to understand the phenomenon of the artist who, in the moment of creativity, persists single-mindedly, disregards hunger, fatigue and discomfort – yet rapidly loses interest in the artistic creation once it has been completed. This phenomenon of intrinsically motivated, *autotelic* activity (auto=self, telos=goal), achieves optimal experience and is exposed in same way across different kinds of activity irrespective of age, gender or culture. The most obviously this phenomenon appears e.g. in professions of surgery and athletics. Mind and body becomes one and energy flows.

Attention toward activity practiced plays a key role in entering and staying in flow (ibid.). Enough control of psychic energy, focused attention, is required to even enter the state. Flow requires a balance between one's action capabilities (skills) and action opportunities (challenges). The balance is an unstable condition (ibid.). If not established, one gets either bored or anxious and therefore needs to adjust his or her skills and/or challenges in order to re-enter flow (ibid.). In my opinion here is a clear link to the broaden-and-build theory of positive emotions introduced by Fredrickson (1998) and further to the nonlinear dynamic systems perspective introduced by Fredrickson and Losada (2005).

The subjective state of flow is described as following (Nakamura and Csikszentmihalyi 2002, p. 90):

- Clear proximal goals and immediate feedback about progress that is being made
- Perceived challenge, or opportunities for action, that stretch (neither overmatching nor underutilizing) existing skills; a sense that one is engaging challenges at a level appropriate to one's capacities
- Intense and focused concentration on what one is doing in the present moment
- Merging of action and awareness
- Loss of reflective self-consciousness (i.e., loss of awareness of oneself as a social actor)

- A sense that one can control one's actions; that is, a sense that one can in principle deal with the situation because one knows how to respond to whatever happens next
- Distortion of temporal experience (typically, a sense that time has passed faster than normal)
- Experience of the activity as intrinsically rewarding, such that often the end goal is just an excuse for the process

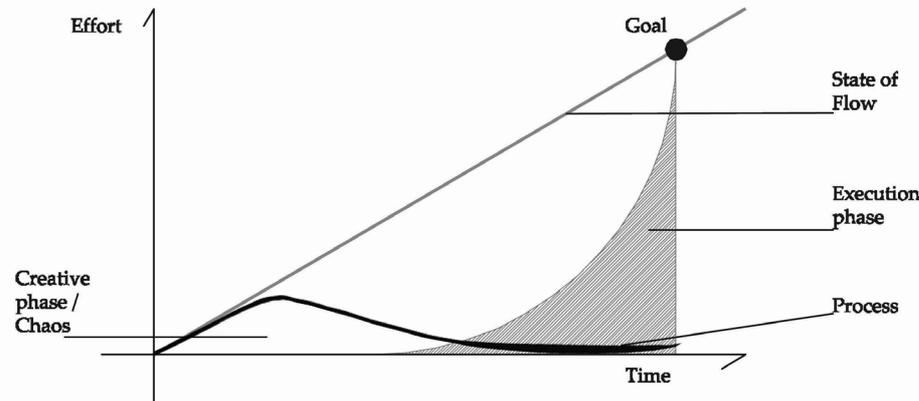


FIGURE 1. The state of flow.

The state of flow in itself, as depicted in FIGURE 1, is only a condition reaching a temporal end goal whereas self in state of flow aims to reach further. Flow is therefore not only a desirable creative goal, but a goal for any system striving towards flourishing, considering the every-day-life of human beings. Because flow, as I understand it, aims to reflect the meaning of life, flow desires not only to be a single event, but to gather all events to a holistic experience. It reaches a fluent continuous process emerging from itself. The process become a string of pearls, an integral over time, which in a broader sense means that efficiency and effect is the product of each pearl.

Imagining these pearls as constructs or 'objects' in space, we all of a sudden have a spatial arrangement. A built system, a city or a courtyard, or if so, people (often seen as objects) in space or products of a company. All inanimate. This spatial discourse is a transitional stage where time appears nonlinear. The duration between objects can be seen as a dynamic system where interactive speed and nonlinear belief of time turns out to be the most important variables.

The time spent between the pearls can be demonstrated e.g. through walking the bridges of Venice or moving between people in space. The mind works more or less unconsciously before hitting an 'object', becoming conscious of self in the system. This unconscious state can be seen as self-organizing processes, dynamic polyphonical systems where discourse and multiplicity only provide speciality. Systems intelligently striving toward uniqueness.

This uniqueness parallels the idea of narcissism argued by Leach (2006). In Freudian terms narcissism means "a potential engagement with the *other*, even though the *other* may in fact be the *self*" (ibid., p. 124) leaving the potential in the other unseen. Narcissism can although be viewed in positive illumination, seen as a form of rebirth through the myth of Narcissus, where death and sacrifice appears in the symbol of a flower. This rebirth, or recreation, is a creative process, where self repeatedly creates herself through her work reinforcing her narcissistic engagement of achieving flow and meaning of life through repeated acts.

The concept of team, group flow, gives utterly a broader insight into the concept. If a single pearl is threatened, all pearls are threatened and the process chain starts reinforcing negatively itself. The threats may be conscious or unconscious, mostly unconscious. The mere images of beliefs and biases result in an undesirable and unaesthetic act – an inflexible lifeless state. Mimicking oneself to the system losing one's identity results in depersonalization even though "it is necessary to absorb visual material within a psychic framework, and to invest it with symbolic significance in order to identify with it (ibid., p. 80). Still "mimicry is not required to explain how mental contents move from one individual to another because no such movement takes place" (Stacey 2001, p. 196).

From my viewpoint mimicry is therefore not a parallel to the act repeated in the sense of content further reflecting one's systemic behaviour and/or adjustment. Contrary to the assumption above the discourse of a complex system, providing systems reflective aesthetic fluency, is not determined or ruled by a randomly reckless uncontrolled phenomena or experience. Instead it is a highly active intelligent process underlining constant movement, change and repetitiveness. This can be demonstrated as the experiencer being the focal point in FIGURE 2 (Stenros 2005, p. 55), moving around in space sensing and reflecting the system. Knowledge and meaning is driven, not from its context or surroundings, but from the interaction itself. The aesthetic experience is therefore determined by aesthetic value and judgment of beauty presented before.

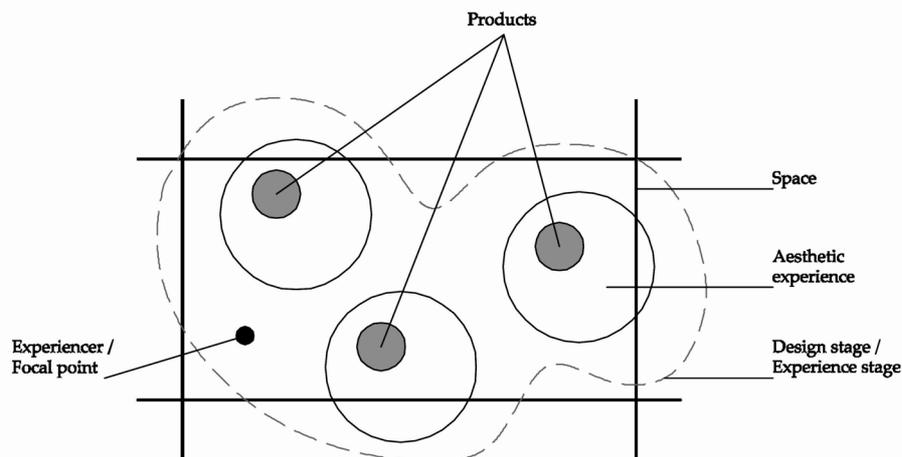


FIGURE 2. On the design stage.

Systems Reflective Aesthetic Fluency

Seeing the process as a repeated exposure or a gesture with variable content each time highest beauty is attained by 'uniformity in variety,' or 'simplicity in complexity' (see e.g. Dickie 1997, Reber et al. 2004). Fluency begins when complexity is reflected in an accessible and a conceptualized way. Referring to Gombrich (1984) Reber et al. (2004) write, "When processing is expected to be difficult, yet turns out to be easy, it creates a particularly strong experience of aesthetic pleasure." Hence aesthetic pleasure and judgment of beauty prefer complexity and symmetry (Jacobsen et al. 2006; Reber et al. 2004). Symmetrical patterns conclude less information, which makes them pleasing and easy to process (Reber et al. 2004). Therefore they facilitate fluent stimulus processing, yet consisting of complex constructs. Still complexity is considered more beautiful (Jacobsen et al. 2006).

Systems reflective aesthetic fluency is therefore based on a highly controlled active state of reflection and fluency where skills and challenges match. In the words of Gombrich (1984) it

could be described as an optimal balance between monotonicity and confusion. Here memory plays a vital role in remembering healthy patterns once learned. Self thereby cognitively controls and reflects the flow of sensory input from the system. Meaning is therefore driven from the aesthetic response where order is the source of fluency and complexity offers the form of perception of sensing order and finding meaning through daily events, activities and continuity. These daily events and activities can be seen as prototypical experiences emerging from often or repeatedly exposed stimuli experiences (Reber et al. 2004). The key here lies in the ability of sensing small deviations from regularities. "Having to save our attention for the appearance of novelty we gamble on continuation wherever the monitor receives no message to the contrary" (Gombrich 1984, p. 108). Deviations therefore yield the information we seek to give input for systemic flow.

As I would like to emphasize referring to earlier studies and my own experience, high fluency is considered to be positively remarked and elicit positive affect from the progress being made, broadening self in a creative manner (Csikszentmihalyi 1990; Fredrickson et al. 2005; Reber et al. 2004). This broadening naturally infuses one's perception of aesthetic value and experience. In my proposition systems reflective aesthetic fluency is therefore determined by following continuing self-reinforcing dynamic interaction chains regarding:

- Emotional energy (EE)¹ fluency
- Systemic flow
- Loss of time and self-awareness
- Embodiment of experience
- Equilibrium between skills and challenges
- High motivation and activity
- Good memory traits of past experiences
- Positivism and happiness
- Centred affective processing, repetition and feedback
- (Enough) symmetry in complexity

These aspects are fundamental, forming the new concept of *systems reflective aesthetic fluency* (SRAF) introduced here. Similarly to flow the concept relies on the ability of losing self-consciousness engaging actively and consciously self within the system. This could be described as the ability of consciously become unconscious of the conscious, releasing self in a creative act. This way the development of mind takes place and identity is formed. Identity requires the ability of separating from and connecting to the system. The spectator is both "screen" and "projector" – like the performer who becomes his own audience (Leach 2006). This mirror stage is also linked to previous memories, which through reflection and repetition strengthens one's process of identification in a ritualistic manner. "The 'I' both calls out the 'me' and responds to it" (Mead 1934), providing self with the ability to consciously adjust oneself to the ongoing system. This reflection between self and a healthy dynamic system results in a bodily resonance connecting the two linking their actions in order to go on together, without any forcing interaction or change of beliefs or behaviour.

¹ See Collins 2004, Chapter 3, pp. 102–140.

From symbolic interactionist perspective sacrifice and threat mentioned earlier, works self-reinforcing in framing one's identity. As Leach (2006) argues *sacrifice* is a social act. It is a performance where shadows haunt and kill the soul, a creative death in other words. The subject of sacrifice is treated as a thing, a victim. Sacrifice animates the object to become a subject and controversially the subject is liberated seeking intimacy with that object. Symbolically the sacrificed becomes a part of one's own sacrifice. By giving oneself up to death the aesthetic experience transcend religiously into paradise and love.

Similarly if the transaction is a dead end, the response and thereby identity never takes its form. Goal orientated self, the 'I', becomes the focal point of 'me', attaining systems reflective aesthetic fluency. Teleonomy of self is formed by a set of goals freely chosen by the actor, connecting identity, action and system. In transformative view teleology further refers to memory underlined continuous and transformative potential reconstruction and renewal. This means memories here are fluctuating patterns, seldom appearing identically if recalled (Stacey 2001, p. 201).

Systems reflective aesthetic fluency requires consciously becoming unconscious of the conscious.

As in flow reaching higher levels of skills and challenge, by becoming consciously unconscious of the conscious enough symmetric repetition is required in order to internalize action of chosen goal. Sacrificing oneself to the unknown by active reflection losing self-consciousness, and by symmetrically repeating patterns with variable content and self-reinforcing dynamic interaction chains presented, one can in theory and in practice reach an ultimate state of systems reflective aesthetic fluency. Thereby systems intelligently influencing self and further indirectly influencing the system bringing positivism and happiness as whole, reflecting back.

Processing Fluency

Systems reflective aesthetic fluency may though be hard to achieve. Complex blends linked to cultural activities are hard to escape, once having them, even if one would want to (Fauconnier and Turner 2002, p. 389). They territorialize the mind. Based on several theoretical assumptions innate processing biases facilitating recognition are most fluently processed and therefore preferred. In this sense they can also be seen as cognitive threats hindering self from entering flow. Hence positive psychology only tells us to recognize these threats and liberatingly instead concentrate on the positive aspects creating life. Mead (1934, p. 174) describes:

It is because of the I that we say that we are never fully aware of what we are, that we surprise ourselves by our own action. It is as we act that we are aware of ourselves. It is in memory that the 'I' is constantly present in experience...The 'I' is the spokesman of the self of the second, or minute, or day ago. As given, it is a 'me', but it is a 'me' which was the 'I' at the earlier time... 'I' comes in...as a historical figure.

From this perspective it is easier to understand the 'I' because the 'me' has already formed cognitive simplifications of the former 'I'. The chains of blends have found their explanations representing the memory of the former experience of the 'I' presenting it in a simple and understandable form, giving the experience its support. This can be compared to a content becoming so familiar it even endures modification to be understood (Fauconnier et al. 2004; Reber et al. 2004).

Subjective experience and use of this experience in judgment is therefore related to memory traits of earlier experiences. This assumption is argued by comparing a novice to an expert in a given context (e.g. Purcell 1984; Reber et al. 2004). A novice prefers simple symmetric 'visual' context,

whereas an expert chooses complex asymmetric 'visual' constructs (Reber et al. 2004). Training therefore provides a novice increased knowledge, symmetry, further to process complex stimuli more fluently. In my view paradigms of subject—subject relations emerge as argued by Reber et al. (2004):

- (1) experts are more likely than novices to consider aesthetic value, ideas behind the work and norms of "good" and "bad" taste,
- (2) experts evaluate simple stimuli more negatively than novices, despite the pleasure they receive from easy processing,
- (3) experts may run the risk of acquiring art that they find less enjoyable than expected after the ended engagement of the design process,
- (4) increasing familiarity required from the novice.

Furthermore, expectations can be compared to self experiencing a new environment. The mind works fearlessly but doubtfully. As I propose and as Reber et al. (2004) argue: "Fluency associated with processing a certain event is more likely to elicit a subjective experience if the fluency is unexpected in light of the person's processing experience". Novel stimuli are therefore experienced as following (ibid.):

- (1) novel stimuli are processed slower than familiar stimuli,
- (2) novel stimuli elicit more attentional orientating than familiar stimuli,
- (3) novel stimuli have less organized processing dynamics than familiar stimuli.

Though I would like to suggest in terms of systems reflective aesthetic fluency that it does not require unexpected or expressive impulses from the environment to resonate cognitively and bodily. These impulses may even be unwanted and harmful. In my opinion the resonance caused by expressive impulses may not even be real cognitive blends of true information. At least not before the mind becomes confident about the given stimuli, trusting its meaning. The mind does not consider the information as resonating and the response is purely unaesthetic: positive or negative, beautiful or ugly. This results in a pure subject—object relation. The mind goes blank after the first engagement with enthusiasm and the subject-subject relation never emerges. Still expressive structures and systemic impulses of environment can embody intense energy and give an impression of aesthetic arrest. A false illusion in other words.

How far can we go from the content still maintaining its actual meaning? If we present a subject with an incomplete message we can find out how much one can guess through one's knowledge of what is likely in a given context (Gombrich 1984, p. 104). Hence an improvement between skills and challenge is obviously required broadening into a more positive affect of the environment. An autotelic experience is considered to be most pleasurable experienced requiring high skills and high challenge (Csikszentmihalyi 1990; Nakamura and Csikszentmihalyi 2002). Fredrickson et al. sums up (2005):

Positive affect – by broadening exploratory behavior in the moment – over time builds more accurate cognitive maps of what is good and bad in the environment. This great knowledge becomes a lasting personal resource...Broadening mindsets carry indirect and long-term adaptive value because broadening builds enduring personal resources, like social connections, coping strategies, and environmental knowledge...Positive attitudes – like interest and curiosity – produce more accurate subsequent knowledge than do initially negative attitudes – like boredom and cynicism. Positivity, by prompting approach and exploration, creates experiential learning opportunities that confirm or correct initial expectations.

Similar to Stacey (2001) I would like to emphasize that novelty is the consequence of the history of relating, not built by the uniqueness located in the individual. "It seems that the brains construct biological correlates of experience that are later triggered into reproducing patterns easily transformed by intervening experience and change in current context...reproduced and potentially transformed in the course of future fantasy and imaginative elaboration" (ibid.). This emphasis is supported by systems reflective aesthetic fluency broadening one's history by constant creative acting.

Creativity protects self from boredom and cynicism. Potential novelty operates, both in creative and destructive sense, through imagination and constant misunderstanding. Creativity can therefore be reflected through e.g. paranoia or schizophrenia in its positive meaning. As Leach (2006) argues *paranoia* occurs when the inanimate becomes animate in one's illusions, being a surrealistic primitive stage detached from reality, attacking the loved ones. It is an aggressive conflict between perceptions and memory, conscious and unconscious, external and internal. It is a conflict between self formed by both ego and object, whereas "the only true union is between subject and subject" (ibid., p. 167).

Patterns of Relating

A magical space is like a good old marriage. It animates the whole spectrum of one's senses and emotions. The interaction itself becomes totally embodied and time loses its meaning becoming dynamic within the action. A happy marriage is neither based on false illusions nor lies. It is a productive exchange resulting in positive emotions. Being able to live happily ever after once engaged, requires concentration, learning, devotion, falling in love, repeatedly, despite the complicated systemic structure. It requires amounts of iteratory visits making sure the process of complete devotion to place never loses its magic. As even unnoticed the place becomes sacred. Something you cannot live without. You find yourself hooked within the aesthetic arrest. If the silence is broken the power is gone.

The theory of multiple intelligences (MI) launched by Gardner (1983) consists of eight forms of intelligence: logical/mathematical, verbal/linguistic, bodily/kinaesthetic, visual/spatial, musical/rhythmical, naturalistic, interpersonal and intrapersonal. Together these intelligences form unique profiles of each human being, which means everyone sees and experiences everything uniquely. For a designer this seems quite a task to fulfil.

Therefore I see the concept of multiple intelligences only as a supplement to design, helping people getting in touch with their senses in an even unconscious way. Multiple intelligences is only a tool for the designer to help people overcome their alienation of the negative or otherwise neutral experience of the environment. The aesthetic experience that emerges from duration through spatial arrangements or systems can easily be intensified by looking through the theoretical lens of multiple intelligences.

*Seduction is totally
opposite to production,
but totally a form of
creative production.*

Not only does it require a great sense of systemic and rational thinking alongside the visual, but for a good environment being produced, also a great capacity of interpersonal and intrapersonal skills. Here lies the power of Systems Intelligence. In my opinion design is not complicated. It is the ability to listen, see, feel, understand and let go of one's own, in order to create something new. Something even bigger. Something meaningful. Life. Happiness. Love. Aesthetics lies in the ability to keep oneself true to Systems Intelligence and actually create (thinking, feeling, doing) what one believes is the meaning of life. "Design can offer a mechanism for engaging with the world that overcomes the

feeling of alienation. In this respect, design can provide a form of connectivity, a mediation between individuals and their environment. Design can contribute to a sense of *belonging*" (Leach 2006, p. 9).

Leach (2006) gives *belonging* a narrative appearance of various layers. It is a ritualistic repetition, a performance on stage based on associations and vivid memories related to space. It is a process of ghostlike memories associated with activities taken place in the past. The meaning itself is driven from the discourse of objects situated in that space, transformed by time and character. It is a reciprocal attachment to a "transitory and fluid discourse of territorialization – in the Deleuzian sense" (ibid., p. 183).

Comparing to flow where the end goal is just an excuse for the process collectively "seduction is totally opposite to production" (Leach 1999, p. 74), even though the experience might be intrinsically rewarding self. Production here means that the symbolic messages of action and beliefs become transmitted in forms that have unwanted focal meanings (O'Neill, p. 54). In this sense the process of optimization works against systems reflective aesthetic fluency and the sense of systemic belonging remains unreached. The cognitive resonance between self and the system remains unattainable disconnecting self. Seduction and embodiment still left in *melancholia* forming a continuously violating state against self – a living death. Therefore from the perspective of systems reflective aesthetic fluency, seduction is totally a basic form of creative production.

Reflecting Leach (2006) overcoming the disability to love another is only through life itself, represented by love. Love is therefore art with the ability to open up a series of repeated acts transcended from melancholia. An artist's life is lived through pieces of art, constantly jealous of other artists' works and performances. Potential death is a life creating act. *Death* is therefore in many ways paradoxical. It is the opposite of life, but it also gets its pleasure from not achieving its aim. Death is therefore exciting while life is harmonic. It's the art between life and death where the built space of death is formed by complete otherness and the space of life is formed by complete oneness. Death therefore evokes life. In order to flourish, life is required.

Creating Life, Fluency and Flourishment

Life between buildings is both more relevant and more interesting to look at in the long run than are any combination of colored concrete and staggered building forms. The value of the many large and small possibilities that are attached to the opportunity of being in the same space as and seeing and hearing other people is underlined by a series of observations investigating people's reaction to the presence of other people in...space...it is generally true that people and human activities attract other people. People are attracted to other people. They gather with and move about with others and seek to place themselves near others. New activities begin in the vicinity of events that are already in progress (Gehl 1987, pp. 24–25).

The chain of pearls, or the domino effect, either positive or negative, is ready to be viewed. "Something happens because something happens because something happens" and vice versa "Nothing happens because nothing happens because nothing happens" (Gehl 1987, p. 77). To say it simply, life creates life.

This parallels Leach (2006) who argues that *ecstasy* is a jouissant drive towards death, remembering the power of death evoking life. It is an unconscious pleasurable experience loving oneself, despite the absence of emotional connection between self and other, self unembodied. A symbolic engagement of created misbeliefs and meanings takes its form in an endless process of repetition between self and the divine, underlining surrender and devotion. It is a narcotic like trance engaging oneself without knowing what follows, life being the drug.

Either way it is a highly self-reinforcing process. This means it is a choice between positive and negative. The words of Csikszentmihalyi echo in my head – only those things I agree to attend to shape my mind. In order to create aesthetic flourishment systems reflective aesthetic fluency is required. Systems intelligence aims “to move systems by moving people first” (Hämäläinen and Saarinen 2005). Hence it only requires *something* in order to achieve bigger means costing nothing. Engaging self at a fluent state is something more than only wandering around in that state. Once in personal flow the context or the built environment comes in second shaping your mind and in time measured one second might feel like three. Stacey (2001, p. 217) writes: “if it were true that we had lost the art of dialogue in which creative change is possible, it is difficult to understand how the rapid change we currently experience is occurring.”

Systems intelligently the art of creative dialogue is not lost, it is only sidetracked. “It is our search after meaning, our effort after order, which determines the appearance of patterns, rather than the structure described by mathematicians” (Gombrich 1984, p. 147). Proposing direction, referring to the aim of systems reflective aesthetic fluency, if one begins the rest will follow and happiness and love will flow in systems. “If context is what gives a form its meaning, to ‘resynthesize’ that form is to give it a different meaning” (Leach 1999, p. 67).

From a creative systems intelligent practitioners’ perspective systems reflective aesthetic fluency in my proposition demands iteration and focusing. The imagination of unseen possibilities is the basis in order to create something new, but even more so the real key is the ability of letting go. Sensitivity and open-mindedness are required to help one engage in an active and affective manner with one’s environment. Simplicity in complexity gives rise to endure asymmetry and expressive stimuli. It is essential to remember meeting these and systems in general with exploratory and positive behaviour, weather it concerns confronting subjects, content or context. Self-reinforcing patterns of behaviour gives confidence both to self and the system, increasing mutual learning and meaning for both self and the landscape one operates in. Repeated confrontations of novel stimuli results in achieving expertise aiming further. System dynamics is therefore the challenge and driving force in several aspects.

*The ability of letting go
is the key in order to
create novelty and life.*

From the practitioners’ perspective detection and elimination of intrinsic processing biases fastens fluency and response time improving healthy sense of control over intentions. The permission has to be given in order to release the potential energy and creativity hidden in self. It is the capability of activating the fundamental competence and expertise we already possess and to connect more lively celebrating the positivism in us (Hämäläinen and Saarinen 2007a). Positive experiences increase mutual positivism, fluency and flourishment of systems.

Quality of an aesthetic experience underlines the amount of positivism and happiness taking place. Openness, freespace and freeform are required between self and the system to ease the access. The relation has to be attractive. Activities have to have the appearance of the aesthetic arrest in truthful manners to intensify complete devotion and action of ongoing activity. The optimal aesthetic experience is reached when systems reflective aesthetic fluency and flourishment are gained.

Systems Thinking provides us the ability to recognize, feel and think of the systemic unfolds, still becoming unperformed. Acting out becomes the real individual challenge. Performativity may be the key question in order to reach systems intelligently systems reflective aesthetic fluency. The subject—subject connection is therefore easiest to train by learning to keep the system open, keeping the other at a short distance, acting slow resonating at same level face-to-face or parallel orientated. Remembering systems dynamics helps one maintain flexible and ready to interact

creatively within every occurring situation obligatory, non-obligatory or unexpected and investing fearlessly the psychic energy within the action present thereby rising to a new level motivated to learn even more. Intrapersonal system reflective aesthetic fluency is hereby secured broadening narratively and systematically towards new horizons.

Conclusion

The modern age has turned into a dynamic age. Systems intelligently an age striving towards systems reflective aesthetic fluency connecting thinking and feeling, artistic and academic. The term aesthetics has lost its ancient meaning of representing only subjective value and judgment of objective beauty. The object has transformed and become a subject itself regarding its own patterns and interactive behaviour represented by the 'me', influencing the whole. The systems intelligent perspective requires keeping oneself true to acting out in the manner of systems reflective aesthetic fluency thereby gaining flourishing and joyous environment. As Leach (2006, p. 221) interprets:

There would be an architecture which, through its poetic intent, would force open the subject, broaden it and introduce it to new horizons. It would be an architecture that would innervate, nourish, and have the capacity to transform the subject – an architecture, in Kristeva's terms, not of imprisonment but of free expression, not of melancholia but of love.

A joyous environment embodies intense energy. It is a creative interaction. It overcomes the intrinsic cognitive biases of reduced beliefs, images and false actions of the ongoing system resulting in resonance and vivid emotions between self and the environment. It provides the system positivism required for systems reflective aesthetic fluency to take place. A systems intelligent aesthetic performance creates life and attunes the system with positive emotions and synergy resulting in happiness and love. Genuine aesthetic beauty is valued by keeping oneself systems intelligently true to one's aesthetic beliefs of the ongoing system, acting and performing from this perspective even though the system would seem to have its own repulsive dynamics and rules. Spatial arrangements and transitional stages are all dynamic systems which can be transformed over and within time. Interactively. Patiently.

An optimal aesthetic experience is reached when systems reflective aesthetic fluency and flourishing is gained.

Learning from the landscape in order to resolve fears provides us a systems intelligent interpretation changing towards the dynamics of systems reflective aesthetic fluency introduced here. It only requires that something in order to gain efficiency and effect as results. Therefore I propose to hold on to aesthetics for aesthetics sake. In Søren Kierkegaard terms systems reflecting between either/or:

If I were to wish for anything I should not wish for wealth and power, but for the passionate sense of what can be, for the eye, which, ever young and ardent, sees the possible. Pleasure disappoints, possibility never. And what wine is so sparkling, what so fragrant, what so intoxicating as possibility?

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