

Isabelle Mahy, Ph.D  
Professor  
Université du Québec à Montréal  
Department of social and public communication  
mahy.isabelle@uqam.ca

**Practicing the 3rd Eye :  
Reflexion on a collective visual harvesting process**

**ABSTRACT**

In an interview he gave a few months before he passed away, Francisco Varela stated that the most critical challenge of the XXIst century would be our collective capacity to do something with experience in order to learn collectively, from mistakes, from aspirations and from practice (Scharmer, 2000). Through introspection, phenomenology and contemplative traditions, he explored the core process of *becoming aware*, from the first, second and third person experience. He questioned current research methodologies that turn knowledge into solid objects where more fragile ontologies would keep a quality to experience that resonates more with the improbable and brittle nature of the way the worlds unfolds. Guillet de Monthoux addressed the same issue by reflecting on his experience: « When I tried to use my [...] experiences as management science or organizational theory, they faded into theoretical constructs and technical jargon; the energy vanished in the process of reducing experience to abstraction. [...] What was so special about this energy? I wondered. » (2004, p.15-16).

Stated as such, this methodological question addresses the need to find modes of accessing experience that would bring the quality of the first person experience back, as one would find through introspection, phenomenology or contemplative traditions. Varela's interest for learning to work with such fragile ontologies (Scharmer, 2000) actually becomes a door opener for exploring creative approaches susceptible to foster the energy of the collective experience. The challenge of sketching out a method that can become a relevant research process tool to meet these goals is the trigger for this exploration paper. Initially seen as a methodological challenge, what has taken the name of 'The 3rd Eye' has become a collective and creative research process aiming at capturing phenomenological nuggets of experience as well as a poetic storyteller, sharing the memory of it. The research on which this paper is based has led us to explore participatory action research, aesthetics and large group collective processes. The goal of this paper is to explore this 3rd Eye.

## INTRODUCTION

### *Starting a Methodological Quest: How to go about facing Varela's Challenge?*

The central idea chosen to address this challenge is the attention one gives to the experience. Varela thought (Scharmer, 2006) that this quality of attention was intrinsic to our understanding of consciousness. For us, the question translates into how to capture experience with attention or more specifically with mindfulness. The risk is to dry it out of its rich texture, and then any vibrant resonance rapport between the past and the present is bound to vanish.

Introspection, occidental phenomenology and oriental contemplative traditions were all considered useful by Varela to answer the question for they all shared the inner process of developing one's sensibility and consciousness through *becoming aware* in order to access experience. He saw this as a three steps process of the mind which would start with: (1) suspending judgment, (2) redirecting the mind (3) letting go of all thoughts that clutter up the mind, to start exploring in a unfocused way. This openness and sensible listening are suggested to be the appropriate state of mind to find the source of presence and innovation (Senge *et al.*, 2004). Rooted in these principles, the 3rd Eye could become a poetic discovery project into which groups participate actively in the expression of their own consciousness.

### *A research perspective borrowed from the world of Design*

If we consider experience as an ongoing learning process as Varela did, what is learned can be understood as a series of reactions to unknown situations, problems never encountered before, new events or any rupture in the world of the already known. Individual but situated, learning is also collective, as it is a process happening socially. How can we understand this social process and how can we capture its essence without killing it? Considered from a positivist perspective, where experience would be seen as an object to observe, the research output capturing the essence of experience would translate into explicit knowledge, as Nonaka, Scharmer and Polanyi have shown (Mahy, 2005). They also have demonstrated the limitations of what is explicit, by underlying the following: first, explicit knowledge is documented data, only a very small volume of knowledge is actually documented. Second, what is not captured is the context in and from which the documented data has emerged. The basic reason explaining this lack of documentation is the fact that context changes. Considering knowledge to be situated also means that it is relevant *in a certain context*, for the people who have created it. This shows the constructivist (Le Moigne, 1994) – or social constructionist- standpoint on knowledge.

If knowledge is situated and therefore always fluctuating along with its context, how can we be certain that what is documented takes encompasses a complete understanding of a situation? It is actually not feasible, as Schön (1983) proposed. He challenged this positivist idea which assumes that problems are well-formed and thus possible to solve. What human beings know and understand is always incomplete, ambiguous, wicked and understood from a certain standpoint. Thus it cannot be objective. Following this logic, knowledge is always subjective, it cannot be a distant object one observes without interfering with it. To see it is to change it, and to be changed by it.

These ontological considerations may seem basic or irrelevant but through the years, enormous efforts have been invested to try to capture knowledge and, by this, even if the quest is silent and vain, to capture the essence of human wisdom.

How then can design be of help to address the richness of complex and wicked problems, changing contexts where collective knowledge emerges and fluctuates as groups are living meaningful experiences? How can design help create an experience harvesting process to produce a glimpse of vibrant memory?

Considering new sciences, or design sciences as the relevant paradigm, rather than the analysis sciences -or positivist research paradigm-, we can focus on the designer's problems. The approach is then not as much centered on the object of knowledge but rather on the *project* of knowledge. It is thus by modeling knowledge, by giving it shape that the process of understanding action unfolds. Designing would be like looking for something that doesn't exist and yet succeed to find it<sup>1</sup>. Supporting the methodological project of fostering, hosting and harvesting experience, this epistemology allows for the researcher to create knowledge by prototyping artifacts that act like memory fragments of various experiences. Over time, through action research done with groups in various organizational settings, the understanding of what makes relevant harvests emerges by inference or action learning.

With aesthetics and phenomenology as a grounding paradigm, collective learning and sharing of experience (Lévy, 2003) can be seen as events and processes that are hosted and harvested (Nissen and Corrigan, 2009) and the perspective of social poetics (Shotter and Katz, 1996) is brought in to inspire the development of the methodology, which aim is to create narratives designed to act as a sensitive mirror reflecting moments of emotions, or in other words, able to convey the quality of the first person experience.

To address this, a soft gaze named the 3rd Eye has been developed and applied to multiple research settings. This aesthetics process of harvesting experiential knowledge creates patch working fragments of experience or soft semiosis. Tapping into multiple media (video, photo, web-based tools, illustrations, poetry, etc.), this creative harvesting method establishes an aesthetic dialogue between the actors and their experience through collective memory. This process of evoking the quality of the shared moment transforms desire, energy and emotion into design (Jennings, 2001) by transforming experience into poetic memory. Initially inspired by Cirque du Soleil creative processes, this 3rd Eye has evolved through prototyping in practice for the last 5 years.

*The origins : The first 3rd Eye at Cirque du Soleil*

Between 2001 and the end of 2002, an architectural project done by the Cirque du Soleil was studied (Mahy, 2005 and 2008) and one of the practices revealed by this ethnographic research was focused on memory.

---

<sup>1</sup> Originally from Plaute, quoted by Le Moigne (1994)

Very innovative, the artists' team had integrated a new kind of memory instrument. Activating the '3rd eye' meant to capture their creative process and transpose what was learned back into the project. This evolved iteratively. The 3rd eye was a person who filmed, on video, everything that she thought 'felt' right to shoot. She was granted the right to capture everything she wanted, and her work consisted of creating video clips of the project team's daily life. She captured visually: creative work sessions; conversations; coffee breaks; restaurant parties; holidays; and traveling situations. Based on these fragments of memory, her edited video clips were used as an intimate mirror of the team's work. Through this aestheticized gaze non verbal communication, images, emotions, and moments of experience were revealed to group members. By looking at themselves, their body language, the atmosphere, and their rapport, they found the experience meaningfully augmented, reinforced, and underlined by music. The 3rd eye would edit clips by integrating the music the team was listening to at the time of the shooting, but would not capture verbal exchanges. The expected content was not intentional information but that which the team revealed spontaneously, unconsciously. This 3rd eye activity held a mirror to the experience and was used to launch conversations on the work completed or to revisit the issues of the week. This way of becoming collectively reflexive was innovative, complex and polysemic, as art can be. Inspired by artists who keep their visual diary on video, this 3rd eye captured, framed, and rendered the field by an aesthetic process, which translated the images into a unique work of art, one that told a different story of the project, one based on an intimate artistic grammar of the person who shot and edited the videos. These traces acted as a parallel path of experience. They were an innovative means that added to the creative process and its dynamic memory.

Since its inception, the 3<sup>rd</sup> Eye has evolved from being a video storyteller to a full collective intelligence process involving different media and performing artists. This evolution has taken place through prototyping iteratively, in action. The following sections of this paper addresses this with more details.

#### RESEARCH QUESTIONS

The central question of this exploratory research being how to go about Varela's challenge on doing something relevant with experience, we are invited to consider the preferred paths the cognician chose to address this problem: introspection, phenomenology or contemplative traditions that foster presence as a central inner stillness. What is implied or, in other words, the underlying hypothesis acting like the foundation to address the question is first that it is possible to harvest collective learning experience *and* to succeed in conveying the sensible nature of the experience without killing the emotion of the experience through the harvesting process.

Unfolding from this question, a second one arises regarding the conditions to put in place in order to create what Nishida defines as Ba, or an inspiring context for innovation to emerge. If like it has been said before, experience is seen as a collective learning process, learning occurring in social settings, and consequently in organizational settings, could equal collective

intelligence<sup>2</sup>. If so, how do we foster or *host* a situation in order to nurture collective intelligence and harvest it to share it back with the participants?

How could this be designed and embodied so that it becomes a relevant methodological research process? With epistemological foundations considering the organization as a complex system, the research presented here explores both the activities of hosting and harvesting experience and proceeds by prototyping relevant tools based on action research activities focused on collective learning processes. To avoid losing the essence of experience in the process, a phenomenological approach is adopted, based on art, or poetics, as art translates and densifies meaning into and through powerful images. By this, the methodological proposition called 'The 3rd Eye' finds itself a nurturing ground, calling for creative artworks as narrative outcomes of the collective learning process. With aesthetics acting as a paradigm (Strati and De Monthoux, 2002), the 3rd Eye links creativity, art and communication –understood in its focus on collective, organizational and interpersonal dynamics- with social and organizational concerns for knowledge, be it experience – knowing from the past- or innovation – knowing from the future-, the distinctions are proposed by Scharmer (2007).

## CONCEPTS

### *The need to harvest the memory of experience : epistemology of memory*

This 3rd Eye is embodied in a person who is able to look at human experience from and with a soft gaze. This view on the world is anchored in a phenomenological ground, where substantive rationality is unveiled through the exploration of the culture, here considered as an anthropology, thus defined by its values, behaviors, rules, etc.- and sensibility, which is captured through the various observable cultural manifestations media can perceive and poetry then evokes. Such a memory building process is well fitted to mirror interpersonal and inter-group problematic as well as the issues of innovation and the complexity related to all organizational change which aims at letting multiple stakeholders express their voice.

For this 3rd Eye process to be pertinent, it must act from intuition and find what is not there yet, or what emotion is emerging. From such a sound grounding, a narrative can be created, a scenario sketched for knowledge to be presented back to participants who lived the experience for them to reflect and understand what they have lived through and what meaning they have created. This recursive movement augments and reverberates the experience in such a way that emotions are brought back to consciousness and available for reflexive thoughts, both individual and collective.

Through the aesthetical mediation offered by the collective narratives created by the actors, in dialogue with the researcher, meaning emerges in action and is confirmed with the editing activity. Sketches, trails and artifacts left by the actors are creatively reworked to create

---

<sup>2</sup> The risk being that such a collective process does not actually foster intelligence but stupidity...

polyphonic narrative artworks which become useful research data and helpful data for the actors in their own quest for meaning

### *Narratives as collective memory*

As the content of immediate experience vanishes with time, what is left after a while is the memory of having felt something but the emotion itself is gone. The rebirth of the memory is a process well known by artists whose work aims at touching hearts and souls rather than the intellect, through stories. Sharing narratives not only slows the dissolving action of time on memory but reactivates it through the evocation of the experience. Fragments of stories can be patch worked to create a collage which becomes an artifact of collective memory, as Halbwachs (1950) suggests, for the narrative acts as the *seed of remembering*. This narrative genre weaves together gestures, atmosphere, non verbal communication, gaze, intimate moments, silence and the like. As each individual memory is a perspective on collective memory (Halbwachs, 1950) it is the intertwining of viewpoints which acts the primary prism of the narrative.

### *Hosting and Harvesting experience*

Considering the 3rd Eye process as an aesthetic memory process induces for the group who acts as *harvesters* an openness to complexity and change through an inner posture of presence -and thus attention to emerging phenomena. The intervention a 3rd Eye research group *harvests* is one of the two core dimensions of a collective intelligence space. The other half is the *Hosting* of the Hosting – Harvesting model (Nissen et Corrigan, 2009) which proposes a rich approach to design appropriate containers to nurture conversations that matter. The concepts of *Hosting* and *Harvesting* scope, define and guide the intervention design and the memory capture. To host is to aim at creating democratic moments inside organizations where discussion and formal authority dissolve to give place to listening, reflexivity, openness and presence. Inviting poetry in various artistic collective performances then becomes a key vehicle for experience sharing and innovation. *Harvesting* will reflect the moment by acting as an impressionistic mirror of the intervention, which evokes the experience though poetic means. Research wise, to consider the Hosting – Harvesting model for framing a participatory action research is coherent with the roots of ancient democratic participation practices (Mahy, 2009b). As a collective conversational process available to all communities (Block, 2008), it also supports the XXIst century collective desire and public claim for more direct access to decision processes, social, economic and climatic justice.

### *The aesthetic paradigm*

The aesthetic paradigm and discourse on organizations has recently emerged (Strati and Guillet de Monthoux, 2002), revealing the qualities of a *rapport* to the world nurtured by sensitivity and emotions, including the researchers'. The research presented here is inspired by an empathic – aesthetic approach (Strati, 2004) where the researcher chooses a concern and a field with regards to his/her aesthetical sensibility to the actual concerns, actors, places, etc. and unfolds his/her intervention, data collection – analysis and results approach accordingly. As a collective process, this creative research design becomes a conversational place in itself, where the goal, the means and the aesthetics are shared and take part in the collective intelligence. The collective narrative which is created is thus considered as an artwork, offered to the participants

as traces and fragments of their experience, bearing witness poetically. Acting as a rich perspective on an organizational reality, aesthetics becomes a lense through which (Strati et Guillet de Monthoux, 2002) one can discover aspects of the experience otherwise considered superfluous (sources of joy) as well as essential aspects (survival issues), facetious aspects (playful ruptures of the organizational routine, elegance impossible to limit to a rational analysis). One can also discover what is considered serious (work, revenues, production, competition, growth), or artistic as well as scientific... Encompassing such a broad spectrum, this aesthetic perspective becomes paradigmatic, rooted in phenomenology, arts, participative action research and learning as well as it reflects postmodernity in its poetic grammar, though the fragmentation - stratification of reality and the patchwork – or collage – approach in the harvesting work leading to the creation of a collective narrative.

## METHODOLOGY

The goal of the 3rd Eye is to design, host events and prototype memory artifacts, traces of various collective experiences, in order to evolve the process over time, with action research, in different organizational contexts. To do so, social and learning events of various types are facilitated in order to foster a collective learning experience which unfolds like a creative working session and the experience emerging from the various activities performed translates into kinetic, visual and textual data. The generated data are then collected – harvested- in order to create various textual and visual artworks that act as fragments of collective memory.

Concretely, small groups of people can have a discussion, a participatory performing dance like a flash mob can be designed and performed, large conversational cafés can take place for groups of more than a 100 people, visual notes taken by participants while discussing can become a mural, etc. Many social and creative practices are examined to address a specific situation and a core team, the 3<sup>rd</sup> Eye with members of the inviting organization, designs the learning process of the event. In the design, both the hosting and the harvesting dimensions of it are sketched out, to constitute a scenario. This roadmap stays open, flexible and changeable so that the learning process can emerge in various forms and settings, if needed.

Prototyping the tools needed to host and harvest experience supposes that participatory action learning / research activities act as events from which the tools are iteratively fine-tuned. Different events with various configurations have taken place between 2006 – 2010 and served the purpose of this research. Without providing a detailed description of all the events<sup>3</sup>, it is nevertheless important to consider what these fields have in common. Their profiles share the following characteristics. All events gathered a group of people between 25 and 150 persons from one organization or in a public setting. All events were either meetings in private or public organizations. Public calls have also been made for specific events to people interested by a meaningful question. For example, one public event has focused on what collective intelligence is. Another one dealt with the role of art in society. All events were collectively designed, hosted and harvested by the research group –namely the author with a team of 2 to 5 graduate and

---

<sup>3</sup> Between 2006 and 2010, more than ten events of this type have been hosted and harvested in various organizations.

post graduate students and professionals-. The events lasted between half a day to two days. The events differ in their scenarios. One event took the format of a triptic, first with an art gallery vernissage, followed by a large group conversation and ending with a second vernissage presenting the collective artwork done by the participants and completed by the design core team. Regarding the activity sector, the events have been held in the health sector, in education, IT management, public business development, in associations, etc. mostly for managers and a few times for professionals.

## RESULTS

After five years of hosting and harvesting events, creating prototypes of tools (hosting and harvesting ones) and of memory artworks as well as inferring principles from them, the following key characteristics that define the 3rd Eye process and can help activate –embody- it are the following.

### *Art*

The influence of creative artistic processes and practices on the designing of 3rd Eye process and activities translates into a form of social art, or collective and participatory performance. The affinities with the artistic activities are manifest and the role of the 3rd Eye team has the hybrid identity of a multi media production team inside which every professional is a poet. The team is clearly focused on an aesthetic view of the world rather than a journalistic one. Instead of acting like journalists, the 3<sup>e</sup> Eye team acts as a storyteller, like an author who writes poems, a art film director who does experimental shorts or any other artist capable of creating narratives which capture and render the vibrant flow of energy (Csikszentmihalyi, 1990) of a collective learning process.

### *Presence*

A series of iterations in prototyping all aspects of what the 3rd Eye has become have led to stating some guiding principles for defining and activating a 3rd Eye. A fundamental inner quality of every team member appears to be the ability to embody a state of presence (Senge et al., 2004 ; Mahy, 2006 ; Gumbrecht, 2010) which results from practices identified by Varela as being introspection, occidental phenomenology and oriental contemplative traditions. This inner process of developing one's sensibility and consciousness through *becoming aware* in order to access experience appears to translate directly into the artworks created by the team. This inner presence is found important at all steps of the process, from hosting to harvesting. When acting as a host, being present will enhance the perception of the whole field and reduce fear, while inviting to creativity. When capturing either on video or stills, presencing will also enhance the perception of the person behind the camera and thus increase the intuition or ability to sense in good time and frame meaningful moments. This sensible memory process captures the intangible, the emerging ideas, the natural expression of the actors who participate in an intervention and it frames fragments of memory that will be brought back afterwards, after the experience, as a collective narrative of the moment they lived. This inner state translates into a soft, aesthetic and meaningful gaze. This seem in return to be helping to create emotion, which is the very beauty we're looking for, as it becomes the link between the past –the experience- and the present – the memory of it-.

### *Personal Mastery of Media*

In parallel, personal mastery of the various media at work (Lombard and Ditton, 1997) in the 3rd Eye process is a necessity, technically wise. The different definitions of 'media' would have needed more space to be addressed properly but a few words are necessary to add some clarity. Collective, social and interactional for the hosting process when it relates to facilitation, what is now called 'social media' as defined for the interactive 2.0 web means the virtual conversational tools available, like Facebook, Ning, etc. All the other more traditional multimedia that are not interactive, like photography, video, illustration, poems, etc. They are unidirectional. Regarding these, be they facilitation skills during hosting as well as visual media capture, editing and production, all activities made with these media require some mastery to be effective. Questions stated in a confusing way to a group or a shaking camera, blurred images, a zoom or a traveling which is too quick can in the first case ruin a social dynamics and in the second one make the images unusable. The variability of technical quality the various artworks make a self explaining statement. A 3rd Eye team can be a group of amateurs but these amateurs must act like super users, aware and passionate about their media – be they interactional or not - instruments and devices, this to create favorable conditions for the dynamics of a group and - or for succeeding in taking the precise frame that will be perceived as pure beauty.

### *Storytelling*

The ability to tell stories has also appeared to be central to the 3rd Eye process. This poetic approach to knowledge (Jennings, 2001; Shotter and Katz, 2004) engages the participant in recalling through emotions what he or she has experienced in the past. A touching and moving story will trigger this process and convey feelings, as an odor smelled in the present time, or a music heard again can immediately recall an event from the past. The ability to tell stories in an evocative way constitutes one of the key competences of the 3rd Eye. Along with the ability to create narratives, to create them collectively is also a specific competence. Originally influenced by the surrealist and automatist art movements, the 3rd Eye is therefore influenced in its editing process by the same creative currents. This traditionally implies a team participating in the capturing and editing process. In other words, there is potentially more than one author of images, illustrations, video shoots, performing arts, etc. Consequently, the narratives created, be they stills or videos, poems, dances, sculptures or murals, are the outcomes of a team of authors creating together short stories of an experience.

## DISCUSSION

Is it effective, or in other words, does this 3rd Eye trigger an aesthetic experience? Does it recall and if yes, does it succeed to evoke the emotions of the experience? To ask these questions implies that the artworks produced with the 3rd Eye as the aesthetic memory process actually target audiences who have lived the experience. The memory artifacts are thus not meant to be affective or to recall anything to people who have not experienced the moment captured by and displayed through the artifact. Therefore, these 3rd Eye productions are not to be confused with television series, films or professional artwork based on the craft of professional technicians and artists. They are humble traces of an experience which is given back to the people who lived it.

The lack of any aesthetic ruling, which could otherwise dominate style, and framing, editing decisions or postproduction choices confers to these artifacts a quality of simplicity and accessibility. They actually look as non-professional artwork, like the millions of clips and photos anybody can find on the web nowadays. There is no other aesthetic pretend to it than the actual competencies of the 3rd Eye itself, who ever the team is. This makes the process accessible to all researchers.

Becoming a dense and valuable artwork in the sense that it passes the test of aesthetic judgment is not a goal these artifacts try to reach. They are meant to trigger the memory of past moments and the emotions experienced at the time. The first person experience rendered by the 3rd Eye would be like and I felt what you meant' combined with 'I saw what you felt' as necessary conditions for creating relevant artworks. This combination make the very successful –or touching- 3rd Eye artwork artifacts quite rare. Nevertheless, somehow, a few artworks sometimes rise above the crowd and impose themselves as archetypal images, which encompass rich meaning and vibrant echoes to a larger public. If is actually hazardous to open the door to yet another tension between arts, aesthetics and semiotics as a closing comment, it is nevertheless relevant to say that these artworks – or semiosis - seem to have special qualities when they succeed to capture and keep the attention, in the sense we have defined it previously: they offer the audience phenomenological spheres or worlds, witch really resonate on their memory because they perceive them as being fully their own. This universal dimension is obviously an exception and as artist knows, it is vain to try to capture the recipe for success. Humility and a certain sense of discovery related to the very nature of this research process still permeate the activity in each if its embodiment.

As Merlaud-Ponty's quote on genius revealed, when he wrote that genius doesn't come from the sky above, like visiting angels, but it rather emerge from the low levels (from Manuscripts X, *le visible et l'invisible*<sup>4</sup>), the exploration of the low levels of experience, or in other words, the invisible, somewhat unperceivable and vibrant texture of life can be turned inside out by a 3rd Eye when its gaze and talent are mindful.

## CONCLUSION

While it is still not clear as to know if the 3rd Eye succeeds to provide an answer to Varela's question and concern, we can minimally propose that it constitutes a methodological path toward the understanding of and the acting from experience. As a path finding activity, this design-based research, which proceeds through prototyping, participates in the discovery of the nature of the unique quality of first person experience. By doing so, though the participatory action learning events led to provide the conditions for research, some guiding principles have emerged and can act as reference for embodiment. Activating the 3rd Eye can thus become more concrete and its aesthetic gaze become more tangible to the team members.

There are obvious limitations to this research, found mainly in the complexity of the research process itself, and the numerous components to consider simultaneously may invite to a

---

<sup>4</sup> Quoted by Pascal Dupond, *Autour de la phénoménologie de la perception de Merlaud-Ponty*, [www.philopsis.fr](http://www.philopsis.fr)

simpler research design. More specifically, the competencies the research process requires can be difficult to find at once. Initiating events, hosting / facilitating them, harvesting them, producing the artworks, etc. require significant efforts that can constitute a heavy load if resources are scarce. Furthermore, because the culture of a 3<sup>rd</sup> Eye team has many similarities with an artistic community's culture, - a troupe-, which can be compared to a tribe, encounters and relationships building process are central (Mahy, 2005). This attention given to the quality of the affective relations implies time, openness and authenticity. A certain ethics of care develops through this relational process when these conditions are met.

A second limitation is found in the paradoxical relation between collective and individual artistic process when times comes to make aesthetic choices. While the whole 3rd Eye process is collective, the aesthetic choices cannot be reduced to an exercise of compromise. The fundamental values that define the nature of the relations inside the small 3rd Eye community will show when such decisions have to be made. The strength of the collective design abilities are tested in the process and as such, it constitutes a unique experience of co-sensing, co-presencing and co-creating (Scharmer, 2008) that is worth harvesting.

This paper also has its own limitations. One of them consists of the very short definitions given of the social interactional facilitation processes (i.e. hosting). More depth could have helped clarify the understanding of the socialization of knowledge creation process, as Nonaka would qualify it. This invites to explore in a more focused and in depth way the various components of the 3<sup>rd</sup> Eye in further publications, now that this overview has shed light on the whole process.

#### REFERENCES

- Block, Peter (2008). *Community, the structure of belonging*, Berret-Khoeler, San Francisco.
- Broussine, Mike (2008). *Creative Methods in Organizational Research*, Sage, Londres.
- Csikszentmihalyi Mihaly. (1990). *Flow, The Psychology of Optimal Experience*, Harper & Row, New York.
- Guillet de Monthoux, Pierre (2004). *The Art Firm. Aesthetics Management and Metaphysical Marketing From Wagner to Wilson*, Stanford Business Books.
- Gumbrecht, Hans Ulrich (2010). *Éloge de la présence, ce qui échappe à la signification*, Libella - Maren Sell, Paris.
- Halbwachs Maurice, (1950), *La mémoire collective*, PUF, Paris.
- Hansotte, Majo, (2002), *Les intelligences citoyennes, Comment se prend et s'invente la parole collective*. De Boeck Université, Bruxelles.
- Hutchins, Edwin. (1995). *Cognition in the Wild*. MIT Press. Cambridge.
- Jennings, Pamela, (2001). *The poetics of engagement*, *Convergence* (7:2) 102-111.
- Le Moigne, Jean-Louis, (1994), *Le constructivisme. Tome 1: des fondements, Tome 2: des épistémologies*, ESF Editeur, Paris.
- Lerbet-Sereni, Frédérique, 2004, (Dir.) *Expériences de la modélisation, modélisation de l'expérience*, Coll. Ingénium, L'Harmattan
- Lévy, Pierre, (2003). *Le jeu de l'intelligence collective*, *Sociétés*, (79 :1), 105-122.
- Lombard, Matthew and Theresa Ditton (1997). *At the Heart of it All : The Concept of Presence*, <http://icmc.indiana.edu/vol3/issue2/lombard.html>

- Mahy, Isabelle. (2005). *Artistes et managers, ethnographie du Cirque du Soleil*. Thèse de doctorat, Université de Montréal, <http://hdl.handle.net/1866/1427>
- Mahy, Isabelle (2006). «Le rôle de la présence créatrice dans le processus d'innovation», (74e Congrès de l'ACFAS (Association francophone pour le savoir), Montréal, Québec, 15-19 mai, <http://www.archipel.uqam.ca/378/>
- Mahy, Isabelle. (2008). *Les coulisses de l'innovation, création et gestion au Cirque du Soleil*, Presses de l'Université Laval.
- Nahoum-Grappe, Véronique (2004). Les choses échappées à la vue, *Communications*, (75 :1) 197 – 218, <http://www.persee.fr>
- Nissen, Monika et Chris Corrigan. (2009). *The Art of Harvesting*, second Edition. <http://www.artofhosting.org/thepractice/artofharvesting/>
- Scharmer, C. Otto, (2000), *Three gestures of becoming aware. Conversation with professor Francisco Varela*, A McKinsey/SoL Joint research Project, Dialog on Leadership Series. Accès : [www.dialogonleadership.org](http://www.dialogonleadership.org).
- Scharmer, C. Otto (2007). *Theory U: Leading from the Emerging Future As It Emerges. The Social Technology of Presencing*, Cambridge, MA: SoL Press.
- Senge, Peter M., et al., 2004, *Presence, Human purpose and the field of the future*, The Society for Organizational Learning, Cambridge, MA.
- Shotter John and Arlene M. Katz (1996). *Articulating a Practice from within the Practice itself – Establishing formative Dialogues by the use of a Social Poetics*, Concepts and Transformation, 1(2/3), 213-237.
- Schön, D. A. (1983). *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic books.
- Strati, Antonio, 2004, *Esthétique et organisation*. Presses de l'Université Laval, Québec.
- Strati, Antonio et Pierre Guillet de Monthoux, 2002, "Introduction: Organizing Aesthetics." *Human Relations* 55(7), 755-766 (Special Issue on Aesthetics and Organization).