



Comparative Cognitive Processes and Systems
Compcros

Research and Retreat Centre



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The Comparative Cognitive Processes and Systems (Compcros) Research and Retreat Centre at [Compass House, Vision Park, in Histon, Cambridge](#), demonstrates the unity of inspirational interior and exterior space.

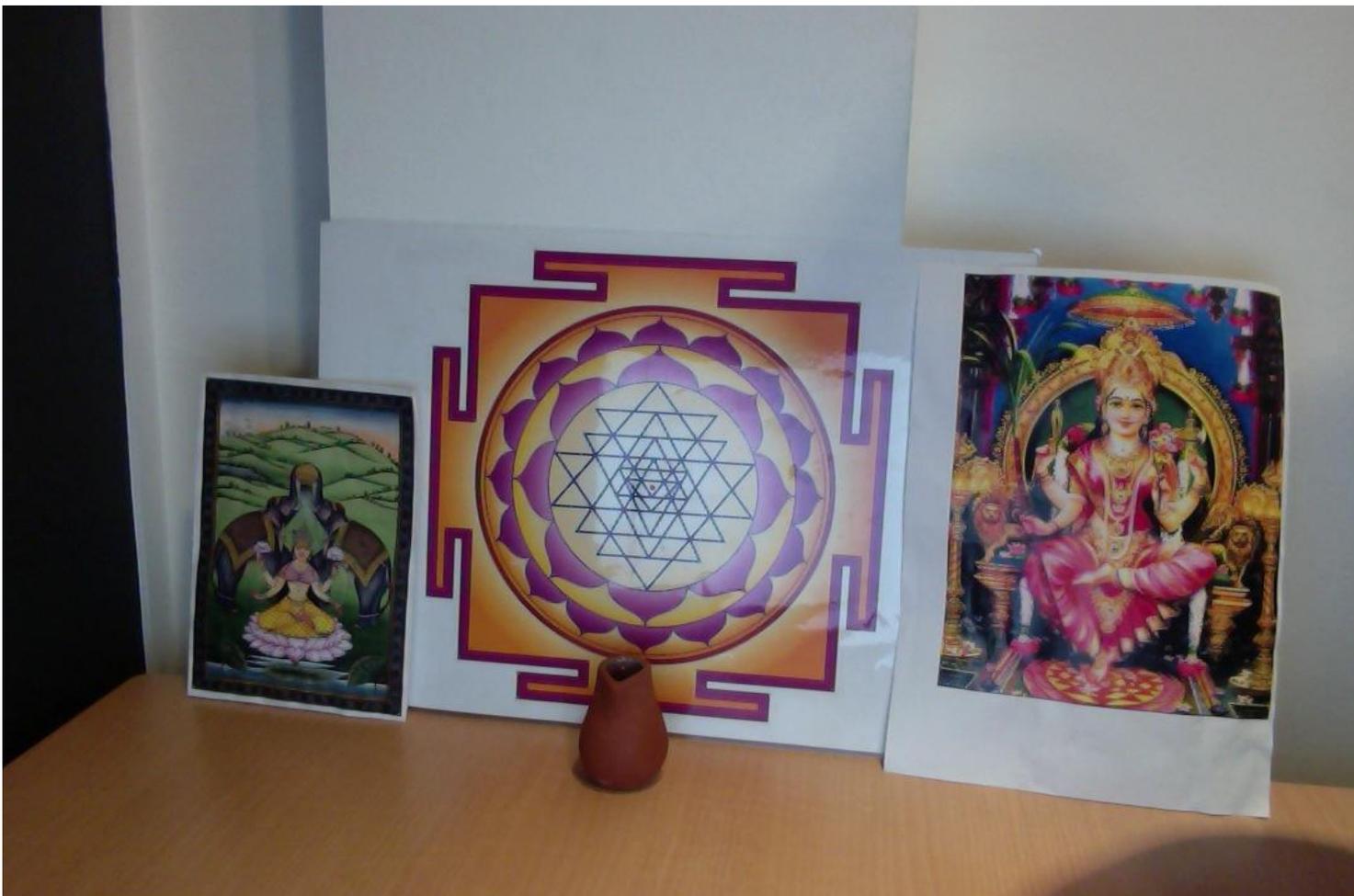
The Interior Space

The library is a resource constructed with the goal of developing as broad a grasp as possible of the structure, essence and dynamism of the cosmos. It contains, therefore, volumes on almost every subject of study, a scope that covers the general to the scholarly, children's literature to literary classics from various cultures.

One is better enabled to ingest these expressions of profound human achievements within a space consecrated to the search for meaning, as expressed in the works of art that configure the library.

These are the images of the Hindu Goddess Tripurasundari, who is the cosmos, her beauty and her varied manifestations indicating how the cosmos may be understood; Kamala, Hindu Goddess of Abundance, drenched in nectar by her arch of elephants as the landscape behind her rises in a rich hill of green, promising fulfillment.

These Goddesses are venerated through the vase of water that stands before them.



The liquid in the vase evokes purity, nourishment and waters of biological and psychic emergence from both womb and prehistory. These gestative waters are inspired by the fresh water from a stream undisturbed by human contact placed daily on the altar of the Yoruba Orisa Orisanla.

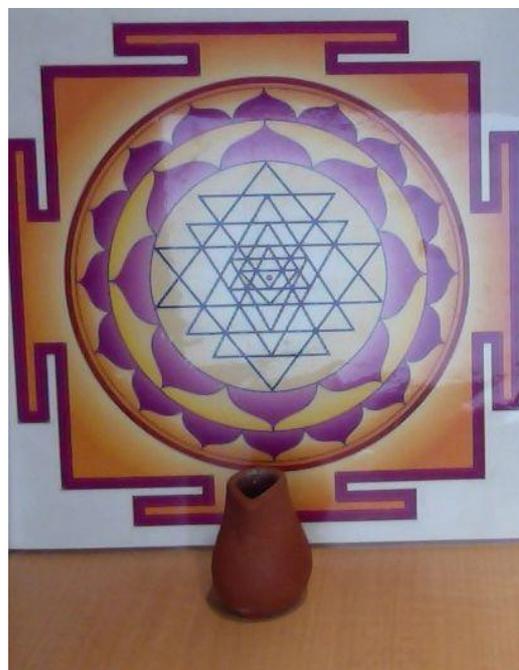
The freshness and transparency of the water indicate the purity of being and creative effervescence of Orisanla, described as he who shapes the child in the womb, whose white robe is described by Awo Falokun Fatumnbi as the integration of colours representing the strands that constitute existence.

The bulging bottom and triangular point of entry of the pot lead the mind to entry into the womb through vaginal space, thereby resonating with the biological creativity of Orisanla.

This is a cosmo-biological creativity that enables the infusion of the new being represented by the child in the womb with the life emerging from the cosmic being of the ultimacy of Olodumare. These biological associations are further subsumed in the creative processes of human creation of forms.

Biological, artifactual and cosmic creativity resonate within the form against which the earthen jug stands, the Hindu Sri Yantra. Its downward facing triangles signify the generative space of pleasure and life, the mind expanding sexuality and biological creativity of the yoni, female genitalia. Its upward facing triangles evoke the penetrative and inseminating power of the lingam, the phallus and the yoni conjoining to constitute the configuration of the cosmos in terms of male and female potencies.

These complementary polarities radiate from the dimensionless space of the bindu, the dot at the center, as it unfolds outward in the creative sequence of conjoined geometric forms that constitute the cosmos. This generative process culminates at the outermost form represented by the square signifying the four directions of space. The entire structure is the manifestation of Tripurasundari, embodiment of all possibilities of existence.



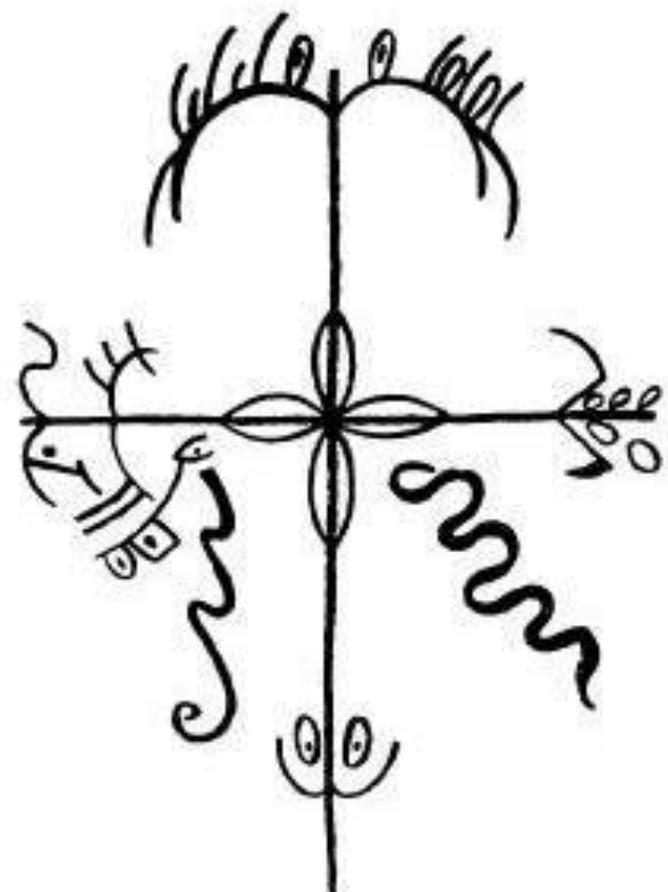
As you enter the library you are greeted by the Dogon Nommo, imploring rain. His hands are raised in supplication to the Ultimate as he bares his totality of self, his self unencumbered by the environmental dictates represented by clothing, in order to encounter the One who makes his existence possible.



Facing you is Italian artist Gio Pomodoro's Solar Illumination of the Universe, the building blocks of existence conjoining in the vitality of myriad colours. At the foot of this evocation of the conjunctions that create the cosmos, are symbols of the intersection of space and mind in human creativity.



These include a version of the igha ede of Benin Olokun graphic art., evoking the quadrants of the four directions of space, the conjunction of horizontal and vertical axes embodying the intersection of material and spiritual space.



Also greeting the navigator of this space of learning is the empty center, the womb of cosmic and terrestrial becoming, in dialogue with the populated circumference of being of the open ifa, the Orisa tradition Ifa cosmographic symbol topped by the face of Esu, mediating between transformations of being and transformations of knowledge.



One comes face to face with the dynamic conjunction of brilliant colour and impenetrable darkness in the Kali Yantra, the geometric embodiment of the Hindu Goddess Kali. Her darkness is the night of cosmic dissolution and the transformative death of unrefined aspects of the self. The reemergence of being from the night of death, cosmic death and death of the crude aspects of the self, blazes forth in her brilliant colours.



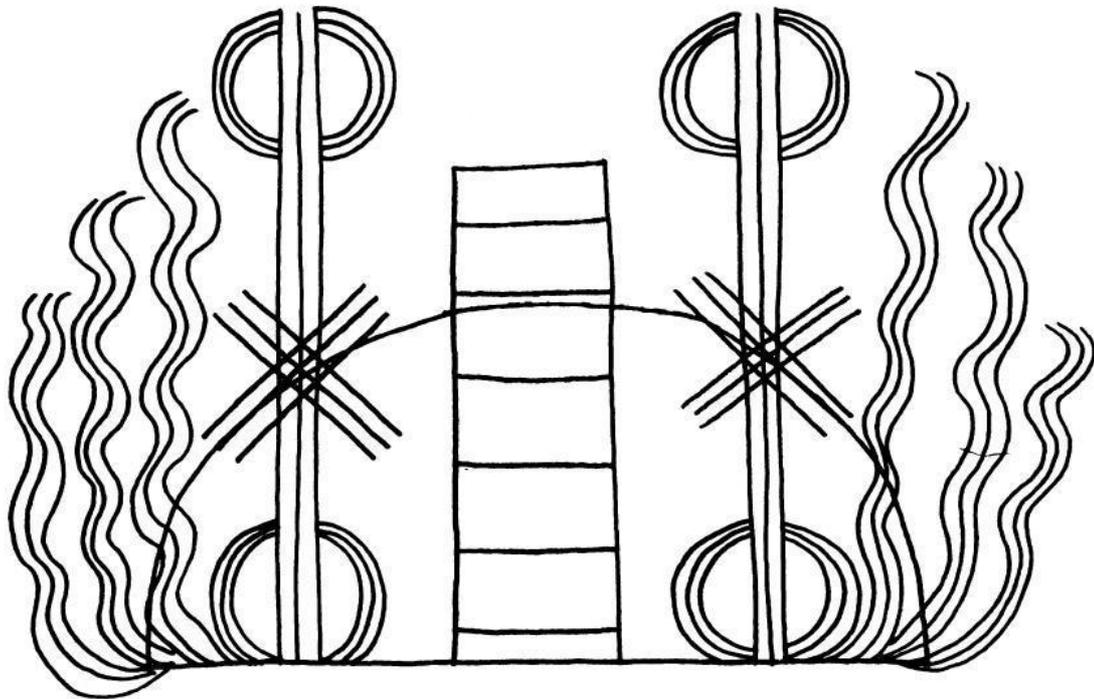
Also shaping one's encounter with this enclave of knowledge is English artist Katherine Maltwood's Glastonbury cosmography, depicting the intersection between space and mind, the mind perceiving landscape as celestial and mythographic form.



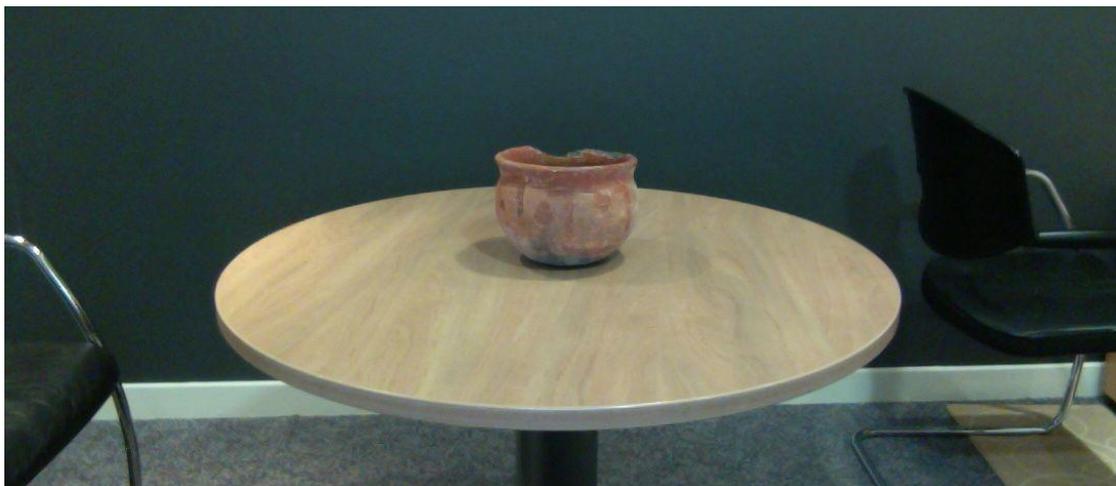
A delightful encounter is suggested by the interplay of color and darkness, of dynamism and stillness in Nigerian artist Daniel Pogson's Being-Scape.



Also present is the ladder of ascent of initiation, the circles of commencement and completion, the intersections of challenges and opportunities, all within the stream of being represented by the ocean waters of Olokun, embodiment of the intelligence of the world's oceans, as depicted in Benin Olokun graphic art.



One also encounters a pot, its circularity in resonance with the circularity of the table on which it stands. The circularity of the pot and the table evoke the endlessness of infinity. The depth of the pot suggests the plunge into the depths of the unknown represented by the quest for knowledge. Is infinity the culmination of this quest?



The dialectic of interior space and exterior form demonstrated by the pot suggest relationships between inside and outside, brain and mind, cosmic form and cosmic inhabitants, the known and the unknown, being and becoming, between the fecundity of the ultimate beyond time, space and form and the constitution of being.

The Exterior Space

One could take a break from study to participate in the conjunction of earth, sky, water and aquatic life represented by the quasi-prehistoric Mound of Ascent and the Lake of Being at the Centre of Vision Park.



Ascending the mound, one comes to a panoramic view of the Park. The activity of humans is silhouetted against the ancient majesty of the sky, which has seen so much come and go over the ages. What will stand in this splendid park a billion years from now?



Liquid radiance shimmers from the lake as plants, water, fish, swimming ducks and humans in the nearby restaurant come together, unwittingly celebrating their common experience of existence by converging in this ecosystem.



Who are this couple that give shape to the surrounding space, projecting a permanent human presence in this idyllic spot? Our earliest ancestors, the oldest father and mother, testifying to the continuity of the race in the midst of the plant, elemental and animal worlds?



One could move from the Park to enjoy the nearby stillness of the Histon Baptist Church. This sacred space has a remarkable atmosphere, an inspired and inspiring silence. Distant music shaped in silence seems to strum on the ears as one basks in the sense of space charged, washed clean by devotion, ringing with a power unknown but unmistakable.



One could walk a little further on to immerse oneself in the majestic solitude of ancient trees that frame the entrance into nearby Homefield Park.

In their majestic size and variegated form, the trees suggest why humans have venerated trees as evocations of the cosmos. Massive trunks, large branches and sub-branches, all these vitalized by the life of the tree that creates this dynamic growth. Is this not the Norse Yggdrasil that constitutes all worlds, the Jewish Kabbalistic Tree of Life that reaches from the unfathomable Source of Being to the world of human struggle with good and evil? Are these not the Yoruba/Orisa Ifa Tree of Stories where all possibilities of existence emerge as stories constantly being narrated and enacted, charged with cosmic power embodied in human imagination and language?

Evoking this world of mythic and cosmological delight, the majestic gate of trees opens the way to the woodland, leading one deeper inside into an arboreal labyrinth where discovery of nature may inspire discovery of the self. Entering the Grove of Meditation, screened from pedestrians and vehicular traffic in the park, one may enjoy companionship with oneself and nature.



Would one wish to spend time with nature even more? Moving out of the town, one may take the Walk of Companionship, a sequence of woodlands on the way out of Histon .



You walk through these spaces in the company of natural forms, screened from your fellow humans who whiz past on the adjoining road in their technological enablements or in biologically powered bipedal motion.



You eventually emerge from these spaces on the sweep of space that shapes the intersection of the expansive grounds of the Holiday Inn and the flight of road leading into the ancient and modern glories of Cambridge, less than five minutes away on foot and less by vehicle.



Image Credits

Page	Image	Page Position	Source
	Cover Compass House		http://www.regus.co.uk/locations/office-space/cambridge-vision-park
3.	Mahavidya/ Orisanla Shrine		Oluwatoyin Vincent Adepoju
4.	Vase and Sri Yantra		Oluwatoyin Vincent Adepoju
5.	Nommo		Oluwatoyin Vincent Adepoju
6.	Gio Pomodoro and other Cosmological Motifs	Top	Oluwatoyin Vincent Adepoju
6.	Igha-edede	Bottom	Norma Rosen
7.	Opon Ifa	Top	<i>The Yoruba Artist</i> . Smithsonian,1994.
7.	Kali Yantra	Bottom	by Vamakhepa at www.sics.se/~piak/yoga/yantra
8.	Glastonbury Zodiac	Top	by Katherine Maltwood
8.	Being-Space by Daniel Pogoson	Bottom	Oluwatoyin Vincent Adepoju
9.	Benin Olokun initiation art	Top	Norma Rosen
9.	Pot on circular table	Bottom	Oluwatoyin Vincent Adepoju
10.	Mound of Ascent		Oluwatoyin Vincent Adepoju
11.	The Elements in Conjunction	Top	Oluwatoyin Vincent Adepoju
11.	Offices by the Mound of Ascent		Oluwatoyin Vincent Adepoju
12.	The Couple	Top	by Helaine Blumenfeld at http://helaineblumenfeld.com/HelaineBlumenfeld/Work.aspx?p=28&ix=2912&pid=2811&prcid=4&ppid=2811
12.	The Couple	Bottom	by Helaine Blumenfeld at http://helaineblumenfeld.com/HelaineBlumenfeld/Work.aspx?p=28&ix=2912&pid=2811&prcid=4&ppid=2811
13.	Histon Baptist Church	Top	http://archangelic.co.uk/case-studies/churches
13.	Histon Baptist Church	Bottom	http://www.churchbuild.co.uk/testimonials/215-3/
14.	Tree Guardians		http://histonfootprints.wordpress.com/2011/11/26/exploring-the-park/
15.	Histon Village Green		http://www.compass-house.com/location
16.	Histon footpath by Sarah Vigliotti		at www.sarahvigliotti.co.uk/images/histon/index.php
17.	The A14 as seen from bridge from Histon to Cambridge by Jme		at http://keppushingthosepedals.blogspot.co.uk/2012/03/yet-another-cycle-ride-to-meetingthis.html

Links accessed 18 October, 2012 to 19 October, 2012