

# The Biocentric Principle



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The basis of the theoretical model of Biodanza (Biodanza System ®) is the biocentric principle. It is the immediate connection with the laws that preserve and allow the evolution of life. Elaborated by Rolando Toro Araneda, Chilean anthropologist and psychologist, the Biocentric principle has as an immediate reference the life, and is inspired by the universal laws that conserve living systems and renders possible its evolution (2,3). For Toro, "life is not the result of atomic and chemical processes, but the consequence of the guide structure of the universe construction. The relations of transformation substance-energy are the states of integration of life. The evolution of the universe is, in reality, the evolution of life."(5)."It's a style of feel and thinks which takes as its starting point, and as existential reference, the "vivencia" and the understanding of living systems. Everything that exists in the universe, elements, stars, plants or

animals, including man, is part of a larger living system. The universe exists because exists life and not the reverse". (4).

The Biocentric principle is "a starting point to structure the new insights and the new sciences of the future. Priority to living creature, illusion of physical determinism and progressive abandonment of linear thinking, for enter in the topological perception and in the poetic of similarity". (1).

Based on the conceptualization above exposed, man must understand that it is a component of a larger living system, which their actions are able to modify this living system and on the other hand, it is subject to the system modifications. The harmony of this system, therefore, depends on how the individual behaves with himself, with others and with the environment where he lives. There are multiple ways of seeking such harmonization, as tai-chi-chuan, meditation, prayer, Biodanza, yoga, psychotherapy, reiki, physical exercise and other forms. One of the effective mechanisms to achieve this harmony is through Biodanza system ® (2).

Angela Ribas (1) considers various settings for Biodanza. There is a historical definition by Rolando Toro of 1978, which places Biodanza as "an integration and human development system, based on body "vivencias" induced by music, movement and communication in group, following an operative theoretical model". In 1979, Toro used a poetic language to establish that "the conceptual basis of Biodanza comes from a meditation about life, or perhaps from despair, of the desire for rebirth of our broken gestures, from our empty and sterile repression structure. We could say with certainty: from the nostalgia of love. More than a science is a poetics of human encounter, a new sensitivity to the existence ". Currently we define Biodanza as an "affective system integration, organic renovation and relearning of the originating functions of life through music, movement and communication group" (1).

In previous monograph (2) to seek to address the three basic points of the definition of Biodanza, which are, affective integration, the organic renovation and the relearning of the originating functions of life, we use the following text:

"In this troubled time that humanity is passing, where the media reinforces having over being, that is, the man only has the right to feel accomplished if he has new cars, beautiful houses and a multitude of superfluous paraphernalia, it is very difficult achieve an affective integration. This is only possible with the reintegration of the perception, the motor skills, the affectivity and the visceral functions. The accomplished man, who had learned how to incorporate into his life certain [...] man, manufactured by the media, has his distorted perception, not trusting in others and even in himself, a type that has to take advantage of everything, right? It is the opportunistic type, which takes



pleasure in deceiving. The “vivencias” experienced in Biodanza induces to an affective integration, partly through the balance of activation of the autonomic nervous system. This activation is also related to the instinct of fight or flight, by sympathetic activation, as rest and internalization by parasympathetic activation. The sympathetic and parasympathetic balance reorganizes the organic visceral physiological functioning, reaching a dynamic state of normality called homeostasis. The person begins to perceive herself physically more balanced. In addition, the movement in tune with the sound perception and the perception of the other tends to activate the limbic system, connected directly to the emotions, completing the affective integration (2).



The organic renovation occurs, in part, by the same principle of the autonomic nervous system balance considered in the emotional integration. The organism functioning more balanced, returns to the individual the joy of living. This is replaced by better understanding of the functioning about his organism in the physical, mental and psychological point of view. For Toro (4), the organic renewal is the establishment of the homeostatic harmony, or the dynamic stability of the biological system. The organic renewal is mainly induced by the experiential trance states

that activate renewal processes and global regulation of biological functions, reducing the disruption factors, in other words, decreasing the entropy of the system (2).

As for the relearning of the original functions of life, according to Toro (4), this relearning consists in the feedback of the behavior and lifestyle, with the basic instincts genetically programmed. The goal of the instincts is to preserve life and allow its continuity and evolution, not having biological evolution through the culture (2). We realize then, the greater emphasis on the perception capacity, in feel, than in to know, in the rational understanding.

The development of genetic potential, according to Biodanza, occurs by action of the positive eco-factors on five major potential sets: vitality, sexuality, creativity, affectivity and transcendence. Also according to Toro, "the development of the genetic potential within an ecological context, reactivates the original functions of life, as the ability to love, the joy and the courage to live" (4).

Through the association of selected exercises with musical stimulus and the induction of movements, by verbal explanations of the facilitator or facilitators, denominated "consignas", is promoted a better understanding of yourself and the integration with the other members of the group.

Therefore, "in Biodanza is promoted the activation of the affective core of the human being by inducing integrative “vivencias” using the music, the singing,

the dance and situations of encounter in group" (2). The "vivencia" in Biodanza is the basis of this system in the search of self-regulation.

According to Toro (4), "the vivencia is the intense and passionate perception of being alive here and now. It is the intuition of the instant of life able to harmonically shake the living human system. The starting point in Biodanza is the vivencia and not the conscience; the exercises are destined to vivenciar, and only much later, to raise conscience; the vivencia has a self-regulating power itself; Awareness on the other hand, is a mirror which records and denotes the new states of integration, regulation and optimization".

In the chapter "Embryology of Vivencias", the book of Francisco Trotte Filho, "Basics Fundamentals in Biodanza" (6), places the concept of vivencia proposed by Dilthey, which defines vivencia as the essential quality of the emotion in the moment lived here, now.

Trotte Filho (6) writes that Rolando Toro in years of research realized a work about the genetic study of the "vivencias", through two lines of investigation. In the first line, the experimental method, approached the systematic study of the effects of music about the intra-organics correlation mechanisms, doing an inventory of the most frequently vivencias experienced by students in the sessions of Biodanza. The second line, the phenomenological method, approached the study of the descriptions that the students does of their vivencias during the training in Biodanza, gathering the vivencias in relation to their similar qualities. By this way, it was possible to differentiate the five basic lines of human "vivencias": vitality, sexuality, creativity, affectivity and transcendence, already mentioned in this text, whose differentiation stems from the "protovivências" striking from the early childhood, all originated from the primal "vivencia", called "ocean vivencia", intrauterine. According Trotte Filho (6), "the study of these relationships allows a diagnosis of the "vivencial" world of any person. Certain individuals reinforce during his life, some lines of "vivencia" at the expense of other lines. The normal individual develops the five lines of "vivencia". If only one of them is missing or weakened, the individual is sick". To achieve the harmonious development of the lines of "vivencia" is not enough to know the Biodanza by a single experience. It's necessary to be part of a regular and constant group where the potential of each one of the group members will be explored and, if necessary, modified, always with the help of each participant in the group.



In the search of the balance, the Biodanza facilitators use wonderful musics able to touch us deeply and transform our musical perception in creative movements and seeking to integrate these movements with others persons of the

group. "The perception of the other, accepting him unconditionally and inviting him to participate in our existential evolution by the "vivencias" of Biodanza, is a process that requires, sometimes, major changes in our way of being". (3)

"Accept the challenge of change with the experiences proposed by the group facilitator brings as reward the expansion of self-esteem and integration with the next, thereby providing a better quality of life. This can be felt with the decreasing of stress, greater acceptance of people at home and at work, the expansion of humanitarian feeling and of defense of the environment in which we live, the pursuit of being rather than having, the combat of fear and of shyness, the understanding of the importance of living the here and now, the break of prejudices, among other changes "(3).

On the back cover of the book "Normose" - the pathology of normality, Roberto Crema says: "If the adventure of our species ends someday, will have been by the "normóticos" that we were. The great global threat is called "normose". It is time to conspire for the nobility and the entirety of the Human Project. We have account to render for the future generations "(7). So we must let our contemplative attitude, "normótica", in front of the chaotic situation that man is creating in the world with his ambition, radicalism and incompetence, among other attitudes, that endangers the survival of the planet. It is up to each of us the initiative to seek solutions, looking for at first the self-balance, for after participate of the proper development of the other and the environment we live.



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