

# Embodied Design Collaboratory

Bringing embodied research/practitioners and design creatives together to share approaches and pollinate the field of social innovation with body-informed frameworks and methods.

**SUNDAY**, April 2, 2023

**10am-3pm**

**136 W 21 St**, 5th floor,  
New York City



# How does awareness of the body and embodied approaches to design inform what and how we design?

MFA DSI and Kimberly Tate's **Embodied Design Collaboratory** join embodiment researchers/practitioners and design creatives together to share approaches and inspire the social innovation field with body-informed frameworks and methods.

The gathering was seeded by personal questions emerging across our individual lives, then pollinated by a rotational series of experiential sharings from embodied researchers and practitioners on their language, technique, or modality. Collaborative design pods will constellate around shared questions, and then these pods will engage in a short burst of collaborative creativity to remix the embodiment methods and design experimental social rituals that invite the collective healing we need.

Engagement in design pods is an invitation for all attendees, including presenters, to play, to build relationships and co-mentorship among innovative embodied researchers, practitioners, and designers.

Thank you for being here!

Invited practitioners are drawn from DSI Designer in Residence Kimberly Tate's community across somatics, contemporary movement, martial arts, anthropology, neuroscience, hip-hop, and diasporic ritual:

**Kimberly Tate**

*Studio Galaxxxia / DSI Designer in Residence Spring '23*

*Artist, Embodied Designer, Educator, and Researcher*

**Event Facilitator**

**Akim 'Funk Buddha' Ndlovu**

*Bonsai Lab / Funk Buddha Productions*

*Artistic and Musical Director, Choreographer, Artist Mentor*

Session: **"Intrinsic Movement"**

**Kristen Cabildo**

*Chrysalis Kali Collective*

*Martial Arts Instructor, Personal Trainer*

Session: **"Circle of Safety"**

**Jana Lynne Umipig**

*Center for Babaylan Studies / El Puente*

*Artist and Cultural Organizer*

Session: **"Ancestral Re-membering"**

**Andrew Suseno**

*Moving Rasa*

*Relational Somatics Educator*

Session: **"Accessing Movement Qualities of Water to Inform Design"**

**Abou Farman**

*Shipibo Conibo Center / The New School*

*Artist, Professor of Anthropology*

Session: **"Synaesthetics: A Politics of Multi Sensory Being"**

**Ljuba Castot**

*Krtv Kulture*

*Movement Artist*

Session: **"Moving Together"**

**Alessandra Yu**

*Icahn School of Medicine at Mount Sinai*

*Ph.D. student in Neuroscience*

Session: **"Science of Embodiment"**



# PROGRAM SCHEDULE

<b>10:00 AM</b>	Arrival
<b>10:15 AM</b>	Opening Circle
<b>11:00 AM</b>	Transition
<b>11:05 AM</b>	Session 1 (30 min)
<b>11:35 AM</b>	Transition
<b>11:45 AM</b>	Session 2 (30 min)
<b>12:15 PM</b>	Design Pod Announcement
<b>12:30 PM</b>	Working/Social Lunch
<b>2:00 PM</b>	Share Back
<b>2:45 PM</b>	Closing Statements

# WHAT IS EMBODIED DESIGN?

This developing approach to design process and teaching anchors our bodies as primary instruments of information gathering, insight, and intentional engagement in the world. It emphasizes lived experience, felt and situational knowledge, and how we relate to our environment and one another. With curiosity I ask:

***How can inner awareness of our whole relational being strengthen specificity of voice and cultivate empathy across differences?***

***How can embodied exploration expand possibilities for innovation, and build resiliency and creative, responsive engagement in the world?***

***How can the way we design bring balance to our lives and enrich our awareness of self in the community?***

The body is not neutral. Design is not neutral. Bodies and the cities, systems, customs, products and organizations they have built store our transhistorical traumas as well as our adaptive resiliency strategies. We largely overlook our bodies as possible sources of meaning that can ground our research, process, perspective and agency in design work.



Centering our embodiment necessarily centers the healing of our transhistorical traumas. Embodied Design moves to decolonize us from a philosophical underpinning that has taught that our minds are separate from our bodies and that our bodies are not sources of wisdom. Descartes saying “I think therefore I am,” and John Locke’s ‘tabula rasa’ theory that at birth the (human) mind is a “blank slate” have had catastrophic impacts on planet Earth and the fate of humanity, which is perpetuated in modern education.

In the face of the climate crisis, cultural erasure, systemic racism, economic collapse, to survive, we need to dream and design from the "Highest Future Possibility" that, I believe, restores aspects of our basic humanity and wellbeing that have been alienated by current systems.

Deepening self-awareness through the body expands our capacity to sit with the discomfort that comes with living into radical change. We need to face each day trusting in our capacity to respond skillfully to unpredictable circumstances. Full-being engagement in addressing life's demands expands possibilities for innovation, collaborative problem-solving, integrated well-being, human connection, metabolizing stress, and increasing joy in the face of difficulty. Deep listening to our felt understandings builds connection and creative, responsive engagement in the world.

For our sake and that of our planet, may we remember that “traditional” knowledge is body-based and Earth-based and that the mind and body are connected neurologically!

Designing from and with our embodiment is restorative, relational, anti-racist, Earth-based, and socially-engaged future-building by design.





# WHAT IS AN EMBODIED DESIGNER?

(Make your addition to the definition!)

We are **SITUATED** in the world, **ROOTED** in communities, **EMBEDDED** in cultures, identities, relationships, ecosystems, the sensory world etc.

## **STAKEHOLDERS**

We are personally invested/included/embedded in the work. Questions start from the inside out and then continue to inform the work we do in the world with others.

## EMBODIED DESIGNERS ARE...

We are **HEALING** (balancing, restoring, decolonizing, reintegrating wholeness in) ourselves as we do our work in the world.

We are **EMERGENT**. We are witnessing our unfolding moment to moment.

We are **GROWING IN SELF-AWARENESS and LIVED WISDOM.**

We **REFLEXIVELY ENGAGE** with the **PHYSICAL** world with our physical being in our making and creating process.



# DSI COMMUNITY AGREEMENTS

Thank you for showing up to co-create this collaboratory!  
Your participation in our event community is valuable. Here are a few gentle guidelines for our process together:

1. Create and share from a place of expansion.
2. Be patient when things are uncertain.
3. Be honest about what you can and cannot give
4. Critique to empower and grow.
5. Be accountable to oneself, to each other, and to the Earth.
6. Embrace disagreement as an open door for different perspectives.
7. Sense and respond with care.
8. Acknowledge lived experiences and allow them to inform your perspective.
9. Be vulnerable and respect boundaries
10. Intentionally practice kindness, compassion, and openness encouraging the growth and well-being of yourself and those around you.
11. Listen and ask to better understand.
12. Be present and supportive.
13. Be willing to apologize and willing to forgive.
14. Invite pleasure, love and goofiness



# EMBODIED DESIGN COLLABORATORY PROCESS REMINDERS

- **THIS IS AN EXPERIMENT.**

Let us suspend judgement and witness what emerges.

- **EMBRACE COMPLEXITY AND CONTRADICTION.**

Let us embrace the messiness, expect non-closure, and try to fail.

- **TAKE EXQUISITE CARE. PRACTICE NON-HARMING**

We show up as present as we can be. Engage at our edge. Modify, reinterpret, and redirect exploration as appropriate.

- **TAKE SPACE / LEAVE SPACE / HOLD SPACE**

We honor our specific experiences by speaking from I. We are co-creating a shared, beneficial experience for all.

- **STORIES STAY. LEARNINGS GO.** - we honor vulnerable wisdom shared by holding specifics here. We allow lessons to travel to wherever they may benefit.

# Akim 'Funk Buddha' Ndlovu

Bonsai Lab / Funk Buddha Productions Artistic and Musical Director, Choreographer, Artist Mentor  
***"Intrinsic Movement"***



Legendary urban-experimental performance artist, dancer, and teacher, Akim Funk Buddha is a multi-award winning, multi-faceted performance artist with talents ranging from high-energy Classic Hip Hop rhymes, beat-boxing, and Mongolian throat-singing, to body-balancing, martial arts, tap dance, and circus arts. Akim creates borderless performance art fusing sounds and movements. He is known for his holistic approach to dance, drawing from a full spectrum of cultural traditions and artistic disciplines.

[Funkbuddha.net](http://Funkbuddha.net)



**Intrinsic Movement:** The true nature of our uninhibited movement.

*What is the sound of a structure?*

*What is the movement of the sound?*

**Subtle chi:** We all have electricity inside of us. Through guided exercises, we can feel this energy within ourselves and each other.

We create a safe space for you to slow down and connect to deeper parts of yourself. You possess inherent wisdom within your gene pool, ancestry, and lineage. It's rejuvenating and therapeutic to move with this awareness resulting in an expansion of the sense of self, affecting all that one preserves and creates. Perhaps you have a way of movement that you would like to expand or find more freedom within. Or maybe you don't consider yourself a mover or a dancer but have the urge to explore. Are you willing to move beyond the category?

Developing your '**Intrinsic Movement**' sensibilities will enhance your expression and creativity!

**Notes:**





# Kristen Cabildo

Chrysalis Kali Collective

Martial Arts Instructor, Personal Trainer

**"Circle of Safety"**



Kristen Cabildo is a Jeet Kune Do and Filipino Martial Art instructor at Unlimited Martial Arts Academy in Brooklyn. She is also the founder of the Chrysalis Kali Collective, a group for Filipina/x women (and non-binary folk) to explore Filipino Martial Arts (Kali) as an empowering mind/body/spirit practice. Kristen brings her knowledge as a trauma-informed social worker and personal trainer to her work. She believes that our bodies hold our personal and collective histories, but through an intentional embodied practice, we can retell our stories based on healing and transformation. Kristen hopes to inspire others to build strong bodies to support conscious minds and resilient spirits.

[Chrysaliskali.com](http://Chrysaliskali.com)

## Examples of body sensations/signals that might indicate the presence of danger.



Where are your physical boundaries?

How far do they extend out from you?

How do you know when your boundaries have been crossed?

What happens in your body that tells you this?

What sensations or signals arise in your body?

What actions can you take to better honor your boundaries?

Take notice of what sensations you are feeling in your body as you move through your day and are in different environments with different people.

How or in what situations do your boundaries change?



Be curious. What surprised you about your boundaries?

Were there certain scenarios where your body reacted in ways that surprised you?

What might have happened to you that your body responds in this particular way?

How can you lovingly take care of this part of yourself?

How would you like to feel in this situation?



We can become aware of the language our body is speaking to us in all situations, not just to become aware of the danger. How do I know when I am feeling rested? What sensations in my body tell me that I'm feeling safe?

Your body's language is unique to you. Develop your own personal inventory of your body's language. Be curious if this changes over time. Understanding our body's language helps us see that our body is always working for us as we navigate life.





## Notes:





# Jana Lynne Umipig

Center for Babaylan Studies / El Puente  
Artist and Cultural Organizer  
*“Ancestral Re-membering”*



Jana Lynne Caldetera Umipig, mother of Kalilaya Amorosa Umipig-Candelario, life partner of Enmanuel Candelario and daughter of Rosemarie Caldetera Umipig (Pagudpud, Ilokos Norte) and Godofredo Peralta Umipig (Santa Maria, Ilokos Sur) was born and raised in Honolulu on the Kingdom of Hawaii and also raised on Yokuts Territory (Stockton, CA). Her current and closest relation to land is the Lenape Territory (Bronx, NY). She is a cultural organizer and knowledge bearer and does so through her multidisciplinary artistic expression/creation work, role as an educator and sharer of knowledge and as an intuitive and bodywork healer in uplifting the healer within all who come to exchange with her. She is also a practiced Filipino Martial Artist in the discipline of Kali, through the school of Pekiti Tersia.



JL also works as a Grief Worker Death Doula supporting communities and families in creating rituals to honor ongoing relationships with those in their lives who have transitioned Spirit Side. She centers much of this work as in all other work on supporting children and youth's relationships to loss and death as well as supporting families who have their lost children.

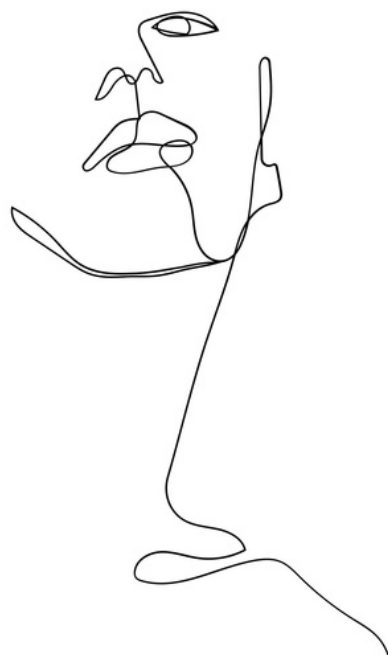
In service of the Pilipin@/x community where she is rooted in ancestry, she works for the Center for Babaylan Studies as a core member, host of the podcast Kultivating Kapwa, and founder of CfBS Decolonization School and Co-founder and Artistic Director/Creator of Raised Pinay through Roots of Health where she centralizes her organizing around Decolonization and Liberation Education. Some of JL's most known creative works include JL the US/Internationally traveled Journey of a Brown Girl and the Diasporic Pilipinx education and divination tool of Kapwa Tarot.

Email: [jlcreatorrelations@gmail.com](mailto:jlcreatorrelations@gmail.com)

Twitter/Instagram: @jlcreator

Facebook: Jana Lynne Umipig

Slides:



***WHEN WAS THE FIRST  
TIME THAT YOU KNEW  
YOURSELF TO BE OF THE  
LAND ORIGIN(S) YOUR  
ANCESTORS ARE FROM?***

NYPL April 2021- Jana Lynne (JL) Umipig

*IT IS NOT JUST THE BRAIN THAT HAS A MIND.*

*EVERY PART OF OUR BODY HAS ITS OWN MIND.*

*CAN WE RETURN TO THE MIND OF EACH PARTS OF  
OURSELVES AND LEARN?*

## — THE GRIEF OF EMBODYING COLONIZATION

How do you live  
in a body that  
feels judged  
feels unsafe,  
feels unworthy,  
feels disposable  
and  
is not Loved by a Colonized world?

*NYPL April 2021- Jana Lynne (JL) Umipig*

*NYPL April 2021- Jana Lynne (JL) Umipig*

## EMBODYING COLONIAL BELIEFS

WHAT THE AGENTS OF COLONIZATION MAKE US BELIEVE ABOUT OUR BODIES?

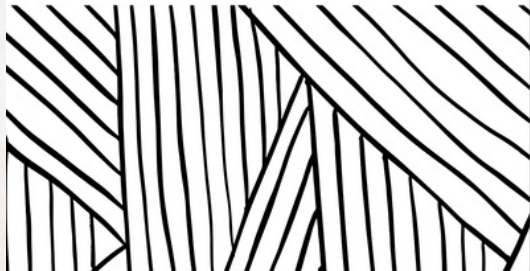
PATRIARCHY	WHITE SUPREMACY	CAPITILISM
<ul style="list-style-type: none"><li>• The body seen and measured in value where Cis-Hetero-Male is dominant</li><li>• Sexualization from a Cis-Heteronormative lens- of the Body</li></ul>	<ul style="list-style-type: none"><li>• The body being seen and measured in value through a lens of colorism, where White is Superior and Anti-blackness is upheld and encouraged consciously and subconsciously</li></ul>	<ul style="list-style-type: none"><li>• The body only being worth if it can make money through its labor</li><li>• The productivity and the ability "do more" vs. care and rest being upheld</li><li>• Competition of the body in all areas of Colonization</li><li>• Ableism</li><li>• Individualism over Community</li></ul>



# *BREATHING THROUGH COLONIAL MENTALITIES/ EMBODIMENTS*

I AM UNHAPPY WITH MY BODY

*NYPL April 2021- Jana Lynne (JL) Umipig*



I am beautiful.

Through Histories of Colonization  
that destroyed bodies of land  
and bodies of our people=  
My body lives  
And is the physical reminder of  
the continuation of my ancestral lines

Every part of me-  
Every dip, contour, wrinkle of my body  
is a reflection  
and the creator's reimagining of  
my ancestors communing  
and unifying, here-  
in the formation of my physical being.

I am the vessel  
that carries their physical liking  
through this plane of living

I am the resistance and survival  
of their very bones, muscle, blood  
and flesh re-membered

I won't let any colonial belief  
take away the power  
of seeing my ancestors in me

And loving them....  
And loving me.

I am beautiful.

*DECOLONIZATION  
IS THE ACT OF RE-MEMBERING  
HOW TO LOVE OURSELVES AGAIN.*

*NYPL April 2021- Jana Lynne (JL) Umipig*

**Notes:**

# Andrew Suseno

Moving Rasa

Relational Somatics Educator

***“Accessing Movement Qualities of  
Water to Inform Design”***



Andrew Suseno is a queer, Indonesian-Chinese American residing on the unceded land of Lenapehoking. He has a Physical Therapy doctorate, Feldenkrais Practitioner and Laban Movement Analyst Certifications, and significant dance and Contact Improvisation experience. Andrew created Moving Rasa (aka Parcon Resilience) as a form of site-specific movement improvisation and inquiry that centers his hybrid experiences as a diaspora person of the Global Majority. Rasa is the Indonesian word for taste or discerning feeling through the heart. For Andrew, Moving Rasa is a dynamic connection to his Javanese, Indonesian roots leaning into the full extent of his somatic and improvisational background to dismantle internalized oppression and lift hybrid practices that invite all people across ability, age, gender, and sexuality to connect to their Rasa and roots.

[Movingrasa.com](http://Movingrasa.com)



## Moving Rasa :

Rasa is the Indonesian word for taste or feelings discerned by the heart.

We are both plurality and singularity;  
we are movement and stillness.

**Moving Rasa is a site-specific movement practice to free attention in the body to be in creative relationships with one's consciousness, others and the world.**

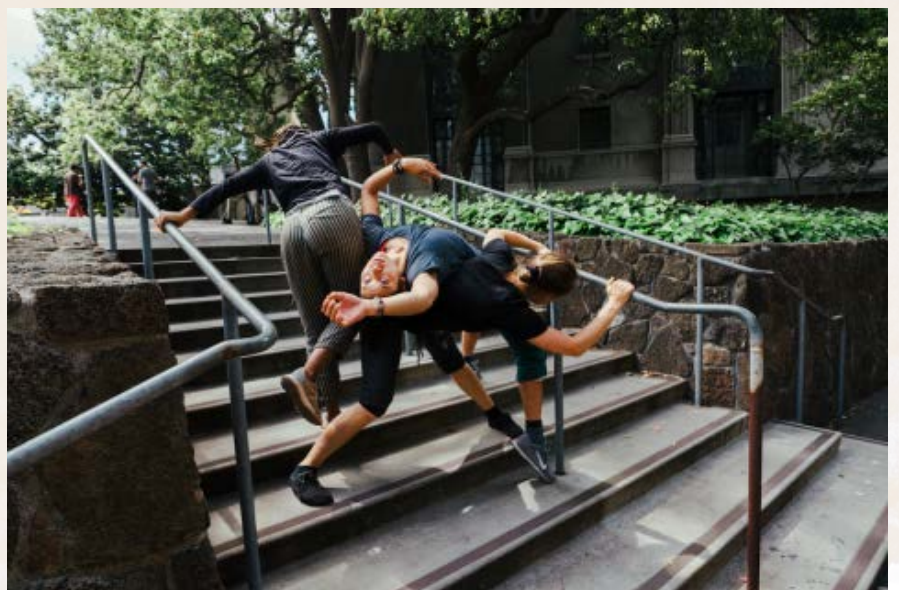
### Notes:

## Water

slow, fast, swirling, channeled, dripping, rushing  
thick, flowing ...all of these are ways that water moves  
outside of us and can move in us, as us, through our  
own movement.



What work is done in you when you allow the  
movement of the water to wash through the  
multiplicity of of who you are?



# About Farman

Shipibo Conibo Center / The New School  
Artist, Professor of Anthropology

***“Synaesthetics : A Politics of Multi Sensory Being”***

Abou Farman is an Associate Professor of Anthropology at The New School for Social Research. Professor Farman is interested in secularization processes, especially in relation to post-humanism, technology, and aesthetics.

He is now working alongside the Shipibo Conibo Xetebo organizations on projects of indigenous autonomy in the Peruvian Amazon. His latest book, *On Not Dying: Secular Immortality in the Age of Technoscience* (the University of Minnesota Press) was published in April 2020. His first book was *Clerks of the Passage*, an extended essay on movement and migration. He is the founder of Art Space Sanctuary and founder/president of the Shipibo Conibo Center, NY.



He has taught Anthropology at Bard College, SUNY Purchase, Hunter College and Princeton. As part of the artist duo caraballo-farman he has exhibited internationally, including at corrupt institutions such as the Tate Modern (UK), and MoMA/PS1 (USA), and received several grants and awards, including Guggenheim and New York Foundation for the Arts fellowships.

[afarman@newschool.edu](mailto:afarman@newschool.edu)





### **Towards A Synaesthetic Field**

1. Perception is the continuum between us and the universe, a constant, open exchange (transduction) of electromagnetic and chemical reactions.
2. Culture is a medium through which these exchanges take on meaning: “sensing” and “making sense” of the world.
3. Also, culture constantly extends or limits the senses, for example, via technologies or prohibitions or the focusing of attention.
4. Perception, then, is not just a neurological phenomenon; it is a historical and collective activity – it is a political field of distributed and un/shared sensibilities. We give sense to each other, to ourselves and to our worlds.
5. The ordering of the sensorium – aesthetics, a hierarchy of values – is part of the order of power, part of the ways in which power is enculturated on a cellular level (entrainment). Perception is a series of prohibitions and permissions that constitutes ‘the real’; but also produces a differential range of sense-making, of relations to the real, depending on who you are and where.
6. Dis-orders of the senses are disruptions of power – often pathologized. Sensory experiences and capacities, sense-making, that is not legible in the matrix of ‘good sense’ or sensory habit. This is the synaesthetic field.

7. In the Synaesthetic Field we might cultivate possibilities for a range of sensings below and beyond what is given as acceptable sensory possibilities. Our senses are as weird as the world so we might want to encourage responding to the weird sensorium: infrasound, colorful music, multiple chemical sensitivity, smelling out disease, seeing auras, detecting presences, healing by infrared, hypnosis or touch...

8. A Synaesthetic Field of Response-abilities. Paying attention to our responses, the responses of those around us, including nonhumans. A repository of the virtual, of alternative possibilities repressed by our sense of the real.

9. Synaesthetic Mourning – synaesthetics can open up to the dead, to others, a way to feel our own porosity and the forces of the universe, other realities. Mourning is necessary as ongoing practice in a world of bad deaths – from ecological catastrophe to state violence to white supremacy to capitalist objectification of life.



**Notes:**



# Ljuba Castot

Krtv Kulture

Movement Artist

**“Moving Together”**



Based in Brooklyn, the ancestral Land Of The Lenape, Ljuba Castot is a movement artist and creative human.

Hailing from Copenhagen, Denmark, she moved to New York to pursue dance studies at Merce Cunningham Dance Company Studios and became simultaneously immersed in NYC nightlife, art, and the house dance scene as a community member, performer, creator, and curator. Ljuba's mother Bodil Castor raised her to believe that dance is a universal language and thereby holds information and legacies that we must value outside a capitalist construct.

Furthering this thought lineage, Ljuba practices anti-racism, decolonization, and dedication to accountable space. Currently practicing and incubating with a group of collaborators at BAX, we are together moving out of collective isolation and integrating movement into the community experience.

Ljuba Castot is interviewed in Billboard as one of 12 notable choreographers of Music videos of the past decade and she holds an MTV VMA nomination for “Best Choreography”

She gives thanks to Marjory Smarth, Brian “Footwork” Green, Rhapsody James, Amy Secada, Ephrat Asherie, Tricia Brouk, Leandro DaSilva, Big Mijo, and the community for their constant influence and guidance.



## ***Paul***

### ***A playful somatic practice explored by Ljuba Castot and Skylar Jo Montante***

The process Ljuba is currently exploring is developed in a community with choreographer Skylar Jo Montante and subsequently with movers Peter Elizalde, Faride Henaine, and Amy Mitchell.

Nicknamed “Paul” after a choppy loop by composer and deconstructionist A. G. Cook, the tool invites dancing people into a dialogue with each other on the basis of spontaneous movement and repetition.

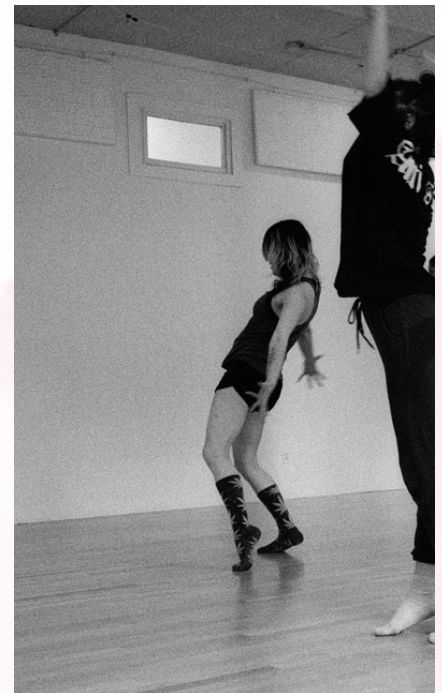
Together we are meeting and putting our exchange into sequence creating a common phrase from our individual perspectives.

Building out the idea of spatial dialogue Ljuba will facilitate this on a group level enabling the group to explore itself as one organism. We are designing a space of joy, presence, and communication. The process is informed directly by the physical access, mood, and creativity of each person.

Observations include tempo, distance or space between the dancers in conversation, physicality, and motivation.

It is the goal of the session to allow time for reflection and sharing of experiences.

## **Notes:**





# Alessandra N.C. Yu

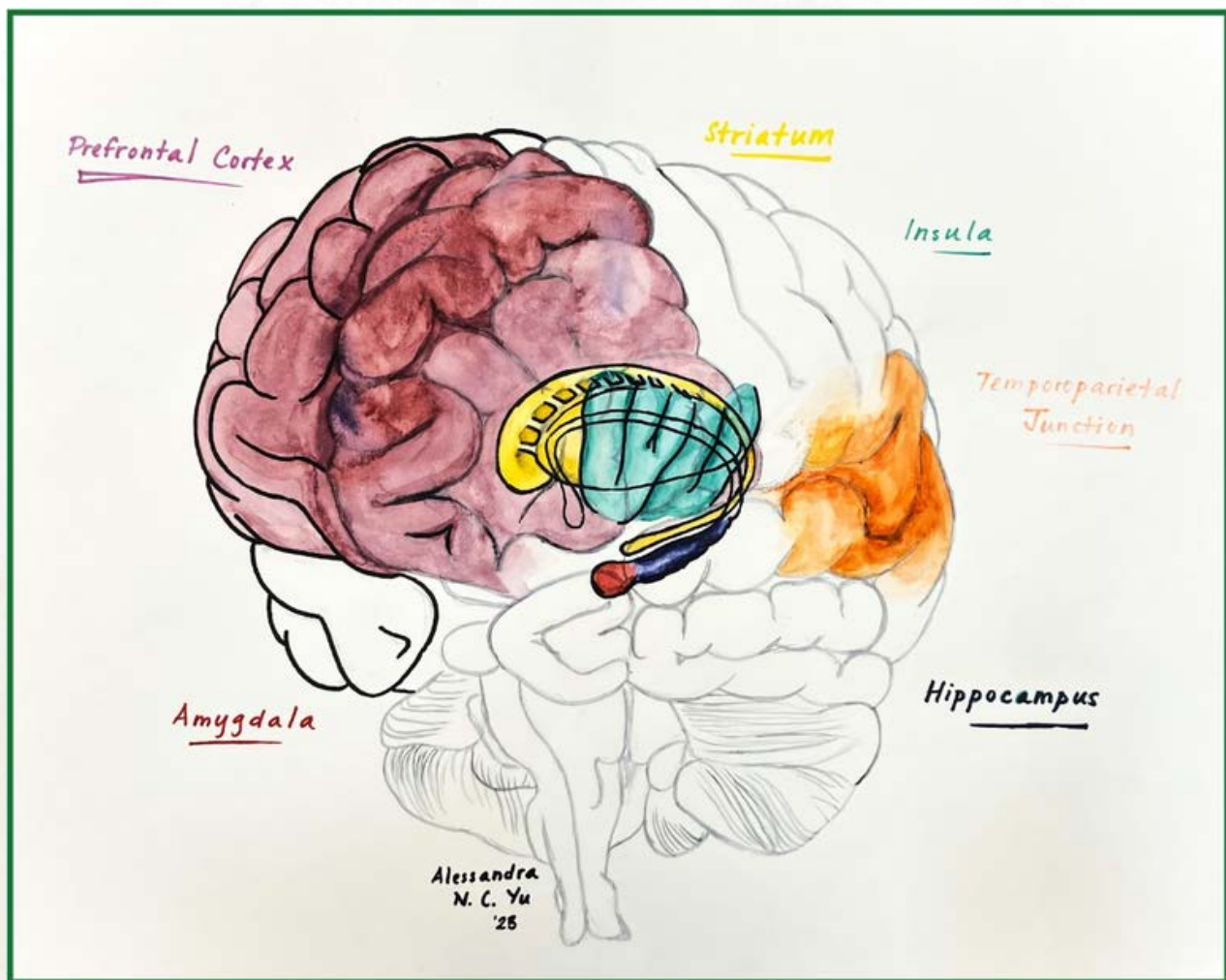
Icahn School of Medicine, Mount Sinai  
PhD student in Neuroscience  
**“Science of Embodiment”**



Alessandra N. C. Yu is a Filipina cognitive neuroscientist in training born and raised in Rome, Italy, and most interested in studying interoception, emotion, agency, and consciousness. She completed her BA in Psychology and Philosophy at Pomona College, studying bodily feelings and emotions in Boston, New Haven, Rome, and Geneva. In her Masters of Research at University College London, she then studied different theories of emotion under an enactive neurocomputational framework. Now, she is a Ph.D. student in Neuroscience at Mount Sinai, integrating theory on feelings, emotions, moods, and other affective phenomena, designing an experimental task on the feeling of agency, and studying reversal learning using computational psychiatry and intracranial EEG with Drs. Daniela Schiller and Vincenzo Fiore, respectively.

When she is not pondering about what it feels like to be human within a scientific framework, she likes being human by writing and reading fiction, cooking, eating, watching movies, drawing and painting, dancing hip hop, and rock climbing.





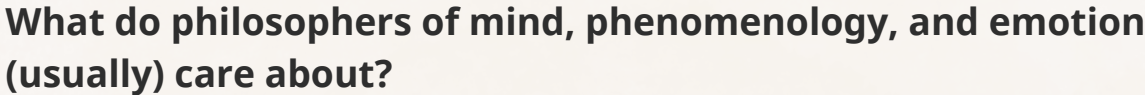
## What is embodied cognition?

The movement of research describes the mind based on the body as a whole in interaction with the environment.

- **Embedded:** the properties of the body in an environment determine the mental life an organism can have (e.g., 'ball' inherently involves kicking nervous motor activity).
- **Enactive:** forget stimulus-response—the mental tools for cognition and action are the same.
- **Autopoietic:** an organism is a set of processes that regenerates itself, distinguishing itself from the environment—thus, creating & maintaining its viability as an organism.
- **Sensorimotor:** perception is active (e.g., vision only possible because of eye saccades).
- **Radical:** the mind shouldn't be considered 'representing' the world; it enacts it.
- **Extended:** are external objects relied upon (e.g., notebook) part of the mind?



## RESOURCES



- ## What do scientists of consciousness, emotion, & interoception (usually) care about?

- ALESSANDRA N.C. YU | 30



**Notes:**



# EMBODIED DESIGN CHALLENGE

Our personal struggles are often structural/environmental. Our embodiment is embedded within a context. Let's take a restful moment to reflect on all the things we are carrying and hoping for in our lives.

What questions are you trying to figure out for your own life / healing / family / community? How is your heart broken? What needs mending?

Name them so we can connect and design collectively around them.

## DESIGN POD COLLABORATIVE PLAY

Find a small group of people who share similar questions. Together you will design and prototype a social ritual or experiment that invites the collective healing you and your people need.

Once in your pod, reintroduce yourself: What are your current embodiment practices? What design skills and knowledge you can contribute? Is there a through-line among you? Do you share any cultural references, embodied history, or positionalities?

***What is your shared question for collective healing?***

***What "what ifs" could your social ritual(s) explore?***

What you design can take many forms: Make iterative schematic sketches of possible typologies! Make a game! An installation! A meal! A performance! A group facilitation score! Etc. etc...

You are invited to apply the embodiment language and techniques shared by presenters. Combine them/align them with your design process. I hope that you also find the additional resources included in the pages to follow helpful to your process.

In your group process, the priority is relationship building, experimentation, and play. Be outrageous! Make wild sketches! Have fun! Make friends!

# SAMPLE DESIGN PROCESS

Based on a basic architectural design process

## **I. PRE-DESIGN** **(survey the territory)**

Clarify project scope, project questions and values, Build relationships  
Map stakeholders,  
Identify project team skills and learning edges, Identify challenges,  
Gather research and inspiration

→ Create the project story

## **II. SCHEMATIC DESIGN** **(dream)**

Develop concepts  
Rapid ideation  
Identify experiential goals, Identify symbols, imagery, and metaphors to encode, Determine the general forms/types/mediums for the work.

→ Create the design vision

## **III. DESIGN DEVELOPMENT** **(give form, place, and time)**

What goes where? Define specific sizes, materials, textures, and objects/ elements. Measure the available resources.

→ Create materials to communicate your design

## **IV. BUILD** **(make and test)**

Make the design in full scale,  
Test, Reflect and harvest lessons for next time

→ Create something to physically engage

## Embodied Design Experiment:

# DAYDREAMING

This exercise is good for research, reflection, and future casting. You may like to write, doodle, move, or sit still for this exercise. Whichever mode you choose, keep it loose.

Take a 360-degree look at the environment all around you. Confirm you are in a safe enough place for this exercise.

Organize your body in a restful position. Connect to your breath and if you can lengthen the exhales so your breaths can become deeper.

Soften your gaze or close your eyes. Relax.

Travel back in time to a moment and place where you experienced \_\_\_\_\_ (the theme you are designing for), or imagine yourself situated in your design.

Bring as much sensory detail into the daydream as possible. As if you are moving through the situation in the real-time, moment to moment, how are/were your senses engaged?

What are/were the colors, textures, sounds, smells, and placement of elements?

Notice the mood. How does your body feel?

What are the key choices made in shaping this experience?

**Notes:**



# RAPID IDEATION

Quickly sketch out nine ideas

A large 3x3 grid is centered on the page, composed of thin, light brown lines. The grid is used for sketching nine ideas. The background of the page features a soft, abstract watercolor wash in shades of pink and light brown. A solid purple horizontal bar is located at the top right, and another solid purple horizontal bar is at the bottom left.

Embodied Design Experiment:

# EXPERIENCE MAPPING

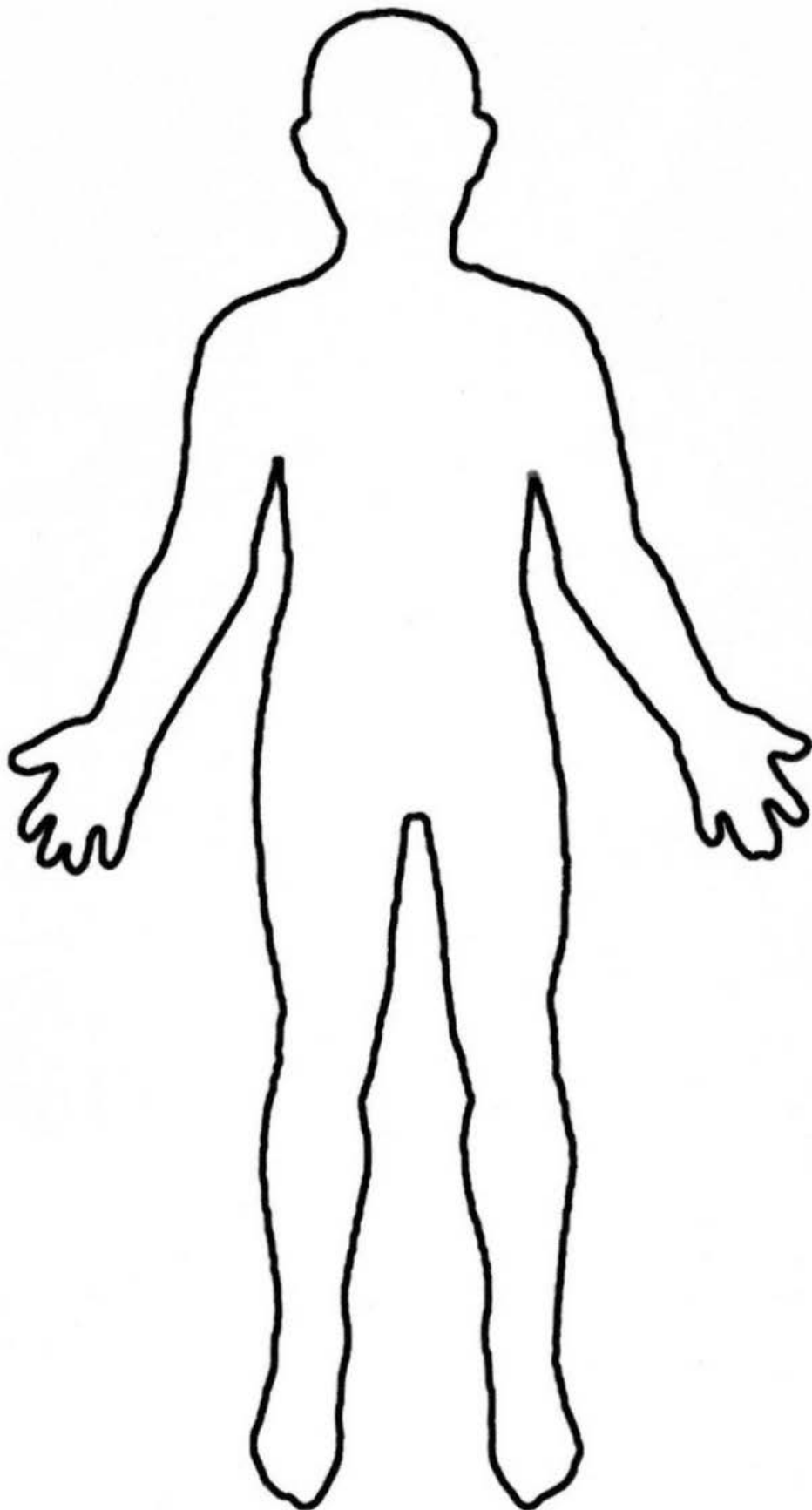
For RESEARCH (pre-design)

## MAP IN THE BODY (3 things)

Contemplate the situation as is. What specific sensations and emotions are happening in your body? Where?

## MAP IN ENVIRONMENT (3 things)

Are there environmental factors are influencing the sensations and moods? Where and how are they meeting your body?







# Embodied Design Experiment: **EXPERIENCE MAPPING**

## For SCHEMATIC DESIGN

### **MAP IN THE BODY** (3 things)

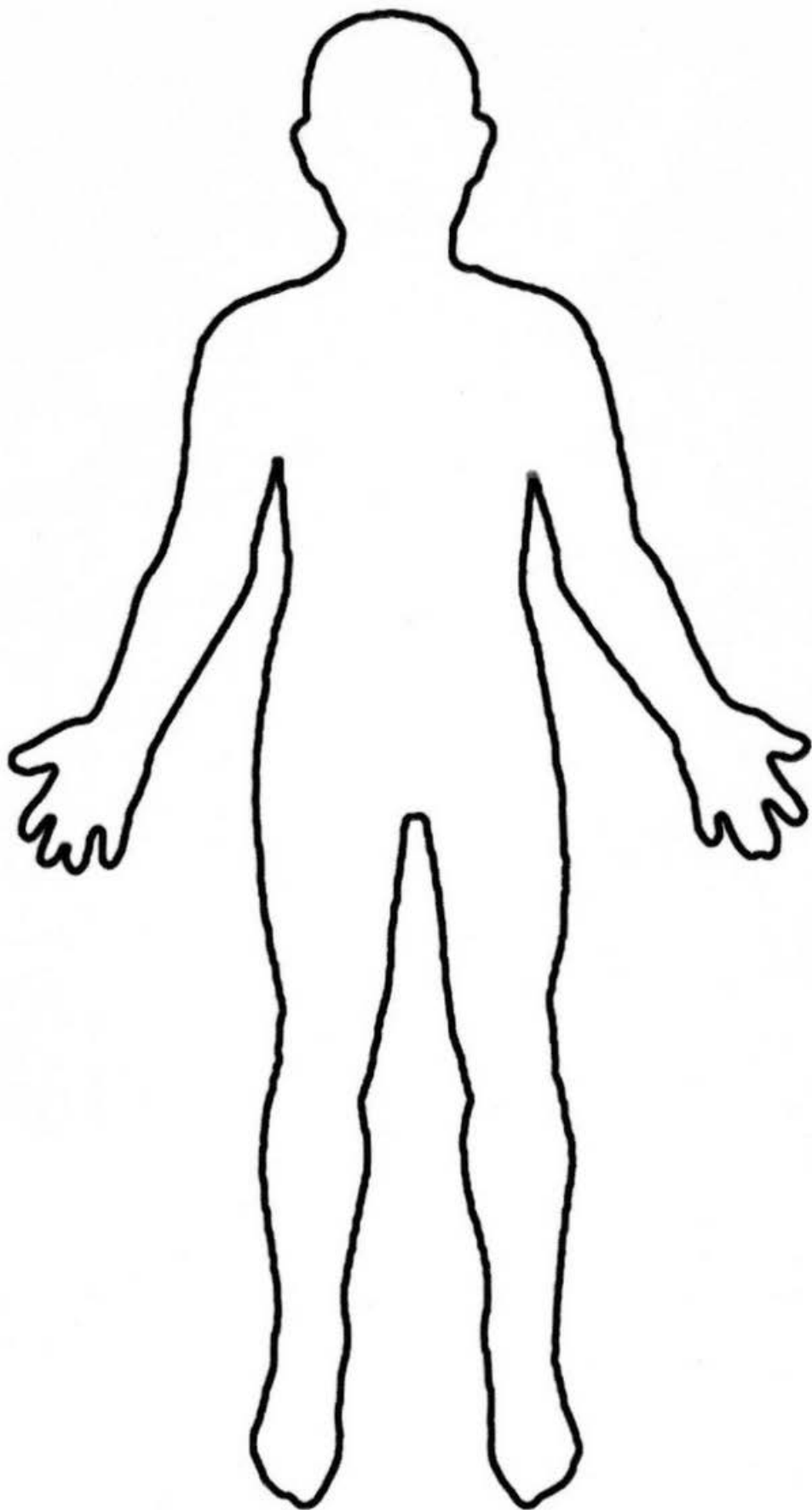
What specific sensations and emotions would you like to happen in the participant's body? Where?

(Based on your knowledge of your intended users, might there be physical aspects of their body or filters on their perception that impact these experiences?)

### **MAP IN ENVIRONMENT** (3 things)

How is your design meeting their body to invite them into the desired experience?

Be specific about choices you may make in the design, such as size, material, shape, texture, color, light, social interaction, orientation, layout, relationship to adjacent elements, texture, aesthetic, time, interaction sequence, etc.



# Embodied Design Experiment:

# **BODYSTORMING**

Using the body to gain insight and feedback on design ideas.

For greatest benefit, be as open as possible and HAVE FUN!

Keywords: role play, imagination, play, experimentation, scenarios, experience, embodied dialogue

Roles: Designer (D), Witness/Participant (W/P)

## **One way to play:**

### **1. Set the scene**

D: Map your project onto the space you are in.

Walk and talk through the design:

- Context
- Size and placement of key elements
- Projected materiality and other details important to your project at this stage of the design

W: Listen closely. Follows along and asks clarifying questions if necessary.

### **2. Move through an experience / Role Play**

D (+P if needed): Walk and talk through a scenario of experiencing the proposed design (as if acting out your storyboard).

- Enact physical and sensory interaction of body, site, and project.
- Enact community/social interactions
- Take note of subjectivity
- Locate "interiority"

W: Takes notes. May FREEZE a moment. May also ask a reasonable number of supportive "WHAT IF...?" questions to develop the role-play scenario.

### **3. Dissolve the scene and discuss/reflect on the experience.**

## **Additional Resources on Bodystorming:**

Kate Dames, "Rapid Feedback with Bodystorming"

Oulasvirta, A., Kurvinen, E. & Kankainen, T. "Understanding contexts by being there: case studies in body storming."





